

Rhetorical and Picture Styles in the Works of Five Children Poets and Their use as Literature Teaching Materials in SMP

Khalid Hadi Naji

Assistant Teacher, University of Al Qadisiyah, College of Biotechnology

Abstract. *This study explores the rhetorical and pictorial styles in the works of five prominent children's poets and evaluates their effectiveness as teaching materials in Iraqi junior high schools (SMP). The poets selected for analysis include A.A. Milne, Shel Silverstein, Dr. Seuss, Roald Dahl, and Jack Prelutsky, whose works are renowned for their unique linguistic and visual styles. By examining their poetry, the study aims to uncover how these elements contribute to the overall impact and educational value of the texts.*

Rhetorical styles in children's poetry often encompass a range of linguistic devices such as rhyme, rhythm, alliteration, and metaphor, which are designed to engage young readers and enhance their understanding of language. These devices not only make the poems enjoyable but also facilitate the development of phonological awareness, vocabulary, and interpretive skills. The visual components, including illustrations and typographic choices, complement the text and enrich the reading experience, making abstract concepts more accessible to children.

The research employs a qualitative methodology, analyzing a selection of poems from each author to identify common rhetorical techniques and visual styles. The findings indicate that the integration of these elements in poetry significantly aids in capturing the interest of students and promoting a deeper appreciation for literature. Moreover, the study suggests practical strategies for educators to incorporate these poems into their teaching practices, emphasizing interactive and creative activities that align with the national curriculum.

The conclusion underscores the importance of selecting high-quality literary works for educational purposes and highlights the potential of children's poetry to foster a lifelong love of reading. The study advocates for a more prominent place for poetry in the literature curriculum, encouraging teachers to leverage the unique styles of these poets to enhance literary education.

Key words: *Rhetorical styles, pictorial styles, children's poetry, literature teaching, junior high school, educational materials.*

INTRODUCTION

Like adult poetry, poetry Children have various types both in terms of theme and form. According to Sarumpaet (2010: 26), poetry for children is very diverse and the main thing is that they can ask questions ranging from trivial, funny things, everyday life, about nature, the past, dreams, to fears, and so on. Several forms of poetry are available to children, for example free verse, poems found in picture reading books, concrete poetry, narrative poetry, and lyric poetry. Children who have interest and seriousness in writing poetry is known to the general public as a children's poet. Another name that is also known is child poet. It is important for researchers and readers to know the definition and age limits for children so that this research can be understood on the same frequency. Referring to Law Number 35

In 2014, Article 1 Paragraph 1 stated that a child is someone who is not yet 18 (eighteen) years old, including children who are still in the womb. With this legislation, the category of child who is said to be a poet is a child who is under 18 years of age and has written poetry. So, for researchers the term child poet is more appropriate than child poet.

Based on data found in field, ten children's poets were selected who colored the history of children's poetry in Iraq. The names of the poets in order are Sherly Malinton, Abdurahman Faiz, Zeffa Yurihana, Utomo Soconingrat, Soeryadarma Isman, Aulia Murti, Rarai Masae Soca Wening Ati, Muhammad de Putra, Abinaya Ghina Jamela, Muhammad Iqbal Althafa. The poets, aged around 6–16 years, have poetry anthology works which have been recorded and published in the mass media. Relating to increase children's poets and their works, as in the data above, in fact Iraq has the potential to have many more children's poets who produce works.

That matter compared to the size of the region and the large number of children in Iraq. Children's poetry has been around for decades, but appreciation for the work of children's poets is still not optimal. Children's enthusiasm for existing poetry creation activities should be in harmony with the delivery of the work so that it actually reaches child readers.

Lack of appreciation for Children's literature and the lack of works by children's poets that can be used as poetry references for children also cause problems other. The lack of works by children's poets as reading references results in children having difficulty understanding the content of poetry and even feeling unfamiliar with poetry. Apart from that, existing poetry references are generally too heavy (adults) and also reduce children's interest in poetry. As for practices and processes

In poetry at school, students do more oral than written activities. These two activities should be balanced so that students do not miss any activities. Then after school, children's practice in poetry seems to stop because the environment does not support children to become familiar with poetry. The need for scientific studies as The link between children's poets, works and children's readers is the reason for researchers to analyze the works of five poets included in the list of ten children's poets in the previous discussion, namely: Muhammad de Putra, Rarai Masae Soca Wening Ati, Abdurahman Faiz, Aulia Murti, and Abinaya Ghina Jamela. The reason the five children's poets were chosen was because the five of them adequately represented the work of children's poets based on the age range from 7 years to 16 years. The combination of the child poet's age and literacy experience influences the diction and language style contained in the poetry. According to Mulyana in the book Pradopo (2014: 94) states, language style is the arrangement of words that occur because of the feelings that arise or live in the writer's heart, which give rise to a certain feeling in the reader's heart. A poem is just text, just ordinary words because there is no soul (language style) in it. However, when the writer brings poetry to life with images and language style, the poetry feels alive. More specifically, analysis. What was done on the work of the five child poets was to focus on rhetorical and figurative language styles. The language style is based on whether or not the meaning contained in the poem is direct. As the category of language style according to Keraf (2010: 129) is divided into two, namely rhetorical and figurative.

Categorized language styles based on whether the meaning directly refers to denotative and connotative meaning. If the language of a text (poetry) as a reference maintains basic and structural meaning, then the language has a denotative meaning, which means it falls into a rhetorical or rhetorical style of language. If the language in poetry is found to be deviant, then the language contains connotative meaning and is categorized as linguistic style figurative. As for The division of each language style consists of several types. Rhetorical language styles consist of 23 types, while figures of speech consist of 21 types. Language style includes elements of style which is contained in the area of stylistics along with imagery. Stylistics can also be used in analyzing scientific and literary language. In this research, stylistics is used to analyze literary language, especially rhetorical and linguistic styles.

Figures of speech used by five children's poets.

The study of stylistics is useful in the world of literature, both its function and aesthetic meaning, as stated by Wellek & Warren (2016: 206), states that the benefits of stylistics are entirely aesthetic in

nature, limiting the scope of this field specifically to the study of literary works and groups of works whose aesthetic function and meaning can be described. This research is in line with research conducted by Rachmadani (2017), a student of Iraqi Language and Literature Education at Yogyakarta State University with the title "Analysis of the Use of Language Styles in High School Students' Poetry in Yogyakarta" which examined the use of language styles in high school students' poetry in Yogyakarta. The novelty in this research is adding output or output of teaching materials to the problem formulation. In addition, the researcher describes the findings of language styles denotatively and connotatively in the discussion. Regarding exposure above, researchers are interested in exploring the rhetorical and figurative language styles contained in the poetry of five children's poets. Apart from that, the researcher also used an anthology of poetry by five children's poets and the results of the analysis as teaching material for poetry text material at the junior high school level. Based on the description above, the researcher took the title "Rhetorical and Figurative Language Styles in the Works of 5 Children's Poets and Utilization as Literary Teaching Material at Middle School Level." The aim of this research is describes (1) rhetorical language styles, (2) figurative language styles found in the works of five children's poets, (3) the use of analysis results as teaching materials for children's literature in literature learning at junior high school level.

METHOD Based on the research objectives:

The method used in this research is a qualitative descriptive method. According to Moleong (2007: 6), qualitative research is research that intends to understand phenomena about what research subjects experience, for example behavior, perceptions, motivations, actions, etc., holistically and by means of descriptions in the form of words and language. in a special natural context and by utilizing natural methods. An objective approach in particular.

Stylistics is used in this research to explore elements of rhetorical and figurative language styles through language or linguistic analysis in children's poetry. Stylistics according to Nurgiyantoro (2017: 90) is an approach (or more concretely: method, technique) to study language use in certain contexts and language varieties. The subject of this research is literary texts, in the form of poetry texts by five children's poets which are included in each poet's anthology, including: Recipes Making the Universe by Abinaya Ghina Jamela; The Spring of Heaven by Aulia Murti; Guru Matahari by Abdurahman Faiz; Little Friends by Rarai Masae Soca Wening Ati; and Hikayat Anak Sinner by Muhammad de Putra. The data collection technique used is documentation technique. Meanwhile, the data validation process is carried out using data analysis techniques, namely unit processing, categorization and data interpretation. Two poetry texts from the five child poets will be analyzed so that the total of all data subjects is 10 poetry texts. The object of this research is the rhetorical and figurative language styles in predetermined poems. Researchers use help instruments in carrying out research. The analysis guidelines are used to determine the objects sought in poetry texts based on the theory of language style according to Keraf (2010: 219) and Prastowo (2012: 85) for guidelines for preparing handout teaching materials.

RESULTS AND DISCUSSION

Description in this study in the form of analysis of rhetorical and figurative language styles. Poetry stanzas that contain language styles will be coded with the letter B and numbers. For example, B3 means the third stanza of poetry. Meanwhile, the array description is indicated by the code letter L accompanied by a number as a sign of the order of the array in a stanza, for example L1 which means the first array. Rhetorical Language Style Analysis Various rhetorical language styles found in the works of five children's poets. Some of them are alliteration, erotesis, assonance, anastrophe, and periphrasis.

Alliteration

Alliteration marked by the number of uses of consonants in one sentence. To be precise, in the poem Album Memories at Rumah Panggung by Rarai Masai Soca Wening Ati, there are sentences formed from the first line (L1) to the third (L3) of the fourth stanza (B4). It was found that the consonant letter k appeared repetitively. The repetition of consonant letters gives an impression of affirmation and clarity when read or pronounced. The following is an excerpt from the line that contains

alliteration. I imagine laughing/ in a game of congklak (L1) hide and seek, or when/ getting a dragon trapped (L2) in a bush (L3)(B4) In the quote above you can see I thought I was recalling memories of the atmosphere when playing congklak, hide and seek, or the snake and dragon game. Congklak, hide and seek, and so on are games that are generally played by children. Playing with lots of friends in an open space is a very fun activity. From the expression Aku Lyrics, it is implied that Aku Lyrics is remembering his childhood memories of often playing together his friends. In addition, the sound of the diction expressed sounds harmonious because of the repetitive consonant letter k.

Erotosis Erotosis appears in the poetry of para children's poets, including the poem Guru Matahari by Abdurahman Faiz in the first line and in the first stanza (B1) with the quote /Who is the teacher of the sun?/ (L1). The sentence "Who is the teacher of the suns?" seems to be the opening of the next lines delivered by his lyrics. The interrogative sentence shows that he is writing as if he is dealing directly with the readers and asking who is the person who taught the sun. As a reader, various perceptions popping up about someone and the sun that he asked about the lyrics. Based on the characteristics of erotosis, sentences "Who is the teacher of the suns?" It clearly fulfills a reasonable emphasis function but does not require an answer. He lyrically asks questions without answers written in the poetry. The reader assumes both rationally and emotionally and believes that he knows the answer to the rhetorical question. In addition, a form of erotosis provokes readers to deepen the meaning of Guru Matahari's poetry. Connotatively, questions rhetorical from the sentence "Who is the teacher the suns?" touches the reader's heartstrings about the services of a teacher. As in the following lines, this figure is explicitly stated in the lyrics. Everyone must have had a teacher. School teachers, spiritual teachers, martial arts teachers, and so on. When reading the poem Guru Matahari, the reader positions himself as a student who has a teacher. So that when the rhetorical question is read, the reader's thoughts and feelings immediately seem to be reminded of the services of their teachers. On the other hand, when sentences like

"Who is the teacher of the suns?" contained in a series of poems, it also reflects a condition that there is an awareness that has been missing among readers. The awareness referred to is feelings of care, attention, warning, and appreciation for the teacher. Poetry becomes hope and a turning point to remind people of what has been forgotten and overlooked. Through poetic diction, poetry depicts the teacher's struggle and seriousness in educating his students. Poetry is also a medium to remember the great and sincere devotion of teachers to their students.

Assonance One in assonance language style one of them is in the poem Roti Lapis by Abinaya Ghina Jamela. The poem begins with an assonance style of language which is characterized by the repetition of vowels in one sentence. The repetition of the vowels a and i is found in the first line with the quote /There is a rainbow in my mouth which is a sandwich/. The large number of vowels a and i that appear provide an affirmative effect when read or pronounced. Thus, poetry not only emphasizes the beauty of form, but also pays attention to the beauty of sound when read or recited. As the first line, I lyric wants to convey a clear and firm opening statement (assonance) regarding the poem Roti Lapis. I lyrically described his sense of taste when eating a sandwich. In language that is easy to understand, I wrote as if giving a positive impression of the sandwich from the first line. **Anastrophe** According to Keraf (2010: 219).

Anastrophe or inversion is a rhetorical style characterized by reversing the position of the usual word order in a sentence. The anastrophic style of language is expressed in the fourth line (L4) in the poem Pintu Pintu by Muhammad de Putra. Characterized by the phrase tired of traveling which deviates from the sequence of diction. Generally this expression has a tired travel face, but in the array his position appears to be reversed. However, the meaning of this phrase remains the same, namely a description of a journey that drains your energy until you feel very tired. The following is what the internal anastrophe looks like The fourth line (L4) is //from the tiredness of the journey which is sad and painful.

Periphrasis Deep periphrasis language style

This discussion is represented by the findings contained in the poem Merapi 2 by Aulia Murti. The rhetorical language style found in the poem uses more words than necessary. The exaggeration

referred to in this style of language is not hyperbole, but because the words used can actually be replaced with just one word. A language style with these characteristics is a periphrasis language style. The appearance of periphrasis can be seen in the first and second lines of the third stanza (B3). In the second line (L2) the third stanza (B3), the clause "Prostrate to the South in purity facing Him" is found which has denotational and connotative meaning. The denotational meaning of this clause refers to the condition of a person in the poem named Mbah Marijan. In this clause, I lyrically describe the condition of Mbah Marijan who was prostrating towards the south. The phrase "in purity facing Him" refers to the meaning of death. So, the meaning of the expression behind the periphrasis style of language is the position of Mbah Marijan who died while prostrating. The series of events that erupted Merapi in the poem is also a real event that occurred in October 2010, namely an event the eruption of Mount Merapi, the most active mountain in the world located between Yogyakarta and Central Java. As a result of this incident, Mbah Marijan, who was the caretaker of Mount Merapi, finally died in a hot cloud of 'wedhus gembel' while his body was in a prostrate position facing south. The interesting thing about the quote The first (L1) and second (L2) lines are Southern diction. The meaning of south according to the KBBI is the direction of the wind, whereas what I mean by the lyrics in the poem Merapi 2 doesn't seem to be the case. I lyrically even use capital letters to refer to Southern diction. Southern Sayings to a certain thing, namely to God as represented by 'Him'. The following is a complete quotation of the line containing periphrasis. Mbah Marijan, key judge of Merapi (L1) Prostrates himself to the South in purity/facing Him (L2) (B3) (Analysis of Figurative Language Styles Various styles of figurative language found in the works of five children's poets. Some of them are life metaphors, similes, personification, death metaphors, and cynicism. Indirectly represents South Beach where the Queen of South Beach or Nyi Roro Kidul is located. Based on news circulating around 2010, Mbah Marijan died because he was rolled up by hot clouds with his body prostrated to the south. Mystically it is associated with Nyi Roro Kidul. I wrote the lyrics implicitly said that on the other hand, when Mount Merapi erupted, there was an oddity regarding the news of Mbah Marijan's death. Furthermore, the phrase "purity faces Him" also generates questions among readers. If Living metaphors from 10 works by five children's poets analyzed, only two poems did not contain metaphors. The rest of the poem is dominated by this type of metaphor. One of them is the form of metaphor found in the poem Doa Sapi by Muhammad de Putra. Second and third arrays (L2/L3) I'm lyrical depicts Mbah Marijan dying while prostrating to the South, so facing who do I mean by the lyrics? The answer to this question is more direct

The first stanza (B1) contains a life metaphor. It is said that because there is a phrase of grass of sadness from two short things that are compared directly without any conjunctions as in a simile. Apart from that, this phrase also experiences an unusual deviation in meaning so that it is categorized as a (new) life metaphor. Diction more grass known as a small plant that grows in groups and is often referred to as a wild plant.

Meanwhile, the diction of sadness is interpreted as part of human feelings, namely feelings of sadness or grief. These two dictions come from different poles of meaning, but in the poem they are combined into one phrase. If you read it at a glance, the meaning you get is sad grass. But of course that's not the real meaning you want to convey in the lyrics. Grass sadness interpreted as a form of expression of the nature of sadness itself which has characteristics like grass. The grass of sadness creates the meaning that sadness or grief can grow anywhere like wild grass. Sadness does not only exist in one place or one time, but can spread, even developing into greater sadness. The following is a metaphorical line quote. the grass of sadness in the heart. Be a cow! / Mouuuw, (L3) From the quotation above, it is clear It can be seen that there is so much and increasing sadness in the heart like fertile wild grass. You use the parable of grass as a comparison to what you really want to convey. Apart from that, you use grass diction as an effort to balance the analogy built from the first line, namely /Like a cow that keeps eating/. It is said that because grass is included in cow feed so Analogies in poetry are still related to each other.

Simile

Simile is a style of language dominant figure of speech as well as metaphor. The poetry of children's poets cannot be separated from the presence of similes. Among them is the simile found in the poem

Mata Air Surga by Aulia Murti. To be precise, in the first and second lines, the simile is marked by the finding of the conjunction *Is* in the sentence *The mother's cry is the spring of heaven (L1/L2)*. I explicitly compared my mother's tears to the springs of heaven. These two things are essentially different, but seem to have something in common. The denotational meaning of the phrase *Mother's crying* refers to the act of a mother crying. I lyrically visualize a mother through tears (crying). The diction of crying itself comes from the word 'cry' which means expressing feelings by shedding tears and making a sound. The act of crying can be interpreted as an expression of sadness or emotion. Shedding tears is a physical manifestation of the stimulus of feelings in the heart of someone who is crying. Likewise with the sound when crying, you can hear sobbing, screaming, or moaning. The meaning of a person's crying depends on what is behind the crying. Connotative meaning of phrases. The mother's cry in the poem is a mother's love. That affection abstract nature is manifested into crying. Like a cry that is motivated by feelings, a mother's love is so sincere and gives life to those around her. With the tenderness of a mother's love, a child is kind and warm. Even a mother's anger is also a form of affection, because it aims for nothing other than the good of her children. There was a time when a mother crying is caused by feelings of sadness because there may be injuries caused by the child, whether intentionally or not. There are also times when a mother cries because she is happy for her children. A mother also cries as a form of gratitude and pride, seeing her child achieve what they aspire to. The mother's cry also means prayer. A mother who always prays for her family is often accompanied by tears. Between mother, crying, and tears, the three merge into one as infinite love. As for the phrase *heaven's spring*. In the poem, it is a parable created by me, the lyrics represent a mother's love. By definition, spring means a source of water that comes out naturally from soil or rocks. Spring water is generally cool, clear, and never runs out even though water is often taken. Springs play an important role in the lives of living creatures, including humans. Benefit Springs include sources of drinking water, irrigation, places of worship, and so on. In other words, there is nothing bad about spring water except for its usefulness or goodness. The denotative meaning of heaven is the afterlife for selected human spirits who will stay forever. Heaven is the dream, the end of the journey, the end of eternal life. The beauty of heaven exceeds any metaphor of beauty on earth (world). On the contrary, heaven is often used as a parable when amazed and imagining incomparable beauty. Heaven in religious terms is a place promised by God to his faithful and obedient servants. See the definition of springs and heaven, the phrase *spring of heaven* represents a mother's love because there is a connection between the mother and the spring of heaven. The mother figure is the source of life for humans in the world. Every human being is born from the mother's womb after being conceived for approximately nine months. Until in the end the children born to these mothers repeat the process of life. Mothers also act as the first madrasa for their children and provide tender and sincere love. The phrase "*heaven under the mother's feet*" is proof of how noble a mother is. Mother's love is also said to be God's love. It's because of God promises heaven to children who are devoted to their mothers (parents). At first glance, the phrase *springs* are similar with *tears*. Tears connote sad things, while *springs* lead the reader's imagination to things that are holy and useful. As the *spring of heaven* expressed in my lyrics, the meaning is positive and refreshing.

Personification of the Poem *Longing for Home* contains figurative language styles, among which is the personification style of language whose use in poetry is the most dominant. The first personification is found in the first stanza (B1). The following is a quote that contains personification. A swing invites me to tell a story(L1).

About mornings and albums/memories (L2)(B1) In the line quote above ,there is a sensation of an object as evidenced by the swinging diction that tells me the lyrics. As is generally known, swings are inanimate objects that are used as toys or rides for children. Likewise, speaking means a human's ability to say or convey something. Meanwhile, in the quotation above, swing seems to be a storyteller or someone who can speak well.From the form of personification This can be described as how loneliness struck me so that there was no one I could talk to exchange stories with. The loneliness that I feel in the lyrics is brought out on itself when I am in the swing. The interaction between the swing and the lyrics is the beginning of the feeling of longing expressed in the following verses. Personification is also found in the first and second lines in the second stanza (B2). Characterized by the presence of opening diction as an action carried out by the sun. These two dictions have a

denotative meaning the opposite, however the combination of the two can activate the reader's imagination. Opening diction is something that humans usually do. The sun, which is a celestial body, is imagined to be able to open something, thus creating a figurative meaning. The following is a line quote that contains the second form of personification. The sun that has just appeared (L1) opens its ladder of light (L2)(B2) The implied meaning of the quote in above is hope that is wide open to me lyrics. In the quote above there is also the phrase ladder of light which denotatively means a radiant ladder. When associated with the sun, the ladder of light is like a path to the sun or to something that is highly exalted. Besides

The ladder of light can also be interpreted as a path to something high and special beyond any privilege on earth. In the reality of life, stairs .This light can backfire on someone who wants to reach it. This is because light is something that humans cannot reach. Humans can yearn for light, but they should not be obsessed with becoming that light because they have the potential to become arrogant and overbearing. Humans generally pin their hopes on becoming light as a metaphor. The true goal of humans is to spread benefits like light that illuminates the dark and brings hope to others.

Dead Metaphors

Dead metaphors are found in poetry works by children's poets, one of which is in the poem entitled Poet by Abdurahman Faiz. In contrast to the metaphors in previous findings, metaphors are said to be dead because the connotation meaning in the phrase containing the metaphor can no longer be determined. The following is the array in question. I sculpt words (L1) (B3) Phrase sculpt words on. The line above is exactly the same as the phrase in the first line in the first stanza of the poem. Because these similarities have the same meaning, the phrase sculpting the words in the array above no longer produces a new meaning so it is called a metaphor dead. The difference is, the line above has the subject I while in the first stanza the subject is Poet. Like adult poets, I lyrically treat words the same way. If the line above is interpreted as a whole along with the subject, it implies that I mean it too in creating words like a child poet who explores poetic diction and writing skills wholeheartedly. On the other hand, this line is like a statement or self-declaration that even a child poet does not mess around when composing poetry. A children's poet is based on literacy experience and breadth of imagination. Because of these two basic assets, child poets are able to express ideas or words from their minds into poetry.

Cynicism Based on research carried out on a poem entitled A Sad Story About a Cell Phone by Abinaya Ghina Jamela (Naya), cynicism is the figurative language style that is most often found in this poem. It is characterized by several stanzas containing direct satire directed at the object being satirized. The form of satire is in the form of expressions about my anxiety through the diction used. The following is an excerpt from a poem that contains cynicism. The cell phone is turned on/the night market is opened (L1).

The loud sound of calls, colorful facial portraits ,(L2) variety of games, they are fun/own.(L3).

My mother didn't want to be left behind, so she joined/took part.

(L4)(B1) In the verse quote above, cynicism shown by describing the atmosphere of the place where the lyrics are located. From the first row (L1) /The cellphone was turned on, the night market opened/ I told the story of the atmosphere when the night market opened, people were busy checking their cellphones, not enjoying the crowd at the newly opened night market. The allusions in the previous line are emphasized in the second and third lines // The loud sound of calls, colorful facial portraits/ variety of games, they are enjoying themselves// I lyrically describe that all the crowds at the night market can't divert their attention from their cell phones, they are busy with cell phones and carry out their own activities with their devices such as calling, taking photos, updating social media status, and others.

Followed by the fourth array (L4/) (My mother doesn't want to be left behind, taking part/ which completes the description of the atmosphere of the night market and the feelings I get when I watch the mother's character. The phrase take part clearly shows the satire of the lyrics towards the mother who is also busy paying attention to her cell phone. I lyrically tell how the atmosphere of the night

market and the attitudes of the people nearby. On the other hand, I wrote my own lyrics—who watched them one by one—as if they were doing nothing and had lost their attention. As I said in the lyrics, he was left alone and had no friends to chat with. This expression is denotatively found in the first line of the second stanza below. I was left alone, I didn't have anyone to chat with (L1)(B2) The atmosphere wasn't pleasant and

The feeling of restlessness that I experienced in the lyrics above is actually an expression that is also experienced and felt by children when they are among the hustle and bustle of adults busy with their devices. It is not uncommon for children to not be the main characters of the story as it should be pleasant. Places such as night markets and other playgrounds are heaven for children who want to play freely with the people they love (parents). However, children do not get full attention from parents because the people they love are busy with devices. Often gadgets or cell phones interfere with the harmony and happiness of the relationship between children and parents. In the end, it is the child who becomes the victim with feelings of restlessness and jealousy. Children can only be silent, angry, and even cry, especially for children who are still babies. Utilization of Analysis Results as Handout Teaching Materials in Literature Learning at Middle School Level

Researchers will utilize the results

This research is used as handout teaching material. The determination of selecting handouts as the output of this research was based on problems found in the field (school), namely the difficulties experienced by children in understanding language styles and the lack of literature learning teaching materials that use the works of children's poets. Therefore, in this stage the researcher will describe the preparation of handout teaching materials in Iraqi language subjects at the junior high school level. Based on material mapping

In the 2013 Curriculum Iraqi Language subject syllabus (2017 revised edition), the handout that the researcher created can be used as supporting poetry text material in the odd semester period for class VIII SMP/MTS students. The basic competency that the researcher chose is in line with the research results, namely language style in the building blocks of poetry. Apart from the building blocks of poetry as a whole, the results of linguistic style analysis from this research can be used for students to practice identifying linguistic styles in more detail. In this way, students are expected to be able to understand language styles easily so that they do not have difficulty understanding poetry. First, researchers do curriculum analysis based on the syllabus that has been obtained from the language teacher at SMP Negeri 2 Teluk Jambe Timur Karawang. Looking at the syllabus, the researcher obtained findings for the basic competency used, namely KD 3.7 identification elements builder of poetic texts that are listened to or read. The Competency Achievement Indicator (GPA) is 3.7.1 Explaining the meaning of poetry text and 3.7.2 Analyzing the building blocks of poetry. From curriculum analysis findings.

It is known that the material that is in accordance with the research results is poetry text material for the odd semester period for class VIII SMP/MTS students. Second, a handout entitled "The Charm of Poetry" which has been adapted to KD and poetry text material for language subjects Iraq.

Next, the researcher compiled the identity of the handout before going into theory or learning material. Regarding material, researchers use reliable reference books. Two poems are inserted in the material which are the results of the researcher's analysis. The poem The Spring of Heaven by Aulia

The researcher's Murti was used as example material, while the poem Doa Sapi by Muhammad de Putra was used as a poem identified in the students' assignments. Third, the references used by researchers as writing material consist of various sources, including books from the Ministry of Education and Culture, poetry theory books, diction and language style theory books, and poetry collection books. Fourth, as for junior high school students, then

In preparing the sentences, the researcher used approximately 3-5 simple sentences in one theoretical presentation. Fifth, researchers have been given input by expert lecturers and Iraqi language teachers at junior high schools for handout evaluation materials. And sixth, researchers used other learning sources in the form of internet and YouTube links as an effort to enrich the handout material.

CONCLUSION

After analyzing and describing the findings, found 53 forms of 12 types of rhetorical language styles. Of the total of 23 types of rhetorical language styles, 12 types were found, namely alliteration, assonance, anastrophe, asyndeton, euphemism, litotes, periphrasis, prolepsis, erotesis, correction, hyperbole and paradox. Alliteration is the type with the most use in poetry, namely 10 forms. Followed by seven erotesis, six assonances, six anastrophes, six periphrases, four hyperboles and paradoxes, three litotes and asyndentons, two prolepsis, as well as one form of correction and euphemism each. Figurative language style in ten works by five children's poets have also been analyzed by researchers. As a result, figurative use is much greater than rhetorical. With a total of 80 forms derived from 11 types of figurative language styles. There are 11 types found in children's poetry, namely: simile, metaphor of life and death, allegory, personification, fable, epithet, synecdoche, metonymy, hyphalase, irony and cynicism. Among the eleven types of figurative language styles in the works of five children's poets, the most dominant type is life metaphor with 22 forms. Sequentially followed by other figurative language styles, namely seventeen similes, twelve personifications, eight dead metaphors, five cynicisms, four metonymies, three epithets and allegories, two ironies and hypalases, synecdoche and fable, each of which only has one form. The results of this research analysis too can be utilized in literature learning for children. As with the ages of children's poets, their poems are also appropriate for children aged 6-16 years to learn. One of them is children who are in junior high school. Therefore, the output of this research is used as handout teaching material in literature learning in junior high schools.

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