



FIGURATIVE LANGUAGE ON DIGITAL CHILDREN'S LITERATURE IN WEBSITE POEMS OF *POETS.ORG* WITH *NATURE AND ENVIRONMENT* THEME

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Abstract

This research provides information about figurative language that are found in *Poets.org*. This research focused only for hyperbole type because researchers want to see how important hyperbole is in children's poetry. The aim of this research is to find how many poems in Nature and Environment themes in the website *Poets.org*. Additionally to find how many hyperboles that are found and classify the type of meaning that appeared. The data in this research were taken from the hyperbole sentences on 11 poems in *Nature* theme and 6 poems in environment theme. This research used the descriptive qualitative research method. To conduct this research, the theory of figurative language from Abram (1999 : 120-311) was used. The result shows that there are 14(56%) line of hyperbole found in Nature theme and 11(44%) line of hyperbole found in Environment theme. After obtaining the results of hyperbole, the researcher also found that there are 4 types of meaning found from each hyperbole line, there are affective meaning with 2 occurrence (8%), conceptual meaning with 16 occurrence (68%), connotation meaning with 5 occurrence (20%), and social meaning with 1 occurrence (4%). Hyperbole often found in children's poetry on the *poets.org* with Nature theme and the conceptual meaning is the most common found. Hyperbole is often found in children's poetry on the *poets.org* website. This research shows that digital children's literature on poetry has a significant impact in knowing the type of figurative language especially hyperbole and the meaning on the poetry website *Poets.org* with nature and environment theme.

Key words: *Figurative language, digital children poetry, nature and environment.*

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A. INTRODUCTION

People typically use figurative language to convey meaning; through a poem or song, the reader can understand or experience the emotions conveyed. Typically, figurative language is used to analyse the deeper meaning of words. In a poem, for instance, it is also used to enhance the sound of each stanza. According to Tarigan (2009:27), figurative language in literary works is a means of expressing thoughts, ideas, responses, and emotions in a manner that creates the uniqueness of a work through the use of interesting language. Figurative language is defined as a means of expressing something other than the usual language in a way that is both meaningful and deeper. Numerous authors use figurative language to convey something imaginatively and clearly.

According to Leech (2014:8), meaning is a linguistic phenomenon and not something external to language. This implies that we must understand the relationship between meaning and sentence, as well as which sentences contain meaning and which do not. Greg Johnson (2018:706) describes poetry as a type of language that expresses more and more profoundly than conventional language. There is one way to comprehend the meaning conveyed in each stanza of the poem, and that is by analysing each stanza.

Children's literature, according to Children's literature according to Nodelman (2002: 1), an adult-authored work of literature can be classified as children's literature if it is intended for an audience younger than the author. Also included in children's literature are stories, rhymes, poetry, and plays. Children Poetry is also aimed at children and adolescents. These terms are highly interrelated and straightforward to comprehend.

There are many studies that have been studied about figurative language. Such as figurative language in song, figurative language in poetry, figurative language in novel, figurative language in news paper. The figurative language in song has been studied by Fajrin and Parmawati (2021), Asriadi and Irawan (2022), Julianto, Sedeng and Mulyana (2023). The figurative language in poetry has been studied by Ashari, Sultan and Iskandar (2023). Two studies on English children's poetry have been conducted by Putri and Marlina (2023); Sitohang and Marlina (2023). The figurative language in novel has been studied by Harya (2017), Andre (2017), Harun and Yusuf (2020). Studied about figurative language in newspaper has been studied by Rohani, Arsyad, Diani (2018), Alhajjar and Tolvonon (2019), Affifah (2022)

The researcher is currently investigating children's poetry and has discovered that past research has looked into the usage of figurative language in poetry. There is, however, a lack in the literature on further research of figurative language collected from the poets.org website, particularly children's poetry. In contrast to earlier studies, the researchers in this study are interested in evaluating hyperbole in poetry on the Poets.org website.

Conducting research on figurative language in children's poetry will benefit children since it is simple to understand and can boost children's knowledge of figurative language, particularly hyperbole. The use of

hyperbole in poetry is very significant as a tool for conveying messages as well as providing the reader with particular colours and effects to make the poem more attractive and engaging. As a result, more research on the hyperbole prevalent in children's poetry is required. To acquire a better knowledge of how hyperbole contributes to the production of unique meanings, it is required to examine the website's children's poetry as well as other children's poetry books.

Examining children's poetry on poets.org is significant for a number of reasons. The first step is to determine the poetry's underlying meaning and moral message. Second, there has been a lot of research done on figurative language in children's poetry, but it is just from poetry books. Furthermore, there is still little research that focuses specifically on hyperbole as the most prevalent figurative language style in children's poetry.

A review of 12 prior research that focused solely on current poetry examined classical averages and adultery in poetry volumes. There is currently a scarcity of research on children's poetry derived from digital platforms. This study intends to assess the frequency of hyperbole use in children's poetry in addition to determining the meaning of each sentence containing hyperbole in children's poetry. The writer is interested in studying and describing the hyperbole present in each poem by analysing the usage of figurative language. As a result, the researcher will carry out research named Analysis of Figurative Language on Digital Children's Literature in Poems of Poets.org.

B. RESEARCH METHOD

In this study, the researcher used a qualitative - descriptive technique for data collection since the researcher examined the data in the form of descriptive words. Bogdan and Biklen (1998:77) asserted that in qualitative research, the human researcher was the most important instrument for data collection and analysis. The data for this study were obtained from poets.org, which contains digital poetry written for children. This study's data focuses on 17 poems with a nature and environment topic that were chosen based on the availability of hyperbole figurative language.

C. RESULT AND DISCUSSION

1. Research Finding

a. Data Description

From the 17 poems, the researcher found many lines that contained hyperbole. After analysing the hyperbole contained in the lines, the researcher found that the total data for this study was 24 data that included hyperbole. After analysing hyperbole, the researcher also found that there are 4 types of meanings that exist there are 2 affective meaning (8%), 16 conceptual meaning (68%), 5 connotation meaning (20%), and 1 social meaning (4%).

Table Of Poems Title

No	Title	Author	Theme
1	The Crocodile	Lewis Carrol	Nature
2	The Caterpillar	Robert Graves	
3	The Blower Of Leves	January Gill O'neil	
4	From The Kitten And Falling Leaves	William Wordsworth	
5	Dewdrops	Myra Viola Wilds	
6	On The Grasshopper And The Cricket	John Keats	
7	Dandelions	Frances Ellen Watkins Harper	
8	Spring (Again)	Michael Ryan	Environment
9	Not Ideas About The Thing But The Thing Itself	Wallace Stevens	
10	The Snow Storm	Ralph Waldo Emerson	
11	Woods In Winter	Henry Wadsworth Longfellow	
12	London My Beautiful	F.S. Flint	
13	Mustard Flowers	Ajmer Rode	
14	Prayer Of Steel	Carl Sandburg	
15	Speaking Tree	Joy Harjo	
16	Letter To Someone Living Fifty Years From Now	Matthew Olzmann	
17	Art Project : Earth	Karen Skolfield	

Table of Hyperbole Data

No Datum	Data of hyperbole	Source			
		Title of poem	Poem number	Line number	Total of poem lines
1	And pour the waters of the Nile on every golden scale!	The crocodile	1	2	6
2	And die and dream the ages away.	The caterpillar	2	15	23
3	A million brilliant ambers twisting into the thinning October sun	The Blower of Leaves	3	2	22
4	All this time I was waiting for a heavy bough high above to crush us,			10	
5	What intensesness of desire, in her upward eye of fire!	From The Kitten and Falling Leaves	4	7	11
6	With a tiger-leap half way, now she meets the coming prey,			8	

7	Watch the dewdrops in the morning, shake their little diamond heads,	Dewdrops	5	1	4
8	Like the dewdrops, let us scatter gems of love along the way.			4	
9	The poetry of earth is never dead:	On the Grasshopper and the Cricket	6	1	14
10	Lifting up your sun-crowned heads on the verdant plain and wold.	Dandelions	7	2	10
11	The birds were louder this morning, raucous, oblivious, tweeting their teensy bird-brains out.	Spring (Again)	8	1	4
12	It was like a new knowledge of reality.	Not Ideas About the Thing But the Thing Itself	9	12	12
13	Speeding, the myriad-handed, his wild work so fanciful, so savage, nought cares he for number or proportion.	The Snow Storm	10	15	26
14	When winter winds are piercing chill,	Woods in Winter	11	1	27
15	I will climb into the branches to the moonlit tree-tops, that my blood may be cooled by the wind.	[London, my beautiful]	12	8	8
16	When a yellow car passes by a thousand mustard flowers bloom in his head.	Mustard Flowers	13	15	15
17	Let me be the great nail holding a skyscraper through blue nights into white stars.	Prayers of Steel	14	9	9
18	Now I am a woman longing to be a tree, planted in a moist, dark earth	Speaking Tree	15	10	20
19	The deepest-rooted dream of a tree is to walk			15	
20	Imagine what would it be like to dance close together in this land of water and knowledge			19	
21	It must seem like we sought to leave you nothing but benzene,	Letter to Someone Living Fifty	16	3	12

	mercury, the stomachs of seagulls rippled with jet fuel and plastic	Years from Now			
22	What must the people of this planet think, the ground knobby and dry, the oceans blue powder the farmland stiff and carefully maintained.	Art Project: Earth	17	6	18
23	And the turquoise— never has there been such a color, breaking into precious and semi-precious stones.				12
24	Six suns. The wonder of it.				16

Table of lines

No	Theme	Sources	Datum	Line
Nature and Environment				
Nature				
1	Animal	P1	1	And pour the waters of the Nile on every golden scale
		P2	2	And die and dreams the ages away
2	Autumn	P3	3	A million brilliant ambers twisting into the thinning October sun
			4	All this time I was waiting for heavy bough high above to crush us
		P4	5	What intensity of desire in her upward eye of fire
			6	With a tiger leap half way, now she meets the coming prey
3	Nature	P5	7	Watch the dewdrops in the morning shake their little diamond heads
			8	Like the dewdrops let us scatter gems of love along the way
		P6	9	The poetry of earth is never dead
4	Spring	P7	10	Lifting up your sun crowned heads on the verdant plain and wold
		P8	11	The birds were louder this morning, raucous, oblivious, tweeting their teeny bird brains out
		P9	12	it was like a new knowledge of reality
5	Winter	P10	14	Speeding the myriad handed, his wild work so fanciful, so savage, nought cares he for number of proportion.
		P11	15	When winter winds are piercing chill

Environment				
6	Cities	P12	16	I will climb into the branches to the moonlit three rops that my blood may be cooled by the wind
		P13	17	When a yellow car passes by a thousand mustard flowers bloom in his head
		P14	18	Ler me be the great nail holding a skyscraper through blue nights into white stars.
7	Environmen t	P15	19	Now I am a woman longing to be a tree planted in a moist dark earth.
			20	The deepest rooted dream of a trees is to walk
			21	Imagine what would it be like to dance closer together in this land of water and knowledge
		P16	22	It must seem like we sought to leabe you nothing but benzene, mercury in the stomachs of seagulls rippled with jet fuel and plastic
		P17	21	What must the people of this planet think the ground knobby and dry the oceans blue powder the farmland stiff and carefully maintained.
			23	And turquoise never has there been such a color breaking into precious and semi precious stone
		24	Six suns the wonder of it	

b. Data Analysis

In this data analysis, the researcher will explain 5 data that consist of hyperbole and the type of meaning from 17 poems.

1. Hyperbole With Nature Theme

Datum 1 (Poem 1)

How doth the little crocodile / Improve his shining tail, / And pour the waters of the Nile / On every golden scale! / How cheerfully he seems to grin, / How neatly spreads his claws, / And welcomes little fishes in, / With gently / smiling jaws! / How doth the little crocodile improve his shining tail

Source : *The Crocodile* by Lewis Carrol.

(<https://poets.org/poem/crocodile>)

***And pour the waters of the Nile
On every golden scale!***

This line poem was from a poem entitled *The Crocodile* by Lewis Carroll. This line poem is categorised as hyperbole because it uses language that is highly exaggerated and not literally possible. The writer is asking for everything around the "Nile" to be poured out or poured over each golden scale. This is a very exaggerated description as it is not possible or reasonable to pour the entire Nile river over each golden scale.

The meaning of the line above is defined as conceptual meaning because it describes an action that involves sprinkling the water of the Nile over each scale of gold. Literally, this sentence describes the act of sprinkling water from the Nile on the scales of gold. However, in actuality, it creates an image of splendour and beauty that involves the flow of the river's supposedly holy waters over the golden jewels.

Datum 2 (Poet 2)

Under this loop of honeysuckle / A creeping, coloured caterpillar / I gnaw the fresh green hawthorn spray / I nibble it leaf by leaf away. / Down beneath grow dandelions / Daisies, old-man's-looking-glasses; / Rooks flap croaking across the lane. / I eat and swallow and eat again. / Here come raindrops helter-skelter; / I munch and nibble unregarding: / Hawthorn leaves are juicy and firm. / I'll mind my business: I'm a good worm. / When I'm old, tired, melancholy, / I'll build a leaf-green mausoleum / Close by, here on this lovely spray, / And die and dream the ages away. / Some say worms win resurrection, / With white wings beating flutter-flutter, / But wings or a sound sleep, why should I care? / Either way I'll miss my share. / Under this loop of honeysuckle, / A hungry, hairy caterpillar, / I crawl on my high and swinging seat, And eat, eat, eat—as one ought to eat.

Source : *The Caterpillar* by Robert graves.
(<https://poets.org/poem/caterpillar>)

And die and dream the ages away

This line poem was from a poem entitled *The Caterpillar* by Robert graves. This line poem is categorised as hyperbole because the poet exaggerates the amount of time they will spend dreaming after dying as caterpillars. The phrase "die and dream the ages away" creates the impression that death is something mysterious, not something to be feared for a caterpillar.

The meaning of the line above is defined as connotative meaning because it uses the words "die" and "dream". These words create a certain atmosphere and feeling in the sentence, which is the desire to die and dream for centuries.

Datum 3 (Poem 3)

*Always there is sky after sky waiting to fall. / A million brilliant ambers
twisting into / the thinning October sun, flooding my eyes /in a curtain
of colour. My yard is their landing strip. / Today I bow to the power of
negative space, / the beauty of what's missing—the hard work / of yard
work made harder without you, / while the stiff kiss of acorns puckers
the ground. / I am a fool. Even as the red impatiens wither and brown, /
they are still lovely./ I feed the gaping mouths of lawn bags/ with their
remains. All this time I was waiting / for a heavy bough high above to
crush us, / but really I was waiting for you to say enough. / It was a
feeling that swirled inside me, / a dark congruence, a tempest of the
blood pulsing enough, / enough. How I had mistaken it for ordinary
happiness. / I can forgive the wind rustling the aging oaks, / the clusters
of leaf mush trapped along the fence line, / but with you there is no
forgiveness. / Only refuse. Only the lawn's dying clover/ and weeds
masquerading as grass. / Nothing is ever easy or true,/ except the
leaves. They all fall./ Dependable as a season.*

Source : The Blower of Leaves by January Gill O'Neil
(<https://poets.org/poem/blower-leaves>)

***A million brilliant ambers twisting into
the thinning October sun, flooding my eyes***

This line poem was from a poem entitled The Blower of Leaves by January Gill O'Neil. This line poem is categorised as hyperbole because it expresses an exaggerated image of a million amber colours "twisting" or "turning" into the thinning October sun. In reality, although autumn can display beautiful colours, the statement of a million amber colours "twisting" into the sun is an exaggeration used to describe the beauty of autumn in a dramatic and poetic way.

The meaning of the line above is defined as conceptual meaning because it creates a deeper image of the beauty of nature in the fall. It creates a visualisation of the leaves turning brown or red-orange under the rising sun. In this sense, it describes more of an aesthetic experience or feeling of autumn rather than a literal description.

2. Hyperbole With Environment Theme

Datum 16 (Poem 12)

*London, my beautiful, / it is not the sunset /nor the pale green sky
/shimmering through the curtain /of the silver birch, /nor the quietness;
/it is not the hopping /of birds /upon the lawn, /nor the darkness /stealing
over all things /that moves me. /But as the moon creeps slowly /over the
tree-tops /among the stars, /I think of her /and the glow her passing /sheds*

on the men./London, my beautiful, /I will climb /into the branches /to the moonlit tree-tops, /that my blood may be cooled /by the wind.

Source : [London, my beautiful] by F. S. Flint
(<https://poets.org/poem/london-my-beautiful>)

*I will climb into the branches to the moonlit tree-tops,
that my blood may be cooled by the wind.*

This line poem was from a poem entitled [London, my beautiful] by F. S. Flint. This line poem is categorised as hyperbole because in this sentence, the person cannot literally "climb into the branches to the moonlit treetops" to cool their blood with the wind. It is an exaggerated statement used to express a very strong desire or need to calm down or feel better. In other words, it is an expression of strong feelings through exaggerated imagery.

The meaning of the line above is defined as conceptual meaning because literally this sentence describes a person's plan to climb up onto the branches of a tree illuminated by the moon, in the hope that the wind will cool his blood. Actually this sentence creates an image of a person's desire to escape from everyday life or stress and seek calmness or serenity in nature.

Datum 17 (Poem 13)

If you see an old man sitting alone /at the bus stop and wonder who he is /I can tell you. /He is my father. /He is not waiting for a bus or a friend /nor is he taking a brief rest before /resuming his walk. /He doesn't intend to shop in the /nearby stores either /he is just sitting there on the bench. /Occasionally he smiles and talks. /No one listens. /Nobody is interested. /And he doesn't seem to care /if someone listens or not. /A stream of cars, buses, and people /flows on the road. /A river of images, metaphors, and /similes flows through his head. /When everything stops /at the traffic lights it is midnight /back in his village. Morning starts /when lights turn green. /When someone honks /his neighbor's dog barks. /When someone honks his neighbour's dog barks /When a yellow car passes by a thousand mustard flowers / bloom in his head.

Source : Mustard Flowers by Ajmer Rode.
(<https://poets.org/poem/mustard-flowers>)

*When a yellow car passes by a thousand mustard flowers
bloom in his head.*

This line poem was from a poem entitled Mustard Flowers by Ajmer Rode. This line poem is categorised as hyperbole because in this line, the author uses exaggeration to describe the powerful effect

of seeing a yellow car on the father's mind. Of course, no thousand mustard flowers actually grow in one's mind when one sees a yellow car.

The meaning of the line above is defined as conceptual meaning because literally this sentence describes the visual effect that appears when a yellow car passes through an area where there are thousands of mustard flowers in bloom. This sentence actually creates how a person's mind can connect with nature or the surrounding environment in a deeper way, giving rise to feelings or imagination.

c. Findings

In this research, the researcher discovered that a total of 36 data were collected from 17 children's poems on Poets.org with a Nature and Environment themes . The researchers employed theory about types of figurative language of hyperbole from Abram's (1999). Below are the findings about the hyperbole of figurative language.

Table 1. Total of hyperbole

No	Theme	Total poem	Total data	Percentage
1	Nature	11	14	56%
2	Environment	6	10	44%
	Total	17	24	100%

Table 2. Total Type of Meaning

No	Types of meaning	Total data	Percentage
1	Affective meaning	2	8%
2	Conceptual meaning	16	68%
3	Connotation meaning	5	20%
5	Social meaning	1	4%
	Total	24	100%

It can be observed from the above table that there are four types of meaning, with conceptual meaning being the most common.

2. Discussion

The poems in poets.org website with *Nature and Environment* theme that contain hyperbole figurative language are the main source for this study. All the poems were collected from 11 poems with nature theme there is 56% and 6 poems with an environment theme there is 44% created by several authors. The researcher found that there are 24 lines of hyperbole

in those poems based on Abram's (1999) theory of figurative language. In addition, there are also 4 types of meanings found in each hyperbole line analysis, there are 2 (8%) meanings that belong to affective meaning, 16 (68%) meanings that belong to conceptual meaning, 5 (20%) meanings that belong to connotation meaning and 1 (4%) meanings that belong to social meaning .

This research is different from other studies. This research focus is to analyse hyperbole in the category of children's poetry with *Nature and Environment* theme taken from the children's poetry website, Poet's.org and analyse the meaning contained in it. The author hopes that this research can inspire readers, especially young leaders, to learn more about the study of figurative language especially for hyperbole and the type of meaning. For comparison, the author also plans to evaluate short stories, novels, song lyrics and poems using the findings of this research. The author further argues that by elaborating on this thesis, academics and other students will gain a better understanding of figurative language and its various types of meaning.

D. CONCLUSION AND SUGGESTIONS

From this analysis, it can be concluded that the use of figurative language is very important in children's poetry, especially hyperbole. Therefore, researchers use poetry lines that contain figurative language in children's poetry because many lines have hidden meanings and make poetry more interesting to read and help children to imagine what the expression in the line is like.

The purpose of this research is to find one type of figurative language, hyperbole, especially in children's poetry taken from children's poetry websites with *Nature and Environment* themes. The results of this research are only a small part of the whole research. There are limitations of researchers in this study is the limited time of researchers in analysing and also researchers limit only hyperbola that have been analysed. For future researchers, the researcher is expected to be able to examine other type of figurative language. There are still many poems contained in this website so that it can be an inspiration for further research in analysing figurative language and types of meaning that exist.

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