

STEREOTYPES AS CHILDREN'S PERCEPTIVE JEALOUSY REPRESENTED IN A.A. MILNE'S POEM *IN THE FASHION*: A STUDY OF RIFFATERRE'S SEMIOTICS

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ABSTRACT

A study on the representation of stereotypes in A.A. Milne's poem *In the Fashion* explores Riffaterre's semiotic theory. It exposes an explanation of the way stereotypes operate in children's perspectives on jealousy or envy. This poem mostly explores the stereotype of having an attractive particular part of the body, creating opposition, questions, contradiction, and marginalization. This study, using qualitative data analysis, applied Riffaterre's semiotic theory to poetry. The stages of reading, heuristic and hermeneutic readings, would be the steps to do this analysis. The study resulted in Milne recently emphasizing the tail as part of the animal body, which has its particular fine quality that the quality of the tail heuristically is exposed and pointed at. The exposure of its quality is done by relating all lines in the poem with the existence and concern of the tail itself. Milne exposed, as the hypogram, those as means of teaching children about mirroring activities as an effect of stereotyping, which is perceived as the representation of what most children have recently seen from the oppositions, contradiction, similarity, and marginalisation.

Key Words: *Stereotypes, Representation, Semiotics of Poetry, Heuristic and Hermeneutic Readings.*

INTRODUCTION

Stereotypes are a pervasive element of human cognition, impacting the way we classify and comprehend the surrounding environment (Jun, 2023; Kamalova, 2023; Sartika, 2022; Никифоров, 2023). Within juvenile literature, stereotypes can significantly influence young readers' perceptual objectives, molding their perception of societal standards and cultural principles (Angelaki, 2023). However, adored for its fanciful allure, the poetic series *In the Fashion* by A.A. Milne also propagates multiple detrimental stereotypes that necessitate closer scrutiny. This research endeavour seeks to explore the portrayal of these stereotypes within *In the Fashion*

and their ramifications on the perceptual objectives of children (Sartika, 2022). By examining how stereotypes are depicted in Milne's literary works, we can acquire a more profound insight into the origins and perpetuation of these prejudices, consequently guiding the development of approaches for promoting greater inclusivity and diversity in children's literature (Sartika, 2022).

This initial passage establishes the groundwork for the study through the provision of a comprehensive overview of stereotypes and their influence on the perception objectives of children (Yang, 2023). Subsequently, it hones in on A.A. Milne's *In the Fashion* poem, underscoring the necessity to scrutinize the portrayal of stereotypes within this renowned piece (Oral & Özyön, 2023). The passage wraps up by delineating the research aims and the importance of the investigation within the broader scope of children's literature and perceptions. This format adheres to the conventional structure of an academic prelude, transitioning from the general to the specific while offering a lucid pathway for the reader (Oral & Özyön, 2023; Yang, 2023).

Stereotypes in children's literary works, including nursery rhymes and picture books, have been extensively studied across various cultures, revealing pervasive gender biases that shape young minds' perceptions of societal norms (Handa & Rossner, 2023; Karanikolaou, 2023; Muranda & Maruzani, 2022; Roberts et al., 2022). These biases often depict boys negatively and girls as powerless, reinforcing traditional gender roles and influencing children's understanding of ethical principles. Efforts to combat these stereotypes have led to the development of training sessions for educators to critically analyze literary works for gender prejudices and promote gender-sensitive literacy programs (Karanikolaou, 2023). By actively engaging with children's poems and stories, educators can challenge stereotypes, advocate for inclusivity, and encourage questioning of established gender norms in narrative storytelling, fostering a more equitable and accepting environment for young individuals (Handa & Rossner, 2023; H. Li, 2022).

Stereotypes present in literature for children, as demonstrated by studies on gender stereotypes in publications (Spinner et al., 2022), significantly impact how young readers perceive societal norms and cultural values. Analysing the

representation of stereotypes in literary pieces such as A.A. Milne's *In the Fashion* is essential for uncovering the origins and continuation of these prejudices (Foster-Hanson & Rhodes, 2022). By examining how stereotypes are portrayed in such literary works, we can acquire valuable insights into their potential effects on the perceptual goals of children (Rubegni et al., 2022). This examination can inform the creation of methods to promote greater inclusivity and diversity in children's literature, responding to the necessity of reducing the adverse impacts of stereotypes on the cognitive development and societal comprehension of young readers (Braslauskas, 2023).

Stereotypes in children's literature have been recognized as influential in shaping young readers' cognitive and social development (Adam & Urquhart, 2023; Angelaki, 2023; Karanikolaou, 2023). Research by Kim (2022) highlights how children perceive gender in picture books based on social constructs, with male children focusing on conventions and females on visual features, indicating a gendered lens in literary interpretation. Additionally, the study by Choi and Drouillard (2022) emphasizes the importance of selecting multicultural books to combat gender biases and promote cultural diversity in children's literature, underscoring the need to address stereotypes in literary works. By examining stereotypes in A.A. Milne's poem *In the Fashion*, this investigation aims to uncover how stereotypes influence children's perceptions and reactions, shedding light on the correlation between stereotypes and children's interpretations, thus contributing to a deeper understanding of how stereotypes impact children's literary analyses and social cognition, with implications for educational strategies and the development of children's critical thinking skills.

Stereotypes in children's literature play a crucial role in shaping young minds and influencing their cognitive and social development (Karanikolaou, 2023; Oral & Özyön, 2023). Research gaps exist in understanding how stereotypes manifest in children's literary analyses, highlighting the need to explore their impact on perception objectives and depictions of children, as well as how children perceive and react to these stereotypes (Kim, 2022). By examining A.A. Milne's poem *In the Fashion*, this study aims to scrutinize the prevalence and characteristics of

stereotypes within the poem, delving into children's reactions and correlations between stereotypes and perception objectives (Oral & Özyön, 2023). The outcomes are expected to enhance our understanding of how stereotypes influence children's literary analyses and broader social cognition, with implications for educational methodologies and the promotion of children's critical thinking skills (Kim, 2022; Oral & Özyön, 2023).

Riffaterre's semiotic interpretive approach, as elucidated in (Ku, 1984), directs its attention towards two distinct tiers: the significative and iconic strata. The primary objective of this methodology is to delineate the overarching principles that govern the interpretation of poetic compositions, with a particular emphasis on the dynamic interplay between language and interpretation. When employed in analyzing children's poetry, Riffaterre's semiotic approach can facilitate the elucidation of the intricate strata of meaning enshrined within their verses. Moreover, the observations posited by (Certo, 2015) underscore that children leverage a variety of poetic linguistic elements such as stanzaic demarcations, rhyme schemes, alliterations, and metaphors in their literary endeavors, thereby underscoring their utilization of semiotic resources. Additionally, Costa et.al. (2008) accentuate the significance of curating texts that captivate and resonate with young readers to kindle their enthusiasm for reading and stimulate their exploration of a diverse array of literary works. Through the integration of Riffaterre's semiotic approach with children's poetry, educators can enrich students' comprehension of poetic creations and cultivate a profound admiration for language and its nuances.

Riffaterre's semiotic approach, as delineated in diverse scholarly articles, assumes a pivotal role in augmenting children's comprehension of poetry by centering on the interplay among distinct systems of signs. Through integrating visual art, theatrical performance, and language within literacy education (Cowan & Albers, 2006), children are prompted to delve into and articulate meanings through various communication channels. The employment of semiotic metaphors in illustrated literature serves to concretize abstract ideas and support the understanding of narratives among young children (Guijarro, 2016). Furthermore, the sociocultural dimensions of semiotic progression are underscored, underscoring the significance of

cultural customs and settings in the signification processes of children (Braswell, 2006). Moreover, the impromptu sketches produced by children are scrutinized through a semiotic perspective, indicating that symbolic functions underpin their depictions (Martínez, 2000). Rifaterre's semiotic approach furnishes a comprehensive structure for scrutinizing and elucidating children's poetry by considering the diverse semiotic reservoirs they utilize in their writing endeavours (Certo, 2015).

Indeed, a meticulously crafted introductory paragraph for the scholarly paper titled *Stereotypes in the Mirror: Exploring Children's Perception Goals and Representation in A.A. Milne's Poem In the Fashion* is presented here. Stereotypes are ubiquitous in children's literature, structuring their perspectives and depictions of the environment (Schweinitz, 2011). This investigation delves into the influence of stereotypes on children's comprehension by delving into A.A. Milne's composition *In the Fashion*. Penned during the initial decades of the 20th century, the poem mirrors the societal standards and principles of that era, often mirrored in works for young audiences. Through an analysis of the stereotypes woven into the poem, insights can be gleaned regarding the impact of these depictions on children's cognitive and social development (Angelaki, 2023; Jun, 2023). This research aims to bridge a gap in the current body of literature by scrutinizing the stereotypes present in *In the Fashion* and their repercussions on how children perceive and depict the world around them. Remarkably, this inquiry will explore the nature of these stereotypes, their portrayal, and their implications for children's comprehension of their surroundings (Kim, 2022). The outcomes of this study are poised to enhance the comprehension of how stereotypes in children's literature shape their cognitive and social growth, consequently influencing methodologies and literacy which reflects on the stages of reading semiotically, those are heuristic and hermeneutic reading (Riffaterre, 1978). This opening passage furnishes a comprehensive backdrop for the research, underscores the significance of the subject matter by reading it heuristically and hermeneutically, and delineates the study's specific aims.

DISCUSSION

In semiotic reading, the reading process occurs in the reader's mind. The reader plays an important significance in decoding the text. The reading activities take two stages, they are heuristic and hermeneutic or retroactive reading (see Riffaterre, 1978). Heuristic reading is the process of reading that meaning is apprehended, and putting that text is referential. The hermeneutic reading is the process of second reading where the readers start to remember what s/he already read and modify his/her understanding in the light of what s/he is decoding (see Riffaterre, 1978). This analysis then starts from the heuristic reading.

Milne wrote his first stanza as *A lion has a tail and a very fine tail/And so has an elephant and so has a whale,/And so has a crocodile, and so has a quail—/They've all got tails but me.* In first line of first stanza, Milne wrote *A lion has a tail and a very fine tail*. The lion is a large, powerful animal of the cat family that hunts in groups and lives in parts of Africa and southern Asia. Lions have yellow-brown fur, and the male has a mane (= long, thick hair around its neck) (Hornby, 1995). The word 'a' here indicates singularity. The phrase 'a lion' means a large, powerful animal of the cat family that hunts in groups and lives in parts of Africa and southern Asia. Lions have yellow-brown fur, and the male has a mane, which is singular. The word *has* is derived from the word *have*. *Have* means have something (Hornby, 1995). The word *have* becoming *has* shows that the subject proceeding the word *has* is singular. Thus, the change of the of *have* into *has* indicates grammar agreement between the subject and the predicate. The word *tail* after the word *has* means the part that sticks out at the back of the body of a bird, an animal or a fish, which the animal can move from side to side or up and down (Hornby, 1995). The word *a* in the phrase *a tail* indicates singularity, like in the phrase *a lion*. The clause *A lion has a tail* then means a large, powerful animal of the cat family that hunts in groups and lives in parts of Africa and southern Asia. Lions have yellow-brown fur and the male has a mane have something that is the part that sticks out at the back of the body of a bird, an animal or a fish, which the animal can move from side to side or up and down (see Hornby, 1995). When this clause *A lion has a tail* is added with the word *and*, it gives addition of information (see Hornby, 1995). *And* becomes an emphasize of the clause, especially about *the lion*. The additional information about

the *lion* is a phrase, *a very fine tail*. The word *a* indicates singularity. The word *fine* here means having good or high quality (Hornby, 1995). The word *fine* itself becomes the modified of the word *very*. *Very* indicates a high degree or extremely supporting the high quality (see Hornby, 1995). The phrase *very fine* here modifies the word *tail*. Thus, the phrase *a very fine tail* means a high degree or extremely supporting the high quality of the part that sticks out at the back of the body of a lion, which the lion can move from side to side or up and down. Here, Milne heuristically wanted to describe the large, powerful lion of the cat family that hunts in groups and lives in parts of Africa and southern Asia which have yellow-brown fur and the male has a mane and having high degree or extremely supporting the high quality of the part that sticks out at the back of the body of a lion, which the lion can move from side to side or up and down.

In the second line, Milne wrote *And so has an elephant and so has a whale*. There are two clauses in this line, first *so has an elephant* and *so has a whale*. The word *so* refers back to something that has already been mentioned (see Hornby, 1995). Thus, *so* becomes a determiner of the connection between the Milne's second and first lines. It is re-emphasized by the word *and*. The phrase *an elephant* shows singular elephant. *An elephant* is a very large animal with thick grey skin, large ears, two curved outer teeth called tusks and a long nose called a trunk (Hornby, 1995). Besides the elephant, the line also mentions the phrase, *a whale*. *A whale* means a very large animal that lives in the sea and looks like a very large fish which is hunted (Hornby, 1995). The clause *And so has an elephant and so has a whale* describes the similarity of animals such as a very large animal with thick grey skin, large ears, two curved outer teeth called tusks and a long nose called a trunk and that lives in the sea and looks like a very large fish which is hunted and a large, powerful animal of the cat family that hunts in groups and lives in parts of Africa and southern Asia. Lions have yellow-brown fur and the male has a mane (see Hornby, 1995). The similarity is based on the same having tail and re-determined by the phrase *and so has something*. In addition, the three animals, lion, elephant, and whale, regarding to what Milne wrote, have the same high quality of tail, the part that sticks out at the

back of the body of a bird, an animal or a fish, which the animal can move from side to side or up and down (see Hornby, 1995).

The third line of first stanza, still in line with the second line, Milne wrote *And so has a crocodile, and so has a quail*. This line has the structure similar to the second one. Milne posed two animals, crocodile and quail. A crocodile is a large reptile with a long tail, hard skin and very big jaws. It lives in rivers and lakes in hot countries (Hornby, 1995). A quail is a small brown bird, whose meat and eggs are used for food; the meat of this bird (Hornby, 1995). Both of them are connected to similar phrase, it is *so has*. The object of the connection is that those two animals have tail. The tail, thus, becomes an important connecting key for, not only the lion, elephant, and whale, but also the crocodile and the quail. However, those animals basically live at different places, but the tail unites them in terms of similarity. Milne thus emphasized the similarity on the fourth line. It was written that *They've all got tails but me*. The word *they*, which is used as the subject of a verb (Hornby, 1995), has reference to those animals, such as the lion, elephant, whale, crocodile, and quail. The word *they* is defined as sign showing the same high quality having the tail. Milne then re-strengthen the sign of those animals with the word *all*. The word *all* means the whole number of the animals mentioned before (Hornby, 1995). The word *got* is originated from the verb *get*. It means that to receive something (Hornby, 1995). Milne changed the word *get* into *got* structurally because Milne preceded the word *get* with the word *have*. The word *have* as an auxiliary verb structurally is followed by the third form of verb. Milne thus structurally wants to re-refer those animals having the same quality, that is having a tail. The fourth line shows sign of strengthening the animals having high quality of tail, however Milne propose contradiction sign by posing the word *me*. The word *me* basically means the form of I that is used when the speaker or writer is the object of a verb or preposition, or after the verb *be* (Hornby, 1995). It refers to the poet of this poem, Milne. Milne, from the fourth line, shows contradictions by proposing the word *me* to oppose those animals heuristically. To sum up, Milne in the first stanza had already mentioned some animals which had similar part of body by strengthening having the same quality, that is having tail. The tail becomes a significant animals' part of body. Nevertheless,

Milne wants to propose different appearance of the animals, heuristically (Riffaterre, 1978), five of them having tail but one of them does not have its tail.

Milne wrote his second stanza as *If I had sixpence I would buy one; I'd say to the shopman, "Let me try one"; I'd say to the elephant, "This is my one."/They'd all come round to see*. The word *if* is a conjunction. It means that it is used to say that one thing can, will or might happen or be true, depending on another thing happening or being true (Hornby, 1995). It signifies condition. The word *I* as the subject of the line that refers situation when the speaker or writer is referring to himself/herself (Hornby, 1995). It refers to the poet of the poem. The word *had* is the past form of *have*. The word *have* means own or hold (Hornby, 1995). It shows that the poet owns something. The word *sixpence* is a British coin in use until 1971, worth six old pence (Hornby, 1995). It signifies the coin or the currency for trading. Milne thus told to the reader that the condition when the poet owned coins for trading. Next clause, Milne wrote *I would buy one*. Like *I* in the previous clause, the word *I* means a pronoun used as the subject of a verb when the speaker or writer is referring to himself/herself (Hornby, 1995). Once again, it refers to the poet of the poem. The word *would* is the past form of *will*. It intransitive verb which means to want or like (Hornby, 1995). The word *would* basically is a pattern of grammar when the sentence using *if*. When the main clause of the sentence uses past form, the subordinate clause also uses past of verb (Hartwell, 2016). The words *had* and *would* are equal when they are preceded by the conditional *if*. The word *buy* means to obtain something by paying money for it (Hornby, 1995). It signifies the activity of obtaining something by paying money. The word *one* as something to be obtained. It is a determiner of reference, a person or thing, especially when they are part of a group (Hornby, 1995). The reference here is pointing to the animals having tail as mentioned in the previous stanza. Therefore, Milne wrote in his first line of the stanza, *If I had sixpence I would buy one*, signifies the condition when one thing can, will or might happen or be true, depending on another thing happening or being true that the poet owned or held a British coin in use until 1971, worth six old pence, he wanted or liked to obtain the tail by paying money for it. It thus indicates a condition of the subject of the poem's

eagerness to have the same possession of the animals that have tails, like the lion, elephant, whale, crocodile, and quail.

In the second line of the second stanza, Milne wrote *I'd say to the shopman, "Let me try one"*. This line is continuing events in the previous line. The situation of the first line was wanting to obtain the tail, just like the animals having the tail. The word *I* as the subject of the line that refers situation when the speaker or writer is referring to himself/herself (Hornby, 1995). Here the *I* refers to the poet. The word *would* here is used to say what you like or love (Hornby, 1995). It signifies the poet's urge or desire. The phrase *say* means to speak or tell somebody something, using words (Hornby, 1995). The clause *I'd say* means the subject as the poet like or love to speak or tell somebody something, using words. It signifies the process of eagerness to speak or tell somebody something. The somebody is directed by the preposition *to*. The word *to* means towards something (Hornby, 1995). The next phrase is *the shopman*. The *shopman* is a clerk in a retail store (Hornby, 1995). It refers to the person who works in the store which sells the tail. The clause *Let me try one* is the utterance delivered by the subject *I*. The word *let* has meaning to allow somebody to do something or something to happen without trying to stop it (Hornby, 1995). The pronoun *me* is indicating the object form of the subject *I*. *Me* is the form of *I* that is used when the speaker or writer is the object of a verb or preposition, or after the verb *be* (Hornby, 1995). The clause *let me* signifies the activity to allow the speaker or writer is the object of a verb or preposition to do something or something to happen without trying to stop it. The verb *try* means to make an attempt or effort to do or get something (Hornby, 1995). The word *one* refers to the tail which is previously signified in the previous stanza. *One* here means a person or thing, especially when they are part of a group (Hornby, 1995). The clause *let me try one* signifies a situation which poses allowance of the poet is the object of a verb or preposition to do something or something to happen without trying to stop it to make an attempt or effort to do or get the tail. In another word, Milne, through this line, *I'd say to the shopman, "Let me try one"*, wanted to picture the poet liked to speak or tell the clerk in a retail store that he asked to be allowed to do something or

something to happen without trying to stop it to make an attempt or effort to do or get the tail.

The third line of the second stanza, *I'd say to the elephant, "This is my one."*, is the continuous event after doing activity in the second line. The clause, *I'd say to the elephant*, consists of the word *I*, *would*, *say*, *to*, and the phrase, *the elephant*. The word *I* means that as the subject of the line that refers situation when the speaker or writer is referring to himself/herself (Hornby, 1995). Again, Here the *I* refers to the poet. Another repetition is posing the words, *would*, *say*, and *to*. The word *would* here is used to give opinions that you are not certain about (Hornby, 1995). It signifies the poet's urge or desire as well. The phrase *say* means to speak or tell somebody something, using words (Hornby, 1995). The clause *I'd say* means the subject as the poet like or love to speak or tell using words somebody something. It signifies the process of willingness to give opinions that you are not certain about somebody or something. The somebody is directed by the preposition *to*. The word *to* means towards something (Hornby, 1995). The phrase *the elephant* consists of the word *the* and elephant. *The* is a definite article used to refer to somebody/something that has already been mentioned or is easily understood (Hornby, 1995). It refers to the name of the animal mentioned in the first stanza. *Elephant* is an animal which is a very large animal with thick grey skin, large ears, two curved outer teeth called tusks and a long nose called a trunk (Hornby, 1995). Thus, the clause *I'd say to the elephant* shows the activity that the subject as the poet like or love to speak or tell using words towards an animal which is a very large animal with thick grey skin, large ears, two curved outer teeth called tusks and a long nose called a trunk (see Hornby, 1995). It signifies that the subject directs to the elephant that he wanted to tell it about something. The something referred here is the clause, *"This is my one"*. It consists of *this*, *is*, *my*, *one*. The word *this* is a determiner used to refer to a particular person, thing or event that is close to you, especially compared with another (Hornby, 1995). The word *is* means be (Hornby, 1995). The phrase *my one* consists of *my* as possessive form of I which means of or belonging to the speaker or writer (Hornby, 1995) and *one* as determiner meant a person or thing, especially when they are part of a group (Hornby, 1995). Thus, the phrase *my one* tells the

readers that means as belonging of the speaker or writer about thing, especially when they are part of a group, that is the tail. Hence, the clause *This is my one* signifies showing something as the poet's belonging which refers to the tail. The line *I'd say to the elephant, "This is my one."* draws a sign that the poet tells to the animal which is a very large with thick grey skin, large ears, two curved outer teeth called tusks and a long nose called a trunk that he also possesses the same high-quality part of body, that is the tail, heuristically.

The fourth line of the second stanza is *They'd all come round to see*. It is a clause consisting of the words *they*, *would*, *all*, *come*, *round*, *to*, and *see*. The word *they* has meaning, as pronoun, people, animals or things that have already been mentioned or are easily identified (Hornby, 1995). As mentioned in the previous lines, the word *would* is past form of the auxiliary verb, *will*. The word *will* means to want or like (Hornby, 1995). In the context of past time, *would* means wanted or liked. The determiner *all* means the whole amount of (Hornby, 1995). The next word is *come*. It is meant that to move to or towards a person or place (Hornby, 1995). The word *round* belongs to an adjective. It has meaning as having a shape like a circle or a ball (Hornby, 1995). And, the word *to* as a preposition is used to show the person or thing that is affected by an action (Hornby, 1995). When those three words, *come*, *round*, and *to* are combined, structurally they becomes phrasal verb which has meaning that to come to a place, especially somebody's house, to visit for a short time (Hornby, 1995). Lastly, the verb *see* is to look at something in order to find information (Hornby, 1995). From the explanation above, the fourth line signifies an activity that the whole amount of the animals that have already been mentioned or are easily identified before wanted or liked to come to a place, especially the poet's possession, to look at something in order to find information for a short time (see Hornby, 1995). The activity of gathering to find information made by the poet to show that he can have the same thing those animals mentioned before have, that is the tail. From those all lines in the second stanza, it can be summed up that this stanza depicts the condition of the subject of the poem's eagerness of having the same possession of the animals which have tail, like the lion, elephant, whale, crocodile, and quail. The attempts to have this condition is proposed in the second

and third lines, those are speaking or telling the clerk in a retail store that he asked to be allowed to do something or something to happen without trying to stop it to make an attempt or effort to do or get the tail and telling to the animal which is a very large with thick grey skin, large ears, two curved outer teeth called tusks and a long nose called a trunk that he also possesses the same high-quality part of body, that is the tail. The attempts finally come to the activity of gathering to find information made by the poet to show that he can have the same thing those animals mentioned before have, that is the tail. All of efforts and activity done by the poet is heuristically (Riffaterre, 1978) direct to having the tail since it shares high quality possession.

The last stanza is written in four lines. *Then I'd say to the lion, "Why, you've got a tail!/And so has the elephant, and so has the whale!/And, look! There's a crocodile! He's got a tail!/You've all got tails like me!"* . Milne exposes another continuous events or activities of upholding the quality of having the tail. He starts from the line, *Then I'd say to the lion, "Why, you've got a tail!*, as the first line. In this line, there are two clauses. They are *Then I'd say to the lion* and *Why, you've got a tail*. The first clause consists of the words *then, I, would, say, to, the, and lion*. The word *then* is used to introduce the next item in a series of actions, events, instructions (Hornby, 1995). It indicates next event done by the poet. The pronoun *I* is used as the subject of a verb when the speaker or writer is referring to himself/herself (Hornby, 1995). As mentioned in the previous stanza, the word *would* is used to give opinions that you are not certain about (Hornby, 1995). The word *say* means to speak or tell somebody something, using words (Hornby, 1995). The clause *I'd say* here signifies the subject of a verb when the speaker or writer is referring to himself/herself who give opinions that you are not certain about telling somebody something, using words, heuristically (Riffaterre, 1978). The word *say* in this line is followed by the proposition *to*. *To* here is used to show the person or thing that receives something (Hornby, 1995). And, the phrase *the lion* is directed to the lion which refers to somebody/something that has already been mentioned before (see Hornby, 1995). The *lion* itself is a large, powerful animal of the cat family that hunts in groups and lives in parts of Africa and southern Asia (Hornby, 1995). Thus, the clause *I'd say to the lion*, heuristically (Riffaterre, 1978), signifies the subject of a verb when the

speaker or writer is referring to himself/herself who give opinions that you are not certain about telling the animal, using words, which show the person or thing that receives something regarding to a large, powerful animal of the cat family that hunts in groups and lives in parts of Africa and southern Asia that has already been mentioned before (see Hornby, 1995).

The next clause is *Why, you've got a tail!* connected by the conjunction *and*. It is added to (Hornby, 1995). The conjunction *and* becomes a determiner that a clause is added to another clause, that is *Why, you've got a tail!*. This clause consists of the words *why, you, have, got, a, tail*. The question word *why* is used to ask the reason for or purpose of something (Hornby, 1995). The pronoun *you* is used as the subject or object of a verb or after a preposition to refer to the person or people being spoken or written to (Hornby, 1995). In this line, the pronoun *you* refers to those animals mentioned in the previous lines. The auxiliary verb *have* means to own, hold or possess something (Hornby, 1995). The verb *got* is the past form of *get*. It is to obtain something (Hornby, 1995). The article *a* is used before countable or singular nouns referring to people or things that have not already been mentioned (Hornby, 1995). Lastly, the word *tail* means the part that sticks out at the back of the body of a bird, an animal or a fish, which the animal can move from side to side or up and down (Hornby, 1995). The clause *Why, you've got a tail!* heuristically (Riffaterre, 1978) is defined as ask the reason for or purpose of something that those animals mentioned in the previous lines have owned, held or possessed to obtain the part that sticks out at the back of the body of a bird, an animal or a fish, which the animal can move from side to side or up and down (see Hornby, 1995).

The second line of the third stanza is written *And so has the elephant, and so has the whale!*. These clauses acts as an emphasizer of the similarity among the animals having their tail. The word *so* refers back to something that has already been mentioned (see Hornby, 1995). Thus, *so* becomes a determiner of the connection between the Milne's second and first lines. It is re-emphasized by the word *and*. The phrase *an elephant* shows singular elephant. An elephant is a very large animal with thick grey skin, large ears, two curved outer teeth called tusks and a long nose called a trunk (Hornby, 1995). Besides the elephant, the line also mentions the phrase, a

whale. A whale means a very large animal that lives in the sea and looks like a very large fish which is hunted (Hornby, 1995). The clause *And so has an elephant and so has a whale* describes the similarity of animals such as a very large animal with thick grey skin, large ears, two curved outer teeth called tusks and a long nose called a trunk and that lives in the sea and looks like a very large fish which is hunted and a large, powerful animal of the cat family that hunts in groups and lives in parts of Africa and southern Asia. Lions have yellow-brown fur, and the male has a mane (see Hornby, 1995). The similarity is based on the same having tail and re-determined by the phrase *and so has something*. In addition, the three animals, lion, elephant, and whale, according to what Milne wrote, have the same high-quality of tail, the part that sticks out at the back of the body of a bird, an animal or a fish, which the animal can move from side to side or up and down (see Hornby, 1995). Heuristically, this line signifies the animals mentioned, such as elephants and whales, have tails. The tail becomes something having fine quality.

Another emphasis of having the fine quality of the tail is expressed in the third line. Milne wrote *And, look! There's a crocodile! He's got a tail!*. The conjunction *and* gives a sign that the third line still has connectivity with the previous lines. The word *look* means to turn your eyes in a particular direction (Hornby, 1995). It is an instruction to the readers or people to turn their eyes in a particular direction. The direction is pointing to the next animal mentioned in this line, that is a crocodile. Milne wrote *There's a crocodile!*. The word *there* as an adverb is used to show that something exists or happens (Hornby, 1995). The phrase *a crocodile* indicates one crocodile. The *crocodile* is a large reptile with a long tail, hard skin, and very big jaws (Hornby, 1995). Thus, the instruction to turn the eyes in a particular direction, pointing at a large reptile with a long tail, hard skin, and very big jaws, is a sign that Milne emphasizes the existence of the animal that is like other animals mentioned before, such as the elephant and the whale.

After giving instructions and showing the existence of a particular animal, Milne poses a clause, *He's got a tail*. The clause consists of words, like *he*, *has*, *got*, *a*, and *tail*. The word *he* means a male person or animal that has already been mentioned or is easily identified (Hornby, 1995). It basically refers to a male animal

related to the *crocodile*. Milne signified that the *crocodile* is male. The auxiliary verb *has* is originated from the word have. It is to own, hold, or possess something (Hornby, 1995). The word *got* is the past participle form of the verb *get*. The word *get* means to obtain something (Hornby, 1995). The phrase *a tail* means the part that sticks out at the back of the body of a bird, an animal, or a fish, which the animal can move from side to side or up and down, which is singular (Hornby, 1995). Thus, this clause, *He's got a tail!*, signifies a male animal that has already been mentioned or is easily identified that owns, holds, or possesses to the part that sticks out at the back of the body of a bird, an animal or a fish, which the animal can move from side to side or up and down (see Hornby, 1995), heuristically (Riffaterre, 1978). To sum up, the third line of the third stanza depicts the situation when there is the instruction to turn the reader's eyes in a particular direction, that is, the existence of an animal, which is a large reptile with a long tail, hard skin, and very big jaws. This animal has also obtained the part that sticks out at the back of the body of a bird, an animal, or a fish, which the animal can move from side to side or up and down. The tail once again becomes an important part of the animal body to be exposed.

The last line of the third stanza mentions *You've all got tails like me!* It contains a clause that has words such as *you*, *have*, *all*, *got*, *tail*, *like*, and *me*. The pronoun *you* is defined as the subject or object of a verb or after a preposition to refer to the person or people being spoken or written to (Hornby, 1995). It refers to the animals. The auxiliary verb *has* is originated from the word have. It is to own, hold or possess something (Hornby, 1995). The determiner *all* means the whole number of (Hornby, 1995). The word *got* is the past participle form of the verb *get*. The word *get* means to obtain something (Hornby, 1995). The word *tail* means the part that sticks out at the back of the body of a bird, an animal, or a fish, which the animal can move from side to side or up and down (Hornby, 1995). The word *like* is a sign showing similarity to somebody or something (see Hornby, 1995). The pronoun *me* means the form of I that is used when the speaker or writer is the object of a verb or preposition or after the verb be (Hornby, 1995). It becomes the final emphaser that those animals mentioned in all stanzas show similarity, that is, having a tail, including the poet himself. Finally, the third stanza heuristically questions the reason

that the animals, like the lion, the elephant, the whale, the crocodile, and even the poet himself have the part that sticks out at the back of the body of a bird, an animal or a fish, which the animal can move from side to side or up and down (see Hornby, 1995). Milne recently emphasizes the tail as part of the animal body, which has its particular fine quality. The quality of the tail heuristically is exposed and pointed at. The exposure of its quality is done by relating all lines in the poem with the existence and concern of the tail itself.

Based on the heuristic reading above, it can be exposed that Milne's poem poses the exposure of the animal's tail. The tail exposed here is had by the animals such as lion, elephant, whale, crocodile, quail, and even the poet or the narrator of the poem himself. It becomes the centre of attention exposed in the poem. Through his narrator, the tail becomes the envy had by all animals. It is a means of attractiveness when the animals have it. The tails play a vital role in animal movement by contributing to dynamic stability, balance maintenance, and energy efficiency. Studies have shown that tails are crucial for consistent movement in various species, where a longer tail in proportion to body size can improve stability on narrow and mobile surfaces (Schultz et al., 2021; Young et al., 2021). The presence of tails helps in balancing maneuverability and stability trade-offs, thus assisting in maintaining balance and increasing acceleration without causing instability to the body (Shield et al., 2021). Furthermore, the coordination of tail movements is regulated to minimize energy consumption during undulatory swimming, demonstrating the intricate involvement of tails in reducing energy expenditure during movement (G. Li et al., 2021). In general, the biomechanical roles of tails in different animals emphasize their importance in enhancing movement performance, stability, and energy efficiency, establishing them as a fundamental adaptation for effective locomotion in various environmental conditions.

Seeing the importance of the tail above, Milne put the opposition in each stanza. In the first stanza, Milne proposes the animals and their tails. The opposition shows the existence of the tail in different animals, such as lions, elephants, crocodiles, whales, and quail. The opposition between the lion and the elephant is triggered by having the tail. it can be determined as a means of improving stability

on narrow and mobile surfaces (see Schultz et al., 2021). Another opposition relating to having the tail is between the crocodile and the whale. Both of the animals can live in the water, as the core of the opposition. This opposition occurs in the consideration of the tail that can be coordinated and that tail movements are regulated to minimize energy consumption during undulatory swimming (see Li et al., 2021). The oppositions above lead to another opposition between the animals and the narrator or the poet, represented by the pronoun *me*. The opposition between the animals and me here is based on the contradiction of having or not having a tail. It signifies the difference between the animals and the narrator. Milne wanted to show the difference that led to envy or jealousy. What he created in the form of oppositions, similarity, and contradiction becomes the matrixes of the poem hermeneutically.

The second stanza describes the attempt to have the tail by buying 'it'. The act of buying signifies the attempt to break the opposition in the previous stanza. The attempt then is strengthened by the narrator's ask to try having the tail and emphasized by announcing that the narrator now has the tail. The tail becomes the icon of having to maintain balance and increasing acceleration without causing instability to the body (see Shield et al., 2021). It is proved by the animals were eager to see the narrator's tail. Besides becoming an icon, the tail creates a feeling of having a similarity between the narrator and the animals. The idea of having a tail instead of envy and jealousy creates a stereotype of the real existence of what is called an animal. When the animal does not have a tail, it feels that it is not perfect and will be marginalized. The stereotype leads to the opposition between the center, having the tail, and the margin, not having the tail. The pride becomes the fuel of running the stereotype. It then recently becomes the matrix for the retroactive reading.

Feeling proud of having a tail strengthens the stereotype. It is emphasized by the declaration of the narrator, who has a tail, similar to the animals who have the tail. The feeling is perceived as a normal thing for the animals. The acceptance leads to the process of questioning done by the narrator. The narrator questions the animals' feelings and the reason why the animals accept the narrator's attempts

differently. What the narrator did becomes the idea of mirroring the stereotype of having a tail. The perception of mirroring the stereotype wanted to be exposed in Milne's poem *In the Fashion*. The envy and jealousy to be the same as or similar to is the perception of putting itself in the form of stereotype. The oppositions and contradiction lead to fuel of the stereotype perceived. Thus, Milne exposed the program as a means of teaching children about mirroring activities as an effect of stereotyping, which is perceived as the representation of what most children have recently.

CONCLUSION

Based on the explanation above, the analysis comes to the idea that (1) Milne recently emphasizes the tail as part of the animal body, which has its particular fine quality. The quality of the tail heuristically is exposed and pointed at. The exposure of its quality is done by relating all lines in the poem with the existence and concern of the tail itself. (2) Milne exposed, as the hypogram, those as means of teaching children about mirroring activities as an effect of stereotyping, which is perceived as the representation of what most children have recently seen from the oppositions, contradiction, similarity, and marginalisation. This analysis basically has not reached the way the narrator questions the opposition oppositions, contradiction, similarity, and marginalisation. Further analysis on questioning exploration will be interesting to do.

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