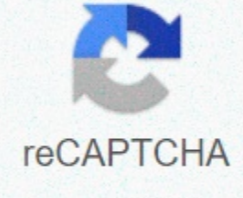




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Barbie doll poem analysis

Prev article Marge Piercy's next article, Barbie Doll, as the title suggests, was inspired by a traditional girl's toy, a Barbie doll. The poem was written and published in the early 1970s during second-wave feminism. Throughout the poem, the speaker explores the emotions against which feminism was and still is, fighting. She discusses gender and gender stereotypes through a girl child's story. The poem is filled with haunting and disturbing images that tell the story of a young woman's life and death. A summary of Marge Piercy's Barbie Doll 'Barbie Doll' tells of the unreasonable and irrational expectations placed on young girls. The poem begins with the birth of a girl child who immediately gets all the toys she needs to learn to be a good mother and wife. She has a GE stove and a baby doll that requires diaper changes. The girl is immediately trained in her upcoming subjugation role. He comes to puberty, and other children's insults begin to wear down on him. They say he has a big nose and fat feet. These judgments will remain with this young woman throughout her life. The speaker will certainly highlight all the beautiful qualities that this woman has, but she or her peers will not be able to see and appreciate them. All they see are his supposed flaws. In the second half of Barbie Doll, exhausted by other words, a woman cuts her nose and legs as an offering to the world that has tormented her. He dies and is buried with a reconstructed face and an upturned nose. In death, the speaker ironically states that she has found the happy ending that all women want. You can read the full poem Barbie Doll here. Barbie Doll in 'Barbie Doll' themes Piercy faces important themes about women's rights and perception. These two themes are discussed throughout the poem as Piercy delves into society's image of who a woman should be. The poet takes the reader from the birth of a girl child and from her first gift, a Barbie doll, her time at school and her death. For a young woman, standards are immediately met that she cannot hope to meet, and no one. The Barbie doll is a symbol of oppression used to control and degrade women until they are prepared to accept that they are less and less deserving of fair treatment. In the end, Barbie Doll's woman has had enough of how the world treats her and cuts off her nose and legs/and offered them. The poem ends with a haunting picture of everyone gathered around his coffin admiring how beautiful she looked in the undertaker's cosmetics. Marge Piercy's Barbie Doll 'Barbie Doll' poem and form is a narrative poem by four stanzas divided into four stanzas of different sizes. They're relatively close. line number and line length, so that no uniform rhyme system is required for the piece. The poem is written in free verse, meaning that a certain rhyme word or metric pattern is not utilized in the lines. Barbie Doll Piercy's written devices use several written devices in Barbie Doll. These include getting stuck, pictures and alliteration. The first of these, burial, is a common formal device in poetry about the way the lines end. If a line ends before the end of a sentence or phrase, it is likely lost. For example, switching between rows 1 and 2 of the first stanza and rows 4 and 5 and 3. The images are one of the most important literary devices made by poets. It refers to how poets trigger the reader's senses in their descriptions of people, places, experiences and more. For example, these lines from the beginning of the poem: and introduced dolls that pee/and miniature GE ovens and irons/and small lipsticks cherry candy color. Alliteration increases the rhyme and rhythm of the poem. It is especially useful when a poem is written in free verse. For example, candy and classmate in the first stanza and pink and beautiful in the last stanza. Analysis Barbie Doll Stanza One This girl child was born as usual and introduced dolls who pee (...) Then, in the magic of puberty, a classmate said: You have a large big nose and fat legs. Barbie Doll starts at the beginning of a girl's life. This child, called a girl child, was born, the speaker notes, as usual. It is important to note the use of the word girl child in this context, since the phrase has often been used throughout history as a derogatory term, as if one child, a boy, is worth more than another, a girl. This child's life began in a way that is quite familiar and relatable to many readers. She was given toys traditionally given to girls and told to act appropriately according to her gender. The child was given, ... Dolls that pee and miniature GE stoves and irons These toys, familiar to their sex, are meant to train this child to be a woman and a mother. From a young age, she is given these items as if it were perfectly natural for a child to spend time changing the mantle of a pretending baby and cooking for an imaginary future family. It is useful to imagine a reaction if a male child were allowed to play with these same toys. The speaker and the author hope to ask one question about the ways in which we traditionally treat children of different sexes. The speaker continues and adds the child to the list of items he acquired at a young age. She is given pink lipsticks the colour of a cherry They are small, as they are intended for young hands and lips, and are cherry red to combine with makeup, which she wears just as much as she gets older. The child's childhood ends after the first four rows, and he enters puberty. Here, she gets her first real-life taste for contradictions in being a woman in modern society. The speaker explicitly states in a shocking and brutal manner that the children he met at school told the child that he had a large nose and fat feet. Regardless of which is the insult as a child, it has a way of staying for many years to come, perhaps all the way to adulthood. Stanza Two He was healthy, tested intelligent, (...) Everyone saw a fat nose in thick legs. In another stanza, a speaker who tells from an outsider's perspective as someone not drawn by the ideologies of human society states that a child who is now becoming a woman has a good number of positive qualities. He's both healthy and intelligent. His body is strong, and he has a wealth of sexual desire and manual dexterity. These feature lists are all things that are completely natural to a woman, but which are often and sometimes generally frowned upon. Women have not been, and many places are still not meant to be strong in any definition of the word. Moreover, they are certainly not meant to be skilled workers or have plenty of sex. In the last two lines of this section, positivity becomes self-indention. A young woman doesn't see herself the way a speaker does. He's full of concern for his own looks and what other people think. He's apologizing. This is a trait that is often talked about in terms of women and how they are trained to function in the world. Characteristics of scarcity and scarcity are often considered the cornerstone of female sensitivities. There's going to be a lot of apologies with these traits. Among the apologies around him, you can only see a fat nose and thick legs. They can't look past his physicality to the person he's inside. Stanza Three He was instructed to play coy, advised to come with a heart, (...) So he cut off his nose and legs and offered them. The second half of Barbie Doll begins where the first one left off, describing the ways in which she was advised to act. He should always be coy and cordial. Her life should be full of exercise, diet, smile and wheezing. This last word, wheezing, means flattery to get what you want. He should be sweet in every way and still maintain his good character. Unfortunately, but not unusually, as he has aged, his good character has become wor[n] out. She's not a good kid and a young woman anymore. He was in the past. The world has put him by their standards. Finally, as if he had given in to the vending and torment inflicted on him, she cuts. ... Nose and feet and I'll offer them up. He makes a sacrifice or dedication to those who have long controlled him. It is unbridled despair, and he hopes that eventually, once he has removed the attacking parts of himself, he will be free. Unfortunately, this is sort of the case. Stanza Four in a coffin displayed on satin she lay with the undertaker's cosmetics painted, (...) Finally, fulfillment. Every woman has a happy ending. Barbie Doll's fourth stanza starts with a funeral. It is clear that the woman is dead and that the speaker has pushed the reader to her funeral. The coffin in which she lies sits on satin, as if luxurious in the final beauty. The undertaker has taken the time to repair his face, paint cosmetics and make him a twisted put nose. He finally has the face he's made to want. Plus, she's dressed beautifully. She's in a pink and white nightgown, and anyone who sees her thinks she's finally beautiful. In the last two lines, the speaker declares that by the standards of society, a woman now has everything she wanted. She has reached the happy ending that every woman on earth dreams of. This face-to-face optimistic end to this depressing story further highlights the absurdity expected of women. About Marge Piercy Marge Piercy was born in March 1936 in Detroit, Michigan, to a working-class family. As a young woman, Piercy studied at the University of Michigan, where she was the first member of her immediate family to study at the university. He graduated with a master's degree from Northwestern University and worked throughout the '60s as an organizer of political movements. She was prone to students from the Democratic Society and many groups associated with feminism, environmental policy and anti-Vietnam War protests. Piercy has published about 20 novels and 20 poetry books throughout his life. Much of her work focuses on social issues written about feminist status. One of his most popular works, He, She and It, published in 1991, won the Arthur C. Clarke Award. In terms of her poetry, her work The Moon is Always Female is considered one of the classic texts of feminism. His most recent collection was released in 2015 and was called Made in Detroit. She currently lives and works in Cape Cod, Massachusetts, with her husband. Pre-article Next article Scroll up