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From Reading Nonsensical Jabberwocky to Proposing Topics for English Pedagogy

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Portrayed as a monster and villain, narrated in seven stanzas in an iambic tetrameter metrics, Jabberwocky is a phenomenal poem. This poem, loaded with "esoteric" and nonce words, was mostly researched in the realms of translation and psycholinguistics, leading to a dearth of studies in L2 pedagogy. The posed question was "What are some latent themes or topics for ELT material development that can be revealed from the discernibly nonsensical language of Lewis Carroll's Jabberwocky poem?" Descriptive phenomenological design suited this study's purpose to delineate emic language pedagogical aspects of this poem. Thematic analysis was employed by performing a 6-step framework. This current study has yielded three main themes that propose Jabberwocky poem as an alternative source of English material development. The latent themes circumnavigate around morphology, syntax, and phonology. Morphologically, L2 learners could delve further to the two-word-formation processes, namely: portmanteau and coinage. Syntactically, Jabberwocky poem can hone the skill in detecting parts of speech. Phonologically, the concept of phonaesthesia fosters sound interpretation. This study rounds off by thanking Lewis Carroll for sharp-wittedly writing Jabberwocky poem and proposing an alternative to material developers as well as English teachers and practitioners to incorporate this work of art into their instructions.

[nonsensical/Jabberwocky/poem/esoteric/English pedagogy]

I. INTRODUCTION

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe

The first two lines of the first stanza quoted from a renowned classical poem Jabberwocky by Lewis Carroll will embark its readers to a world of fantasy. Some "exotic" words that pop up from these beginning lines beckon the emergence of other "exotic" words in the succeeding lines. Will the poem readers get lost in the words? Most commoners will affirm their confusion at the first place until they are awakened by the fact that this poem is rich in philosophical constructs. Let's begin with a bit about this poem's background. Dated back to 1872, Jabberwocky was written in Lewis Carroll's novel titled *Through the Looking-Glass*. In the novel, Alice, a little girl fictionally created as the main character and the main protagonist, finds a book during her adventure in the dream world called Wonderland. The book is written in a "strange" language that only makes sense when being read through a looking-glass and in an inverted manner (López-Varela, 2014). Jabberwocky is a fictional character Alice reads in a poem inside the book and it is portrayed as a fearsome monster and villain. The poem is narrated in seven stanzas in an iambic tetrameter metric system.

Equipped with a-b-a-b rhyme scheme, this fantasy genre poem, Jabberwocky, has been a masterpiece for centuries particularly regarding its linguistic inventiveness. Each stanza displays a feast of new words, neologism, in nonsense formations. This poem calls out a number of fictional creatures or monsters such as: Bandersnatch, Jubjub Bird, Raths, and Jabberwock itself. Spotlighting the main character in the poem, Jabberwock seems to be an unheard-of name that is predictably a portmanteau word combining wocer/wocor (offspring) and jabber (animated, voluble, or chattering), which features a beast with formidable actions (Deleuze, 1990). Many other peculiar words, i.e., slithy, frumious, and frabjous, were coined to add a clandestine sensation into this poem. Delving further into the meanings veiled behind those words, readers can feel how the entire stanzas of the poem bring them to a supernatural journey.

The rationale or justification for the selection of Jabberwocky poem over other English poems is elaborated in the succeeding paragraphs. There has been a long list of popular poems by notable poets such as "The Raven" by Edgar Allen Poe, "Sonnet 18" by William Shakespeare, "Because I Could Not Stop for Death" by Emily Dickinson, "Kubla Khan" by Samuel Taylor Coleridge, "A Red, Red Rose" by Robert Burns, and "The Road not Taken" by Robert Frost. However, "Jabberwocky" by Lewis Carroll remains a distinctively phenomenal poem because of its inventive and imaginative nature compared to the other poems. This poem is rich in neologism and esoteric words. Well-known as a fine piece of inventive and imaginative literature, Jabberwocky poem demonstrates productivity in the

creation of new words. In a linguistic term, this poem is exploring neologism, defined as coining words and/or senses out of existing words (Cook & Stevenson, 2010), that constantly introduces new words into a language. Some exotic words found in the poem are “brillig”, “manxome”, “mome”, “borogoves”, “uffish”, “Tumtum”, and many more to detect. Surprisingly, many of the invented words in the poem have found their way into contemporary dictionaries. The beast Jabberwock itself, for instance, has been listed in a dictionary and defined as a monster with claws and jaws (Oxford English Dictionary, 2022).

In a philosophical term, Jabberwocky poem employs “esoteric words” that require in-depth interpretations. Esoteric derives from the Greek and implies “of inner circle” notifying some kinds of information that only few people can access (Blake, 2020). In further sense, the use of esoteric words yields hidden messages from public language users. Esoteric words can deliver their own sense and thus nonsense; nonsense will express its own sense (Deleuze, 1990). To this point, Jabberwocky poem has exhibited some esoteric words and those words belong to distinct types, such as: contracting and blending words to form a newly-constructed form, coining completely new terms to denote some features and creatures, as well as locating newly-coined words into designated word categories to fit in the sentences. Formulated as verbal icons, all esoteric words embedded into Jabberwocky poem evince particularities of visualization. The coined words are made-up and non-existent in English and have multiplied meanings to interpret (López-Varela, 2014). Thenceforward, this poem is recognized as an exemplification of a nonsense poem.

Aside from its being a nonsense poem, Jabberwocky has been a phenomenal poem that is introduced and read in various levels of education around the globe for teaching English literature across centuries. Some previous studies have been conducted to investigate Jabberwocky poem. However, most of the previous studies were not aimed for English language teaching (ELT) purposes. Those previous studies on this phenomenal poem with nonsensical and nonce lexical items were typically targeting the realms of translation studies (Brajerska-Mazur, 2020; Kérchy, 2020; Lu et al., 2020) to reveal latent challenges in translating the poem from one language to other languages and psycholinguistics (Johnson & Goldberg, 2013; López-Varela, 2014; Silva-Pereyra et al., 2007) to examine brain processes when being exposed to nonce words in Jabberwocky poem and to investigate how meanings are accessed by the human brain, in the sense of whether they are being retrieved automatically.

Over the past ten years, teaching and learning English vocabulary have occupied the trend and gained more attention among EFL teachers, practitioners, and researchers (Kwon & Woo, 2022). Their study has highlighted the strong connection between L2 vocabulary education and reading comprehension. However, as stated earlier, very few studies have been conducted to investigate, adopt, and adapt Jabberwocky poem and its novel words for the purpose of pedagogy, especially ELT material and practices. Such a dearth of studies on

Jabberwocky in English as a second language (ESL) or English as a foreign language (EFL) pedagogy has led to the urgency to conduct this current study. Referring to the fact that this poem contains a lot of esoteric words to interpret by its readers, this current study examines how those esoteric words are introduced and taught for pedagogical purposes, to be particular for teaching English as the target language among ESL/EFL learners.

Considering the complexity of lexical entries in Jabberwocky poem, this present study aims at targeting the intermediate to advanced L2 proficiency levels or most suitably L2 learners in the tertiary education level. The pedagogical concern for targeting the students in these proficiency levels or education level is that the miscues or deviations from the normal language use as those in Jabberwocky poem require and challenge the students in such levels to use their linguistic and background knowledge to make the best possible prediction and comprehension. This present study eventually provides some emerging themes or topics for English material development and implications of explicit language instruction by utilizing Jabberwocky poem to help students build a reasonable foundation in L2, specifically in the fields of L2 reading, vocabulary, and grammar. The posed question in this present study is:

> What are some latent themes or topics for ELT material development that can be revealed from the discernibly nonsensical language of Lewis Carroll's Jabberwocky poem?

The answers to the research question circumnavigate around three branches of linguistics: morphology (for teaching English with the major focus on vocabulary), syntax (grammar), and phonology (for facilitating interpretation and meaning making). This study aims at revealing detailed word formation processes and their examples in Jabberwocky poem that are potential to be adapted as English learning materials for teaching vocabulary while reading Jabberwocky poem. It is expected that students' vocabulary recognition skill will be built and honed, particularly their automaticity to recognize "tricky" lexical items. Guessing the parts of speech (word recognition skill) of made-up words in Jabberwocky poem is predictably another pedagogical implication of esoteric words for promoting grammatical competence that will be affirmed in this current study. Scanning ability and prediction of what is to come are made possible through students' knowledge of syntax. Investigating Jabberwocky poem from the viewpoint of phonology will contribute English teaching materials for ESL/EFL learners to interpret a piece of literary work from speech sounds it is loaded with. Students can use their background knowledge about this nonsensical poem's topic, structure, along with their linguistic knowledge to arrive at their interpretation and comprehension.

II. LITERATURE REVIEW

1. Linguistic Knowledge Substantiating Comprehension

Outlooking Jabberwocky from three branches of linguistics (morphology, syntax/grammar, and phonology) will result in language and pedagogical aspects to be discovered and adapted as English instructional materials. First, morphology covers some ways of how words are formed and formulated in a number of languages of the world. Word formation process, as a specific term to study further, falls within the coverage of morphology (Hamawand, 2011). Some morphologists have mentioned and labeled various word formation processes as follows: derivation by means of affixation, compounding, conversion, coinage, backformation, blending, acronym and initialism, and clipping (Aronoff & Fudeman, 2011; Hippisley & Stump, 2016; Kurdi, 2016; Lieber, 2009).

Below are some synthesized definitions and explanations of each word formation process deduced and excerpted from the above morphologists: (1) Derivation is undergone by forming new lexemes with prefixes, infixes, and suffixes on base words. There are basic requirements for prefixes, infixes, and suffixes to be able to be attached to base words; two of which are the concerns on sounds (phonology) of their bases, as well as on meaning (semantics) of their bases. (2) Compounding works by composing two or more roots, stems, or bases into newly-formulated words (as exemplified in the words: greenhouse, girlfriend, and boyfriend). (3) Conversion shifts the part of speech or word category of existing lexemes without any addition of affixes. Conversion is commonly referred to as a functional shift as in a noun “table” that is converted into a verb “to table” or a noun “fish” that is shifted into a verb “to fish.” (4) Coinage makes up completely new lexemes. Coinage is oftentimes produced by technological inventions or product brands/names (like Google, Kodak, Xerox, etc.). (5) Backformation constitutes a word creation by means of removing or eliminating what seems to be affixes. For instance, the monomorphemic word “burglar” phonologically contains an agentive morpheme -er as a suffix; therefore, a verb “to burgle” is predicted to be the base of “burglar”. The same rule is applicable for a verb “to surveil” from a noun “surveillance” and a verb “to liaise” from a noun “liaison”. (6) Blending is a unique word formation process combining parts of words that are not morphemes themselves to form a new word or simply joining the beginning part of one word to the final part of another word. Also called as portmanteau, blending is shown as in a word “brunch”, combining the words “breakfast” and “lunch”, a word “smog”, combining the words “smoke” and “fog”, or a word “mockumentary”, combining the words “mock” and “documentary.” Some theorists have asserted that blending is shown to be productive in product-naming, advertising, as well as playful language. (7) Acronyms and initialism are performed by making up the first letters of some words to produce a new lexeme. Specifically, acronym enables pronouncing the

new word as a word rather than simply a series of connected letters, as exemplified in AIDS (Acquired Immune Deficiency Syndrome). Behaving differently, initialism composes the first letters of some words, but the new word cannot be pronounced as a word, instead simply as a series of letters, as in PTA (Parent Teacher Association). (8) Clipping creates a new word by shortening a part of the word. Common examples of clipping are information (clipped into info) and refrigerator (clipped into fridge). The fertile source of clipping is university life, as evident in clipped study disciplines (anthro, psych, math, and soc), study places ("lab" from "laboratory" and "lib" from "library"), as well as "prof" that is clipped from "professor." Many clippings are frequently used in a colloquial register than in a formal setting.

The major attentions to this nonsensical poem are predictably directed to coinage and portmanteau (lexical blending). Coinage denotes an introduction of a totally newfangled word into a language. Coinage, as a form of neologism, lodges new and complex lexical items with the veins of productivity and creativity, frequently targeting the realms of technology and literature (Szymanek, 2005). Behaving differently from coinage as a total introduction of new entries, portmanteau derives from the prolific depiction of Lewis Carroll's work *Through the Looking-Glass*. The literary work has launched the word combination of "slimy" and "lithe" merged into "slithy" (Chalker & Weiner, 1994). Two meanings of two words are packed up in one new word. In later years, portmanteau is widely known as lexical blending or (simply) blending. Blending constitutes fusing two words into one word by combining parts of those two words.

Blending as a type of word formation process shares the typical formulation as shown in the fusion of the initial part of one word with the final part of another word (Aronoff & Fudeman, 2011; Booij, 2007; Hamawand, 2011). The parts that are fused are mostly syllables from the first and the second lexical entries. However, the process does not strictly comply with such formula. The possibility of creating a new lexical entry by utterly coming up with a newly-made term is also plausible. The current example is apparent in the word "netiquette" (combining "internet" and "etiquette"). Netiquette denotes enacted norms and rules during interacting with other internet users which entail respectful and considerate manners. In a different way, the word "entertoyment" discerningly embeds the word "toy" into a prevailing word "entertainment" (Cook & Stevenson, 2010). With those diverse formulations of blending, it can be inferred that blending wittedly puts together parts of two words and results in a novel lexeme. Fractional loss or drop of each lexeme is aimed for the adoption of certain phonological materials to form a new lexeme (Elisa, 2019; Hippisley & Stump, 2016).

Blending, without strict restrictions, concatenates any parts of lexical entries to arrive at the construction of novel terms. The ultimate goal of producing exuberant language underlies blending process, to be particular for creating enticing lexical entries (Lieber, 2009; Zirker & Winter-Froemel, 2015). Aronoff and Fudeman (2011) address this word formation process as an exemplification of creative language production that does not necessarily adhere to

stringent rules as those in affixation and derivation processes. L2 learners should be introduced to this creative language process considering that they are to be prepared to be adept L2 users. Possessing such knowledge will activate their language skill especially their word recognition skill (Carstairs-McCarthy, 2002).

Second, from the viewpoint of syntax, it is foreseeable that Jabberwocky poem can be analyzed in terms of word categories. Words may be used in any designated location within a sentence and can be syntactically detected to occupy different categories such as noun, verb, adverb, and adjective (Burton-Roberts, 2016). The concept of parts of speech always adheres to basic classifications of languages' lexical items, divided into two major categories: open and closed word categories (Kurdi, 2016). In the open word category, lexical items have unlimited members, with four main categories such as verb, adverb, adjective, and noun. Verb functions as a predicate in a sentence and generally conveys an action performed by a subject as the agent/doer (Swan & Walter, 2015). Adverb is a word category that can modify a verb by adding information about a manner or way to perform a certain action (Herring, 2016). Adjective is notionally defined as a word that describes and tells something about a noun (Carnie et al., 2014). Noun refers to a name of a place, thing, person, or abstract entity (Hovav et al., 2010). Different from the open word category, the closed word category consists of functional words namely preposition, determiner, conjunction, numeral, and interjection (Tallerman, 2015). Preposition normally precedes certain constituents as a noun to form a noun phrase and a verb to form a verb phrase. Determiner typically precedes a noun and limits its meaning to its number or amount. Conjunction is a word that plays its major role in joining words, phrases, clauses, or sentences. Numeral denotes a number (one, two, three, and so on) and/or refers to series (first, second, third, and so on). Interjection resembles an exclamation word that reflects interpersonal and emotive meaning (Aarts et al., 2014; Rauh, 2010).

Phonology is the other targeted language area to investigate nonsensical words in Jabberwocky poem. Phonology comprises overarching theories about speech sounds and how those sounds are used and reproduced in human languages (Roach, 2009). Phonology highlights how speech sounds are connected to meanings, particularly explaining how sounds can be structured and amalgamated to convey intended meanings of words, phrases, sentences, as well as the whole discourse (Ke, 2019). Espoused by the concept of phonaesthesia, a correspondence between sound and meaning, the ways how sounds are produced in the speech organ (manners of articulation) determine the tone, connotation, and meaning of the uttered words. Speech production and comprehension centralize on meaning (Pennington & Rogerson-Revell, 2019). Consequently, the ability to detect and differentiate various sounds of English lexical entries will facilitate the comprehension of meaning every word carries. Such skill eventually promotes literary appreciation.

2. A Glance at Previous Studies on Jabberwocky

Reflecting on the linguistic knowledge substantiating comprehension discussed in the previous section, a review on the previous studies has found that very few studies were conducted to investigate various linguistic aspects to tap from this masterpiece. Most published studies on this phenomenal poem with the affluence of nonsensical and nonce lexical items have been frequently devised under the fields of translation studies (Brajerska-Mazur, 2020; Kérchy, 2020; Lu et al., 2020) to delineate the potential challenges in decoding the source language and encoding into the target language and psycholinguistics (Johnson & Goldberg, 2013; López-Varela, 2014; Silva-Pereyra et al., 2007) to scrutinize the activities of human brain when being exposed to nonsensical Jabberwocky lexical items as well as to examine how meanings can be retrieved by the human brain. The following section elaborates each previous study on Jabberwocky poem.

Investigating some challenges in translating Jabberwocky poem, Brajerska-Mazur (2020) analyzed Polish translation of Jabberwocky poem. With an assumption that lexical blends and contaminations are common and perceived to be natural in English but considerably rare and professed to be odd in Polish, producing proper equivalence in the Polish version of Jabberwocky would be difficult. This study questioned whether Polish translators could create many local words containing two meanings that are packed into one compact word as Lewis Carroll could. The finding of this study was surprising as the majority of Polish translators could produce word combinations in longer and more complicated forms than those in the source text. Employing special word formation process patterns in Polish, the Polish versions of the poem were found to be more easily comprehensible and child-friendly.

The impossibility of translating Jabberwocky into other languages has sought after more studies. Hungarian versions of Jabberwocky poem by Lewis Carroll also faced challenges due to the poem's nonsensical words, leading to difficulties in creating visual and narrative illustration, written transcription, as well as oral performance (Kérchy, 2020). There are three levels in which Jabberwocky poem seems to be impossible to be properly translated, namely: (1) the poem's metanarrative or meta-fantastic reflection on its target readers and translators; (2) the illustration of the poem's words that will be wrapped in a translation of a piece of written narrative; and (3) the linguistic transfer, cultural transposition, as well as translators' creativity and solutions to domesticate Jabberwocky poem into Hungarian.

In addition to the analysis of Jabberwocky poem translation into Hungarian versions, the impossibility to achieve formal and textual correspondence of Jabberwocky poem in both English and Ukrainian versions was also revealed due to the existence of nonce words this poem has conveyed (Lu et al., 2020). This study adapted the notion of cognitive poetics as a branch of cognitive linguistics. The researchers paid closer attention to intercultural aspects of literary works and reconceptualization of translation equivalence. Through contrastive

analysis, cognitive poetics provided a theoretical tool to deal with the source text and target text. Employing Multiple Parallel Text (MultiParT), the researchers focused on the first stanza of Jabberwocky poem and conducted a cognitive-constructional analysis of the nonce words and their two translated versions in Ukrainian. This study found that both Ukrainian translators strived their best to arrive at the stylistic effect in their target texts although they seemed to face difficulties in achieving correspondence and equivalence in their translation versions.

From the research area of psycholinguistics, nonsensical lexical items loaded in Jabberwocky poem have raised a question of where those words and sentences generate their meanings from (Johnson & Goldberg, 2013). It remains indistinct whether the meanings of nonce words could be automatically accessed by readers without necessary deep reflection nor explicit instruction. This previous study administered a lexical decision task on a number of target words. The task was headed by abstract skeletal constructions that were unaccompanied by any meaningful lexical items of the open class. The participants showed different priming effects on sensical and nonsensical lexical items as the target words. Similar words could be recognized significantly quicker after some instances of semantically-relevant constructions than after semantically-irrelevant constructions.

In another previous study, sentences in Jabberwocky were tested on preschool-aged children (Silva-Pereyra et al., 2007). This behavioral study addressed the contentious issue of brain processing with the major highlight on event-related potential (ERPs). The aim of this study was investigating 36-month-old kids' brain activities when they were to process syntactic violations in English sentences. The sentences were grouped into two: 1) with intact lexical-semantic information and 2) with reduced lexical-semantic information as in Jabberwocky poem. This study found that the preschoolers' ERPs showed positive effects when processing real English words; in contrast, when being assigned to process pseudo-lexical items in Jabberwocky poem, the preschoolers showed negative-going ERPs. In detail, the real sentences generated two positive effects of ERPs: left-distributed effects (500-750 msec and 1050-1300 msec); while Jabberwocky-related sentences elicited two negative effects of ERPs: (750-900 msec and 950-1150 msec). It could be concluded that real sentences resulted in positive ERPs, in contrast to the sentences with nonsensically-constructed lexical items.

Researching differently, López-Varela (2014) spotlighted metalanguage in Jabberwocky poem by Lewis Carroll, with the main attention to the functioning of a semiotic mechanism that behaved self-reflexively. This study focused on human discourse and gestures, as well as how human's minds successfully produce narratological correspondence and coherence amid random and repetitive patterns of messages. The finding of this study was the notion of human's mental images and interpretation out of verbal signs and icons in diverse language modes. Finally, this review of the literature section draws an inference that in

contrast to its popularity, this phenomenal work of literature, Jabberwocky poem, has received very little attention and interest to be researched. More explicitly, a dearth of study on Jabberwocky requires more relevant studies, to be particular in the area of foreign language pedagogy.

3. Poetry in ESL/EFL Reading Pedagogy

The glance at the previous studies has suggested that more studies be conducted to investigate poetry as a form of literature. Literature is one of promoting tools for L2 learning purposes. Poetry as a part of literature can be used as learning materials to achieve students' literacy competence (Antika, 2016). Poems serve as suitable materials to be adapted in L2 classrooms due to their short length, the perfect fit for a single lesson, their peculiar constructions, as well as their unique linguistic features. In addition to improving literacy competence, reading poems offers an avenue for L2 learners to enhance their language proficiency (Zakaria, 2022). Poems can be utilized to develop fluency, teach phonic skills, and motivate L2 learners to explore the target language (Nichols et al., 2018). However, poems are still seen as being remote from ELT contexts. They have not been much favored in L2 classrooms and have been avoided or neglected by many English teachers and students in both native and foreign language settings (Jabsheh, 2019). This issue is partly due to the lack of training of teaching literature given to prospective English teachers (Çetinavcı & Tütüniş, 2012). Consequently, teaching poetry in L2 classrooms is perceived to be more difficult compared to teaching any other genres. Poetic wordings challenge both L2 teachers' and learners' determination to enjoy and comprehend the beauty behind the mystery of words (Hijazi & Al-natour, 2012).

Despite some challenges of incorporating poetry into L2 classrooms, teaching English poetry remains fervently recommended. There is a positive relationship between utilizing English poetry as ELT materials and teaching language skills such as reading, speaking, listening, and writing, as well as language components such as vocabulary, grammar, structure, and pronunciation (Jabsheh, 2019). Therefore, poetry should be integrated in L2 instructions because they will spring up a new breath of life in the ESL/EFL classrooms and beyond. Reading English poems will stir students' passion and tighten their intimacy with the target language (Bouali, 2020) as well as enhance the comprehension and expressions of their personal and transnational experiences (Kim & Park, 2020).

The integration of poetry into ELT practices can be approached in various ways. The first sample scenario is reading poems with music as the back sound. Music can be utilized to accompany poem-reading activities because music will add up the sensation of entertainment and joyful learning (Hijazi & Al-natour, 2012). Another way is providing scaffolded English instruction that enables students to learn and read English poems fluently.

Through scaffolding, students can develop their mastery over individual words or word parts in every taught poem (Nichols et al., 2018). Scaffolding in the poem-based instruction has some major foci, namely: teacher modeling of fluent reading, rehearsal and repeated reading, and assisted reading. The other strategy of using poetry in ESL/EFL classrooms is encouraging L2 learners to relate poems to their own world and experiences (Zakaria, 2022). In this case, teachers should not restrict their students' creativity. Students are supposed to freely express themselves and their interpretations are not to be regarded as right or wrong.

As elaborated in the previous sections, reading and understanding poems are challenging yet rewarding. Reading and comprehending sensical poems are complicating; reading and understanding nonsensical discourses, such as Jabberwocky poem, are way more thought-provoking. More linguistic knowledge is required to unveil esoteric words that carry hidden messages yet interpretable by certain rules. The process of reading in L2, for instance, constitutes a multifaceted and intricating process (Park, 2015). Readers should interconnect at least three aspects upon their reading process: reading strategy, reading proficiency, and reading comprehension to arrive at L2 acquisition. Reading ordinary L2 texts necessitates a complex process of L2 acquisition, let alone reading "beyond" ordinary texts; Jabberwocky represents the latter category. With such peculiarity, Jabberwocky poem challenges its readers to advance their reading skill. Meaning making out of texts with the affluence of nonsensical lexical items might result in different interpretations. This shares the same light as in the notion that reading incorporates an individual process that entails varying interpretations among various readers (Maarof & Yaacob, 2011).

Equipped with differing knowledge, competence, and background, L2 readers can freely alternate their poem reading strategies. Reading stages disemboguing in comprehension will benefit from any selected reading strategies. Good readers are capable of choosing appropriate reading strategies as exemplified below: grasping relevant information pertinent to goals of reading, guessing the meaning of unfamiliar words, predicting what an author would come up with, paraphrasing the messages, as well as reconstructing the messages into conclusions or summaries (Maeng, 2006). Considering the pivotal role of reading strategies in facilitating L2 learners and readers to comprehend the literary texts better, L2 teachers must equip their learners with the basic adeptness of what reading strategies are to adopt, including when and how to adapt their selected strategies aptly in every reading stage. Accordingly, L2 learners will be supported to construct comprehensive meaning from various discourses they flip through and to promote their linguistic knowledge (Park et al., 2017). Regarding linguistic knowledge, L2 teachers can approach their learners consciously and intentionally to learn the relationships between form and meaning of English words as the target input. The vocabulary size of L2 learners will eventually increase and accommodate their comprehension and L2 acquisition.

By means of deliberately teaching students to acquire their basic reading skill, L2 teachers

are to encourage their students to involve themselves in more reading experiences as English exposure and language input. It does not necessarily highlight that intensive reading prevails over extensive reading activities, but more about engaging L2 learners in focused and meaningful reading by employing decoding and encoding strategies, and more importantly micro- and micro- reading skills at the discourse level (Joh, 2012). This way, L2 teachers are preparing fluent readers who acquire communicative competence. There has been, up to this decade, a shift to fluent reading proficiency and communicative competence. Form-focused approach (with the major foci on linguistic and grammatical knowledge) should countervail with meaning-based approach that integrates both language form and content (Shin, 2013).

To foster EFL learners' reading comprehension, L2 teachers are to select a set of lexical items of the target language and design a cognitive intervention to introduce those words in their L2 reading classes (Gong & Lee, 2023). Designing an English instruction by inserting Jabberwocky poem as its learning material will foster both form- and meaning-focused approaches as English learners will be exposed to nonce lexical items, expressions, constructions, and aspects of discourse that are interpretable and comprehensible by morphological, syntactical, and phonological conceptions. Making the best guess out of novel words can be integrated into English instructional activities in order to enable English learners to reach a point where they comprehend both meaning and its interrelation with the given text. Finally, L2 learners' critical thinking, imagination, and automatic recognition (word identification skills) will be activated for the better target language proficiency.

III. METHODOLOGY

1. Research Design

Departing from the concern and urgency of bridging the area of English literature to English pedagogy, the investigation of Jabberwocky poem that was believed to offer lush topics for teaching English as L2 for learners across the globe needed to be executed with conscientious method. Spotlighting each line and each stanza of Jabberwocky poem would generate potential aspects to be taught in English classes. As mentioned in the earlier parts, the major purpose to achieve in this current study was to uncover some potential learning materials or themes drawn from Jabberwocky poem. This was to solve a challenge of how English teachers could position Jabberwocky poem as make sense to be learning materials when so much of the language Lewis Carroll loads and lugs in the poem is noticeably nonsense. In order to arrive at the answers to the research question, a proper research design was of the utmost importance to be carefully chosen and adapted. Referring to the keywords of generating English teaching materials from a literary work disclosed above, this current

study primarily sought in-depth understanding on Jabberwocky poem in its nonsensical forms and tapped the untapped topics for both second and foreign language teachings and learnings.

Descriptive phenomenological design suited this present study's purpose to outline some themes and help English teachers adopt, adapt, and teach Jabberwocky poem for their students to learn and use some nonsensical word entries in the sensical contexts. Phenomenological design was appropriate considering that Jabberwocky is a phenomenal poem that has been renowned worldwide. Many English teachers have been reciting Jabberwocky poem in their English classes within various education levels for decades and centuries. However, English teaching practices by utilizing Jabberwocky poem have not been equipped with focused and directed themes of potential language areas to teach. Descriptive phenomenological design has four main characteristics, namely: (1) the reading of a text in its entirety; (2) the extraction of significant key words from the text; (3) the formulation of the key words into meanings, which were clustered into themes; and (4) the integration of the themes into narratives of the findings (Benson, 2018). These characteristics aligned with the research objective to reveal some themes or topics for ELT material development from Jabberwocky poem. In this way, the adoption and adaptation of the phenomenological design would attempt to delineate emic English pedagogical themes of this classical poem by employing a set of codes and categories for the analysis (Mackey & Gass, 2022).

Discovering some language aspects of Jabberwocky poem by scrupulously viewing various nonsensical words and employing a series of scientific procedures constitutes the vein of the phenomenological design (Bairagi & Munot, 2019). This phenomenological design would be a feasible method to accurately investigate Jabberwocky poem through revealing the frequency of occurrence and categorizing all collected data as the source of information from this phenomenal poem (Thomas, 2021). After collecting the data through intensive reading of Jabberwocky poem, the succeeding step was examining the data as they truly were, as well as establishing meanings out of those data through brief and concise explanations. Examining the details and marked items from Jabberwocky poem from multiple vantage points particularly those that were strongly predicted to be potential sources of English teaching materials would be a facilitating means to draw a vivid picture of the phenomenon under the investigation (Mackey & Gass, 2022). The final step was determining whether the findings from Jabberwocky poem could be adapted and implemented into English instructions.

2. Data Collection and Analysis

Ensuing the steps of phenomenological design, the data to answer the research question

were collected by carefully reading Jabberwocky poem, scrutinizing every word, line, and stanza of the poem. By means of focusing on branches of linguistics to teach in English classes, the researcher scrolled every part of Jabberwocky poem to collect potential data. The common linguistic branches that were emergent to be detected from the poem were morphology, syntax, and phonology. Accordingly, color marking on those three highlighted themes facilitated the researcher to spot and tag the data. The data were in the form of novel words that sounded nonsensical, wittedly created by Lewis Carroll. Newly-introduced words containing morphological aspects were tagged in yellow; invented words entailing syntactic aspects were marked in blue; and newfangled words conveying phonological aspects were labeled in red.

After all data were collected, marked, and cross checked, thematic analysis was performed to uncover new insights in the forms of potential English learning materials drawn from this phenomenal poem Jabberwocky. The challenge of this data analysis would be how to make nonsensical word entries sensical and pedagogical. A thorough and pertinent thematic analysis would perform data analysis in exhaustive, detailed, and consistent manners during the stages of identifying, organizing, delineating, and reporting themes deduced from the data set (Nowell et al., 2017). The identification of patterns or themes revealed in qualitatively-collected data constituted a key process in the thematic analysis (Maguire & Delahunt, 2017). The selected thematic analysis befitted this phenomenological study because in particular it discerned the appealing data, employed a list of themes to address, describe, interpret, induce, and deduce, as well as emphasized contexts of a certain phenomenon (Vaismoradi et al., 2013). Based on the primary stages of thematic analysis, there were six steps notable as a 6-step framework (Braun & Clarke, 2006; Clarke & Braun, 2013). The framework of thematic analysis was not rigidly a linear model. Some stages could be performed interchangeably when necessary. There was no pre-requisite of completing one stage before proceeding to the next one. Thematic analysis consigned a recursive process principle for the researcher.

The succeeding section explicates what the researcher performed in every step of the thematic analysis. (1) *Familiarization with the data*: The researcher closely immersed himself in the collected data. This stage included reading and re-reading Jabberwocky poem word by word, line by line, and stanza by stanza to detect and mark preliminary analytical observation on the required data. (2) *Coding*: some labels were made on some novel words in Jabberwocky poem as the main features of the targeted data to lead to the further analysis. Codes would highlight the results of careful readings of the poem. This step was finished by collating all data extracts and codes. (3) *Searching for themes*: This step was conducted to identify similar data. The similarity of the data was denoted by grouping novel word entries in Jabberwocky poem into three linguistic themes: morphology, syntax, and phonology. All coded data findings were assembled into every theme. (4) *Reviewing themes*: Reviewing

theme stage required the researcher to check and re-check whether all noted themes configured correctly based on the complete data findings and extracts. It was necessary that the researcher reflected and ensured that all themes conveyed and revealed potential language aspects from the novel words in the poem to teach in English classes. This stage allowed collapsing two perceivably-similar themes or splitting one theme into two or more themes. (5) *Defining and naming themes*: The researcher came to a more detailed analysis of every theme by continuously directing some probing questions as below: "Does this theme offer potential topics for English material development?"; "What aspects of language does this theme potentially teach ESL/EFL learners?"; and "How does this theme fit into the pedagogical implication of a piece of literary work in ESL/EFL classes?" Consulting the findings with the experts of English literature, linguistics, and/or pedagogy strengthened the trustworthiness of the data. (6) *Writing up*: This step weaved together all themes (morphology, syntax, and phonology) to answer the research question in convincing and coherent manners, espoused by the existing literature.

IV. RESULTS AND DISCUSSION

Following the 6-step framework of thematic analysis, this current study has yielded three main themes that have made Jabberwocky poem an alternative source of material development for ESL/EFL classes. The latent themes as the potential topics for teaching English are morphology, syntax, and phonology. Morphology as the first theme is further divided into two codes: portmanteau and coinage. Syntax as the second theme is subdivided into varying word categories or parts of speech: adjectives, verbs, nouns, and interjections. Phonology as the last theme spotlights phonaesthesia, which is deployed into two sound connotation codes of the novel words in Jabberwocky poem. Those two revealed sound connotation codes are "aggressiveness" represented by plosive sounds and "slyness" reflected by hissing sounds. Typifying the thematic analysis, all emerging themes for teaching English by utilizing Jabberwocky poem as a learning material are consecutively presented and immediately underpinned by relevant theories and literatures.

1. Theme 1: Morphology (Word Formation Processes via Portmanteau and Coinage)

Scrutinizing Jabberwocky poem from its morphological construction, this current study spots copious occurrences of neologism in this poem. Two major word formation processes employed by Lewis Carroll upon writing this poem are portmanteau and coinage. The first attention will be directed to portmanteau or lexical blending. Departed from the definition and possible formulations of blending proposed by some morphologists (Aronoff &

Fudeman, 2011; Booij, 2007; Chalker & Weiner, 1994; Cook & Stevenson, 2010; Hamawand, 2011), the occurrence of portmanteau or lexical blending introduced by Lewis Carroll in his Jabberwocky poem was the focus of the thematic analysis. There have been at least nine detectable portmanteaus from the poem.

Most of the blending words on the poem have been put as entries in Oxford English Dictionary (OED). 1) "Slithy" found in the first line of the first and last stanzas combines two adjectives: lithe and slimy. Lithe refers to something that is active. It is introduced by Lewis Carroll himself when he describes Alice who is puzzled over numerous unfamiliar words and meets Humpty Dumpty who tells her the meanings of some words as in the following excerpt: "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." 2) "Mimsy" combines the two words: miserable and flimsy. Mimsy as a blended word conveys unhappy and dejected feelings. 3) "Mome" is predictably made by combining a preposition "from" and "home". The word "mome" can be interpreted as feeling grave and solemn because of being far from home. 4) "Frumious" found in the fourth line of the second stanza blends two words: furious and fuming. Both words carry the meaning of anger. 5) "Manxome" fuses two words: fearsome and monstrous. This blended word amplifies the fear by merging two dreadful words into one word "manxome." 6) "Whiffling", found in line 3 of the fourth stanza, is formularized from two words: whistling and puff. This portmanteau shows the activity of blowing in gusts of air. 7) "Galumphing" successfully blends a verb phrase "gallop in triumph". This action usually refers to the movement of a horse with its feet off the ground and jolting together in every stride. 8) "Frabjous" undergoes two blending processes; first blending is between the words "fair" and "joyous", then "fabulous." The last portmanteau, 9) "chortle", found in the second last stanza before repeating the first stanza in the closing stanza, draws up two words: chuckled and snorted together into one word to describe an act of laughing in a gleeful and breathy way.

The portmanteaus formulated by Lewis Carroll do not fully adhere to blending patterns induced and proposed by linguists nor morphologists. Linguists have agreed on the definition of blending as fusing two lexemes into one lexeme with partial loss or drop of phonological materials of the two lexemes (Elisa, 2019; Hippisley & Stump, 2016). Very few portmanteaus integrated into Jabberwocky poem follow the rule of picking the first part of one word to be attached to the last part of the other word, as in mimsy (miserable and flimsy) and galumph (gallop and triumph). Most blended words freely combine any parts of words to creatively produce new words. This sort of production of lexical items has been explained by Aronoff and Fudeman (2011) who assert that blending is an example of creative language use that does not necessarily comply with strict constraints as derivations and affixations do. The prevalent purpose of newly-made-up lexical items is the conscious production of playful

language to draw attention from target readers/listeners to those blended words (Lieber, 2009). With the aims to create novel blends and compute semantic and phonetic relations to those new blends, the poet of Jabberwocky devises an ingenious way to write stanzas with wordplay to arouse the attention of its target readers (Zirker & Winter-Froemel, 2015). Accordingly, such a word-playfulness intentionally and contextually evokes certain emotional effects among the readers of the poem.

The second attention of word formation process in Lewis Carroll's Jabberwocky poem is interlaced with the concept of coinage (Szymanek, 2005). Jabberwocky poem, as a work of genius in literature, introduces a considerable number of created words. Neologism by means of coinage has been found to occupy most portions in Jabberwocky poem. There are exceedingly around seventeen coined words within the single poem composed in seven stanzas. Lewis Carroll has fabricated and contributed the formerly non-existent words as follows: 1) "brillig" to show the time when people start broiling for their dinner (at around 4 P.M.); 2) "toves" that vivifies a fictional badger species completed with horns like a stag and living mainly on cheese; 3) "gyre" to describe an action of twirling around; 4) "gimble" to show an act of boring holes like a gimlet; 5) "wabe" to signify the wet part of a hill that is soaked by the rain; 6) "borogoves" to animate a supernatural bird; 7) "raths" that represents a fictional turtle equipped with a smooth green body and a shark-like mouth; the staple foods of which are oysters and swallows; 8) "outgrabe" to express an action of emitting a peculiar noise (presumably the past tense of outgribe); 9) "Jubjub" that is a name for an imaginary bird with a desperate, ferocious, and infrequently charitable nature, and tastes excellent when cooked; 10) "Bandersnatch" to represent a furious, fleet, fabulous, and fuming creature, with dangerous tendencies and resistant to bribery, as well as too quick to flee from; 11) "vorpal" referring to a sword that is sharp and lethal; 12) "Tumtum" as an imaginary tree; 13) "uffish" as a clipped word from huffish (irritable); 14) "tulgey" to denote something that is dense, thick, and dark; 15) "burbled" to show an action of speaking in murmurs; 16) "snicker-snack" to describe a movement with a clicking or snipping sound; and 17) "beamish" that is originated from the core word "beam" showing shining or radiant quality.

Those seventeen words were coined and created by Lewis Carroll, perceived to be odd, exceptional, and nonsense at the beginning before successfully behaving like normal words (Brajerska-Mazur, 2020). Some definitions were introduced by the author, Lewis Carroll, in his novel, for instance, when Alice found Jabberwocky poem in *Through the Looking-Glass* and met a creature named Humpty Dumpty who helped elucidate certain "foreign" words as exemplified in this excerpt: "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." Now that those words have been put as entries in Oxford English Dictionary, coinage from this eminent literature has contributed English vocabularies to be passed from generation to generation and willfully taught in

English classrooms. Pedagogically introducing the two concepts of portmanteau and coinage in ESL/EFL classes, specifically in an integrated morphology session, will equip students with the knowledge of new vocabulary creation by means of active use of word formation processes (Carstairs-McCarthy, 2002). Through the well-prepared and innovative English vocabulary and reading instructions, it is expected that L2 learners' word recognition, reading comprehension, and retention will be achieved (Gong & Lee, 2023).

2. Theme 2: Syntax - Word Categories (Adjectives, Verbs, Nouns, and Interjections)

Following the syntactic analysis, the general classification of words falls within two categories: open and closed categories. Open categories comprise nouns, adjectives, adverbs, and verbs. Closed categories include functional categories such as proposition, determiner, numeral, conjunction, and interjection (Kurdi, 2016). A closer look at Jabberwocky poem has resulted in four major word categories into which Lewis Carroll creatively contributes new members. Those word categories or parts of speech are adjective, verb, noun, and interjection. Each category will be explicated in the following sections.

Some novel adjectives are introduced by Lewis Carroll through his Jabberwocky poem such as "brillig", "slithy", "frumious", "manxome", "uffish", and "frabjous". Adjectives are exclusively used to modify nouns, also any phrase or word category functioning as a noun (Herring, 2016). To identify whether a new word belongs to an adjective, distributional analysis on syntax offers the strategy. Adjectives (Adj) are placed preceding nouns (N) in noun phrase (NP) constructions. Traditional grammars deduce the pattern that an English adjective directly modifies a noun in its initial position before the noun (Adj + N), called as attributive adjectives (Carnie et al., 2014). By equipping students with the concept of attributive adjectives, ESL/EFL teachers can guide their students to guess and find out some new adjectives in Jabberwocky poems: 1) "slithy" is an adjective modifying toves as a noun; 2) "frumious" is another adjective in the poem as it precedes a noun Bandersnatch; 3) "manxome" modifies a noun foe making it an adjective; 4) "uffish" is an adjective that modifies thought (a noun); and 5) "frabjous" is most predictably functioning as an adjective that precedes day (a noun). In addition to attributive adjectives, there are some adjectives that do not directly modify nouns, but they function as predicates in sentences. These typical words are labeled as predicative adjectives (Carnie et al., 2014). There is one predicative adjective found in Jabberwocky poem; the adjective is located in the first line of the first stanza. The novel predicative adjective is "brillig." "Brillig" does not directly modify a noun but functions as a predicate of the sentence "Twas brillig" (N + Copula/to-be + Adj).

Lewis Carroll has demonstrated his facility in resourcefully creating verbs to narrate a story of Jabberwocky through his poem. Four novel verbs have been contributed to English, namely: "gyre", "gimble", "outgrabe", and "chortled." A verb plays an essential role in the

structure of a sentence because it constitutes the root of a sentence predicate (Swan & Walter, 2015), which, together with a subject (the doer or agent who performs an action), constructs a complete clause or sentence. There is no sentence without a verb (V) because a verb serves as a core indication of an action, condition, process, or state of the doer, and is called as predicate (P). Syntactically, a verb occurs after a subject or a noun signifying a subject of a sentence (N + V) in a declarative sentence or after an auxiliary in both interrogative and negative sentences (Aux + V and Aux + Neg + V). By adhering to the syntactic patterns by which a verb is located in English, the second stanza of Jabberwocky poem has shown two novel verbs after an auxiliary "did"; the two verbs are gyre and gimble. Another detectable verb is "outgrabe" found in the fourth line of the first and last stanzas. The verb "outgrabe" is placed after the noun "raths" and shows its function as a predicate. Predictably, "outgrabe" is an irregular past-tense verb of "outgribe" to agree with the previous past tense sentence in the third line of the poem (Allerton, 2017). The last novel verb detected in Jabberwocky poem is found in the second last stanza; the verb is "chortled." There are two scenarios that strongly explain "chortled" as a verb. First, it is placed directly after a subject pronoun "he" making it as a predicate, and thus a main verb of the sentence. Second, the verb "chortled" is ended with an inflectional morpheme *-ed* indicating a regular past tense marker (Alexiadou et al., 2014).

The third part of speech that belongs to the open category is a noun. Nouns are words that designate a thing, place, animal, or person and function as arguments of verbs (either a subject or object) in a sentence (Herring, 2016; Hovav et al., 2010). The striking pattern of a noun is its propensity to be preceded by articles (Art) such as a, an, and the as in this syntactic formulation: Art + N (Tallerman, 2015). Jabberwock itself is a novel proper noun coined by Lewis Carroll; the main proof to claim it as a noun is evident in the second, forth, and sixth stanzas, mentioning "the Jabberwock". The other made-up nouns are sequentially "toves", "wabe", "borogoves", "raths", and "Bandersnatch". Most of which are preceded by a definite article "the" to form a noun phrase (NP) patterned as NP → Art + N or NP → Art + Adj + N. The last part of speech that falls into closed category is an interjection. Interjection is a minor word category of which members are outside ordinary clause structure. Syntactically, an interjection has no connection with other words and conveys interpersonal and emotive meanings (Aarts et al., 2014). Two innovative interjections are found in the second last stanza, "Callooh! Callay!" Both interjections are rooted from the word "call", functioning as summoning someone, and ended with an exclamation mark to show its high intensity in speech and emotion in the soul (Rauh, 2010).

Jabberwocky poem, rich with esoteric and nonsense words, is a potential source of learning the concept of part of speech by guessing syntactic distributions. Lewis Carroll has ingeniously embedded nonsensical words into grammatical sentences in the poem (Aarts et al., 2014). In other words, Jabberwocky is constructed to be grammatical although some

parts of it are not blatantly meaningful nor sensical. The grammatical structure of the sentences in the poem are real for native speakers-hearers. What Jabberwocky poem lacks is not grammatical structure but simply the lexical content (Allerton, 2017) as confessed by Alice herself in the following excerpt: "It seems very pretty . . . but it's rather hard to understand! . . . Somehow it seems to fill my head with ideas – only I don't exactly know what they are!"

Connecting esoteric words to the ground-breaking work in linguistics, human language acquisition device (LAD) proposed by Noam Chomsky pinpoints human innate ability to deduce kinds of words even if they do not know the meanings of those words (Lessard-Clouston, 2018; Saville-Troike, 2012; Saville-Troike & Barto, 2017). LAD allows humans to pick up a new language comparatively fast and to learn a language not merely by acquiring knowledge of the language but also by employing their innate capacity to spot how words are arranged to form meaningful sentences. Honing students' LAD by training them to guess the parts of speech of made-up words by using traditional grammatical labels is, therefore, a pedagogical implication of esoteric words in Jabberwocky poem. Comprehending the structure of a sentence does not only involve knowing its constituents, but the word categories and the function of all constituents as well (Burton-Roberts, 2016).

3. Theme 3: Phonology - Phonaesthesia (Sound Connotation)

Esoteric words manifested by Lewis Carroll in Jabberwocky poem are in the form of nonsense words but with salient sounds that hint interpretations. This poem is a potential source of material for teaching phonology especially targeting the concept of phonaesthesia (Malmkjaer, 2005). Investigating phonaesthesia in Jabberwocky poem, this current study infers that even though the poem readers do not know the meaning of every single word, let alone esoteric words represented by neologisms, they can be trained to interpret the tone or atmosphere this poem strives to deploy. Two main connotations aroused in Jabberwocky poem are "aggressiveness" and "slyness" of a war against a monster. Both connotations are supported by the extensive uses of stops and fricatives, respectively plosive and hissing sounds.

Plosive sounds are dominantly emergent in the coined words "brillig" /**b**rɪlɪ**g**/, "toves" /**t**o͡ʊvz/, "gimble" /**g**ɪmbə͡l/, "borogoves" /**b**oːrəgo͡ʊvz/, "Bandersnatch" /**b**ændsnæt͡ʃ/, "Tumtum" /**t**ʌmtəm/, "tulgey" /**t**ʌld͡ʒi/, "galumphing" /**g**ælʌmfɪŋ/, and "burbled" /**b**ɜːbə͡ld/. Hissing sounds are indicated by the novel words "slithy" /**s**lɪθi/, "mimsy" /mɪm**z**i/, "frumious" /**f**ruːmi͡ə**s**/, "vorpal" /**v**oːr̄pə͡l/, "uffish" /ʌ**f**ɪ**ʃ**/, "whiffling" /wɪ**f**lɪŋ/, "snicker-snack" /**s**nɪkə-**s**næk/, and "frabjous" /**f**ræbd͡ʒə**s**/. The above findings affirm that nonsensical words can still radiate meanings through the sounds they produce. Aarts et al. (2014) and Chalker and Weiner (1994) highlight this phenomenon as sound symbolism depicting the connection

between sounds making up words and their meanings/interpretations.

All things considered, the findings of this study have revealed some latent topics to be proposed as the implications for English material development and instructions. The first two themes, morphology and syntax, have emphasized the importance of fostering the form-focused approach for English language learners. L2 learners could learn the word formation processes via portmanteau and coinage through the vocabulary instruction and guess the word categories (adjectives, verbs, nouns, and interjections) through guessing the syntactic distributions of words in Jabberwocky poem. In addition to those two form-focused language teaching, introducing the concept of phonaesthesia in ESL/EFL classrooms as the third theme could provide meaning-focused language teaching. It will train L2 learners to be aware of sounds and comprehend literary works with their latent and imaginative meanings (Antika, 2016). The phonological awareness (PA) of L2 learners should be emphasized as it is considered as one of central prerequisites for L2 literacy acquisition (Lee, 2023). The awareness of phonemes in the target language redounds to word reading ability and reading comprehension. The central focus of speech production and comprehension is on meaning (Pennington & Rogerson-Revell, 2019). Accordingly, as the embodiment of PA, distinguishing L2 sounds and their conveyed meanings in Jabberwocky poem will entrench L2 learners' literary appreciation skills and facilitate meaningful language instruction. Focusing on both form and meaning, reading Jabberwocky poem will allow students to acquire the target language and at the same time enjoy their learning process (Zakaria, 2022).

V. CONCLUSION

This concluding part rounds off by thanking Lewis Carroll for innovatively writing Jabberwocky and contributing novel words to English. Deleuze (1990) reminds all readers that those novel words say their own senses, and thus they are nonsense; and nonsense words say their own senses. Choosing Jabberwocky poem as a learning material is rational as Lewis Carroll has demonstrated a core principle of language called open-endedness and productivity whereby language users (Lewis Carroll is one of a kind) may boundlessly create new words. This current study attempted to bring Jabberwocky to English pedagogy by viewing this fine work in literature from three main domains of language and linguistics: morphology, syntax, and phonology. Morphologically, ESL/EFL learners could delve further to the two major word formation processes in English, portmanteau/lexical blending and coinage, as exemplified by the occurrences of nine portmanteaus and seventeen coinages in Jabberwocky poem. Syntactically, ESL/EFL teachers could adapt Jabberwocky poem to hone their students' skill in detecting parts of speech or word categories. Lewis Carroll has contributed novel word entries that fall within four major word categories namely adjective,

verb, noun, and interjection. Phonologically, Jabberwocky poem can be adapted in English classes to introduce the concept of phonaesthesia to foster ESL/EFL learners' comprehension and interpretation on the setting and atmosphere of Jabberwocky poem. Manners of articulation of novel words in the poem, stops and fricatives, signal aggressiveness and slyness of the poem.

Although some words produced by Lewis Carroll have been put as entries in modern dictionaries and interpretable to some extent, some meanings probably remain secret, hidden, and enveloped as esoteric. Unabating serials of interpretation are allowable, and this is what makes this fine piece of literary work phenomenal for decades and centuries, particularly in English classes. This current study has attempted to reveal some pedagogical aspects in which Jabberwocky is a potential source of materials for teaching English, most probably in L2 reading activities. This present study recommends that further studies are subjected to the empirical implementations of Jabberwocky poem in English instructional activities and the measurement of the effectiveness of those instructions in the elementary, secondary, and tertiary education levels. Considering this study's focus and reliance on a single poem as the sole source of the data, the findings are limited to a specific setting of Jabberwocky as a sample of nonsensical poem. Further investigation should be projected at other nonsensical poems to yield more alternatives to English instructional materials.

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APPENDIX

Jabberwocky by Lewis Carroll

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

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

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

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

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

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

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



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