

Understanding how to Analyze Poetry and its Implication to Language Teaching

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Abstract: *Poetry is literary work in metrical form or patterned language. It can also be said as the art of rhythmical composition, written or spoken, designed to produce pleasure through beautiful, elevated, imaginative, or profound thoughts. Hornby (1985: 644) defines poetry as “the art of a poet; poems” and defined as pieces of creative writing in verse form, especially the ones that express deep feeling or noble thought in beautiful language, composed with the desire to communicate experience.*

Poetry can not really be defined because it involves many different aspects of subject matter, form, and effect. Poetry is filled with meaningful words. The meaning of words in poetry can be interpreted based on the various points of view and the ability of readers in interpret it. That is why to understand how to analyze poetry is very important.

The result of the analysis and interpretation of poetry can form as messages, such as: the existence of a message in some aspects such as educational, moral, intellectual, spiritual, which all them can be applied and implicated in language learning. By understanding how to analyze poetry, we can create a lesson plan that is simple but very meaningful.

Keywords: *poetry, the way to analyze poetry, implication, language teaching.*

1. INTRODUCTION

Poetry is the record of the best and happiest moments of the best and happiest minds (Shelley). Poetry is a criticism of life under the conditions fixed for such a criticism by laws of poetic truth and beauty (Matthew Arnold). Poetry is the imaginative expression of strong feeling, usually rhythmical the spontaneous overflow of powerful feelings recollected in tranquility (Wordsworth).

Edgar Alan Poe says that the poetry of words is the rhythmical creation of beauty. Its sole arbiter is taste unless incidentally, it has no concern whatever either with duty or with truth. Poetry is language that tells us, through a more or less emotional reaction, something that cannot be said (Edwin Arlington Robinson). Poetry is the rhythmic, inevitably narrative, movement from an overclothed blindness to a naked vision (Dylan Thomas).

All poetry may be called verse, but not all verse is poetry. Like poetry, verse is patterned language. These lines consist of words arranged in a pattern:

Here lies the body of Jonathan Blank:

He dropped a match in a gasoline tank.

Such verse is metrical and rhythmical, but it is not poetry because it does not contain the high and genuine thought, the imagination, and the deep emotion of true poetry.

2. POETRY IS REGARDED AS THE MOST DIFFICULT GENRE OF LITERATURE

Michael Riffaterre in his book *Semiotic of Poetry* (1978) explains that the language of poetry differs from common linguistic usage because:

1. Poetry often employs words excluded from common usage, and

2. Because poetry has its own special grammar, and even the grammar is often invalid or incorrect (not standard).

Poetry expresses concepts and things by indirection. We know that a text usually carries meaning, and so does a poem (poetry). The difference is that a text carries direct meaning, and the meaning is usually termed as the referential meaning or the denotation meaning. Poetry usually has a connotation or symbolic meaning. In practice, a symbol cannot be directly known (except by the expert) and therefore it needs interpretation.

According to Riffaterre (1978: 1), the literary phenomenon is a dialectic between text and reader. The statement should at least mean that the interpretation of a reader toward the text is very important. A critical reader will be able to grasp deeper meaning than the uncritical one. To be a good critic, one should always read theories and have much practice on the analysis of poetry.

Poems are generally classified into two:

1. The narrative poems, and
2. The symbolic poems.

The narrative poems are easier to understand because the lines of poems show “distinct relations”, whereas in the symbolic poems there are no “visible relations” between the lines of the poems.

Rimmon-Keenan (1986: 1) says that there are two types of poems:

1. Limerick a narrative, see the example:

There was a young lady of Niger
Who smiled as she rode on a tiger
They returned from the ride
With the lady inside
And the smile on the face of the tiger.

2. Poem is a narrative, see the example:

Roses are red
Violets are blue
Sugar is sweet
And so are you

The first poem is a narrative because the lines in the poem make or form a story (a narrative), the second poem does not make a narrative or a story. The meaning of the second poem can be grasped by indirection:

1. Roses are red
2. Violets are blue
3. Sugar is sweet
4. So you are

The poet makes a personification or simile between you (a girl) and roses (that are red). Violets that are blue, and sugar (that is sweet).

3. POETIC DEVICES

After reading many books about poetry, we know some devices. For convenience, we may divide the meaning of poetry into two parts: denotation and connotation. Beside that we have to know the other devices of poetry before we analyze them.

3.1. Denotation

The denotation of a word is its agreed-upon sense-what it refers to, stands for, or designates, apart from the feelings it may call up. And this again can for a good deal depend on the context the word appears in.

3.2. Connotation

Words are used not in isolation but in human situations. It is through our experiences with them in human situation that they take on meaning. The meaning of a word is often complex, having such components as a picture, an idea, a quality, a relationship and personal feelings and associations. As we experience words in human situation they do not only take on certain denotations; they often acquire individual flavors: they have come to have the emotive tone, the associations, and suggestiveness of the situations of which they have been a part. Let us examine the word brink. This word denotes an edge. However in the phrase 'The brink of a cliff' or 'The brink of disaster'. This phrase suggests danger and its emotive tone is that of fear. The word 'skinny' and 'slender' both denote thinness. However 'A skinny girl' suggests something different compared to 'A slender girl'.

3.3. Imagery

Objects of perception of all our senses may be reproduced as images in the mind. Anyone can any time image in his own mind a rose or a cloud. Such mental reproduction of sense perceptions, when called up by memory or by words, we call imagery.

The language of poetry makes much use of words which call up imagery because poets like to deal concretely with experience. The imagery is absent, as in many poor poems, we say that the poem is prosy.

3.4. Visual Imagery and Variations

In poetry, visual imagery is the most common kind. Individuals vary greatly in the visual imagery they create from the words of poetry-in the vividness and richness of their mind-pictures and in the details that they will imagine from the same words. With some the pictures are full and distinct; with others, vague and meager. In most readers, however, the mental pictures become more elaborate if the material we read is such that it baffles rapid understanding, as is often the case in poetry. The poet, then, is said to have caused an impact on the mind of the reader. Therefore it takes time to understand and to comprehend fully the development of imagery in the mind of the reader. Thus it is wise to read rather slowly and deliberately, and even to pause occasionally to permit the images to take form.

Variations in imaginably reproduction, however, are no cause for concern, because images created by given words may differ in the minds of different readers and yet have the same effect in directing thought and arousing emotion.

3.5. Auditory Imagery

Auditory imagery means the mental reproduction of sound. In the silent reading of poetry we experience two kinds of auditory imagery: the imaging of the sounds that words symbolize and the imaging of the sounds of the words themselves. For example, when we read 'the dog barked' we can have an image not only of the sound of the barking but also of the sound of the word 'barked'. This latter kind, the reproduction in our nervous systems of the sound of words, is tremendously important, for it enables us to sense the music of poetry without the necessity of reading aloud: to hear the music of a poem with our 'mental ear'.

3.6. Articulatory Imagery

Articulatory imagery is the mental reproduction of movement made by the vocal apparatus in producing speech sounds. Compare the following two lines as you read them silently:

Rough iron-spiked, ripe fruit- o'ercrusted

Alone, alone, all, all, alone

Both articulatory and auditory imagery must be deliberately cultivated if the reader is to savor fully the music of poetry and to become aware of the effects of speech sound, as sounds, upon meaning.

3.7. Figurative Language

Poetry is written in language which makes ample use of figures of speech. They serve a structural purpose in poetry and make possible a richness and complexity, which could not be achieved

through literal statement. To understand poetry is imperative that one learns how to interpret figurative language. Figurative language makes use of many kinds of figures of speech, of which the most important are: simile, metaphor, personification and symbol.

3.8. Simile

Simile is a figure of speech in which two things, essentially different but thought to be alike in one or more respects, are compared. A simile is a statement of similarity introduced by like, as or as if. For example:

‘her hair falling down like a cascade’.

Similes, which make imaginative comparisons for purposes of explanation or ornament, are essential in all poetry and occur frequently in prose as well. Two similes appear in this quatrain from Robert Burns:

O, my luve is like a red, red rose

That’s newly sprung in June;

O, my luve is like the melodie

That’s sweetly played in tune.

3.9. Metaphor

Metaphor is a figure of speech in which a word or phrase is applied to a person, idea, or object to which it is not literally applicable. A metaphor is an implied analogy which imaginatively identifies one thing with another. A metaphor is one of the tropes, a device by which an author turns, or twists, the meaning of a word.

For example, Martin Luther wrote: ‘A mighty fortress in our God, A bulwark never failing’;

Mighty fortress and *bulwark* are metaphors.

A metaphor is an expression used in a new sense, on the basis of similarity between its literal sense and the new thing, or situation to which it is applied.

He is the star of the university.

That guy is a rat.

In the latter the similarity of guy and rat is not of physical details but of the feeling that a person and the rat arouses.

A metaphor that is commonly used may lose in our mind the element of similarity that originally prompted it. It then is called a dead metaphor. Dead metaphores are numerous in everyday speech. We speak of the following, for instance, usually without any thought of similarity of two things: *a dry book*, *a brilliant student*, *shallow thinking*.

3.10. Personification

Personification is a figure of speech in which abstraction, animals, ideas, and inanimate objects are endowed with human form, character, traits, or sensibilities. In personification, an entirely imaginary creature or person also may be conceived of as representing an idea or object. A kind of metaphore, personification is a frequent resource in poetry and occasionally appears in other types of writing as well.

Personification is a metaphor in which a lifeless object, an animal, or an abstract idea is made to act like a person. It gives human life and attributes and motives to lifeless objects, animals, and abstract ideas and thereby gives animation, vividness, and nearness. Those things which are normally thought of as impersonal and aloof from human affairs.

It is used a great deal in our everyday language in expressions like: the sun smiled upon the fields, the wind howled, an overpowering fear seized him by the throat.

In poetry, figures of similarity have four uses, which often interact.

1. They may be used to illustrate, to give greater clearness and difiniteness to the subject

2. They provide means of concentration, enabling the poet to say much in a few words.
3. They are a method of weaving into the fabric of the poem multifarious items of the material of life, giving to the poetic experience a fullness and sensory richness that might be lacking in a straightforward and literal treatment of the subject.
4. They intensify and diversify the feelings in the poetic experience by assembling the diverse objects that naturally arouse them. The poet, by joining in as figure disparate objects that awake similar emotions, can create powerful emotional effects. And by using combinations of objects to which we attach varying or contrasting or similar but not identical feelings, he can bring to birth new and subtle blends reflect life experience more truly than simple and pure emotions.

3.11. Symbol

Symbol is something used for, or regarded as, representing something else. More specifically, a symbol is a word, phrase, or other expression having a complex of associated meanings; in this sense, a symbol is viewed as having values different from those of whatever is being symbolized. A symbol is a person, place, thing, quality, or relationship that is used to stand for something other than itself.

In poetry, we commonly meet two kinds, conventional and nonce symbols. Conventional symbols are those which have been widely used and whose meanings are immediately understood. Thus, a flag is a piece of cloth which stands for a nation; the cross is a symbol of Christianity; the Swastika was a symbol of Nazi Germany. Many poets have used the rose as a symbol of youth or beauty; Moby Dick is a symbol of evil.

In contrast to conventional symbols we also find nonce symbols in poetry. Nonce symbol is one that is invented and used for a particular occasion; its interpretation is determined by the poetic context of which it is a part. The poet makes no outright statement about the symbolic values of his symbols, but trusts his context to render this meaning clear to the reader.

3.12. Alliteration

Alliteration is a device commonly used in poetry and occasionally in prose: the repetition of an initial sound in two or more words of a phrase, line of poetry, or sentence. Alliteration is considered ornament or decoration to appeal to the ear, a device to create an effect. Alliteration is the repetition of identical consonant sounds. It performs two functions in poetry:

1. It provides the aural pleasure of repeated sounds.
2. It helps to construct the poem.

3.13. Paradox

1. A statement apparently self-contradictory or absurd but really containing a possible truth;
2. A self-contradictory, false proposition;
3. An opinion or statement contrary to generally accepted ideas.

Wordsworth's comment "The child is father of the man" is a paradox.

Shakespeare employed a paradox when he wrote, "Cowards die many times before their death".

3.14. Irony

A figure of speech in which the literal meaning of a word or statement is the opposite of that intended. In literature, irony is a technique of indicating an intention or attitude opposed to what is actually stated. Aristotle defined irony as "a dissembling toward the inner core of truth". Irony is the saying of one thing and meaning another. In most of the diverse critical uses of the term "irony" there remains the root sense of dissembling, or of a difference between what is asserted and what is actually the case.

Among devices by which irony is achieved are hyperbole, litotes, sarcasm, satire, and understatement. The example of irony is – Calling a fat friend "Slim", whereas her weight is about 80 kg.

3.15. Understatement

A form of humor or irony in which something is intentionally represented less strongly or strikingly than facts would warrant. Understatement, remarks phrases in moderate, restrained terms, is an antonym of exaggeration and hyperbole. In its most general sense, understatement is a statement which falls below the truth or fact, which represents something as less important than it actually is, or which states something with less force than the facts warrants.

The result of understatement is often the opposite of what one would expect from its definition, though the understatement itself falls short of the truth, its effect is to increase one's awareness of the situation as it actually is. For instance, when you are seriously hurt, you say in order not to upset your mother: "Oh it is not serious, I will recover by tomorrow".

3.16. Overstatement

The opposite of understatement is overstatement, a statement, which, if taken literally, exceeds the limits of fact or truth, which represents something as greater or more important than it actually is, or which states something more strongly than the facts warrant. Its purpose is to emphasize or intensify a statement or situation by means of exaggeration.

3.17. Inversion

In English prose the normal word order is subject-verb-object or modifier.

In poetry, however this grammatical pattern may be distorted and the object may precede the verb or the verb may precede the subject. Inversion occurs in poetry for emphasis and also to accommodate meter, as in Coleridge's *Kubla Khan*.

A damsel with a dulcimer

In a vision once I saw.

3.18. Mood

A word coming from Old English mood that meant "heart", "spirit", and "courage". Mood refers to a disposition of mind, a feeling, an emotion state. The mood of a literary work refers to its predominating atmosphere or tone. Every major work of literature has a prevailing mood, but many also shift in mood to achieve counterpoint, to provide comic relief, or to reflect changing circumstances in plot.

3.19. Image

1. A physical representation of a person, animal, or object that is painted, sculptured, photographed, or otherwise made visible;
2. The mental impression or visualized likeness summoned up by a word, phrase, or sentence. An author can use figurative language to create images as vivid as the physical presence of objects and ideas themselves.

4. THE ANALYSIS OF EDWARD TAYLOR'S *LET BY RAIN*

Ye flippering soul,

Why dost between the nippers dwell?

Not stay, nor go. Not yea, nor not yet control.

Doth his do well?

Rise journey'ng when the skies fall weeping showers.

Not o'er under th' clouds and cloudy powers.

The poet wants to say that he is in doubt. He compares the feeling of doubt as a man iron forceps-like instrument in another word he likes to be squeezed. He hesitated whether he should go or stay. He compares also the feelings of doubt like in the cloud.

Not yea, nor no:

On tiptoes thus? Why sit on thorns?

Resolve the matter: stay thyself or go.

Be n't both ways borne.

Wager thyself against thy surplice see,

And win thy coat: or let thy coat win thee.

Is this th' effect,

To leaven thus my spirits all?

To make my heart a crabtree cask direct?

A verjuiced hall?

As bottle ale, whose spirits prisoned nursed?

When jogged, the bung with violence doth burst?

The poet suggests that the condition of being doubt is not comfortable, because it is like sitting on thorns. He suggests to solve the problem. It means that we have to choose one of the two choices -- stay or go. Do not let two choices come to you. In the last line of the second stanza, the poet offers the choices again. This repetition intended to emphasize the feeling of doubt.

In the last two line of the third stanza, the writer describes the acid juice placed in a bottle. When the bottle was opened it will burst in violent sound.

ShallI be made

A sparkling wildfire shop

Where my dull spirits at the fireball trade

Do frisk and hop?

And while the hammer doth the anvil pay,

The fireball matter sparkles e'ry way.

The poet suggests that the soul is like hot metal, and when struck by the blacksmith's hammer it sends sparks. The sparkling will hop and when the hammer struck the anvil the fireball sparkles in every way.

One sorry fret,

An anvil spark, rose higher,

And in Thy temple falling almost set

The house on fire.

Such fireballs dropping in the temple flame

Burns up the building: Lord forbid the same.

The poet wanted to say that the small spark can develop into a big one. And it can burn the building or house. God will protect it.

In this poem, the poet used Old English, such as ye, thy, thee, doth, dost. The comparison between the feeling of doubt and the hesitation of staying or going shows that the figure of speech he used is metaphor.

The poet's structure follows the metaphysical pattern. It talks about something metaphysics. In another word, it is religious poem, talks about God and Soul.

The poet wants to suggest us that it is not good to be in doubt. The feeling of doubt here concerns with faith in God. The poet suggests us to believe in God, we have to be faithful. He compares the feeling of doubt is like fire, it will destroy our heart, feeling. The fire mentions here is the fire that brings disaster. Lord, or God will protect people from disaster and suffering, if people believe in God.

5. THE ANALYSIS OF EDWARD TAYLOR'S *HUSWIFERY*

Make me, O Lord, Thy spinning wheel complete.
Thy Holy Word my distaff make for me.
Make mine affections Thy swift flyers neat
And make my soul Thy Holy spool to be.
My conversation make to Thy reel
And reel the yarn thereon spun of Thy wheel.

The poet wants to say that he wants God makes him His spinning wheel. His soul, affection, conversation will be the parts of the spinning wheel.

Make me Thy loom then, knit therein this twine:
And make Thy Holy Spirit, Lord, wind quills:
Then weave the web Thyself. The yarn is fine.
Thine ordinances make my fuelling mills.
Then dye the same in heavenly colors choice,
All pinked with varnished flowers of paradise.

The poet describes that he wants to be the Lord's loom. The loom will knit a good cloth. The material of the cloth, the yarn, is a good one. The ordinances or the Lord's rule will make the poet as a fuelling mills.

6. THE ANALYSIS OF ROBERT HERRICH'S *PRETTY BABY*

Here a pretty baby lies
Sung asleep with lullabies
Pray, be silent and not stir
Th' easy earth that covers her

The meaning of the words:

Lullabies is a song to make babies sleep, it is the same as a song named *nina bobok in Indonesia*.

Th' easy earth means grave of a dead baby.

Easy has the connotation of gentleness.

The grave of baby is used to state the philosophy of life.

The imagery is taken from the nursery room.

The purpose of the poet in writing this poem is to move us from suffering, he wants to tell us about life and death. Death is the same as the condition that he has gone to the great beyond to heaven. Death is not limited by time, space, place. So, if the death is coming, no one can refuse it.

The poet gives a clear picture that death is not frightening. It has a pleasant atmosphere.

The mood of this poem is love, because her mother loves her baby very much.

This poem is good because the poet expresses a philosophy of life, he gives a clear picture about death, that death likes asleep. He declares that after the death there will be born again.

7. SOUND AND MEANING

Sound and Rhythm cooperate to produce what we call the music of poetry. This music, as we have pointed out, may serve two general functions: it may be enjoyable in itself, it may be used to reinforce meaning and intensify the communication.

The peculiar function of poetry as distinguished from music, however, is to convey not sounds but meaning or experience through sounds. In third and fourth-rate poetry sound and rhythm

sometimes distract attention from sense. In first-rate poetry the sound exists, not for its own sake, not for mere decoration, but as a medium of meaning. Its function is to support the leading player, not to steal the scene.

There are numerous ways in which the poet may reinforce meaning through sound. Without claiming to exhaust them, perhaps we can include most of the chief means under four general headings.

First, the poet can choose words whose sound in some degree suggests their meaning. In its narrowest sense this is called onomatopoeia. ONOMATOPOEIA, strictly defined, means the use of words which, at least supposedly, sound like what they mean, such as hiss, snap, and bang.

8. BAD POETRY AND GOOD POETRY

Laurence Perrine in her book *Sound and Sense* discussed that the attempt to evaluate a poem should never be made before the poem is understood; and, unless you have developed the capacity to feel some poetry deeply, any judgements you make will be worthless. A person who likes no wines can hardly be a judge of them. But the ability to make judgements, to discriminate between good and bad, great and good, good and half-good, is surely a primary object of all liberal education, and one's appreciation of poetry is incomplete unless it includes discrimination.

In judging a poem, as in judging any work of art, we need to ask three basic questions:

1. What is its central purpose?
2. How fully has this purpose been accomplished?
3. How important is this purpose?

The first question we need to answer in order to understand the poem. The last two questions are those by which we evaluate it. The first of this measures the poem on a scale of perfection. The second measures it on a scale of significance. And, just as the area of a rectangle is determined by multiplying its measurements on two scales, breadth and height, so the greatness of a poem is determined by multiplying its measurements on two scales, perfection and significance. If the poem measures well on the first of these scales, we call it a good poem, at least of its kind. If it measures well on both scales, we call it a great poem.

The measurement of a poem is a much more complex process, of course, than is the measurement of a rectangle. It can not be done as exactly. Agreement of the measurements will never be completed. There is almost universal agreement, for instance, that Shakespeare is the greatest of English poets.

The organization of the poem is the best possible organization: images and ideas are so effectively arranged that any rearrangement would be harmful to the poem. We will always remember that a good poem may have flaws. We should never damn a poem for its flaws if these flaws are amply compensated for by positive excellence.

If a poem has true excellence, it must be in some sense a "new" poem, it must exact a fresh response from the qualified reader – make him respond in a new way. It will not be merely imitative of previous literature nor appeal to stock, reestablished ways of thinking and feeling that in some readers are automatically stimulated by words like *mother*, *baby*, *home*, *country*, *faith*, or *God*, as a coin put into a slot that always gets an expected reaction.

There are three points that people should concern: the sentimental, the rhetorical, and the purely didactic.

SENTIMENTALITY is indulgence in emotion for its own sake, or expression of more emotion than an occasion warrants. A sentimental person is gushy, stirred to tears by trivial or inappropriate causes; he weeps at all weddings and all funerals; he is made ecstatic by manifestations of young love; he clips locks of hair, gilds baby shoes, and talks baby talk; he grows compassionate over hardened criminals when he hears of their being punished. The ideal is the person who responds sensitively on appropriate occasions and feels deeply on occasions that deserve deep feeling, but who has nevertheless a certain amount of emotional reserve, a certain command over his feelings.

RHETORICAL POETRY uses a language more glittering and high flown than its substance warrants. It offers a spurious vehemence of language – language without a corresponding reality of emotion or thought underneath. It is oratorical, over elegant, artificially eloquent. It is superficial and often basically trite.

DIDACTIC POETRY has a primary purpose to teach or preach. It is probable that all the very greatest poetry teaches in subtle ways, without being expressly didactic; and much expressly didactic poetry ranks high in poetic excellence; that is, it accomplishes its teaching without ceasing to be poetry. But when the didactic purpose supersedes the poetic purpose, when the poem communicates information or moral instruction only, then it ceases to be didactic poetry and becomes didactic verse. Such verse appeals to people who go to poetry primarily for noble thoughts or inspiring lessons and like them prettily expressed. It is recognizable often by the flatness of its diction, the poverty of its imagery and figurative language, its emphasis on moral platitudes, its lack of poetic freshness.

All poetic excellence is a matter of degree. There are no absolute lines between sentimentality and true emotion, artificial and genuine eloquence, didactic verse and didactic poetry. In making judgments on literature, always be honest. Do not pretend to like what you really do not like. Do not be afraid to admit a liking for what do you like. A genuine enthusiasm for the second-rate is much better than false enthusiasm or no enthusiasm at all. Be neither hasty nor timorous in making your judgments.

9. THE IMPLICATION OF POETRY TO LANGUAGE TEACHING

Brown (2001: 4) says that “language is a systematic tool/mean” which is used to send idea or feeling by using sign that has meaning. On page 11, he also says that “language is a guide to ‘social reality’, ‘pattern behavior’”. So language is a guidance of social reality and a pattern of behavior. Language is also a means of sending message. Appropriateness use of language is very important because it can help to send the message effectively, and clearly without defect.

Teaching or learning a language is a process that is a series of processes to develop the four language skills: 1) reading skills; 2) listening skills; 3) speaking skills; and 4) writing skills. In language teaching, language is a tool to express meaning, ideas, thoughts, opinions, and feelings. In other words that the meaning to be conveyed to another person or another person received or understood the language contained in that is used

In many English teaching there are some methods that can be used. One of them is the result of the analysis of poetry that can be used in learning English. Some aspects and values such as life, social, moral, behavioral, psychological, educational can be learned from the activities of analyzing poetry and its analysis results.

Thus the result of analyzing poetry can be used as one method of teaching and learning tool that interesting, as well as an approach to effective learning English. In addition, students are expected to appreciate the literary works which in this case is in the form of poetry. After analyzing the poem students can give appreciation and be able to assess whether a poem is good or not. So poetry gives good implication to English Language Teaching.

10. CONCLUSION

After discussing about poetry and how to analyze it, it can be concluded that understanding the way how to analyze poetry is very important. Besides we should know the strategy and the way to use our feeling in understanding poetry.

Many things can be obtained from the results of analyzing poetry. We may know some of terms that exist in the work of poetry. The uniqueness of the use of language in poetry can be studied. The words in poetry or in the poem is very meaningful because it conveys the message to the reader. With the sensitivity of the readers of poetry, poetry can be judged good or bad.

The result of appreciation activities to the works of poetry can be applied or used to learn in many areas such as in education, social, moral, disciplines, and it can be used as a way of teaching-learning method as well as approaches.

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