

Interpreting Poetry through Music: An Attempt to Redefine Poetry Teaching

Abstract

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Based on the decree of the Dean of the Faculty of Languages and Arts of Yogyakarta State University about the appointment of the *skripsi* consultant of the English Language and Literature Study Program on March 30, 2009, there were 60 students writing proposals for their final projects. Among those, there were only 14 students who choose literature or only 24% and, unfortunately, in this percentage no one analyzes poetry as the subject of their research. This empirical data show that there are imbalances among concentrations in this study program. In the long run, this situation is problematic since it influences the development of a particular science, which is literature especially poetry, compared to linguistics and translation.

That problem evidently involves the students, the teachers, and teaching-learning process. However, it appears that the last two aspects contribute more to that problem. Most students still think that poetry is 'scaring' because of its unfamiliar words, uncommon use of language, imaginative writings, connotative words, sophisticated use of words, etc. In turn, this will result in their poor comprehension and interpretation of poetry. For them, poetry is imaginative and its meaning is beyond their reach. This usually ends in the failure to realize those meanings in their own life or to experience those life values shared in poetry, which is in truth the essence of poetry interpretation. In fact, this is actually not the students' failure but the teacher's and the fruitlessness of the teaching leaning process.

Considering those complicated problems above, this paper offers an attempt to redefine the 'ordinary' teaching of poetry generally conducted hitherto. It will explore the possibilities of teaching 'fun' poetry through music, without losing its essence. Music, especially the everlasting one, is closely related to poetry and is very useful in helping students understand and interpret poetry. They will find it enjoyable at their first encounter and eventually be able to share the values of life offered by the poet, and realize those values into their own life. Truly, this approach is worth applying to have a fruitful teaching and learning process.

Key words: poetry interpretation, music, teaching and learning process

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A. Introduction

Based on the administrative data in 2008, the numbers of students taking poetry as their topic of the *skripsi* is not balanced with those of literature and translation. Those taking poetry as their research subjects are only two in 2008, and even no one in 2007 and 2009. This is such a problematic situation because it is not healthy for the English Language and Literature Study Program of Faculty of Language and Arts, Yogyakarta State University.

That problem evidently involves the students, the teachers, and teaching-learning process. However, it appears that the last two aspects contribute more to that problem. Most students still think that poetry is 'scaring' because of its unfamiliar words, uncommon use of language, imaginative writings, connotative words, sophisticated use of words, etc. In turn, this will result in their poor comprehension and interpretation of poetry. For them, poetry is imaginative and its meaning is beyond their reach. This usually ends in the failure to realize those meanings in their own life or to experience those life values shared in poetry, which is in truth the essence of poetry interpretation. In fact, this is actually not the students' failure but the teacher's and the fruitlessness of the teaching leaning process.

However, this paper is not to teach, actually, but to share experience in teaching poetry to have a fruitful outcomes not like those ordinary teaching that might lead into dangerous result. The danger might be exemplified when the students are afraid of interpreting a poem for they are told in the high school that the only one who knows the meaning of poetry is the writer or the poet him/herself. In fact, what matters most is the original response of the readers toward the poem when the communication of life values between the poet's and the reader's happens.

B. What is poetry?

This is the first and the last question to answer in poetry teaching due to its basic position. Just like answering what literature is, poetry is complicated to define by students. If they are asked to define what poetry is, then they usually try to find it on the internet or go looking it up in the dictionary. It is not wrong, of course, but they usually don't go reading poems. That is why what they say will be formal ad standard. Then, what poetry is will be boring and not related to their life.

Some other possible ways to define poetry is by comparing a poem with a common text for instance from a newspaper or an encyclopedia. By comparing both texts, we know the values of the text of poetry if compared to the other common text. Poetry is read by all kinds of people, from philosopher up to the students and also common people since the old times of Plato up to these days for, among other things, its use of language. The common use of language usually only has intellectual appeal, so the informative function is dominating. But, the use of language in poetry, or usually called as literary uses of language, comprises the intellectual, emotional, senses, and imagination.

The second way valuable to define poetry is by presenting several poems to the students, and asks them what their topics are. They will find that the topics are basic problem in human's life, like sadness, happiness, love, death, birth, beauty, natural objects, etc., all of which are experienced by students. However, since the lack of fruitful teaching methods, they are usually thought that poetry is complicated and difficult to understand. Yes, on one side, there a big problem in teaching poetry hitherto. However, from the other side, the students', they are usually

less sensitive. Sensitivity is a significant part to be successful in poetry interpretation. Like what Oemarjati (1997) mentions, the mission of teaching literature or in this case poetry, is affective. Merriam Webster Online Dictionary (2009) defines it as 'relating to, arising from, or influencing feelings or emotions.' This is what the teachers and students usually forget. They usually focus on the cognitive side, which only involves conscious intellectual activity, which is 'dangerous.'

To illustrate (inspired by Perrine, 1977) about what poetry is can be seen from the comparison of two texts: a poem and an encyclopedia with the same topic.

Eagle

Any of many large, heavy-beaked, big-footed birds of prey belonging to the family Accipitridae (order Falconiformes). In general, an eagle is any bird of prey more powerful than a buteo. An eagle may resemble vulture in build and flight characteristics ... Eagles are monogamous. They mate for life and use the same nest each year. They tend to nest in inaccessible places, incubating a small clutch of eggs six to eight weeks. The young mature slowly, reaching adult plumage in the third or fourth year.

(Encyclopaedia Britannica 2005 Ultimate Reference Suite DVD)

Eagle

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ringed with the azure world, he stands.

The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

(Alfred Lord Tennyson, 1809-1892)

Given both texts, students have difficulties to differentiate but eventually, by using their sensitivity they feel that they are emotionally involved to the second text. When asked make makes it that way, they say it is because of: the rhyme, symbolic words, dictions, etc. Those are acceptable, but only a few students answer and give the appropriate example.

What differs the second and the first is the use of *he*. This is what makes them emotionally more involved to the second one. This represents the qualities of the eagle which is the same as humans' or in this cases the readers', or the students'. Perrine (1977:4) calls this fact as 'experience' which occurs due to communication between the reader and the poet through the use of the poetic devices, for instance the use of personification in "Eagle." Poetic devices make possible the "experience sharing" since the language used is individual but universal. The individual and universal language meant here is for example 'death.' If the poet uses 'death' as the topic, 'death' is seen from the individual point of view of the persona in a poem and realized in its tone. However, it is universal language that will happen to the readers. This relation is basic and is the evidence that actually poetry is very, very close to the readers or human life in general.

C. How is music beneficial in poetry interpretation?

The students' biggest problem is their lack of sensitivity. To build the students' sensitivity music, in this case is song lyrics, is very helpful. Kennedy (2002:164) mentions that songs and poetry were originally one art, and even today the two forms remain closely related. To illustrate, then, students are presented some titles or lyrics of 'evergreen songs.' Evergreen means 'retaining freshness or interest' (Webster, 2009). It is everlasting or 'lasting or enduring through all time.'

(Webster, 2009). The songs meant by Kennedy are of course not necessary evergreen or everlasting songs. However, in this paper, the writer prefers to use that since they have been through more than one, if not to say all, generation.

These songs are everlasting obviously because they fulfill the requirements to be liked by many generations, and one of which is 'beauty and truth'. Just like the truth of 'beautiful rainbow' in Wordsworth "My Heart Leaps Up." Rainbow is beautiful all the time no matter what happens. This is in line with Keat's idea on his "Ode to Grecian Urn." His adoration the Grecian Urn since its beauty goes through all generations, and it is the truth.

Blacking (1977:54) states that music can express social attitudes and cognitive processes, but it is useful and effective only when it is heard by the prepared and receptive ears of people who have shared, or can share in some way, the cultural and individual experiences of its creators. Therefore music confirms what is already present in society and culture, and it adds nothing new except patterns of sound. Based on the previous account, it is obvious that music is closely related to human being just like poetry, although in this paper there is no discussion about the sound as in music but the song lyrics and the music produce by the play of words in poetry.

Give in random some titles of the everlasting songs then students are asked to mention the topics explored in those songs, the answers are not far with the case of poetry. Those songs are about love, death, missing one's love, peace, etc., just like in poetry. Assuming that those songs are popular enough since they are everlasting, this kind of song is beneficial in helping students interpret poetry without any burden of "difficult to understand poetry."

To improve students' sensitivity on the connotative meaning in a poem, for example, they are given particular songs. Put "Sound of Silence" by Simon and Garfunkel as a sample. Play the song several times and the students are asked what is poetic about the song. Wait till one or two answer from the students, and if they have difficulties, then show them the lyrics, only if necessary. Just give the students more freedom to express their original response and try to appreciate whatever their answers are.

Hello darkness my old friend
I've come to talk with you again
.....
Within the sound of silence
.....
People talking without speaking
People hearing without listening
.....
Silence is like a cancer growth
.....

Those lines are probably might be students' answer. Those lines are impossible to happen literally, for example: making friends with darkness, silence making sound, talking without speaking, hearing without listening, and silence grow like cancer. But, do we see 'the sound of silence' in our life? Yes, it happens, for example 'the undecided voters' or *golput* in politics. Its great numbers might represent the unreliable government, for instance. What exists in the above lines from Simon's song exists in poetry: apostrophe, paradox, simile, imagery, figure of speech. They are 'alike.'

D. What is poetic in a song?

The following is an exercise that can be conducted to show that poetry is like the song the students like. Put an example "Eternal Flame" popularized by Nikka Costa.

Eternal flame (Nikka Costa)

Close your eyes, give me your hand, darling
Do you feel my heart beating

Do you understand
Do you feel the same
Am I only dreaming
Is this burning an eternal flame

I believe it's meant to be, darling
I watch you when you are sleeping
You belong with me
Do you feel the same
Am I only dreaming
Or is this burning an eternal flame

Say my name
sun shines through the rain
A whole life so lonely
And then you come and ease the pain
I don't want to lose this feeling

Say my name
sun shines through the rain
A whole life so lonely
And then you come and ease the pain
I don't want to lose this feeling

Close your eyes, give me your hand,
Do you feel my heart beating
Do you understand
Do you feel the same
Am I only dreaming
But is this burning an eternal flame
Close your eyes, give me your hand, darling
Do you feel my heart beating
Do you understand
Do you feel the same
Am I only dreaming
Is this burning an eternal flame

Close your eyes, give me your hand, darling
Do you feel my heart beating
Do you understand
Do you feel the same
Am I only dreaming
Is this burning an eternal flame

Ask students to find the poetic aspects of the song while playing the songs several times, and they will not find it difficult. They will say as follows: rhyming, repetition (musical devices), imagery (which creates mental picture in the readers' mind), symbolic meaning, and many others. This simple exercise is evidently effective in building the students sensitivity.

E. Outdoor Activity is a Must in Poetry Class

Besides listening to a song, outdoor activity is a must although for students in university since to avoid the stigma of 'scaring poetry.' In a meeting for example connotative and denotative meaning in a poem, before going further discussing poetry in the class, students are asked to go out for about fifteen minutes and try to find what they see sound them connotatively and express them in words or phrases. Later they have to write them down and compare with the others in the class and discuss their meanings.

The goal of the teaching leaning process of studying literature in university is not to created a writer or a poet but this kind of exercise if evidently helpful in order to have a fruitful lesson. Some expressions come up in the writer's class are: "*the yellow spot in the sky/the kiss of*

the wind/the breeze blow my heart/the sound of the leaves/the tree is crying” and many others. This activity can be done in several meetings based on the need of a class and its relation to the topic to cover based on the syllabus.

F. Syllabus Sample

English Literature Study Program Faculty of Languages and Arts, YSU February 2009	Poetry I (ENG 234) Asih Sigit Padmanugraha
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Course Description

The course helps students to have an understanding of both the construction and meaning of English poetry, which is the production of the writers of ‘Anglo-Saxon’ cultural background. Attention is mostly given to textual poetry analysis only – applying the methods and techniques of taking a poem apart in order to arrive at its understanding. Consequently, reasonable means for reading and appreciating this genre such as imagery, figurative language and musical devices are covered in this unit. Prior to the discussion of the three, a short glance at the aspects of words and the notion of textual interpretation is provided. The teaching and learning method is mostly conducted communicatively so discussion will be dominant form of teaching. For some theoretical account, lecturing is performed. Original response and the student’s willingness to jump in into the conversation and discussion are highly appreciated.

Basic Course Outline

Meeting	Topics	Time allotted
1	ORIENTATION	100 minutes
2	What is poetry, Reading poetry	100 minutes
3	Denotation and Connotation	100 minutes
4	Paraphrasing	100 minutes
5,6	Imagery	100 minutes
7	Mid-term	100 minutes
8, 9,10	Figurative Language	100 minutes
11	Musical Devices	100 minutes
12,13	Persona, Tone	100 minutes
14,15	Theme	100 minutes
16	Wrap-Up	100 minutes

Class requirements and assessment:

1. Attendance and Class Participation (15) Regular attendance is expected (at least 75%). Students must participate on the discussion held in each session of the class. Missing classes more than 25% will drop final grade one point. Those fulfilling 50-60% are not allowed to join the final test.
2. Mid Term (30%) Held in the middle of the course covering the material of the first part of the course.
3. Assignments (20%) Concerning topics related to discussion.
4. Final test (35) Written test covering students’ original response to certain poems based on the theoretical approaches discussed during the course.

NOTE:

1. Other materials may be distributed every week.

Grades

86 – 100	A	66 – 70	B-
81 – 85	A-	61 – 65	C+
76 – 80	B+	56 – 60	C
71 – 75	B	50 – 55	D

Readings

- Altenbernd, Lynn and Lesslie Lewis. 1966. *A Handbook for the Study of Poetry*. London: The Macmillan Company
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 Perrine, Laurence. 1977. *Sound and Sense: An Introduction to Poetry*. New York: New York: Harcourt, Brace
 Jovanovich, Inc.
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G. A Sample Lesson Plan on Imagery

Imagery A Lesson Plan by Asih Sigit Padmanugraha Subject : 4th semester of English Language and Literature Study Program Duration : 100 minutes		
Rationale	I create this unit to cover the topic of imagery 1 by using the help of song lyrics to make the students more ‘turned on’ with poetry.	
Objectives	After joining the class imagery 2, the students are hoped to be able to identify the imagery applied by the poet in a poem. However, that is not all. Students are also supposed to be able to explain the importance of the imagery in creating the meaning of the poem. With the song lyrics, students are hoped to be able to read, analyze, and interpret poetry joyfully based on the imagery as one poetic device.	
Materials	Materials in this meeting include three items: some theoretical accounts on imagery, poems, and song lyrics. Those are accessible on the internet whether from my blogs, e-learning sites, or any other sources.	
	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; vertical-align: top; padding: 5px;"> <p><i>Tenderly</i> ~ <i>Nat King Cole</i></p> <p><i>The evening breeze caress the trees, Tenderly. The trembling trees embrace the breeze, Tenderly.</i></p> <p><i>Then you and I came wandering by, And lost in a sigh were we. The shore was kissed by sea and mist, Tenderly.</i></p> <p><i>I can't forget how two hearts met, Breathlessly. Your arms opened wide and closed me inside. You took my lips, you took my love So tenderly.</i></p> <p>~</p> <p><i>Your arms opened wide and closed me inside. You took my lips, you took my love So tenderly.</i></p> <p><i>You took my lips, you took my love So tenderly.</i></p> </td> <td style="width: 50%; vertical-align: top; padding: 5px;"> <p><i>Meeting at Night</i> (Robert Browning 1812-1889)</p> <p style="text-align: center;">I</p> <p><i>The grey sea and the long black land; And the yellow half-moon large and low; And the startled little waves that leap In fiery ringlets from their sleep, As I gain the cove¹⁾ with pushing prow²⁾, 05 And quench³⁾ its speed i' the slushy⁴⁾ sand.</i></p> <p style="text-align: center;">II</p> <p><i>Then a mile of warm sea-scented beach; Three fields to cross till a farm appears; A tap at the pane⁵⁾, the quick sharp scratch And blue spurt⁶⁾ of a lighted match, 10 And a voice less loud, thro' its joys and fears, Than the two hearts beating each to each</i></p> </td> </tr> </table>	<p><i>Tenderly</i> ~ <i>Nat King Cole</i></p> <p><i>The evening breeze caress the trees, Tenderly. The trembling trees embrace the breeze, Tenderly.</i></p> <p><i>Then you and I came wandering by, And lost in a sigh were we. The shore was kissed by sea and mist, Tenderly.</i></p> <p><i>I can't forget how two hearts met, Breathlessly. Your arms opened wide and closed me inside. You took my lips, you took my love So tenderly.</i></p> <p>~</p> <p><i>Your arms opened wide and closed me inside. You took my lips, you took my love So tenderly.</i></p> <p><i>You took my lips, you took my love So tenderly.</i></p>
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Procedure	<ol style="list-style-type: none"> 1. In the previous week the students are already asked to read and try to explore the use of imagery in the hand out provided. 2. The students have prepared answers for questions possibly asked in this meeting 3. The questions prepared by the teacher is five most 4. Song and the lyrics relevant to the topics are prepared 	
Questions	<p>The questions might include:</p> <ol style="list-style-type: none"> 1. What do you think the song/poem is about? 2. Do you find imagery used in the song or poem? 3. Could you identify them? 	

house as described by the auditory imagery “*a tap at the pane.*” What makes it interesting is the lighting receiving the man, “*the quick sharp scratch / And blue spurt⁶⁾ of a lighted match*”. This visual, tactile and auditory imagery create not light but blurred situation. This situation seems to happen when something is secret. And this is true because their voices are “*less loud, thro’ its joy and fears.*” They are happy to finally meet in that place but they do not want anybody knows what they are doing: “*the two hearts beating each to each*”, which is possible when they are very close without any limitation even, probably clothes. That is why this meeting happens at night, as described in the title. Night represents the secret of forbidden love.

Once again, this is only one alternative of interpreting the poem textually. Other people might have other different opinions. All are acceptable as long as they base their opinions on the text of the poem.

I. Woman as Depicted in Marge Piercy’s “Barbie Doll”: A Poetry Analysis Sample

This part is intended to give a more sophisticated analysis of a poem, and it shows how poetry is relevant to human’s life. This analysis is both textual and contextual. As the best-selling doll, Barbie Doll is a model for women because it proves that the value offered is the same as what they believe they want to be. As we know that popular culture sells fantasy. But the question that might arise is “Is Barbie the ideal woman?”

In the poem, the title "Barbie Doll" underlines the theme of the poem: young girls are ultimately and fatally entrapped by society’s narrow definitions of feminine behavior and beauty. This is in line with what Naomi Wolf has been concerned with. The irony comes up in the poem through the comparison of a young girl to a Barbie doll by the society.

The society has its own ideal of something because of the influence of popular culture and media. In this poem, Piercy uses Barbie to symbolize society’s views of what the perfect female should aspire to be. According to Cain (1996), Barbie’s unrealistic body type—busty with tiny waist, thin thighs, and long legs—is reflective of our culture’s feminine ideal. Yet, Cain says further, less that two percent of American women can ever hope to achieve such dreamy measurements. This conflicting reality is examined by Marge Piercy using similes, symbols, and a fairy tale-like tone, to create a world the character within commit suicide instead of Barbie, the beauty symbol she is being compared to throughout the poem.

In the first stanza, the poem begins in a fairy tale-like fashion. The girl grows naturally and has a wonderful life (Piercy 1-4) and it seems that there is nothing wrong with her.

This girlchild was born as usual
and presented dolls that did pee-pee
and miniature GE stoves and irons
and wee lipsticks the color of cherry candy.
Then in the magic of puberty, a classmate said:
You have a great big nose and fat legs. (Piercy 1-6)

However, the first 4 lines contain some cultural construct towards women. The gifts given to the girl child to play with are ordinary but dangerous toys, as seen from feminist point of view, because ‘dolls that did pee-pee’ refers to motherhood, ‘miniature GE stoves and irons’ refers to domestic job women must do, and ‘lipsticks the color of cherry candy’ refers to some standard of beauty women should add to themselves to be beautiful. Those gifts are identical with being feminine and those symbolize the future gender role for all girls, which are, regrettably, introduced in their early life.

The happy tone of the 'natural life' of the young girl in the first four lines is stopped by the puberty phase of life. Such toys are played in the family life and it must end when she reaches her puberty. The puberty here represents something important because Freud says, "puberty, which brings about so great an accession of libido in boys, is marked in girls by a fresh wave of repression.....the fact of her castration.....the wound of narcissism...like a scar, a sense of inferiority (Freud in Gilligan, 1982: 13). And the word 'magic' is also significant because puberty causes great changes in someone's physical appearance. As said in Encarta Dictionary (2006) puberty is a stage of physiological maturity: the stage in human physiological development when somebody becomes capable of sexual reproduction. It is marked by genital maturation, development of secondary sex characteristics, and, in girls, the first occurrence of menstruation. In the poem it is described as 'you have a great big nose and fat legs.' Moreover, her classmate who says so symbolizes the world outside the family, which is the society.

Seen from medical point of view, her appearance is a natural process and it is healthy as seen in 'She was healthy, tested intelligent,' even she is smart as reflected in 'possessed strong arms and back' and 'abundant sexual drive and manual dexterity'; those are natural biological process. Compared to Barbie, based on Barbie's measurements, if Barbie were a real person, she would more than likely be anorexic (Casey, 2004). But, according to the classmate or society, the girl's appearance *is not beautiful*. The society forces her to become like the value of a woman in the society, the one like Barbie Doll.

She was healthy, tested intelligent,
possessed strong arms and back,
abundant sexual drive and manual dexterity
She went to and fro apologizing.
Everyone saw a fat nose on thick legs. (Piercy 7-11)

In the last two lines, she struggles with the guidelines the society has set for an ideal woman. "She went to and fro apologizing" (Piercy 10) implies the sociological notion of face-work, the efforts of people to maintain the proper image and avoid embarrassment in public" (Schaefer in Casey, 2004). In other words, she apologizes for having above-average intelligence. This shows that she is conforming to society's view that women are inferior to men. The society seems disgusted by her 'fat nose on thick legs' (Piercy 11). This shows how society does not see what is on the inside of a woman and what her abilities are. Instead, society judges her only by her appearance, just like Barbie doll, which is idolized by some girls but criticized by Pink.

In the third stanza, Piercy shows how the girl's story begins to suffer from society's expectations for a young woman.

She was advised to play coy,
exhorted to come on hearty,
exercise, diet, smile and wheedle,
Her good nature wore out like a fan belt. (Piercy 12-16)

The expectations society has for the female in the poem are obvious. In the first line, the speaker reveals that society advises the girl to 'play coy' (Piercy 12). In other words, the girl should be shy, quiet, and timid. This is exactly the way the creators of Barbie present their doll. Barbie could also be described as coy since all she does is smile, never saying a word. Even though a few models of the doll have possessed voice boxes in the past with pull strings that allow them to speak, most Barbie dolls are mute (Casey, 2004).

In line fourteen, the girl in the poem is compared to Barbie once again. The line in the poem tells the reader that the girl was encouraged to "exercise, diet, smile and wheedle" (Piercy 14). In other words, society encourages the girl to be in great shape, smile all the time, and charm people. One can see in line 14 that the girl in the poem is expected to be like a Barbie doll. After all, Barbie has an amazingly thin body.

Finally, the last line of the third stanza shows how the girl in the poem can no longer tolerate society's pressure to be like Barbie, the ideal woman. By comparing the girl's discouragement to 'a fan belt,' Piercy shows how the girl's despair is compared to an object. Fan belt is rubber belt transferring circular motion to the cooling fan of an engine (Hornby, 1989: 309) which wear out because of overuse. In addition fan belts are also commodities—things—like Barbie dolls themselves and, Piercy suggests, like 'women' (Casey, 2004).

The final stanza of the poem suggests the tragic and deadly ending of the girly being compared to Barbie doll.

So she cut off her nose and her legs
and offered them up.
In the casket displayed on satin she lay
with the undertaker's cosmetics painted on,
a turned-up putty nose,
dressed in a pink and white nightie.
Doesn't she look pretty? everyone said.
Consummation at last.
To every woman a happy ending. (Piercy 17-25)

In this stanza, it is obvious that the female in the poem is being compared to a Barbie doll. This stanza is full of irony. The very person that the girl child could never be is the person 'appearing' in her casket, after a makeover by the undertaker. After the female's suicide, she is laid in a satin coffin. She is adorned with make-up, a putty nose, and a white nightie.

These are symbols Piercy uses to symbolize society's view of the perfect female, obviously Barbie-like qualities. It is ironic that society, symbolized by 'everyone' in the poem, says she is pretty. Even though she is dead, society finally views her as pretty because she now has an acceptable nose, even though it is made of putty. She is also accepted because she is wearing make-up and 'a nightie' in the colors that represent purity and femininity, pink and white. In line 24, it is obvious that only in the girl's death does society view her as perfect. The final line of the tragic fairy tale-like poem implies that the ending is a happy one. However, the irony is that *the ending is sad and shocking*. The 'happy ending' (Piercy 25) is ironic *because it is not happy at all*, not happy for her but for the society.

J. Conclusion

Based on what the writer explains, the purpose of the paper is not to analyze a song lyric, but to show how song lyrics are helpful in helping the students love poetry. More over, they will finally be able to appreciate and interpret a poem. The writer is very convinced that poetry is very important for human life to build their sensitivity toward human's problem and to save what matter most for human being: human soul. Like what Dickinson also believes in her poem:

There is no frigate like a book
To take us lands away,
Nor any coursers like a page
Of prancing poetry:

This traverse may the poorest take
Without oppress of toll;
How frugal is the chariot
That bears the human soul!

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