

## **Similes analysis in Thai literature: A case study of "The happiness of Kati" in the English version**

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**Abstract** - As our curiosity has led us to wonder why Thai children's literature with a simple plot, like Jane Vejajiva's *The Happiness of Kati*, could actually captivate readers all over the world. By analysing the figurative language in the book, with an emphasis on similes as the scope, we would then try to demonstrate the hypothesis that the writer's story and her writing style have a significant relationship. According to the study's objectives, a list of all the similes used in the novel would be included in the study's findings, along with a list of the most frequently used similes based on the meaning analysis classification and the precise meanings behind them. These sought to establish the connection between the story and the author's writing style. Analysing descriptive data was used in the research. The data collection procedure implies locating the similes that frequently appear in phrases and sentences and using the conjunctions "like" or "as." Both Richard's (1936) and Fromilhague's (1995) theories—simile analysis and simile meaning analysis—were applied in data analysis. The examined data were reviewed in order to determine the relationship between the story and the writer's writing style. The study found that there are 78 similes in the novel. 63 explicit and 25 implicit similes, or 68% and 32%, respectively, were discovered through meaning analysis. The author's writing style in her novel greatly enhances the plot that she develops in a variety of ways.

**Keywords:** simile, stylistic, children's literature, writing style

## 1. Introduction

Language and literature are intrinsically intertwined, as literature utilizes language to convey imaginative and artistic expressions. The richness and creativity of language in literary works play a vital role in captivating readers, evoking emotions, and bringing the world of the story to life. The study of literary works often involves linguistic analysis, particularly stylistics, which examines the components and stylistic choices that contribute to the overall literary experience.

Within the field of figurative language, similes hold a significant position as a powerful literary device. Similes are expressions that compare dissimilar objects or ideas using "like" or "as" to highlight their similarities, inviting readers to engage their imagination and experience the narrative on a deeper level. The use of similes in literature allows authors to create vivid visual details, evoke emotions and memories, and communicate complicated concepts through analogies.

In the context of literary analysis, we turn our attention to "The Happiness of Kati," a renowned Thai short novel written by Jane Vejjajiva, recipient of the 2006 Southeast Asian Writers Award. This captivating work is currently published into a number of other languages and recognized for its compelling narrative. Vejjajiva's writing style, characterized by its use of fancy vocabulary and elegant lines, contributes to the book's intriguing storytelling.

However, despite the significance of similes in enhancing the literary experience, there exists a notable gap in the literature concerning a specific analysis of similes within a given work. Existing studies often offer broader discussions on figurative language or provide general analyses of literary works, without delving into the specific role and impact of similes. Consequently, there is a need to bridge this gap by focusing on the exploration of similes within a particular literary piece.

In light of this gap, our research aims to investigate the relationship between Jane Vejjajiva's writing style, as showcased in Prudence Borthwick's English translation of "The Happiness of Kati," and the narrative of the novel. To ensure a focused investigation, we have selected similes as the primary component of figurative language to analyse. By meticulously examining the types, frequencies, and nuanced meanings behind the similes employed in the novel, we seek to uncover the intricate interplay between Vejjajiva's writing style and the underlying story.

The findings of this study will not only contribute to a comprehensive understanding of the core ideas embedded within "The Happiness of Kati" but also enhance readers' appreciation and interpretation of the similes used throughout the narrative. Furthermore, this research will provide valuable insights into the broader application and significance of similes in literature, empowering readers and aspiring writers to expand their knowledge and skill in utilizing this expressive literary device.

The key concept of this research is the relationship between language and literature, with a specific focus on the use of similes as a significant element in literary works. Language is essential for the creation of literature, and literary texts employ unique and artistic language choices. Previous studies by Candria (2019) and Oldcastle (2000) have emphasized the distinctiveness of literary language and its rhetorical impact on flow, tone, and emotive aspects. Xoshimova and Tadjibayev (2020; cf. Hamdi, 2023) further highlight the imaginative efforts and richness of language in literary works. Stylistics, a field that analyses the style of literary works through linguistic analysis, is employed to examine the language components in literature (Bowo et al., 2022).

Figurative language, particularly similes, plays a significant role in literature by engaging readers emotionally and conveying ideas indirectly (Habibi, 2016). Similes, as a form of comparison using "like" or "as," invigorate the imagination and provide visual details and analogies (Myers, 1994). The use of similes extends farther the straightforward meaning of words and enhances communication (Fadaee, 2011; Teja et al., 2022). Previous studies have analysed similes in various literary works, including Harry Potter and the Chamber of Secrets

(Siregar & Pene, 2020), *The Hunger Games* (Intaraprasit, 2012), *The Alchemist* (Harya, 2017), *The Sky is Falling* (Meranggi et al., 2021), *The Fault in Our Stars* (Yudha et al., 2018), and *A Thousand Splendid Suns* (Meswanti, 2022). These studies confirm the regular use of similes in literature, highlighting their role in conveying the writer's imagination and creating impactful writings.

In summary, this research aims to explore the relationship between writing style and storytelling through a focused analysis of similes in Jane Vejjajiva's "The Happiness of Kati." By carefully examining the similes employed, their frequency, and nuanced meanings, we seek to unravel the intricate connection between Vejjajiva's writing style and the underlying narrative. The outcomes of this study will enhance readers' comprehension of the novel's core ideas and enable a deeper understanding of similes, while also serving as a valuable resource for future research in the field of literary analysis and creative writing.

## 2. Method

The object of this research is a short novel written by Jane Vejjajiva entitled "the happiness of Kati" in an English version translated by Prudence Borthwick. The book was published in 2006 and contains 113 pages. Utilizing its primary sources, this study provides a descriptive data analysis. The words and phrases from the novel that were selected and created as a component of qualitative data-collection process for this study in order to evaluate or comprehend phenomena serve as the study's primary source of information (Flick, 2018). Finding sentences and phrases that match the formulation of the problem is the intention of the data collection strategy used in this study (Bowo et al., 2022). In this case, we looked for the data containing similes that normally use the linking words "like" or "as" in phrases and sentences.

In the process of data analysis, the first stage in analysing similes, according to Richard's (1936) theory, is to identify the tenor, the ground, the marker, and the vehicle. The subject itself, that which is being described, is referred to in the tenor. It relates to the intended concept, object, or person. The vehicle is then the analogy or description used to explain the subject. The vehicle is the picture that conveys the significance of the comparison (Azizah, 2019). To be more concrete, consider the following example:

**Her face gleams brilliantly like the full moon.**  
tenor ground marker vehicle

Classifying the different similes is the second stage. The explicit and implicit smiles were categorized in this study based on Fromilhague's (1995) theory. In an explicit or closed simile, a common characteristic is specifically mentioned to illustrate the reason for the comparison (Qadir et al., 2016). In other words, the writer clarifies the comparison and uses descriptive language to describe the vehicle. In contrast, a characteristic is not provided to clarify the grounds for the comparison in an implicit or open simile. The comparison of the tenor and vehicle is left up to the readers' interpretation (Azizah, 2019). Consider the example below for further clarity:

Explicit simile: **your car is as hot as an oven.**  
("hot" is the mentioned characteristic.)

Implicit simile: **your car is like an oven.**  
(The tenor and vehicle are left up to the readers' imagination without "hot.")

After classifying the similes, we would then employ Fromilhague's (1995) theory to examine the meaning. Following that, the examined data were reviewed in order to determine the correlation between the storylines in the novel and the author's writing style in the final stage.

### 3. Results and Discussion

In total, 78 similes—63 explicit and 25 implicit—were found in the English translation of the short novel “The Happiness of Kati.” The following pie chart shows a comparison of the percentages of these similes:

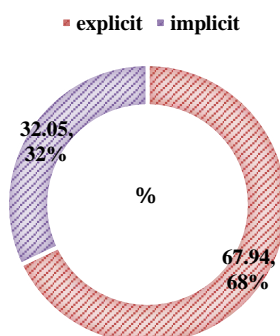


Figure 1 Types and Frequency of Similes

#### 3.1 Explicit similes examples in the novel

In an explicit or closed simile, a shared characteristic is particularly highlighted to provide the reason for the comparison (Qadir et al., 2016). The novel includes the largest number of this simile. The examples below illustrate simile analysis based on Richard's (1936) theory and meaning analysis based on Fromilhague's (1995) theory, respectively.

**Part 1, P.2:** Grandpa said *Grandma's smiles* were so rare they should be preserved and canned for export overseas, like top-quality produce.

This sentence was obviously regarded as a simile in accordance with Richard's (1936) theory since it included the simile marker **like**. The tenor was noticed to be *Grandma's smiles*, and the vehicle was noticed to be top-quality produce. The vehicle indicates that the tenor is similar to it, and “so rare they should be preserved and canned for export overseas” was the characteristic that was plainly presented as the *ground* or reason for the comparison. This means that grandma's smiles should be canned and preserved for exporting similar to top-quality produce because they are so hard to come by from her face.

Therefore, the meaning was considered an explicit simile according to Fromilhague's (1995) theory because the simile explicitly illustrates how the tenor “*Grandma's smiles*” is comparable to high-quality produce by citing the reasoning that because they were so rare, they should be canned and preserved for export abroad. The meaning is apparent that seeing Grandma's smiles was very difficult. However, the explicit descriptive allows readers to conceive following the writer's imagination without any authority to interpret for themselves.

**Par 1, P.15:** *The thick planks of the shelter* still held good, though they creaked and squeaked with every step, sounding like an elderly person greeting a long-awaited visitor.

This sentence was obviously viewed as a simile as it included the simile marker **like**. The tenor was noticed to be “*The thick planks of the shelter*”, and the vehicle was seen to be an elderly person greeting a long-awaited visitor. The vehicle shows that the tenor is comparable to it, and “they creaked and squeaked with every step” was the characteristic that was clearly explicitly stated as the *ground* or reason for the comparison. This meant that the shelter's thick planks creaked and squeaked with each step, sounding similar to an older person greeting a long-awaited guest.

Therefore, the meaning was considered an explicit simile because the simile obviously explains in what way the tenor “*The thick planks of the shelter*”, is similar to an elderly person

greeting a long-awaited visitor by describing the ground that with each stride, they made a cracking and squeaking sound. The meaning is automatically recognized by the readers as they follow the writer's fantasy without having to interpret it for themselves.

**Part 2, P.32:** *Kati felt light and insubstantial like an empty box.*

This sentence was obviously supposed to be a simile because it includes the simile marker **like**. The tenor was described as "**Kati feeling**," and the vehicle was shown to be an empty box. The vehicle demonstrates that the tenor is similar to it, and "*light and insubstantial*" was specifically mentioned as the basis or explanation for the comparison. Kati felt as light and insubstantial as an empty box as the meaning of the sentence.

As a result, the simile was found explicit since it clearly describes how the tenor "**Kati feeling**" is like an empty box by characterizing the *ground* as light and insubstantial. In this explicit simile, readers perceive the content as they follow the writer's idea without having to examine it for themselves.

**Par 2, P.33:** *She slowed the car...then accelerated smoothly into the elevated expressway which swung round to the right and left like a roller-coaster in a fun park.*

This sentence was also evidently a simile because it carries the simile marker **like**. The tenor was characterized as "**she slowed the car...then accelerated**," and the vehicle was depicted as a roller-coaster in a fun park. The way she drove the car resembles the tenor, and "*smoothly into the elevated expressway which swung round to the right and left*" was expressly highlighted as the reason or explanation for the similarity. This means she slowed the car and then gently speed into the elevated highway, which swung around to the right and left similar to a roller-coaster at an amusement park.

Since the simile overtly explains how the tenor is, it is considered to be an explicit simile. It does this by vividly describing how she drove the car, which is comparable to a roller coaster in a theme park. This explicit meaning leads the readers directly imagine what the writer expressed in her writing without interpreting it by themselves.

**Par 2, P.48:** *The walls of the house were whitewashed plaster, like the houses in the Greek isles...*

The simile marker **like** indicates that this statement also included a simile. The tenor was defined as "**The walls of the house**" while the vehicle was pictured as the homes on the Greek isles. The cause or clarification for the resemblance between **the walls** and the homes on the Greek isles was specifically underlined as "*were whitewashed plaster*." This visibly means that the home's walls were made of whitewashed plaster, just like the homes in the Greek isles.

Therefore, the meaning was considered an explicit simile because the simile obviously characterizes the tenor "**The walls of the house**", which is similar to the houses in the Greek isles by describing the characteristics that "*were whitewashed plaster*." The meaning is automatically recognized by the readers as they follow the writer's imagination without having to interpret it for themselves.

**Part 3, P.90:** *your mother* was like a kinnaree – the mythological creature that is half bird, half woman. *She was flying off all over the place.*

It can be seen that this sentence also used a simile by looking for the simile marker, **like**. the tenor was clear as "**your mother**" or Kati's mother while a kinnaree was represented as the vehicle. "*She was flying off all over the place*" was expressly underlined as the reason or explanation for the similarity between Kati's mother in the novel and a kinnaree, with the supplementary information referring to kinnaree, the mythological creature that is half bird, a half woman (the most famous in Thai literature is the figure known as "Menorah"). This obviously means that Kati's mother was like a Kinnaree who flew off all over the place.

Since the simile explicitly describes the tenor "***your mother***," which is comparable to *a kinnaree*, by expressing the characteristics that "*She was flying off all over the place*," it was determined that the meaning was an explicit simile in accordance to Fromilhague's (1995) theory. The readers immediately understand the interpretation to be that of Kati's mother, who frequently travelled by plane, similar to a kinnaree who uses her own wings to go anywhere. The readers are not required to interpret the writer's imagination for themselves; they simply embrace it.

**Part 2, P.46:** *the lights from the little candles...swayed and shone, weaving a gentle radiance that soothed the eyes. It was as if the candles wished to compete with the moon, which was full and round in the sky.*

The word "**as if**" as simile marker denotes that a simile was also used in this sentence. The candles that composed the tenor were shown as "***the lights from the little candles***," and the candles that formed up the vehicle were seen as *wishing to compete with the moon, which was full and round in the sky*. The reason or clarification for the similarity between the lights from the little candles and the candles that *wished to compete with the moon, which was full and round in the sky*, was particularly highlighted as "*swayed and shone, weaving a gentle radiance*." This is vividly and elegantly conveyed by the writer in the way that the lights of the little candles flickered and danced, giving off a delicate brightness that gave the impression similar to they were attempting to outshine the moon, which was full and rounded in the sky.

Since the simile overtly explains how the tenor is, it is considered to be an explicit simile. It does this by richly describing how ***the lights from the little candles*** shone, which is comparable to the candles that wished to compete with the shining moon in the writer's fancy. This obvious meaning encourages readers to fully imagine what the writer stated in her work without having to analyse it for themselves.

**Part 2, P.47:** Kati lay on her back and floated in ***the sea***, which was **as still as glass**.

It can be seen that this sentence also used a simile by looking for the simile marker, **as...as**. The tenor was shown as "***the sea***," while *the glass* was represented as the vehicle. For the similarities between the sea and glass, "*still*" was explicitly stressed as the *ground* or the characteristic of the sea which is similar to glass. This clearly means that the sea was smooth like glass, with really no movement.

Therefore, the meaning was included in an explicit simile because the simile obviously characterizes the tenor "***the sea***", which is similar to *the glass* by describing the characteristics that "*still*." The explicit meaning of Kati lying on her back floating in the still sea as if the glass is immediately understood by the readers without trying to analyse it.

**Part 3, P.107:** *Grandma and Grandpa's embrace* was **as warm and safe as Kati had remembered**.

The word "**as...as**" as a simile marker denotes that a simile was as well used in this sentence. The tenor was shown as "***Grandma and Grandpa's embrace***," and the embrace that formed up the vehicle was seen as *Kati had remembered*. The *ground* or clarification for the similarity between ***Grandma and Grandpa's embrace*** and the embrace that *Kati had remembered*, was particularly highlighted as "*warm and safe*." The writer effectively conveys this by expressing that her grandparents' embrace was equally warm and safe as Kati's recall of their embrace.

Therefore, the meaning of it was involved as an explicit simile because the simile obviously characterizes the tenor "***Grandma and Grandpa's embrace***", which is similar to the embrace that *Kati had remembered* by describing the characteristics "*warm and safe*." The explicit meaning is directly understood by the readers without attempting to analyse it again.

**Part 3, P.112:** *Tong's handwriting* was of the kind that Thai people say is **as large and round as cooking pots**.

It can be seen that this sentence as well used a simile by looking for the simile marker, **as...as**. The tenor was shown as "*Tong's handwriting*," while *cooking pots* were represented as the vehicle. For the similarities between *Tong's handwriting* and *cooking pots*, "*large and round*" was overtly stressed as the *ground* or the characteristic of *Tong's handwriting* which is similar to *cooking pots*. This clearly means that Tong's handwriting was large and round similar to cooking pots which is the type of thing that Thais commonly say.

As a consequence, the meaning was examined as an explicit simile since the simile clearly shows the tenor "*Tong's handwriting*," which is comparable to cooking pots because the features "large and round" are specified. Readers grasp the explicit content without having to re-analyse it.

### 3.2 Implicit similes examples in the novel

In contrast, in an implicit or open simile, no characteristic is offered to define the reason for the comparison. The reader is free to draw their own conclusions about the tenor and vehicle comparison. This simile type appears several times throughout the novel. The following examples demonstrate simile analysis using Richard's (1936) theory and meaning analysis using Fromilhague's (1995) theory, respectively.

**Part 1, P.3:** He complained behind Grandma's back that *eating her cooking* was **like eating everything coated in varnish**...

The simile marker **like** indicates that this sentence also recognizes a simile in accordance with Richard's (1936) theory. The tenor was analysed as "*eating her cooking*," while the vehicle was represented as *eating everything coated in varnish*. This statement simply mentioned that the tenor is comparable to everything covered in varnish, but it does not elaborate on how her dish seems. The readers have to interpret the vehicle for themselves and compare it to her similar cooking.

Consequently, the meaning is implied because the simile does not provide the tenor's features. Here, "*her cooking*" refers to Kati's grandma, who usually cooked fried food or anything greasy, hence Kati's grandfather, who avoided all fried dishes, is stating sarcastically that the tenor, his wife's dish, has similar characteristics to *everything covered with varnish*. It is an implicit simile since the writer not clearly characterizes the tenor, and the readers need to interpret and imagine by themselves.

**Part 1, P.6:** Flash was the lunch container that came with *the maid wearing a uniform* **like a servant of some aristocratic family**.

Looking for the simile marker, **like**, reveals that this sentence also used a simile. The tenor was depicted as "*the maid in a uniform*," with *an aristocratic family servant maid* as the vehicle. The similarities between the maid in a uniform and a servant of an aristocratic family were not described as the shared ground or characteristics of both. The reader may not be able to recognize the details of the uniform.

This simile sentence is examined as an implicit simile since there is no shared ground. The specifications of the maid's uniform in both tenor and vehicle elements are not provided here. The vehicle also simply states that it is the uniform of a servant from an aristocratic family, but it does not specify how the colorful or elegant details of the costume appear. Readers need to interpret or imagine the specifics based on their prior knowledge or experiences with it. It signifies that the readers have the authority to interpret and conclude the meaning without the writer's direction.

**Part 1, P. 9:** *She would move her arms* **like a music conductor, like Mickey Mouse in Fantasia**.

According to Richard's (1936) theory, this line also identifies a simile, as seen by the simile marker *like*. The tenor was described as "*She would move her arms*," and the vehicle was seen as *a music conductor, like Mickey Mouse in Fantasia*. The tenor is compared to Mickey Mouse from *Fantasia*, who conducts the music, although this statement did not go into details about how her arms move. The vehicle is left up to the readers to decipher and compare to her arm movement.

As the simile does not specify the tenor's characteristics, the meaning is implicit. "Her arms" clearly refers to Kati's arms, which move in a manner similar to Mickey Mouse conducting the music in *Fantasia*. However, it implied the common ground that is the movement's defining feature in this line. Her arm movements are hidden to the reader. They need to deduce the meaning for themselves by using previous knowledge of how Mickey Mouse conducts the music in *Fantasia*.

**Part 1, P.14:** If *people's hearts* were *like the white sand in the urn that could be emptied and refilled again, all clean and white*, how good that would be.

The simile marker *like* indicates that this sentence also recognizes a simile in accordance with Richard's (1936) theory. The tenor was analysed as "*people's hearts*," while the vehicle was signified as *the white sand in the urn that could be emptied and refilled again, all clean and white*. This statement simply mentioned that the tenor is comparable to *the white sand in the urn that could be emptied and refilled again*, but it does not elaborate on how people's heart seems. The readers have to interpret the vehicle for themselves and compare it to the similar characteristics of people's hearts.

As a result, since the simile does not specify the tenor's characteristics, the meaning is seen to be implicit or to be of the type of implicit simile. "*People's hearts*" in this sentence were *like the white sand in the urn that could be emptied and refilled again, all clean and white* deeply implying the meaning that if people's hearts could simply change from dirty hearts to pure hearts or their hearts only seeking the good deed like the white sand in the urn that could be emptied and refilled again, how good that would be. The audience has the opportunity to interpret the meaning from the comparison and draw their own conclusions because this line does not provide a detailed explanation of how people's hearts would be.

**Part 1, P.14:** Grandpa said if you were *an artist like Monet*, you could make them just as beautiful on canvas.

The simile marker *like* denotes that, in line with Richard's (1936) theory, this phrase also identifies a simile. While the vehicle denoted *Monet*, the tenor was interpreted as "*an artist*." The tenor is compared to *Monet*, although this sentence did not go further on what those similarities could be. Readers are free to analyse and make comparisons to an artist using the vehicle.

In accordance with Fromilhague's (1995) concept, when the simile does not describe the shared characteristics of both the tenor and vehicle, it signifies the meaning is implicit or it is classified as an implicit simile. The term "*an artist*" refers to a creative, genius, or gifted artist who made many valuable oil paintings based on natural impressions as Claude Monet. To know the concrete hidden meaning, the readers need to interpret or imagine the particular based on their previous knowledge or experiences with it. It means that the readers have the power to interpret and infer the meaning from themselves.

Considering the characteristics of the simile itself, the number of sentences and phrases in *The Happiness of Kati* novel are essentially classified as similes. Those sentences are marked with the words "like," "as," and "as...as." Since the main objective of writing a novel or other work of literature is to pull the audience into a fantastical world across the utilization of language, the author tried to paint a clear picture by comparing two objects utilizing similes in her writing. Similes made her writing more colorful, fancy, enjoyable, or even meaningful, the



writer used similes to describe the senses, characters, and emotional expressions of the characters in the novel. Moreover, similes have the power to move readers emotionally as they come to understand that the analogy is accurate and reflects a level of truth, they may not have previously recognized (Siregar and Pene, 2020).

The previous study also discovered that figurative language, particularly simile, is a writer's technique for communicating the attractive messages that appear in novels. In the research that follows, similes were primarily found when figurative language in novels was analysed. The study's findings revealed 55 similes in chapters one through nine of *Harry Potter and the Chamber of Secrets* (Siregar and Pene, 2020). Intaraprasit (2012) also found that simile was the most frequently used figurative language in his analysis of the English language in the descriptive writing of the *Hunger Games* novel. Similarly, to this, Harya (2017) discovered that similes are the most common type of figurative language utilized in Coelho's novel "The Alchemist" after analysing the language used in the book. Likewise, in their analysis of the novel *The Sky is Falling's* use of simile and metaphor, Meranggi, Santika, and Juniarta (2021) found that simile is used twice as often as a metaphor. In the same way, in their study of the figurative language in John Green's "The Fault in Our Stars," Yudha, Sabat, and Musharofah (2018) revealed that similes—of which there are as many as 17—are the most dominant. Also, a study of figurative language in Khaled Hosseini's novel *A Thousand Splendid Suns* by Meswanti (2022) confirmed that metaphors accounted for 66.6% of the figurative language total. Therefore, these studies' findings approve that similes were regularly used in literary works, particularly novels, to deliver the reader access to the writer's imagination and create valuable writings through elegant language.

The research gap in the use of similes, particularly simile types based on meaning analysis in accordance with Fromilhague's (1995) theory, can be found due to the differences in the story and writing style in each novel. According to the results of the simile meaning analysis, explicit similes were used more frequently than implicit ones (68% versus 32%, respectively) in this study. Rarely do research findings line up with the same result due to Jane Vejjajiva's distinctive writing style and the *Happiness of Kati* story, which is a classic piece of children's literature. On the other hand, a number of studies' findings indicate that implicit similes are more frequently discovered than explicit similes in their chosen novel studies. For instance, in their analysis of metaphors and similes in Peter Lerangis' novel, *The Curse of the King*, Bowo et al (2022) discovered 47 implicit similes and only 5 explicit similes. Similarly, in a case study of "Animal Farm" by Fadaee (2010), the study of symbols, metaphors, and similes in the literature revealed that the author used implicit similes more frequently than explicit similes (84.85% versus 15.15%, respectively). Correspondingly, a study on similes in the *War Room* movie by Natanael et al (2022) discovered that there were 11 implicit similes and only 9 explicit in the narration and dialogue of the movie. However, the first four chapters of *Harry Potter and the Sorcerer's Stone* contain 50% implicit and 50% explicit similes, according to Azizah's simile analysis (2019) of Rowling's novel. This leads to the conclusion that the majority of the study's findings found implicit meaning similes are more common than explicit similes. This is supported by the frequency of simile types analysed in novels or even in movie dialogue.

In general, since *Happiness of Kati* is a children's literature, the writer attempted to convey her beautiful imagination by using figurative language, particularly similes explicitly in order for the reader, who is mostly children, to directly comprehend the message and vividly see the pictures from the novel's scenes and so on without needing to attempt too hard to interpret the writer's ideas. This leads to the final major objective of this study which is to determine the association between the story in *The Happiness of Kati* and the writer's writing style. In most explicit and implicit similes in the novel found that the writer used many simple surroundings which represent Thai people's simple lifestyle with their modest happiness in Thai culture to compare for example, "the thick planks of the shelter sounds like an elderly person greeting a long-awaited visitor", "people's hearts were like the white sand in the urn",

“felt light and insubstantial like an empty box”, “the bites of the sandflies were like love”, “Kati floated in the sea, which was as still as glass.”, “Tong’s handwriting is as large and round as cooking pots.”, etc. However, in order to draw readers, the author also used some well-known or universally understood objects to compare in similes, such as a servant of an aristocratic family, Mickey Mouse from the animated film *Fantasia*, Monet, or the Greek Isles. Moreover, the writer used a Kinnaree, a figure from traditional Thai literature, to create comparisons in her similes, demonstrating she incorporates both contemporary and traditional comparative objects into her writing style.

In summary, the author’s writing style complements the story she creates in her novel in several ways. First, she mostly used explicit similes, which clearly express meaning to the reader. Since the novel’s main audience is children, it would be difficult for the readers to understand if she mostly used implicit similes. Second, in her similes, she mostly used simple surroundings to represent Thai people’s simple lifestyle and modest happiness in their culture. This can entice readers to continue reading the novel with a sense of coziness and warmth. Finally, in order to make the novel both familiar and engaging in the same way, the author uses both modern and traditional comparisons in her writing.

#### **4. Conclusion**

As our inquisitiveness has caused us to ponder why Thai children’s literature with a straightforward storyline, like *The Happiness of Kati*, could actually enthrall readers all over the world. Then, attempting to prove the claim that the writing story and her writing style have a significant relationship, we seek to deduce an answer by examining the figurative language, the writer employed in the book, with a particular emphasis on similes. The findings revealed that there are 78 similes in the novel, according to the simile analysis based on Richard’s (1936) theory. 63 explicit and 25 implicit similes (68% versus 32%, respectively) were found in the meaning analysis using Fromilhague’s (1995) theory.

This indicates that the explicit simile was used the most frequently in the novel. Besides, the research question is answered by pointing out that the author’s writing style in her novel works in a variety of ways to enhance the story she develops. First off, she primarily employed explicit similes, which make their meanings vivid to the audience. If she primarily used implicit similes, it would be difficult for readers to understand the novel since children are its primary target audience. Second, she primarily used everyday settings in her similes to depict the modest happiness of the Thai people and their simple way of life. This can encourage readers to keep reading the book by making them feel cozy and warm. Finally, the author employs both traditional and contemporary comparisons in her writing to make the book both relatable and interesting.

Hence, these findings undoubtedly answer the question of why Thai children’s literature with a simple storyline, like *The Happiness of Kati*, can captivate readers all over the world. However, as we conducted the research, we discovered that a few sentences in the novel are ambiguous in determining whether they are implicit or explicit similes, accordingly, we chose not to use them as research subjects. This could lead to the suggestion that in order to analyse the ambiguous sentences in the novel, the researchers should look for additional simile types or other types of figurative language to analyse that have clearer characteristics.

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