

Received: 5 June 2019  
Revised: 10 June 2019  
Accepted: 14 August 2019  
Published: 31 December 2019

## DEVIATION IN THE COLLECTION OF POEMS BY GUILLAUME APOLLINAIRE

Fitra Maulidya<sup>1,a)</sup>, Ninuk Lustyantje<sup>1,b)</sup>

Universitas Negeri Jakarta, Indonesia<sup>1)</sup>

[maulidyafitra@gmail.com](mailto:maulidyafitra@gmail.com)<sup>a)</sup>, [ninuk.lustyantje@unj.ac.id](mailto:ninuk.lustyantje@unj.ac.id)<sup>b)</sup>

### Abstract

This research intends to describe the types of deviations contained in the collection of poems *Calligrammes* by Guillaume Apollinaire. The approach used is a qualitative approach with content analysis method. The data collection technique used is Miles and Huberman. The theory used as the main reference is the deviation theory according to Geoffrey N. Leech which divides the deviation into eight types, namely lexical deviation, phonological deviation, grammatical deviation which includes morphological and syntactic, graphological deviation, semantic deviation, dialectal deviation, deviation of register, and deviation of historical period. The result of data analysis from 7 poems found 5 out of 8 types of deviation which are diffused in each poem, including 24 semantic deviations, 18 graphological deviations, 4 deviations of register, 3 syntactic deviations and 2 lexical deviations. While the types of phonological deviation, morphological deviation, dialectal deviation, and deviation of historical period are not found in any of the data in this collection of poems *Calligrammes*.

**Keywords:** *Calligrammes*, Collection of Poems, Deviation

Poetry, one type of literary work that most often contains deviation, is a written work of art because in its creation poetry prioritizes the beauty of external and internal structures. In this case, what is meant by the external structure of a poem is its form while the internal structure in a poem is related to its contents and meaning. Poetry is a form of literary work that has its own characteristics in term of diction, emotion, language density, and symbols that are implicitly expressed so that it has a high appreciation. The poem expresses thoughts that evoke feelings, which stimulate the imagination of the five senses in a rhythmic arrangement (Pradopo, 2005, p.7). The shorter form of poetry compared to prose causes the language used to be made dense and concise while still being able to describe what the poet wants to convey through the right choice of words. With the density of the language, the meaning of poetry can be conveyed through the activity of understanding poetry by conducting a study through the teaching process.

Typical poetry with the density of the language, has its own style in its creation. The style in the poem, not only the style of language that creates the composition of beautiful words but also all other forms that compose it such as rhymes, rhythm, sound, diction, imaging, enjambement, and typography that also presents the value of beauty in poetry. Of the various forms of these components, rhymes and rhythms are the components most often found in a poem.

The dominant conditions in poetry such as rhymes, rhythms and also harmony can support the wholeness in a poem. From this wholeness will produce a work that is in harmony between its

---

components, solid, and not contradictory. However, it is not uncommon for readers to find boredom if all literary works, especially poetry, are solid and harmonious. Therefore, it is essential to present something that can be highlighted a work so that it can attract the attention of the reader.

In creating a poem, poets have the freedom to write poetry without being bound by certain rules. The poet's freedom, called the poetic licence, basically gives the poet the right and freedom to not be bound by the rules that are commonly practiced when creating a work. The use of language style, symbols, forms of typography of poetry, even deviations are the freedom of poets. This is done because literary works are the result of creativity and imagination which if bound to certain rules will limit the process of that creativity. So that all types of deviations committed by poets cannot be called to be mistakes.

Presenting something that can interest the reader can be done in various ways. One of the ways that many poets do to realize poetic licence in their works is by creating a deviation in poetry to present certain effects that are positive. Deviation is a form of poet's freedom to create a work that is not bound by certain rules. "*Dalam ilmu linguistik umum, istilah deviasi menunjuk pada pengertian penggunaan bahasa yang menyimpang dari bahasa yang wajar dan baku yang lazim dipergunakan, misalnya dalam penggunaan bahasa ilmiah*" (Nurgiyantoro, 2014, p.289).

Furthermore, Riffaterre (1961, p.334) also said that « *La déviation est étudiée sous trois angles :écarts statistique (nonbanality), sémantique (nonliteralness), grammatical (ungrammaticalness).* » what was said by Riffaterre explained that basically the deviation was assessed from three angles, the deviation in the statistical level, the deviation in the semantic level, and the deviation in the grammatical level. In this case, the deviation in linguistics examines the deviation in the semantic level, which is the meaning of something that does not correspond literally and the deviation in the grammatical level, namely deviations in general grammar.

Basically, something that is considered deviant is a mistake. But deviation in linguistics, especially in a literary work, has its own effect and cannot be considered a language error. Deviation in literary works is a concrete manifestation of poetic licence, namely the poet's right to create his work through the use of distorted language in order to obtain the desired aesthetic effect. These effects can be achieved by using stylistic studies. Stylistic is the study of language style. By using stylistic studies, aesthetic effects regarding the use of certain languages ranging from aspect of diction, sentence structure, figurative language, to the way of writing or typography can be expressed. So that the linguistic signs can provide information about the special characteristics of literary work. Deviations are able to arouse reader's curiosity about the meaning behind the work that is being read. Because, the more complicated a deviant work, then there lies the satisfaction of the reader after successfully understanding the meaning that is conveyed by the poet.

In this study, a collection of poems *Calligrammes* by Guillaume Apollinaire which is the source of the data. The reason that makes the collection of poems *Calligrammes* worthy of being the object of research is because some of the poems *Calligrammes* are made to deviate from poetry in general which more often forms neatly arranged lines and stanzas. Even if seen from the form of some of the poems created by Apollinaire, there are very striking differences from the usual forms of poetry. Some of the poems in *Calligrammes* are made with the composition of poetic texts that resemble a picture. In addition, research on aspects of deviation in French literary works, especially poetry, among students of the Study Program of French Language Education Faculty of Language and Art, State University of Jakarta has never been conducted before.

The importance of the study of deviations in the collection of poems *Calligrammes* is to show and explain what exactly the deviation is, why it was done, and what the purpose of the deviation is and how it effects on some of the poems in the *Calligrammes*. As we know, through research on deviations can foster the curiosity of literary connoisseurs, literary learners, and other

---

researchers of the implied meaning of the deviation form deliberately created by Guillaume Apollinaire in his work, in order to obtain aesthetic effects and different literary experiences

Related to deviations, Leech in his book *A Linguistic Guide to English Poetry* divides deviations into eight forms (1991, p.42-52) among them lexical deviation, which is a form of deviation of the meaning of words that are not in accordance with the meaning contained in the dictionary, grammatical deviation which includes morphological deviation (a form of deviation from the morphological structure commonly used) and syntactic deviation (a form of deviation from the syntactic structure in general), phonological deviation which is a form of phoneme deviation from standard language sounds, semantic deviation in which deviations occur when there is figurative language and other language styles that make the meaning of the word not in accordance with what is listed in the dictionary, graphological deviation when a form of writing has deviated from the usual ways of writing such as the elements of spelling, punctuation and typography, dialectal deviation which is one of the writer's freedom to use certain dialects but at least a dialect deviation occurs if it is aimed at the community of dialect users so that what is meant by the writer can be conveyed, deviation of register is the use of certain language variations in literary texts such as the variety of scientific languages, and deviation of historical period which is a form of deviation in using archaic words or old-fashioned no longer used.

The possibility of overlapping the application of this type of deviation in a poem cannot be avoided. The appearance of a deviation can be considered meaningful or significant if it is supported by other elements of poetry. Thus, this form of deviation still supports the meaning of the poem concerned both actual and intentional.

## METHOD

The approach used in this study is a qualitative approach. While the analysis method used is the content analysis method to obtain valid conclusions from the contents of the text used as data sources.

The data collection method used in this study is the listening method, which is the method used to obtain data by listening to the use of language. The method of listening is related to listening to the use of language both verbally and in writing. The basic technique of this method is tapping because basically listening is realized by tapping. Furthermore, the tapping technique was followed by an advanced technique *Simak Bebas Libat Cakap (SBLC)* technique, it means that the researcher only acted as an observer of the use of language by his informants (Mahsun, 2011, p.93). Data that is not relevant to the study are left while the relevant data are emphasized (thickening), to make it easier for researchers to determine the indicators.

Data that has been collected from words, phrases and sentences in a collection of poems *Calligrammes* is recorded systematically and then analyzed using the Miles and Huberman data analysis models, which suggest that the activities in qualitative data analysis are carried out interactively and continue continuously until completion, so the data is already saturated (Sugiyono, 2010, p.337).

The data analysis technique in this qualitative research is an interactive data analysis technique according to Miles and Huberman consisting of three stages (Sugiyono, 2010, p.337-345) as follows:

### 1. Data Reduction

At this stage, the researcher records the data that has been obtained from the results of the analysis carefully and systematically. Reducing data means summarizing, choosing things that are important and considered useful, and looking for themes and patterns contained in the problem under discussion.

## 2. Data Display

In this stage, the researcher presents the data by recording and analyzing and classifying the data in the form of words, phrases, and sentences containing deviations in a collection of poems *Calligrammes* by Guillaume Apollinaire based on Geoffrey Leech's theory, which are then presented in the form of data analysis tables containing criteria for deviation according to Leech.

## 3. Conclusion Drawing

In this last stage, researchers have arrived at the results of data analysis. Researchers draw conclusions related to the results of research on the types of deviation contained in a collection of poems *Calligrammes* by Guillaume Apollinaire.

## RESULTS AND DISCUSSIONS

The collection of poems *Calligrammes* contains 7 chapters with a total of 85 poems. However, given the limited research time, this study limits the data source used, namely by only using 7 poems randomly drawn from each chapter. Based on the results of data analysis, from the 7 poems found 5 out of 8 deviations scattered in each poem, including 24 semantic deviations, 18 graphological deviations, 4 deviations of register, 3 syntactic deviations and 2 lexical deviations. However, phonological deviation, morphological deviation, dialectal deviations, and deviation of historical period are not found in this collection of poems *Calligrammes*.

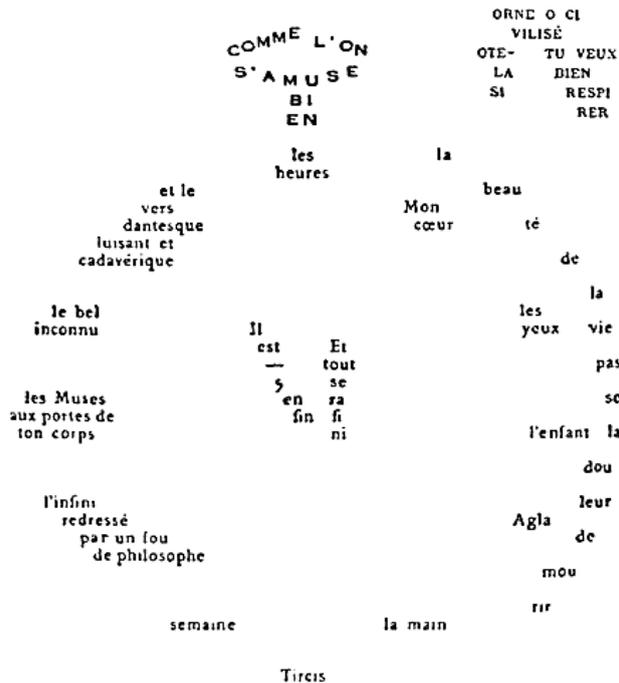
### Semantic Deviation

*O départ sombre où mouraient nos 3 phares  
o nuit tendre d'avant la guerre*

(*Le Petit Auto, 1913-1916*)

In the citation, there is a phrase containing semantic deviation with the use of figurative language to liken something. The phrase «*O nuit tendre d'avant la guerre*» literally means a soft night before the war. The connotative meaning of the phrase "nuit tendre" can be expressed as a state of peaceful and calm night before the war, namely the atmosphere of the bustle of a typical war where the sound of weapons mutually friendly, the soldiers busy with their respective tasks and the atmosphere where it is very difficult find calm and peace.

### Graphological Deviation



1)

(*La Cravate et La Montre*, 1913-1916)

The calligramme that resembles a clock in the poem *La Cravate et La Montre* contain graphological deviations due to their different writing formats. Behind the aesthetic effect of the clock calligramme created by Apollinaire, he also conveyed social criticism that the clock which is a timepiece is a satire for modern individuals whose lives are always hunted down by time in the midst of their busy doing work. They always check his watch all the time as if worrying about the time that is always chasing him without any chance to rest.

In addition to deviating from the usual writing format, graphological deviation is also seen in the sentence «*Il est — 5 enfin*» because of the way the writing is arranged diagonally as a clockwork so that it deviates from conventional and standard writing. In addition, punctuation “—“ in the sentence is used to replace the word “*moins*” which is also included in the graphological deviation due to deviations in conventional writing and in line with what happens in the sentence “*Et tout sera fini*” which is written vertically in the middle of the calligram. So that the use of punctuation — although it is considered as a deviation from the way of writing, looks more efficient and also visually striking when placed in the middle of a diagonal sentence.

2) *IL SUT AIMER*  
*Quelle épitaphe*

(*Fête*, 1913-1916)

The verse quote in the poem entitled *Fête* is written in capital letters and included in the type of graphological deviation. The use of the capital letter in the verse quotation is done not only to get the beauty effect that makes the poem look more visually appealing as well as the effort of the poet to affirm what he really wants to convey to the reader of his work.

### Deviation of Register

*C'est dans le cagnat en rondins voilés d'osier*  
*Auprès des canons gris tournés vers le nord*

(*Les Soupirs du Servant de Dakar*, 1913-1916)

The citation from the poem contains the deviation of the register in the word «*le cagnat*». The word according to the dictionary is included in the various military argot languages from the standard word “*abri*” which is a place of protection from danger and enemies near the location of

the war. Argot language itself is one type of slang language used in certain circles to express something. So the word "cagnat" which is included in a variety of military argot languages only applies within the military sphere and is usually only understood by their circles.

### **Syntactic Deviation**

*Feu d'artifice en acier*  
*Qu'il est charmant cet éclairage*  
*Artifice d'artificier*  
*Mêler quelque grâce au courage*

(Fête, 1913-1916)

The above verse of poetry contains the syntactic deviation of the phrase «Artifice d'artificier» and the clause «Mêler quelque grâce au courage». The phrase "artifice d'artificier" is a word play created by the poet in order to obtain an aesthetic effect in his work. The phrase does not seem to follow a good grammatical structure so it is said to be syntactic deviation. Likewise what happened in the clause «Mêler quelque grâce au courage» which did not have complete sentence elements. This is seen in sentences that begin with basic verbs without accompanying the subject.

### **Lexical Deviation**

*La main*  
*Tircis*  
*Semaine*

(La Cravate et La Montre, 1913-1916)

Deviations that occur in poetry quotation is at the lexical level. Lexical deviation can be seen in the word «Tircis», because if you look for the translation of the word in the dictionary it does not have any meaning. The word «Tircis» comes from the combination of the word tire au six and then makes it a new formed word that the poet uses to indicate the sixth hour in the calligramme that resemble a clock in the poem *La Cravate et La Montre*. In addition, based on searches from various sources, the word «Tircis» was inspired by the name of the shepherd in a Latin pastoral poem titled Eclogue the seventh part of Virgil (a famous ancient Roman poet) namely Thyrsis ([www.bacfrancais.com](http://www.bacfrancais.com)).

Poetry is one of the literary works that is quite effectively used as a medium of learning in learning foreign languages, especially French. This can happen given that in poetry there are many elements that can be learned to improve one's language skills, such as the presence of deviation forms to enhance the aesthetic effect of a poetic text.

In the collection of poems *Calligrammes*, some poems are deviated from poetry in general, which more often forms neatly arranged lines and stanzas. Some of the poems in *Calligrammes* are made with the composition of poetic texts that resemble a picture. Apollinaire in this *Calligrammes* shows that the deviation he created in his work shows the side of his confidence as an author by making a different and distorted work but can make it a beautiful innovation in a literary work.

## **CONCLUSION**

Based on the results of research that has been done, it can be concluded that in the collection of poems *Calligrammes* by Guillaume Apollinaire from the analysis and interpretation of 7 poetry data found 5 out of 8 types of deviation, including semantic deviation (24 data), followed by graphological deviation (24 18 data), then deviation of register (4 data), then syntactic deviation (3 data) and finally lexical deviation (2 data). Thus, the type of deviation contained in the collection of poems *Calligrammes* is dominated by semantic deviations as many as 24 data findings from 51 existing data.

Basically, the five types of deviation found in a collection of poems *Calligrammes* have the

---

same purpose and function of providing an aesthetic effect through a series of words and typography on the poem as a whole. However, what distinguishes the five types of deviation lies in the criteria used to determine a poetic text containing deviations.

From the results of the analysis conducted, found various forms of deviation in the collection of poems studied. Through the results of this research, it is hoped that it can provide understanding and broaden insights and knowledge regarding deviations in literary works, especially poetry. In addition, an increase in understanding of deviation forms can have a positive impact on improving the ability to understand literary texts such as poetry, especially in Littérature courses.

### REFERENCES

- Leech, G. N. (1991). *A Linguistic Guide to English Poetry*. New York: Longman Publishing Group.
- Mahsun. (2007). *Metode Penelitian Bahasa: Tahapan strategi, metode, dan tekniknya*. Jakarta: PT. Raja Grafindo Persada.
- Nurdiyantoro, B. (2014). *Stilistika*. Yogyakarta: Gadjah Mada University Press.
- Pradopo, R. J. (2017). *Pengkajian Puisi: Analisis Strata Norma dan Analisis Struktural Semiotik*. Yogyakarta: Gadjah Mada University Press.
- Ratna, N. K. (2009). *Stilistika: Kajian Puitika Bahasa, Sastra, dan Budaya*. Yogyakarta: Pustaka pelajar.
- Riffaterre, M. (1961). *Vers La Définition Linguistique du Style*. *WORD*, 17 (2), 318-344. <https://doi.org/10.1080/00437956.1961.11659759> (Diakses pada 19 Mei 2019 pukul 21.41 WIB).
- Sugiyono. (2010). *Metode Penelitian Kuantitatif, Kualitatif dan R&D*. Bandung: Alfabeta. [https://www.bacfrancais.com/bac\\_francais/340-apollinaire-cravate-montre.php](https://www.bacfrancais.com/bac_francais/340-apollinaire-cravate-montre.php) (Diakses pada 12 November 2019 pukul 21.37 WIB)