

## **CHAPTER II**

### **LITERATURE REVIEW**

#### **2.1 Poetry**

##### **2.1.1 Definition of Poetry**

Poetry has long been regarded as one of the most expressive literary genres, yet its definition remains contested and dynamic. Eagleton (2019) defines poetry as a “mode of intensified language,” where the arrangement of words produces effects beyond their literal meaning. This intensification enables poetry to evoke feelings, imagination, and intellectual reflection. Greene (2020) views poetry as a form of semantic density, where each line encapsulates multiple layers of meaning, thereby encouraging complex interpretation. Atkins (2021) further distinguishes poetry from prose by emphasizing its heightened aesthetic devices that deepen emotional resonance and artistic expression. Doyle (2022) similarly positions poetry as a medium that supports creativity and empathy, especially in educational settings where learners explore abstract emotions through language. Collectively, these perspectives clarify that poetry is not merely ornamental; rather, it functions as a sophisticated mode of communication that blends linguistic, emotional, and cultural meanings.

Building on these foundational definitions, contemporary scholarship increasingly emphasizes poetry as an adaptive and interpretively rich form. Attridge (2020) notes that poetry’s uniqueness arises from the intricate relationship between sound, rhythm, and meaning, producing a distinctive aesthetic experience that differentiates it from other forms of writing. Sánchez (2021) extends this understanding by asserting that the essence of poetry lies in its inherent openness, allowing readers to construct diverse interpretations from a single text. This interpretive multiplicity is not viewed as a weakness but as an opportunity for deeper engagement. Iqbal (2022) argues that ambiguity in poetry should be considered a catalyst for intellectual exploration, compelling readers to negotiate meaning independently and thereby strengthening their analytical capacities. Karim and Fatima (2021) add that poetry embodies both universality and subjectivity, enabling it to resonate with shared cultural experiences while

simultaneously accommodating personal reflection. Such scholarly views highlight poetry's fluid nature and reinforce its role as a multifaceted and evolving medium of human expression.

Extending from its conceptual fluidity, scholars have also examined poetry through communicative and pedagogical lenses that emphasize its instructional relevance. Abdul-Rahman (2022) describes poetry as "aesthetic communication," emphasizing that meaning in poetry derives not only from lexical content but also from rhythm, imagery, and visual arrangement. In this sense, poetry engages multiple channels of perception simultaneously, making it a multimodal form of communication. Chowdhury (2022) supports this argument by noting that poetry enhances linguistic competence while simultaneously enriching emotional sensitivity, thereby offering a holistic learning experience. Henson (2021) adds that poetry strengthens associative memory by binding abstract ideas with vivid imagery, while Rogers (2020) underscores its role in fostering phonological awareness an essential component in second language acquisition. These perspectives collectively demonstrate that poetry is more than a literary artifact; it is a pedagogical tool that mobilizes cognitive, emotional, and cultural resources in ways that traditional prose may not.

From a cognitive standpoint, poetry has also been highlighted as a source of intellectual stimulation that cultivates perception, imagination, and reflective thinking. Henson (2021) explains that poetic devices such as metaphor, repetition, and rhythm activate higher order thinking processes that allow learners to form associations beyond the literal content. Rogers (2020) observes that poetry sensitizes learners to patterns of sound, stress, and rhythm, enabling them to internalize linguistic structures that support fluency. Mitchell (2020) argues that poetry encourages deeper reading by requiring careful attention to detail, thus promoting a slow, reflective engagement with text. Lee (2022) stresses that poetry fosters divergent thinking by presenting learners with multiple interpretive possibilities, prompting them to explore non linear associations and creative meanings. Through these cognitive pathways, poetry emerges not only as an

artistic medium but also as an instructional practice that contributes to comprehensive cognitive and linguistic growth.

Anchored in these theoretical insights, the role of poetry in vocabulary instruction has gained substantial scholarly attention. While vocabulary is widely acknowledged as a foundational component of language proficiency, debate persists regarding the most effective methods for teaching it. Literary texts, and poetry in particular, have been increasingly recognized as valuable resources due to their authentic linguistic input and rich contextual cues. Numerous studies conducted in Turkey exemplify this trend. Özal (2006), for instance, explored the effects of poetry based instruction on students' attitudes toward foreign language learning. The findings indicated that poetry fostered a supportive and motivating classroom environment through engaging materials and activities. This environment not only enhanced learners' attitudes but also contributed to reduced levels of foreign language anxiety a critical factor influencing learning outcomes. Such evidence suggests that poetry can play a meaningful role in shaping learners' affective responses, an often underestimated component in vocabulary development.

Further studies provide deeper empirical support for poetry's contribution to vocabulary learning. Suwastini and Rahmayanti (2024) found that poetry helps prospective English teachers improve their understanding of word forms, meanings, and usage through a variety of activities including pronunciation, spelling, figurative language analysis, collocation exploration, and unfamiliar vocabulary identification. Their findings suggest that poetry offers a complex yet accessible linguistic environment where learners decode vocabulary not in isolation, but within meaningful and aesthetically rich contexts. This multidimensional nature of poetry enables learners to internalize vocabulary at both the lexical and conceptual levels.

Studies conducted in teacher education programs further reinforce poetry's significance as an instructional resource. Imron and Hantari (2025) demonstrated that poetry enhances vocabulary mastery among English education students, as evidenced by notable improvements in vocabulary usage measured through the

Vocabulary Knowledge Scale. They argued that poetry stimulates learner motivation, nurtures creativity, and fosters emotional engagement elements that collectively strengthen vocabulary acquisition. This study underscores the importance of affective and motivational factors, which are sometimes overlooked in traditional vocabulary teaching methods.

Evidence from secondary education contexts provides additional confirmation of poetry's pedagogical effectiveness. Mardayati and Riwayatiningsih (2025) reported that poetry-based materials significantly improved vocabulary skills among 10th-grade students, as reflected in the substantial differences between pre-test and post-test scores. Their findings demonstrate that poetry serves not only as an aesthetically enriching text but also as a statistically effective instructional tool. The integration of poetry into classroom practice allows learners to encounter vocabulary embedded within authentic communicative contexts, thereby enhancing both retention and application.

Taken collectively, the theoretical perspectives and empirical studies presented highlight poetry as a uniquely powerful medium that integrates aesthetic, cognitive, affective, and linguistic dimensions. Its capacity to generate interpretive depth, foster emotional and intellectual engagement, and support authentic language exposure positions it as an exceptional resource in vocabulary instruction. Rather than functioning solely as a literary genre, poetry emerges as a pedagogically strategic tool capable of addressing complex learning needs. This body of scholarship thus affirms poetry's relevance and effectiveness in modern language education and provides a strong conceptual foundation for its integration into instructional practices aimed at enhancing vocabulary mastery.

### **2.1.2 Forms of Poetry**

The form of poetry significantly shapes its meaning by organizing rhythm, sound, and imagery. Childs and Fowler (2019) classify poetic forms into lyric, narrative, and dramatic, each emphasizing different aspects of experience and expression. Rosen (2020) further explains that poetic form affects reader interpretation, as structural features influence how emotions and ideas are

conveyed. Attridge (2021) insists that form is never neutral, as every choice in structure reflects cultural and historical contexts. Wales (2021) agrees, suggesting that poetic form mediates between tradition and creativity, guiding both interpretation and innovation. These perspectives confirm that form is integral to poetry's interpretive richness.

Fixed forms such as sonnets, haikus, ballads, and limericks demonstrate the enduring relationship between structure and creativity. Rosen (2020) argues that these forms provide constraints that paradoxically enable innovation. Abrams (2021) supports this by stating that formal limitations often lead to creative breakthroughs. Doyle (2022) observes that the continued use of traditional forms shows their adaptability to modern contexts. Wales (2021) highlights the popularity of humorous forms like limericks, which remain engaging for both educational and cultural purposes. These findings show that fixed poetic forms continue to inspire creativity while maintaining strong links to tradition.

In contrast, free verse reflects the flexibility and diversity of modern poetry. Attridge (2021) emphasizes that free verse allows poets to prioritize rhythm and imagery over rigid structures, offering expressive freedom. Sánchez (2021) connects free verse with contemporary society's focus on individuality and diversity of voices. Karim and Fatima (2021) note that free verse resonates with younger generations, especially when addressing social issues. Iqbal (2022) describes free verse as democratic, breaking away from elitist traditions and making poetry more accessible. Thus, both fixed and free forms reveal poetry's dual nature: grounded in tradition yet open to innovation.

Recent developments highlight the emergence of new poetic forms such as spoken word and digital poetry. Somers Willett (2020) identifies spoken word as a performance based form that integrates gesture, rhythm, and narrative. Dixon (2019) notes that digital poetry including instapoetry adapts to online platforms by employing brevity and visual design. Charry and Vojnović (2023) argue that instapoetry reflects cultural shifts by using concise and emotionally direct language that resonates with younger audiences. Curwood (2023) adds that spoken word poetry provides a platform for social justice, giving marginalized

voices the ability to be heard. These evolving forms demonstrate that poetry continues to transform while maintaining its core expressive function.

### **2.1.3 Functions of Poetry**

Poetry serves multiple functions that extend beyond artistic expression. Jacka and Illingworth (2023) stress its role in fostering empathy and emotional awareness, which is critical for education and human development. Beaumont (2022) explains that poetry develops literacy by engaging learners with rhythm and rhyme, supporting both phonological awareness and vocabulary acquisition. Curwood (2023) demonstrates that spoken word empowers students to articulate social issues and challenge power structures, making it an essential tool for critical pedagogy. Abd. Latiff and Ismail (2024) highlight poetry's role in shaping cultural identity, especially among pre-service teachers who reflect on their language use through creative writing. These findings confirm that poetry is pedagogical, affective, and sociopolitical.

Additionally, poetry functions as a tool for cognitive and creative development. Henson (2021) suggests that poetry enhances memory by linking ideas to vivid imagery. Mitchell (2020) notes that poetry encourages slow and reflective reading, fostering analytical skills. Lee (2022) emphasizes its capacity to stimulate creativity and problem-solving, as readers interpret texts in multiple ways. Shafi, Ayub, and Ayub (2024) demonstrate that ambiguity in poetry challenges readers to think critically, thereby enriching their interpretive abilities. Thus, poetry is not only an aesthetic practice but also an intellectual one.

## **2.2 Limerick Poetry**

### **2.2.1 Definition and Concept of Limerick Poetry**

Limerick poetry is defined as a short and humorous type of poem that follows a clear rhythmic and rhyming pattern. It usually consists of five lines with an AABBA rhyme scheme, where the first, second, and fifth lines are longer and have the same rhythm, while the third and fourth lines are shorter. According to Doyle (2022), a limerick combines rhythm, rhyme, and humor to make the language sound musical and easy to remember. This structure creates a natural

rhythm that helps readers or learners recognize sound patterns in English. In language learning, these repeated sound patterns are highly beneficial because they support students in remembering vocabulary and pronunciation more effectively (Attridge, 2020). Thus, the fundamental structure of limerick poetry provides not only artistic appeal but also a pedagogical foundation that supports phonological and lexical acquisition.

Building on this structural foundation, scholars have highlighted the distinctive nature of limericks as poetic forms that promote both creativity and linguistic awareness. Doyle (2022) refers to limericks as forms of *structured playfulness*, indicating that while the limerick adheres to a fixed pattern, it simultaneously offers space for creative experimentation. This balance between rule-bound structure and expressive freedom makes limericks particularly engaging for learners. Sánchez (2021) argues that the humor embedded in limericks plays a crucial role in stimulating emotional engagement, which in turn enhances memory retention. When students experience enjoyment or laughter while reading limericks, they develop stronger emotional associations with the vocabulary embedded in the poem. Therefore, limerick poetry extends beyond mere entertainment; it becomes a medium that helps students develop language awareness through the integration of sound, rhythm, and meaning.

From a linguistic and cognitive perspective, the value of limerick poetry in vocabulary learning becomes even more apparent. Rhythm and repetition are central features of limericks, and these features correlate strongly with cognitive mechanisms underlying language processing. Greene (2020) explains that rhythmic patterns guide the brain in anticipating upcoming sounds or words, a process known as predictive cognition. This anticipation reduces cognitive load and facilitates the storage of new vocabulary in long-term memory. Henson (2021) further highlights that rhyme strengthens recall because it reinforces connections between sounds and meanings. These insights suggest that limericks are uniquely positioned to support vocabulary learning by aligning linguistic input with natural cognitive tendencies. In this sense, limericks function as rhythmic

learning tools that scaffold students' ability to retain and retrieve lexical items more efficiently.

The educational potential of limerick poetry extends beyond vocabulary retention and into broader aspects of language exploration. Marshall (2025) describes limericks as a form of *creative scaffold*, meaning that they offer a structured yet flexible framework that allows learners to experiment with language in manageable portions. Their brevity and predictable rhythm make them accessible to learners at various proficiency levels. Lee (2022) underscores that poetry particularly short forms like limericks integrates sound, emotion, and meaning, enabling learners to engage with language holistically rather than mechanically. Through such engagement, students encounter vocabulary in contexts that stimulate imagination and emotional resonance. Consequently, limerick poetry serves dual functions: it cultivates literary appreciation and supports systematic language development.

Empirical evidence further reinforces the pedagogical significance of limericks in vocabulary learning. Najafi et al. (2021) found that humor based strategies, including the use of limericks, positively influenced EFL students' vocabulary acquisition. While limericks did not always outperform other humor strategies such as jokes, they still yielded better outcomes compared to control groups that did not employ humor at all. This finding underscores the role of affective engagement particularly humor in supporting language retention. The study also suggests that even when limericks are not the most dominant humor technique, their structured rhythmic nature contributes meaningfully to the vocabulary learning process.

Additional evidence comes from research conducted in communicative classroom contexts. In Sulistyorini's (2023) study, the use of Limerick Poetry as an imaginative learning technique significantly increased students' vocabulary activation during speaking activities. Students exposed to limerick-based instruction demonstrated greater fluency and accuracy in producing new lexical items. This suggests that limericks support not only receptive vocabulary development but also productive vocabulary use an important dimension of

language mastery. The ability of learners to recall and produce vocabulary during communicative tasks indicates that limericks help internalize lexical knowledge in ways that are transferable to real time language use.

Taken together, the structural, cognitive, and pedagogical characteristics of limerick poetry underscore its relevance as a powerful instructional tool in vocabulary learning. Its predictable rhythm, humorous tone, and creative flexibility work in harmony to support both memory retention and meaningful language engagement. Empirical studies consistently indicate that limericks contribute to improved vocabulary recall, emotional involvement, and communicative fluency. Thus, limerick poetry stands as an effective intersection between literary artistry and language pedagogy, offering a concise yet impactful medium for enhancing vocabulary acquisition in diverse learning contexts.

### **2.2.2 Forms of Limerick Poetry**

In terms of form, limerick poetry has several variations depending on its purpose and use. According to Abrams (2021), there are mainly three types of limericks: nonsense limericks, didactic limericks, and reflective limericks. Each type keeps the same five line structure but serves different purposes in expression and learning.

The first type is the nonsense limerick, which is the most traditional form. It focuses on humor and imaginative stories that are sometimes meaningless but entertaining. Rosen (2020) notes that nonsense limericks encourage readers to play with words and sounds without worrying about logic. This form helps language learners explore phonological aspects of English, such as rhyme and rhythm. For example, when students read or create nonsense limericks, they naturally practice pronunciation and stress patterns in a fun way. Although the content may seem trivial, it trains learners to recognize how English sounds and words work together.

The second type is the didactic limerick, which has an educational purpose. This kind of limerick is used to teach language or moral lessons. Doyle (2023) states that didactic limericks use humor and rhyme to make learning more

enjoyable and easier to understand. In vocabulary learning, teachers can use didactic limericks to introduce new words related to a specific topic. Henson (2021) explains that rhythm in poetry supports internalization of language because it helps learners remember patterns subconsciously. Therefore, didactic limericks are effective in teaching vocabulary and pronunciation while keeping the learning atmosphere enjoyable.

The third type is the reflective or thematic limerick, which appears in modern poetry. This type still follows the AABBA pattern but contains deeper meanings, such as moral, environmental, or social messages. Karim and Fatima (2022) mention that reflective limericks can express awareness or opinions about real-life issues while keeping their humorous tone. Lee (2022) describes this kind of limerick as a mini-narrative because it tells a short story in rhythmic form. The reflective limerick shows how limerick poetry has developed from mere entertainment into a creative way to express thoughts and values.

In addition to these three main forms, Mitchell (2020) adds two variations that often appear in education: pedagogical limericks and performative limericks. Pedagogical limericks are written for classroom use, aiming to teach pronunciation, rhythm, and vocabulary. They help students enjoy language practice through rhyme and sound play. Performative limericks, on the other hand, focus on oral performance. They encourage students to speak rhythmically and confidently. These two forms show that limerick poetry is not only written but also spoken, connecting literature with classroom practice.

Overall, the different forms of limerick poetry show that this poetic style is flexible and adaptable. Sánchez (2021) explains that although the limerick follows a strict structure, its content and function can vary widely. This combination of fixed rhythm and creative expression makes the limerick suitable for both literary study and language learning.

### **2.2.3 Functions and Examples of Limerick Poetry**

The function of limerick poetry can be understood from several aspects: linguistic, cognitive, affective, and pedagogical. Linguistically, limerick poetry

supports the development of vocabulary and pronunciation. Henson (2021) states that rhythm and rhyme help students remember words better because the sound pattern connects meaning and pronunciation. Rogers (2020) adds that rhyming words make it easier for learners to recall vocabulary during speaking or writing activities. In this way, limerick poetry functions as a natural memory aid that strengthens language recall.

Cognitively, limericks activate both the logical and creative sides of the brain. Iqbal (2022) explains that the left brain processes structure and logic, while the right brain responds to rhythm and humor. When students learn through limericks, both sides of the brain work together, helping them understand and remember language better. Greene (2020) supports this by saying that rhythmic language creates pattern recognition, which helps learners process information efficiently. Therefore, limerick poetry trains not only vocabulary recall but also mental flexibility and creativity in language use.

From the affective aspect, limerick poetry reduces anxiety and increases motivation. Karim and Fatima (2022) found that humor in poetry builds a positive emotional connection that supports learning. When students laugh or enjoy reading limericks, they feel more relaxed and confident to use new words. Sánchez (2021) also emphasizes that humor makes learning more meaningful because it combines emotion with cognition. Thus, the limerick helps create a comfortable learning atmosphere where students are not afraid to make mistakes.

Pedagogically, limerick poetry can be a creative teaching medium. Doyle (2023) describes limericks as creative scaffolds that guide students in using new vocabulary and grammar in a simple structure. Because they are short and rhythmic, students can easily compose their own limericks, which promotes active learning. Marshall (2025) points out that writing limericks encourages students to move from passive learning to active language production. It also improves their confidence and sense of achievement when they can express themselves creatively in English.

To make the function clearer, the following are examples of limerick poetry and their meanings:

Example 1

*There once was a student named Ray,  
Who learned several new words a day.  
With rhythm and rhyme,  
He mastered in time,  
And his English improved all the way.*

This limerick shows how rhyme and repetition help memory and vocabulary mastery. It supports Henson's (2021) idea that rhythm helps learners remember language more easily.

Example 2

*A teacher who smiled every day,  
Used limericks in a creative way.  
Her students had fun,  
Their learning begun,  
And boredom soon faded away.*

This example reflects the pedagogical function of limericks. The use of humor and rhyme makes the classroom atmosphere enjoyable and motivates students to participate (Karim & Fatima, 2022).

Example 3

*The Earth once was covered with green,  
Now pollution has darkened the scene.  
Let's care and restore,  
Protect evermore,  
To keep our world safe and clean.*

This modern limerick shows its reflective function, using the form to express environmental awareness while keeping the rhyme and rhythm pattern (Doyle, 2023).

In summary, limerick poetry functions as a medium that unites creativity, learning, and emotion. It helps learners build vocabulary, improve pronunciation, and gain confidence through humor and rhythm. Supported by recent studies (Doyle, 2023; Karim & Fatima, 2022; Marshall, 2025; Henson, 2021; Sánchez, 2021), the use of limerick poetry in language learning offers not only enjoyment but also effectiveness in exploring and mastering English vocabulary.

### **2.3 Use of Poetry**

The previous discussion on the function of limerick poetry has shown that this poetic form offers more than mere aesthetic value it provides a meaningful foundation for language learning. From this understanding, it becomes clear that limerick poetry plays a significant role in helping learners expand their English vocabulary. Vocabulary is a vital component of language competence as it supports comprehension and communication across all language skills. Nation (2022) emphasizes that effective vocabulary learning occurs when new words are introduced within meaningful contexts rather than through isolated memorization. Through rhythm, rhyme, and humor, limerick poetry provides such a context by connecting words with emotions, sounds, and creativity, allowing learners to experience vocabulary in a more natural and memorable way.

Vocabulary learning through limericks also helps strengthen long term memory retention. The rhythmic and repetitive patterns found in limerick poetry stimulate the brain to predict upcoming sounds or words, thereby facilitating lexical retention. Greene (2020) explains that rhythm serves as a mental framework that supports anticipation of linguistic patterns, while Henson (2021) notes that rhyme creates stronger connections between sound and meaning. When students repeatedly encounter similar word endings or rhythmic stresses in limericks, they unconsciously reinforce their understanding of word forms and pronunciation. This process transforms vocabulary learning into an enjoyable cognitive activity that simultaneously supports comprehension and pronunciation skills.

The interactive nature of limerick poetry further enhances its value in vocabulary acquisition. Each limerick presents a complete idea or mini-narrative

that allows learners to observe how words function syntactically and semantically. Karim and Fatima (2022) emphasize that when learners encounter vocabulary within a narrative or meaningful context, they are more likely to understand not only the meaning but also the usage of the word. Writing or analyzing limericks encourages students to think critically about word choice, collocations, and rhythm, which in turn develops what Nation (2022) refers to as productive vocabulary knowledge the ability to use words actively, not just recognize them.

Creativity also plays an essential role in vocabulary learning through limericks. When students attempt to write or modify their own limericks, they are required to experiment with various word forms to fit the rhyme and rhythmic pattern. Doyle (2023) describes this process as lexical exploration, in which learners are guided to use language flexibly while maintaining structure. Such creative engagement helps students deepen their understanding of meaning and word relationships. In addition, Karim and Fatima (2022) highlight that creative wordplay can increase motivation and confidence, as students feel an active sense of ownership over the language they produce. Thus, limerick poetry not only enhances vocabulary knowledge but also fosters a positive and active attitude toward language learning.

The emotional dimension of limerick poetry further reinforces its effectiveness in vocabulary development. Humor and rhythm naturally evoke enjoyment, which can reduce anxiety and create a more relaxed learning atmosphere. Sánchez (2021) found that emotional engagement in learning activities can improve focus and memory retention. Similarly, Marshall (2025) states that positive emotions stimulate the brain's ability to store and retrieve new information. Through humorous and rhythmic verses, limericks create emotional connections that make new words easier to remember and use. This combination of enjoyment and learning helps students view vocabulary not as a list of abstract words but as part of a living and expressive form of language.

Another important contribution of limerick poetry is its ability to expose learners to authentic and expressive language. Lee (2022) explains that poetry often introduces meaningful yet uncommon word choices, thereby broadening

students' lexical awareness. The brevity of a limerick demands careful word selection, often leading to the use of descriptive adjectives, strong verbs, or idiomatic expressions. As Sánchez (2021) observes, such exposure fosters lexical sensitivity a heightened awareness of how sound, meaning, and rhythm interact within language. Through this process, students not only expand their vocabulary repertoire but also gain a deeper understanding of how words convey tone, humor, and nuance.

Overall, the discussion above demonstrates that limerick poetry plays a vital role in vocabulary learning. It promotes word retention through rhythm and rhyme, deepens understanding through contextual use, and enhances creativity through poetic composition. Furthermore, its humorous and engaging nature helps reduce anxiety and boost motivation, making vocabulary learning more meaningful and enjoyable. Supported by recent studies (Doyle, 2023; Greene, 2020; Henson, 2021; Karim & Fatima, 2022; Marshall, 2025; Nation, 2022; Sánchez, 2021), the integration of limerick poetry in language learning can be considered an innovative and human-centered approach. Through this method, students not only acquire new vocabulary but also develop an emotional and imaginative connection with the language they are learning.

## **2.4 Grand Theory**

This study is grounded in three major learning theories that explain how limerick poetry can effectively enhance vocabulary mastery: the Cognitive Learning Theory, the Constructivist Learning Theory, and the Affective Filter Hypothesis. These theories collectively provide the conceptual foundation for understanding how rhythm, rhyme, creativity, and emotional engagement contribute to language acquisition in English as a Foreign Language (EFL) contexts. The Cognitive Learning Theory, developed by scholars such as Piaget, Bruner, and Ausubel, emphasizes that learning occurs when new information is meaningfully processed and connected with prior knowledge. In the context of vocabulary learning, this theory suggests that words are more easily retained when they are encountered in memorable and structured forms. Limerick poetry supports this process through its repetitive rhythm and rhyme, which strengthen

mental associations and enhance long-term memory retention. As Ausubel (1968) argued, meaningful learning takes place when learners link new concepts to existing cognitive structures. Through the use of limericks, students can connect new vocabulary to sound patterns, humor, and context, thereby deepening their lexical understanding.

Complementing this view, the Constructivist Learning Theory (Vygotsky, 1978; Piaget, 1972) asserts that learners actively construct knowledge through experience, interaction, and reflection. Limerick poetry aligns with this principle because it allows students to explore language creatively reading, interpreting, and composing their own poems. These activities promote *active learning* and *social interaction*, both of which foster deeper vocabulary comprehension. According to Vygotsky, learning occurs most effectively within the “Zone of Proximal Development,” where learners engage collaboratively and receive support through guided practice. When students work together to analyze and create limericks, they negotiate meaning and internalize new words within an authentic communicative context.

Furthermore, this study is also informed by Krashen’s Affective Filter Hypothesis (1982), which emphasizes the role of emotional factors in language learning. Krashen proposed that learners acquire language more effectively when their affective filtersuch as anxiety, fear, or low motivationis lowered. The humor and rhythm inherent in limerick poetry create a relaxed and enjoyable learning atmosphere, reducing anxiety and increasing motivation. When students feel emotionally engaged and confident, they are more open to language input and more likely to remember new vocabulary. In summary, the integration of these three theories provides a holistic understanding of how limerick poetry functions as both a cognitive and affective learning tool. Cognitively, it enhances memory and comprehension; constructively, it engages learners in active and social meaning-making; and affectively, it promotes motivation and reduces learning barriers. Together, these theoretical perspectives justify the use of limerick poetry as an innovative and effective medium for enriching students’ English vocabulary.

## 2.5 Previous Study

The first study is from Sokolov (2013), with title *“Using Limerick in Teaching English As A Foreign Language”*. Limerick is a poetic form that remains relatively unfamiliar in Bulgaria. Despite this, its humorous and often risqué five line structure is engaging and easy to recall. Because of these qualities, limericks can be effectively utilized to enhance students' language abilities, including vocabulary, grammar, and pronunciation. This paper presents a variety of classroom activities involving limericks in the context of teaching English as a foreign language (TEFL), ranging from structured exercises to more open-ended and creative tasks.

The Second study is from Wahas (2024), with title *“Using Poetry to Develop English Language Skills, Vocabulary, and Motivation of Language Students at Aligarh Muslim University”*. This study aims to investigate the effectiveness of using poetry to enhance English language skills, vocabulary, and motivation among students in the Department of English at Aligarh Muslim University, India. Poetry offers valuable opportunities for students to develop their reading, writing, speaking, and listening skills. It serves as an essential tool in English language teaching that assists students in improving their vocabulary and grammar. Teaching literature in the classroom provides many benefits; for example, it serves as an effective means of introducing other cultures and enhancing students' motivation. The study applies a quantitative research method. The instruments used include an experimental study and a questionnaire. The experimental study involved both experimental and control groups, with pre-tests and post-tests designed for comparison. To assess the effectiveness of poetry in the classroom, poems from two different periods were used. A questionnaire was also distributed to both teachers and students. The study involved fifty participants in total: seven teachers, thirteen MA students, and thirty BA students. The results showed that both teachers and students had positive attitudes toward the use of poetry in language learning.

The Third study is from Farrah, M. A. A., & Al-Bakri, R. (2022) with title *The Effectiveness of Using Poetry in Developing English Vocabulary, Pronunciation and Motivation of EFL Palestinian Students*. This research investigates the

effectiveness of incorporating poetry to enhance English vocabulary, language proficiency, and motivation among EFL Palestinian students. A quantitative approach was employed to gather the necessary data, using questionnaires for both teachers and students to assess their perceptions of poetry use in English language classrooms. The study involved participants from Hebron, including 73 female tenth-grade students and 214 English teachers. One school was designated as the experimental group. Findings from the post-test indicated that the experimental group significantly outperformed the control group in vocabulary and pronunciation skills after engaging with poetry. Similarly, the questionnaire results revealed that both teachers and students held positive attitudes toward using poetry as a tool for English instruction. Overall, the study concluded that poetry positively influences students' vocabulary development, language proficiency, and motivation to learn.

The last study is from Vybíralová (2023) conducted a study entitled *The Use of Limerick in Teaching Stress and Rhythm at Masaryk University*. The study examined how limericks could be used to teach English stress and rhythm effectively to upper-secondary students. The findings revealed that students perceived limericks as engaging and beneficial tools for improving pronunciation awareness and rhythm comprehension. This study supports the use of limerick poetry in language learning contexts, and its findings are relevant to the present research, which employs limericks as a medium to enhance students' vocabulary mastery.

