AN ANALYSIS OF FIGURATIVE LANGUAGE ON DIGITAL CHILDREN'S POEMS WITH FRIENDSHIP THEME AVAILABLE AT WEARETEACHER.COM WEBSITE

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Abstract

This research examines figurative language in digital children's poems on Weareteacher.com, highlighting how comparative, correlative and contradictory in figurative language create relatable imagery that captivates young readers while fostering cognitive and linguistic growth. A qualitative methodology is employed to analyze a selected array of diverse digital poems targeting young audiences, utilizing a coding framework to methodically identify and categorize figurative language instances. Data collection entails downloading and compiling 10 poems on Weareteacher.com for in-depth textual analysis, concentrating on the contribution of figurative elements to meaning, emotional resonance, and overall attractiveness. In addition, the examination looks into the educational relevance of these texts for English learners, whether they are young or adult, particularly for those pursuing English as a Foreign Language (EFL), underlining how the complexity of figurative language supports language development and enhances the educational experience. The purpose of this investigation is to present important observations regarding the function of figurative language in children's poem and its prospective applications in teaching.

Key words: *Figurative Language, Digital Children's Poems, Weareteacher.com, Linguistic Analysis, Children's Literature*

A. INTRODUCTION

Figurative language is crucial in communication, enhancing expressiveness and evoking emotions. It acts as a linguistic, cultural, and cognitive enhancer in human interaction. According to Grodzinsky & Amunts (2006:5), it articulates thoughts and emotions in literary works, enhancing their uniqueness. It is utilized to analyze the deeper meanings of words. In poems, it elevates the aesthetic quality of stanzas. Poems notably exemplify the use of

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figurative language, as noted by Kennedy & Gioia (1995:931). The writing process incorporates elements like lines and rhythm, stimulating historical and contemporary issues (Piscayanti et al., 2024).

The researcher has identified some studies on figurative language in various texts, including songs, ads, speeches, and books. The researcher has read thirty figurative language-related studies over the course of five years. The most study about figurative language was found in songs. Dewi et al., (2020) talked about Figurative Language in Lose You To Love Me Song; Nursolihat and Kareviati (2020) in A Whole New World Song; Hulu et al., (2021) in Ariana Grande's Album "Thank U, Next"; Sari (2021) focused in Westlife's selected songs; Fajrin and Parmawati (2021) in Bruno Mars's Song Entitled "Grenade"; Liao (2021) in Taylor Swift's Song; Amalia et al., (2021) analyzed Tulus's song; Asriadi and Irawan (2022) in Selected Song Lyrics of Artic Monkeys; Kelbi and Marlina, (2023) analyzed Islamic song by Irfan Makki and Saif Adam. Furthermore, examination of figurative language in spoken discourse was conducted by an analysis in Padang Express by Nurhaida and Marlina (2017). Followed with an analysis about Minor Figurative Language in Stand Up Comedy analyzed by Handika et al., (2019). Lastly, the analysis in study by Nainggolan et al., (2021) focused on the speech delivered by Joe Victory.

The next aspect being discussed involves the critical analysis and interpretation of figurative language in the context of poetic works. Specialized in selected English classical literature, there are prior studies that analyzed figurative language such as Singh (2019) in peace poems; Anggiamurni (2020) in poems by Maya Angelou; and Asanti (2021) in poems by Thomas Hardy. In Indonesian literature, Maisarah et al., (2021) discussed Figurative Language in Toeti Heraty's Poems while Rejeki et al., (2022) discussed Figurative Language in Ayu Meutia's poems. Followed by analyses of figurative language centered on adult-romance poems by Abro (2023) in romance poem by Robert Burns; Al-Erjan (2021) in poem made by John Keats; Palupi (2021) in poem by William Blake; Sultan and Iskandar (2021) in poem by Rupi Kaur; Basuki and Saputri (2021) in Jalaluddin Rumi's Romance Poems Book. Meanwhile, there are only three prior study focused on children's poems. There are Anggelina and Marlina (2020) in Children Poem by Sylvia M. Vardell; Putri and Marlina (2022) in Digital Children's Poems from Poets.org website; Sitohang and Marlina (2023) focused in Children's Poem with book source from Karla Kukin.

As a result of prior studies, it was determined that children's literature, specifically children's poems, is an under-explored domain. Only three (3) recent investigations were identified regarding Children's Literature. The researcher opted to focus on children's poems within the realm of digital children's literature. Unlike previous studies, this research emphasizes the analysis of figurative language in children's poem featured on the weareteacher.com platform.

Conducting research on figurative language in children's poem will benefit children since it is simple to understand and can boost children's knowledge of figurative language. Literature plays a crucial role in cultivating knowledge and comprehension. However, few parents and educators recognize its importance. Thus, it is vital to acknowledge that figurative language poses unique difficulties

for children due to its complexity and unfamiliarity. Consequently, this research serves as an important resource for enhancing understanding and proficiency in figurative language, specifically within poems. With the said objectives in mind, the researcher will conduct research entitled An Analysis of Figurative Language on Digital Children's Poems With Friendship Theme Available at *weareteacher.com*.

B. RESEARCH METHOD

In this study, a qualitative-descriptive methodology was selected for the collection and analysis of data, centering on the examination and interpretation of descriptive textual information. The qualitative approach, derived from textual data, facilitates the analysis of 10 selected digital children's poems from weareteacher.com, focusing on the theme of friendship. Bogdan and Biklen (2007) emphasize that in qualitative research, the researcher is an essential instrument for the collection and thorough examination of data throughout the investigative process.

C. RESULT AND DISCUSSION

1. Research Finding

a. Data Description

From the 10 selected poems from weareteacher.com website with friendship theme, the researcher has found 65 data with figurative language included from 124 lines in total. The researcher found that comparative as the most prominent classification of figurative language used within total of 45 data (73.8%), and contradictory with 13 data (20%), and correlative with 4 data (6.15%). based on the theoritical framework of figurative language from Kennedy and Gioia.

Table of Data

Number of Poem	Datum	Classification of Figurative Language	Types of Figurative Language	Title and Poets (Source of Data)	Line of Poem
1.	1	Comparative	Metaphor	Nothing Gold Can Stay – Robert Frost	Nature's first green is gold
	2	Comparative	Personification		Her hardest hue to hold
	3	Contradictory	Hyperbole		And pour the waters of the Nile on every golden scale!
	4	Comparative	Metaphor		Then leaf subsides to leaf
	5	Correlative	Allusion		So Eden sank to grief
	6	Contradictory	Paradox		Nothing gold can stay
2.	7	Comparative	Metaphor	About the Teeth of Sharks – John Ciardi	The thing about a shark is–teeth
	8	Contradictory	Irony		It has another row behind?
	9	Comparative	Metaphor		Has it a third row behind that?
	10	Contradictory	Hyperbole		Now look in and…Look out! Oh my,
	11	Contradictory	Irony		I'll never know now! Well, goodbye
3.	12	Comparative	Personification	Since Hanna Moved Away – Judith Viorst	The sky is grouchy gray
	13	Comparative	Simile		Chocolate ice cream tastes like prunes
	14	Contradictory	Hyperbole		They've taken back the Mays and Junes
	15	Comparative	Simile		Flowers smell like halibut
	16	Comparative	Simile		Velvet feels like hay
	17	Comparative	Simile		Every handsome dog's a mutt
	18	Contradictory	Hyperbole		Nothing's fun to laugh about
	19	Contradictory	Hyperbole		Nothing's fun to play
	20	Contradictory	Irony		They call me, but I won't come out
4.	21	Comparative	Simile	Friends – Abbie Farawell Brown	The Sky is like a kind big smile
	22	Comparative	Personification		Bent sweetly over me
	23	Comparative	Personification		And kisses me upon the face
	24	Comparative	Simile		Like Mother, before bed
	25	Correlative	Ellipsis		The Wind comes stealing o'er the grass
	26	Comparative	Personification		To whisper pretty things;
	27	Comparative	Metaphor		I feel his careful wings
5.	28	Comparative	Personification	Maggie and Milly and Molly and May – E. E. Cummings	And Maggie discovered a shell that sang
	29	Comparative	Metaphor		So sweetly she couldn't remember her troubles and
	30	Comparative	Personification		Milly befriended a stranded star
	31	Comparative	Personification		And Molly was chased by a horrible thing
	32	Comparative	Simile		As small as a world and as large as alone
	33	Comparative	Metaphor		For whatever we lose (like you or a me)
6.	34	Comparative	Personification	The Quarrel – Maxine Kumin	Said a lightning bug to a firefly
	35	Comparative	Personification		'Silly dunce!' said the fly. 'What bug ever flew?'
	36	Comparative	Personification		'Wait!' said a glow worm happening by
	37	Comparative	Personification		'Fly!' cried the fly. 'Worm!' cried the worm
	38	Comparative	Personification		'You three noisy things, you are all related,'
	39	Contradictory	Irony		She said to the worm, and promptly ate it
7.	40	Comparative	Personification	The Parakeets – Alberto Blanco	They talk all day
	41	Comparative	Personification		They lower their voices
	42	Comparative	Metaphor		To converse with their own shadows
	43	Comparative	Simile		They are like everybody
	44	Comparative	Personification		All day chatter
	45	Comparative	Personification		And at night bad dreams
	46	Comparative	Metaphor		With their gold rings
	47	Comparative	Simile		They are like everybody
	48	Comparative	Metaphor		The one that talk best
	49	Comparative	Metaphor		Have separate cages
8.	50	Comparative	Simile	The Rainbow – Christina Rossetti	But clouds that sail across the
	51	Correlative	Symbol		sky are prettier far than these
	52	Comparative	Simile		There are bridges on the rivers, as pretty as you please
	53	Comparative Correlative	Metaphor Symbol		But the bow that bridges heaven, and overtops the trees
	54	Contradictory	Hyperbole		And builds a road from earth to sky, is prettier far than these
9.	55	Contradictory	Hyperbole	Wallet Size – Nikki Grimes	Yes I am rounder than most
	56	Comparative	Metaphor		Which means there is more of me to love
	57	Comparative	Metaphor		You'll cherish my potrait
	58	Comparative	Personification		And me, see how snugly I fit
	59	Comparative	Metaphor		In the pocket of your heart
10.	60	Comparative	Simile	Trees – Joyce Kilmer	I think that I shall never see a poem lovely as a tree
	61	Comparative	Personification		A tree whose hungry mouth is prest against the earth's sweet flowing breast
	62	Comparative	Personification		A tree that looks at God all day, and lift her leafy arms to pray
	63	Comparative	Personification		A tree that may in summer wear a nest of robins in her hair

	64	Contradictory	Irony		Poems are made by fools like me, but only God can make a tree

b. Data Analysis

From the data provided in the table above, the researcher selected few data that consist figurative language within three classifications to be explained in-depth below.

1. Comparative Classification (Metaphor)

Datum 4 (Poem 1)

*Nature's first green is gold, / Her hardest hue to hold. / Her early leaf's a flower; / And pour the waters of the Nile on every golden scale! / **Then leaf subsides to leaf.** / So Eden sank to grief, / So dawn goes down to day. / Nothing gold can stay.*

Source: Nothing Gold Can Stay by Robert Frost
(https://www.weareteachers.com/must-share-poems-for-middle-school-and-high-school/)

Then leaf subsides to leaf.

The data was extracted from poem entitled Nothing Gold Can Stay by Robert Frost. The line is categorised as metaphor with the characteristic of extraordinary explanation of an action that create vivid imagery such as the change from the golden leaf to a more common leaf is depicted as a subsiding or fading process.

2. Correlative Classification (Allusion)

Datum 5 (Poem 1)

*Nature's first green is gold, / Her hardest hue to hold. / Her early leaf's a flower; / And pour the waters of the Nile on every golden scale! / Then leaf subsides to leaf. / **So Eden sank to grief**, / So dawn goes down to day. / Nothing gold can stay.*

Source: Nothing Gold Can Stay by Robert Frost
(https://www.weareteachers.com/must-share-poems-for-middle-school-and-high-school/)

So Eden sank to grief,

The data was extracted from poem entitled Nothing Gold Can Stay by Robert Frost. The line is categorised as Allusion with the characteristic of using reference as the common knowledge in order to make connection between the

poet and the reader, in this case, using The fall of Eden, a reference to the Biblical Garden of Eden, is used to illustrate the transition from a perfect state to a state of loss and sorrow.

3. Contradictory Classification (Hyperbole)

Datum 3 (Poem 1)

*Nature's first green is gold, / Her hardest hue to hold. / Her early leaf's a flower; / **And pour the waters of the Nile on every golden scale!** / Then leaf subsides to leaf. / So Eden sank to grief, / So dawn goes down to day. / Nothing gold can stay.*

Source: Nothing Gold Can Stay by Robert Frost
(https://www.weareteachers.com/must-share-poems-for-middle-school-and-high-school/)

> *And pour the waters of the Nile on every golden scale!*

The data was extracted from poem entitled Nothing Gold Can Stay by Robert Frost. The line is categorised as hyperbole with the characteristic of overrated explanation because it makes use of extremely exaggerated and impossible language. The poet wrote that everything around the "Nile" to be emptied. This description is quite dramatic because spilling the entire Nile River over is neither feasible nor reasonable.

c. Findings

In the comprehensive research endeavor undertaken, the empirical findings derived from a total aggregation of 65 distinct data points, meticulously collected from a carefully curated selection of 10 digital poems aimed at children, all of which predominantly explore the theme of friendship, as made accessible on the weareteacher.com website, are delineated and presented in the subsequent sections, specifically within the contextual framework of the theoretical underpinnings of figurative language as articulated by the esteemed scholars Kennedy and Gioia in their seminal work published in 1995.

Table Total of Figurative Language

No.	Type of Figurative Language	Total Data	Percentage
1.	Personification	21	32.3%
2.	Metaphor	15	23.1%
3.	Simile	12	18.5%
4.	Hyperbole	7	10.8%
5.	Litotes	0	0%
6.	Paradox	1	1.54%
7.	Irony	5	7.69%
8.	Metonymy	0	0%
9.	Synecdoche	0	0%
10.	Symbol	2	3.08%
11.	Allusion	1	1.54%
12.	Ellipsis	1	1.54%
Total		65	100%

Table Total of Figurative Language Classification

o	Classification of Figurative Language	Total Data	Percentage
	Comparative	48	73.8%
	Contradictory	13	20%
	Correlative	4	6.15%

2. Discussion

It can be derived from the findings above that Comparative is the most prominent within 10 selected poems with friendship theme from weareteacher.com website and Personification is mainly used by the poets. The primary source for this research is 10 selected poems with friendship theme from weareteacher.com website that use figurative language which accumulate the total of 65 data. Based on Kennedy and Gioia (1995) theory of figurative language, the researcher discovered comparative as the most prominent classification of figurative language used within total of 45 data (73.8%), and contradictory with 13 data (20%), and correlative with 4 data (6.15%). Followed by 21 data (32.3%) is categorized to personification; 15 data (23.1%) is categorized to metaphor; 12 data (18.5%) is categorized to simile; 7 data (10.8%) is categorized to hyperbole, 5 data (7.69%) is categorized to irony; 3 data (1.25%) is categorized to symbol; 1 data (1.54%) each categorized within paradox, allusion, and ellipsis; lastly, none of the data (0%) is categorized to litotes, metonymy, and synecdoche. The

findings of this research align with previous research by Sitohang & Marlina (2023), which also demonstrated significant use of personification in 10 children's poems by Karla Kuskin using Rozakis (1999) theoretical framework. Our results show personification as the most used figurative language within the selected data.

This research is strongly correlate with Kennedy & Gioia framework that pivot figurative language into three main categories: comparative (involves comparisons between different entities); contradictory (introduces contrasting or opposing ideas); and correlative (focuses on associative, relational or representative expressions), which underscores the role of narrative devices in shaping meaning and influence within poems as a teaching tool to help children grasp complex concepts and have deeper understanding to delve creativity using critical thinking.

This academic inquiry addresses a conspicuous gap in the extant literature by focusing on digital children's poems, which is increasingly becoming a fundamental component of modern educational paradigms. Considering that early engagement with figurative language through digital poems can substantially enhance children's cognitive and linguistic abilities, the researcher argues that a thorough exploration of figurative language warrants attention as a crucial research focus that plays a vital role in fostering creativity and emotional engagement among young readers. Moreover, the researcher asserts that by elaborating upon this thesis, scholars and students alike will gain a more nuanced understanding of figurative language.

D. CONCLUSION AND SUGGESTIONS

In conclusion, it is imperative to acknowledge that figurative language surpasses its simplistic classification as a stylistic element prevalent in the domain of children's poem; instead, it functions as a pivotal conduit that promotes a deeper understanding of thematic elements, stimulates imaginative expression, and cultivates critical analytical skills among juvenile readers. As we witness the escalating incorporation of digital platforms within the educational landscape for children, it becomes apparent that the strategies and pedagogical frameworks we adopt in the exploration of literature are experiencing notable transformation and advancement.

This investigation has illuminated the essential role that figurative language plays in rendering poem both comprehensible and deeply significant for children experiencing this digital age, thereby underscoring its critical importance in their literary encounters. It is my genuine hope that the outcomes of this study inspire educators and parents to actively pursue and examine innovative approaches that will facilitate the integration of the intrinsic beauty and richness of figurative language into educational frameworks, both within the classroom and in diverse contexts beyond.

The researcher expresses a robust anticipation that the conclusions and revelations derived from this investigation will substantially contribute to the

progression of subsequent research initiatives within this specific domain of study. The researcher suggests that it may be advantageous for another researcher to undertake more nuanced inquiries that delve deeper into this subject matter, thereby enhancing the existing comprehension. Subsequent research initiatives may indeed concentrate on the same thematic subject; nevertheless, it is plausible that they could utilize innovative data sets and ultimately arrive at findings that significantly differ from those articulated in the present study.

The inferences derived from this investigation encompass a plethora of significant implications that are essential for both current and prospective clinical practices, potentially augmenting the quality of patient care and therapeutic approaches. Furthermore, the researcher posits that supplementary examples and cases extracted from this study will function as invaluable assets for directing future procedures and methodologies in subsequent research and clinical implementations.

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