THE ADULTS' DREAM OF CHILDHOOD REFLECTED

IN STRATOVARIUS'S SONGS LYRICS

DREAMSPACE AND *FOREVER*

a final project

submitted in partial fulfillment of the requirement
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MOTTO AND DEDICATION

Future belongs to someone who believed to their beautiful dreams (Eleanor Roosevelt)

To:

- ♥ My beloved parents, Suyanto and Suryani
- ♥ My dear brother, Tunjung
- ♥ My best friends

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Finally, the writer still needs some criticism and suggestion for the perfection of this final project. The writer also hopes that the final project will be useful for the references of the next writing.

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ABSTRACT

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Dream is not simply a special event during one's sleep. Sometimes it means all about one's hope and expectation. Even a dream can build someone into maturity or bring someone to the beautiful past he used to live on. The purpose of the final project is to give a perspective and to prove that dream has such phenomenon which sometimes can not be far away from one's life expectation.

Stratovarius is one of thousands heavy metal band that is able to sing such philosophy perfectly. The Finnish musicians deliberately give their fans an atmosphere where adults sometimes expect and dream of going back to their childhood life and how they learn about the precious things of being a child. Although the process is not applied clearly in the real life for it is simply about a dream, the case becomes the most important issue in their work to concern about.

The approach that is used in this final project is psychological approach. This approach is very reasonable because it relates closely with psychological factors of the musicians; how they dream it about and how they really expect to travel back to the life of their childhood. Besides, the approach is also used to interpret the adults' dreams of childhood.

Finally, by studying and analyzing the adults' dream of childhood in "Dreamspace" and "Forever", I conclude that being a child is impossible, but having the positive atmosphere from the memory of childhood is definitely a possible thing. We should dare to dream and make our life to be positive.

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CHAPTER I

INTRODUCTION

The introducing chapter is built to give the readers a global perspective of what the writer is about to write and examine. It is commonly arranged before beginning the entire discussion on each following chapter and avoids the readers having such misunderstanding of what they have been learning in this final project. The chapter contains of several important sub-chapters, such as; Background of the study, Statement of the Problem, Objectives of the Study, Significance of the Study and Outline of the Final Project.

1.1 Background of the Study

Music is so meaningful to people. It gives them pleasure and relaxation. Music is a universal language. It is a dimensional element which belongs to a part of human being, but the most significant thing of music is on behalf of one's emotion, flight of the imagination, experiences and trial in real life. However, music would be much more alive with its soul that we call it as a lyric. When music and lyric have a collision, we are able to take pleasure in an eventual art form that we call a song.

As we recognize, there are many sorts of music; Jazz, Rock, Pop, Classical, Metal and many more which some people say that every particular music genre, with its manner and lyric, expresses the musicians and its fans characteristics.

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Heavy metal is a genre of rock music that developed in the late of 1960s and early 1970s, largely in England and the United States. With roots in blues-rock and psychedelic rock, the bands that created heavy metal developed a thick, massive sound, characterized by highly amplified distortion, extended guitar solos, emphatic beats, and overall loudness. Heavy metal lyrics and performance styles are generally associated with masculinity and machismo. Heavy metal is traditionally characterized by loud distorted guitars, emphatic rhythms, dense bass-and-drum sound, and vigorous vocals.

A song is made of humans' reflection, value, experience and imagination. The song writer has to use the human occurrence as a background of his song to catch the attention of the listeners. He places what he observes and experiences in lyrics and rhythms so he could easily occur to people. He may contrast soft lyrics with the energetic ones, or even with the explicit ones to emphasize the purpose of his song writing. It is as we know that a lyric is a 'singing' poetry, and poetry is a part of literature. That means when we observe a lyric, it is as the same as when we study poetry. (http://dictionary.reference.com/browse/lyric 27/07/2009)

Lyric is a kind of poetry, generally short, characterized by a musical use of language. Lyric often involves the expression of intense personal emotion. It is also considered as verse or poem that can be sung to musical accompaniment (in ancient times, usually a lyre). Lyric expresses the thoughts and feelings of the poet and is sometimes contrasted with narrative poetry and verse drama, which relate events in the form of a story.

Since song lyric is really able to characterize one's revelation and hope, *Stratovarius*, a Finnish heavy metal band, participated and conveyed their gorgeous ideas into their songs which stole the compassion of millions of metal music fans, including the writer as a student of English literature. Their *Chosen Ones* album is one of their best songs compilations, a heavy slow rock entitled *Forever* and a neo classical metal called *Dreamspace*, making the album to be the most wanted metal compilation album. The success of the album would eventually push sales over the two million marks. It's not only well-known for its best compiled songs but also for the songs, *Dreamspace* and *Forever*. The songs even could open world wide listeners' curiosity in the direction of the adults' dream of their childhood. The songs lyrics are chosen not only for the beat, but also their messages which can make the adult listeners longing for their childhood and even dreaming it, because they are inspiring and fascinating to study the value of expectation and dream of childhood during their conflicts of adulthood. Besides, the study is pointed to the power of those lyrics in which the adult listeners could look back at their childhood memory. Stratovarius's *Forever* and *Dreamspace* are good point of view for us to be able to learn something that it is useful for recognizing the conflict of the adults' maturity.

According to the mentioned details, the writer is interested in analyzing them in a final project entitled, **The Adults' Dream of Childhood Reflected in Stratovarius's Songs Lyrics *Dreamspace* and *Forever*.**

1.2 Statement of the Problem

According to Semi, identifying and stating the problems are the very first steps should be done in the final projects. Thus, the problems have to be defined thoroughly in order to make the focus or the space of the problems can be much more noticeably (1993: 11). This final project focuses on several questions. They are:

(1) how does the song relate to the adults' dreams of childhood?;

(2) what messages does the writer figure it out to the readers and listeners?;

(3) what does the musician psychologically experience in writing the lyric?; and

(4) what do the listeners psychologically experience in listening to the lyric?

1.3 Objectives of the Study

Since exploring lyric and comprehending the adults' dream of childhood is interesting; the writer will purpose the research to the requirements of the analysis of the adults' through examining the lyric. Besides, the writer will also discuss the way to analyze song lyric by using psychological and intrinsic approach. The objectives can be stated as follows:

(1) to know the relation between music, lyric and dream;

(2) to analyze how children have a role in life as expressed in the lyric;

(3) to give more knowledge and information to people about the band, the

     strength of the lyric in its psychological aspect; and

(4) to know more about the value of childhood dream for the listener.

1.4 Significance of the Study

The research is mainly purposed to explore, develop, or empirically observe the truth of an actuality beyond the song lyrics. The exploration, development and observation reached through research can definitely be used to make a foundation in reaching a success of a research itself (1993: 7). Since the significance of the study is understandable, the writer focuses the final project in two significant purposes:

(1) Practical

The writer hopes the result of this study will be able to add more knowledge and information for people who love the band and, especially, the songs.

(2) Theoretical

Theoretically, this final project can become a reference for anyone who is interested in analyzing the connection between the song lyric and the adult psychological aspects.

1.5 Outline of the Final Project

This final project is systematically organized in chapters. Each chapter will discuss different matter as follows: Chapter one provides introduction which consists of these matters: background of the study, statement of the problems, objectives of the study, significance of the study, and outline of the final project.

Chapter two is about review of related literature. It talks about the biography of the band, the lyric of the songs, and also the theories.

Chapter three is about the method of investigation in details. It deals with the object of the study, procedure of collecting the data, procedure of analyzing the data and technique of reporting the data.

Chapter four is the analysis. It is, of course, the most essential part of the study, because it gives major information, how Stratovarius wrote his lyric which morally contained message values in his lyric.

Chapter five is the last chapter; it consists of conclusion and suggestion of this final project.

CHAPTER II

REVIEW OF RELATED LITERATURE

Exploring and examining one's lyrics mainly deal with one's point of view, such as his literary works. The writer has to know the background of the musicians and their purpose of creating such works with the intention. It will give good interpretations or accurate paraphrases. Since the reason above is considered, the writer seems having a responsibility to introduce some background of the lyrics composers and some of their works.

2.1 Biography, Discography of the Band and the Lyric

Since the precision of the final project result is concerned, the writer believes that the inserting of Biography, Discography of the Band and the Lyric is required.

2.1.1 Biography of the Band (the Lyric Composer)

The following is the history of Stratovarius, and the debut of the band to the zenith of the band's career.

(1) born of Stratovarius

Stratovarius was founded in 1982 in Finland under the name *Black Water*. The founding members were Tuomo Lassila, Staffan Strahlman, and John Viherva. In 1983, the name was changed to Stratovarius (a portmanteau of Stratocaster and Stradivarius). In 1984, Timo Tolkki joined the band, replacing Strahlman on guitar, as well as contributing vocals and assuming most of the

songwriting. He brought along not only strong rock influences, but also a neo-classical style.

The band released a demo to various record companies by 1987 and was picked up by CBS Finland. In 1988, they released their first two singles, "Future Shock" and "Black Night," followed by their 1989 debut album *Fright Night*. Their "Future Shock" single was filmed the same year, becoming their first music video.

(2) the band's debut

After being dropped by CBS, the band went through several member changes, but in 1991 they managed to release the album Stratovarius II on Bluelight Records, which was re-released as Twilight Time through Noise Records the next year. The album was followed by one single, "Break the Ice," in 1992.

(3) the recruitment

In 1994, Stratovarius released their third album, *Dreamspace*, featuring new bass player Jari Kainulainen, who joined the band when 70% of the new material was already recorded. No singles or music videos were recorded for the album.

Tolkki decided to stop singing for the band, and they hired a full-time singer, Timo Kotipelto. The release of *Fourth Dimension* in 1995 was a huge success for the band, and had a following single called "Wings of Tomorrow." The song "Against the Wind" was filmed without any single support.

(4) the transformation

Despite the success of *Fourth Dimension*, internal differences were happened, particularly the style of the band was going for prompted. The long time drummer Tuomo Lassila and keyboardist Antti Ikonen were out of the band. Two new non-Finnish members were recruited: Swedish keyboardist Jens Johansson (of Yngwie Malmsteen fame) and German drummer Jorg Michael.

With the fifth release *Episode* in 1996, Stratovarius had finally found its sound and had a strong, diverse line-up. *Episode* featured a large choir and a string orchestra. It was another commercial success. It resulted in two new singles, "Father Time" and "Will the Sun Rise?"

Their next studio album, *Visions*, was released in 1997 without changes in line-up, and together with it came two singles, "Black Diamond" and "The Kiss of Judas." Both of these were filmed. In 1997 was also the release of their first compilation album, *The Past and Now*.

(5) the fame

Destiny was released in 1998, and *Infinite* in 2000. With these albums, their fame and fan-base expanded, and they started gaining a stronger following outside Scandinavia, particularly in Japan. While Destiny only resulted in one single, "SOS," Infinte resulted in three: "Hunting High and Low," "It's a Mystery," and "A Million Light Years Away."

In 2000, Stratovarius, and Sonata Arctica went of a tour with one of biggest bands of Power Metal, Rhapsody, to support them in their first tour.

In these years, Stratovarius also released three new compilation albums: *The Chosen Ones* in 1999, *14 Diamonds* in 2000, and *Intermission* in 2001.

(6) the break up

In 2003, the band released its most epic project, the two-albums suite named *Elements*. With these albums, they reached a peak in their progressive and symphonic style of power metal. The first album, *Elements, Pt. 1*, was released in early 2003, followed by a world tour. The same year, it was followed by *Elements, Pt. 2*, also released on Nuclear Blast.

In the late of 2003, the band broke up, with Timo Kotipelto and Jörg Michael leaving after a very vaguely-explained conflict. Tolkki hired a new singer, Katriina "Miss K" Wiiala, and Anders Johansson of Hammerfall (Jens' brother) temporarily on drums. The rest of 2004 was the complete silence from the band.

Despite the break-up, the band still had to finish off their *Elements* tour. While touring in Spain, Tolkki was announced to have been attacked by a furious fan. Rock magazines and tabloid papers showed pictures of the stabbed guitarist. However, some time later news begun to spread that no stabbing actually happened. Around the same time, Tolkki was hospitalized because of severe mental illness.

It was later revealed by Keyboardist Jens Johansson on the band's forum that the break-up never happened, and that Miss K and Anders were hired as a publicity stunt to generate buzz around the band. The stabbing was also reported to have been a publicity stunt.

(7) the reunion

In January 2005, it was announced that Stratovarius had reunited with the former line-up. In June 2005, Tolkki announced that the band's bassist, Jari Kainulainen, had left the band due to personal reasons. He was replaced by Lauri Porra, a young Finnish musician.

Stratovarius then released the self-titled album *Stratovarius* in September 2005. During this time, Stratovarius began a world tour, starting in Argentina, which included a North American leg, where they toured the United States and Canada for the first time in the band's history. They played at such events as Atlanta's ProgPower, and in well-known venues such as B.B. King's House of Blues in New York and Philadelphia's Trocadero Theatre. The tour also included European and Japanese cities.

(8) the final formation

After a long period of silence, on March 4, 2008, Timo Tolkki officially stated the break-up of Stratovarius on his site. Internal tensions within the band were cited as the cause, saying that Lauri Porra and Jens Johansson were his only supporters, Jörg Michael was more focused on his session work, and Kotipelto was best for having a band by himself. The band was planning to release a new studio album, codenamed *R.... R.....*, in 2008. However, Tolkki will be releasing the album himself in June 2008, and will be forming a new band around the album, called "Revolution Renaissance".

The remaining members of Stratovarius posted a statement on the site. They give their side of the story. They concluded by saying that the band was very much alive, but that Tolkki will no longer be a part of it.

Tolkki rebutted with another statement on the site. He waived the rights to the Stratovarius name, as well as all profits from their back-catalogue. Since Tolkki has written 95% of all Stratovarius songs since 1989, the continuation of the band without Tolkki would almost certainly change the musical direction of the band.

On August 22, Stratovarius announced that the new guitarist would be Matias Kupiainen. Over fifteen new songs were written and recorded as demos for the new album.

2.1.2 Discography

As one of the giant heavy metal bands, Stratovarius, of course, has recorded some albums including the successful and the unsuccessful ones, however, the release of each album creates its own story of their musical career. Stratovarius has 13 single albums from 1989 to 2009. They are:

(1) *Fright Night* (1989);

(2) *Stratovarius II* (1991);

(3) *Twilight Time* (1992);

(4) *Dreamspace* (1994);

(5) *Fourth Dimension* (1995);

(6) *Episode* (1996);

(7) *Visions* (1997);

(8)   *Destiny* (1998);

(9)   *Infinite* (2000);

(10)   *Elements, Pt. 1* (2002);

(11)   *Elements, Pt. 2* (2003);

(12)   *Stratovarius* (2005); and

(13)   *King of Nothing (Working Title)* (2009)

Another work in their career is their live album. That is *Visions of Europe*, Noise Records, 1998. They also have compilation albums. They are:

(1) *The Past And Now,* Import, 1997;

(2) *The Chosen Ones,* Noise Records, 1999;

(3) *14 Diamonds,* JVC Japan, 2000;

(4) *Intermission,* Nuclear Blast, 2001; and

(5) *Black Diamond The Anthology,* Sanctuary/Noise, 2006

2.1.3 The lyrics

Since listening, enjoying and comprehending two songs lyrics of the band, the writer is interested in exploring deeply about the meaning and the message beyond the two chosen lyrics which contain of adults' childhood dreams. There are many reasons for the writer to choose the lyrics. First, Stratovarius is one of the biggest heavy metal bands known as symphonic metal with heart-stealing futuristic and cosmic lyric and, of course, the writer is one of the billions of fans who want to know much more about the hilarious band. Second, Stratovarius's *Dreamspace* and *Forever* are including phenomenal masterpieces brought the

band on the top chart of the biggest European metal bands and succeeded in turning a common Finnish local metal band to be a well-known world giant metal band. Third, the Lyrics of *Dream Space* and *Forever* are differently 'heart-breaking' ones among the other masterpieces the band has ever created. It emotionally contains the adults' dreams of childhood, as they are represented by the musician, dream which represented in the stanzas.

Dreamspace

Looking back through time to my childhood days
I used to have a place where I could escape the reality
But lately things have been so difficult for me
Trying to reach for the light in the fall of darkness

Waiting watching my life I'm wasting my time
I'm losing grip from life
Going back to my dreamspace leaving it all behind
Soon the things will be alright when I get there

Am I safe in here, nothing left to fear
I will close my eyes and float away with stream

Wandering here in this eternal darkness
No signs of light anywhere I am going in sane
Now I am leaving this life
No hope left I want to die

Forever

I stand alone in the darkness
The winter of my life came so fast
Memories go back to my childhood
To days I still recall

Oh how happy I was then
There was no sorrow there was no pain
Walking through the green fields
Sunshine in my eyes

I'm still there everywhere
I'm the dust in the wind
I'm the star in the northern sky
I never stayed anywhere
I'm the wind in the trees
Would you wait for me forever?

2.2 The History and Theory of Lyric

Exploring and examining lyrics are not simply comprehending and paraphrasing lyrics as well as studying poems, but also concerning with the history and theory of lyrics.

The research, as in the qualitative literary research, has to be done in a proper conceptional preparation. The literary research can probably be trapped in an 'amateur' activity with unexpected results of function and duty of the research without a strong conceptional foundation (Atar Semi, 1993: 46). Therefore, the writer is about to complete the final project with the history and theory of lyric.

Since examining the lyric is important, the writer puts the focus of the history of Lyric on the first before explaining the theory.

2.2.1 The History of Lyric

Based on http://etymonline.com/index.php?term=lyric, Lyric, in ancient Greece, is a poem accompanied by a musical instrument, usually a lyre. Although the word is still often used to refer to the songlike quality in poetry, it is more generally used to refer to any short poem that expresses a personal emotion, be it a sonnet, ode, song, or elegy. In early Greek poetry a distinction was made between the choral song and the monody sung by an individual.

The monody was developed by Sappho and Alcaeus in the 6th cent. B.C., is the choral lyric by Pindar later. Latin lyrics were written by Catullus and Horace in the 1st cent. B.C. In the middle Ages the lyric form was common in Christian hymns, in folk songs, and in the songs of troubadours. In the Renaissance and later, lyric poetry achieved its most finished form in the sonnets of Petrarch, Shakespeare, Spencer, and Sidney and in the short poems of Ronsard, Ben Jonson, John Donne, Herrick, and Milton.

The romantic poets emphasized the expression of personal emotion and wrote innumerable lyrics. Among the best are those of Robert Burns, Blake, Wordsworth, Shelley, Keats, Lamartine, Hugo, Goethe, Heine, and Leopardi. American lyric poets of the 19th century included Emerson, Whitman, Longfellow, Lanier, and Emily Dickinson. Among lyric poets of the 20th century are W. B. Yeats, A. E. Housman, Rainer Maria Rilke, Federico GarcÃa Lorca, W. H. Auden, Stephen Spender, Edna St. Vincent Millay, Wallace Stevens, Elinor Wylie, Dylan Thomas, and Robert Lowell.

After examining the history of lyric as written above, this following is the theory which is believed to complete the examining and understanding of the lyric that is discussed in this final project.

2.2.2 The Theory of Lyric

According to http://dictionary.reference.com/browse/lyric, lyric [liârik], in the modern sense, is a short poem expressing the personal mood, feeling, or meditation of a single speaker (who may sometimes be an invented character, not the poet). In ancient Greece, a lyric was a song for accompaniment on the lyre,

and could be a choral lyric sung by a group (see chorus), such as a dirge or hymn; the modern sense. Lyric poetry is the most extensive category of verse, especially after the decline since the 19th century in the West.

Lyrics may be composed in almost any meter and on almost every subject, although the most usual emotions presented are those of love and grief. Among the common lyric forms are the sonnet, ode, elegy, haiku, and the more personal kinds of hymn. Lyricism is the emotional or song a like quality, the lyrical property, of lyric poetry. A writer of lyric poems may be called a lyric poet, a lyricist, or a lyrist. In another sense, the lyrics of a popular song or other musical composition are the words as opposed to the music; these may not always be lyrical in the poetic sense (e.g. in a narrative song like a ballad). The brief conclusion about lyric, concerning to the explanation above, can be stated as follows:

(1) of or relating to a category of poetry that expresses subjective thoughts and feelings, often in a songlike style or form;

(2) relating to or constituting a poem in this category, such as a sonnet or an ode; and

(3) of or relating to a writer of poems in this category

Since the final project is set to explore the dream of the childhood, the theory of dreams including their aspects is definitely important. Therefore, this following is expected to be able to answer some questions about the dream.

2.3 Dream Theories

Since the final project examines the dream of adults, the dream theories are considered as ones of the most important sources for supporting the completion of the final project. The theory of dream, as well as the theory of lyric, is expected to become a strong conceptional foundation of preparing a successful such final project.

As in the discussion of the lyric, the theory starts with its history to the other elements of the dream explanation such as Interpretation of dream, Division of mind, Dream categories, Type of dream and many other supporting theories related with the dream theories.

2.3.1 The History of Dream

Dream interpretations dates back to 3000-4000 B.C., where they were documented in clay tablets. It is said that people in primal societies were unable to distinguish between the dream world and reality. They didn't only see the dream world as an extension of reality, but the dream realm was a more powerful world. Back in the Greek and Roman era, dream interpreters accompanied military leaders into battle. Dreams were extremely significant and often seen as messages from the God. They were seen in a religious context and in Egypt, priests also acted as dream interpreters. The Egyptians recorded their dream in hieroglyphics. People with particular vivid and significant dreams were believed to be blessed and were considered special. People who had the power to interpret dreams were looked up to and seen as divinely gifted. In the bible, there are over seven hundred mentions of dreams.

Tracing back to these ancient cultures, people had always had an inclination to interpret dreams. Dreams were also seen as prophetic. People often looked to their dreams for signs of warning and advice. It was an oracle or omen from outside spirits, whether it was a message from a deity, from the dead or even the works of a demon. Dreams often dictated the actions of political and military leaders and aided in diagnosis for the medicine men. Dreams was a vital clue for healers in what was wrong with the dreamer and used them to make a diagnosis. People in ancient Greece and ancient China looked to their dreams for their next course of action.

Dreaming can be seen as an actual place that your spirit and soul leaves every night to go and visit. The Chinese believed that the soul leaves the body to go into this world. However, if they should be suddenly awakened, their soul may fail to return to the body. For this reason, some Chinese today, are wary of alarm clocks. Some Native American tribes and Mexican civilizations share this same nation of a distinct dream dimension. They believed that their ancestors lived on their dreams and take on non-human forms like plants. They see that dreams as a way of visiting and having contact with their ancestors. Dreams also helped to point their mission or role in life.

In the early 19th century, dreams were dismissed as stemming from anxiety, a household noise or even indigestion. Hence there was really no meaning to it. Later on in the 19th century, Sigmund Freud revived the importance of dreams and its significance and need for interpretation. He revolutionized the study of dreams.

2.3.2 Sigmund Freud's Interpretation of Dream

Sigmund Freud was the father of psychology. He was born in the Austro-Hungarian Empire in 1856. Freud began his education in 1873 at the University of Vienna. He went to medical school and spent much time studying physiology and neurology. He first developed the theory about the role of the unconsciousness on the individual. In Psychoanalytic Criticism: A Reappraisal by Elizabeth Wright. Freud believed the dream worked on two levels;

"A straightforward level showed events in dreams as remembered. However in latent level objects and actions in the dreams symbolize sexual and aggressive feelings and ideas that are repressed. So in dreams it protects the sleeper from the effects of realization of these wishes. The dream taps into the desire for wish fulfillment when the controlling ego is relaxed during sleep". (1998:63-64)

2.3.3 Sigmund Freud's Division of Mind

Terry Eagleton in his book Literary Theory: An Introduction said that "the most important contribution of Freud is his division of the human psyche in three different parts: **Id, Ego and Superego**" (1983:32).

Id is unconscious mechanism that works on two energy sources. The first is Eros, the sexual life energy and the second is Tanatos, the anger or death energy. The Ego tries to keep these two energies in balance. This is why people general function well in society. On the other hand, when ego does not work correctly, human behavior is controlled by Id. This happens when people are asleep. This is why dreams are an important information source. In dreams, the unconscious

needs of a person become visible. Fortunately, Ego is sufficiently strong to suppress this unconscious urges. (Eagleton, 1983:35)

Eagleton also gives the explanation of the Superego, that is,

"The mental image that people have is their ideal self. Superego contains the norms and values that are passed to a person by people in his/her environment. Thus, Superego is the opponent of Id. Ego guides behavior in such a direction, that both the desire of Superego and Id are satisfied". (1983:35)

2.3.4 Dream Categories

Jane Roberts in A Seth Book, "Dreams", "Evolution" and "Value Fulfillment" Volume I states that "conscious mind can only accept a certain sequence of probabilities as recognized experience. As I have said, the choices among probabilities go on constantly, both on conscious and unconscious levels. Events that you do not perceive as conscious experience are a part of your unconscious experience, however, to some extent. This applies to the individual and, of course, the same applies to world events. Each action seeks all of its own possible fulfillments. All that seeks all possible experience, but in such a larger framework in this case that questions of, say, pain or death simply does not apply, though they do on the physical level *(all quite force-fully)"* (1986: 182). Furthermore in her "Dreams", "Evolution" and "Value Fulfillment" Volume II (1986: 79), she strengthens her statement by dividing dreams into four categories based on the function of the dreams;

(1) "daily processing" dreams

The functions of these dreams are to clear the garbage from our minds and to dump the input from the day that is no longer needed. We don't usually remember most of these dreams and those we do remember can usually be easily related to our lives.

(2) problem – solving" dreams

Dreams are just what we might think because our subconscious knows all; it knows our problems and how to solve them. We also do not always remember these dreams but our conscious mind does and acts on them directly and like our daily processing dreams, we can normally interpret them for our shelves.

(3) "psychological" dreams

Psychological dreams are those dreams that bring subconscious "junk" to the surface; the baggage we need to acknowledge and face in order to grow. Related closely to what we might think and we feel. In these dreams, we are not solving a problem or making decision, we are simply facing something about ourselves or our current situation that is probably been holding us back. Some of these dreams, especially those are repetitive, require interpretation. Repetitive dreams may be defined or psychological in nature are actually indicative of physical problems that require medical attention.

(4) "precognitive" dreams

They deliver psychic data. We dream about something then it becomes a reality the next day. Precognitive dreams are not so obvious because our ego shadows our physic information with symbols. These dreams are almost always

worth recording and tracking for they will be rich with information much of it presented in symbols.

Concerning to those points, the dreams implied on both lyrics, *Forever* and *Dreamspace,* are not simply on the dreams which one may have during his sleep, it rather just formed on one's expectation which is here we call it as a dream. So that, dealing with Jane's "Dreams", "Evolution" and "Value Fulfillment" Volume II the dream they belong to is categorized in *the precognitive dreams.*

2.3.5 Type of Dream

Based on the categories above, dreams are grouping into seven categories (http//www.dreammoods.com/typesofdream.html/). But in this thesis, only discuss the three of them related to the later discussion.

(1) daydream

Studies show that we all have the tendency to daydream an average of 70-120 minutes a day. Day dreaming is classified as a level of consciousness between sleep and wakefulness. It occurs during our working hours when we let our imagination carry us away. As our minds begin to wander and our level of awareness decreases, we lose ourselves in our imagined scenario and fantasy.

(2) lucid dreams

Lucid dreams occur when you realize you are dreaming in the middle of your dream. "What a second. This is only a dream!" Most dreamers wake themselves up once they realize that they are only dreaming.

(3) prophetic dreams

Prophetic dreams, also referred to as precognitive dreams, are dreams that seemingly foretell the future. One rational theory to explain this phenomenon is that our dreaming mind is able to piece together bits of information and observation that we normally overlook or that we do not seriously consider. In other words, our unconscious mind knows what is coming before we consciously piece together the same information.

Since day dreaming is classified as a level of consciousness between sleep and wakefulness, we may say that the type of dream the musician tend to is categorized in *the daydreaming.*

2.4 Personality Theories

The theory of personality, along with the theory of lyric and the theory of dream, is taken as the other main conceptional foundation. Since the final project studies a particular group of age with its psychological aspects, the writer assumes that the personality theories have to be discussed as well as the lyric and dream theories for they are believed as one of the big sources of having a synchronized concept of the study. Therefore, the concept of maturity, adult, childhood and the occurring conflict are deliberately presented to support the study.

There are some reasons for how the personality theories are important to explore. The reasons are as follow;

(1) to strengthen the discussion of the final project that particularly focuses on a group of age's personality trait, children;

(2) to synchronize the concept of the study of children personality with other groups of age's personality; and

(3) to synchronize the concept of the study of children personality with the dreams they deal with.

2.4.1 Maturity

"Person with a capacity for true maturity is one who has grown out of childhood, experiences without loosing childhood's best trait" (Stone & Church, 1968: 143). If an individual to grow toward the kind of maturity we are talking about, he will find helpful to have secure development, pre-adult underpinning. Stone and Church stated that maturity can only be built on some foundations:

(1) the development of wisdom,

(2) to be able to love comfortably with his own body, whether it be strong or weak, pretty or ugly, healthy or failing,

(3) human relationships are going to have a high priority for him

(4) not dependent on always having company to face problems,

(5) learn when to conform and when not to conform, when to speak and when to remain silent, and

(6) to be able to choose alternatives and understands the risk of the alternatives chosen.

2.4.2 Adult

The term adult has three distinct meanings. It indicates a grown person. It may also mean a plant or animal that has reached full growth, or one who is legally of age; as opposed to a minor. Adulthood can be defined in biology,

psychological adult development, law, personal character, or social status. These different aspects of adulthood are often inconsistent and contradictory. A person may be biologically an adult, and have adult behavioral but still be treated as a child if they are under the legal age of majority.

Conversely one may legally be an adult but possess none of the maturity and responsibility that define adult character. Coming of age is the event; passing a series of tests to demonstrate the child is prepared for adulthood; or reaching a specified age, sometimes in conjunction with demonstrating preparation. Most modern societies determine legal adulthood based on reaching a legally-specified age without requiring a demonstration of physical maturity or preparation for adulthood.

As stated on Stone and Church's *From Childhood to Adolescence; A Psychology of the Growing Person;* Adult, especially in the sense of entertainment or other diversion, frequently appears as a euphemism for being related to sexual behaviour. Adult toys and adult games—which terms refer to games and toys that are closely related to sex, do not generally refer only to games or toys with which children are simply incompatible—are in this category, for example. This usage does indicate unsuitability for children, but the more immediate meaning is closer to "not legal for children." Adult education, however, does simply mean education for adults, especially for those past the usual age for either high school or university. Some propose that moving into adulthood involves an emotional structuring of denial. This process becomes

necessary to cope with one's own behavior, especially in uncomfortable situations, and also the behavior of others.

2.4.3 Childhood

Childhood (being a **child**) is a broad term usually applied to the phase of development in humans between infancy and adulthood. In many countries there is an age of majority when childhood ends and a person legally becomes an adult. The age can range anywhere from 12 to 21, with 18 being the most common. Philippe Ariès, an important French medievalist and historian, published a study in 1961 of paintings, gravestones, furniture, and school records. He found that before the seventeenth century, children were represented as mini-adults. Since then historians have increasingly researched childhood in past times.

Several historical events and periods are discussed as relevant to the history of childhood in the West. One such event is the life of Jesus Christ. Christ taught that children were to be loved and revered, a departure from the ancients' attitude to children which was to be propagated in the Roman Empire during the next 400 years with the introduction of Christianity.

During the Renaissance, artistic depictions of children increased dramatically in Europe. This did not impact the social attitude to children much, however.

The Victorian Era has been described as a source of the modern institution of childhood. Ironically, the Industrial Revolution during this era led to an increase in child labour, but due to the campaigning of the Evangelicals, and efforts of author Charles Dickens and others, child labour was gradually reduced

and halted in England via the Factory Acts of 1802-1878. The Victorians concomitantly emphasized the role of the family and the sanctity of the child, and broadly speaking, this attitude has remained dominant in Western societies since then.

In the contemporary era Joe L. Kincheloe and Shirley R. Steinberg have constructed a critical theory of childhood and childhood education that they have labeled kinderculture. Here Kincheloe and Steinberg make use of multiple research and theoretical discourses (the bricolage) to study childhood from diverse perspectives—historiography, ethnography, cognitive research, media studies, cultural studies, political economic analysis, hermeneutics, semiotics, content analysis, etc. Based on this multiperspectival inquiry, Kincheloe and Steinberg contend that new times have ushered in a new era of childhood. Evidence of this dramatic cultural change is omnipresent, but many individuals in the late twentieth and early twenty-first centuries have not yet noticed it. When Steinberg and Kincheloe wrote the first edition of Kinderculture: The Corporate Construction of Childhood in 1997 (second edition, 2004) many people who made their living studying, teaching, or caring for children were not yet aware of the nature of the changes in childhood that they encountered daily.

In the domains of psychology, education, and to a lesser degree sociology and cultural studies few observers before kinderculture had studied the ways that the information explosion so characteristic of our contemporary era (hyperreality) had operated to undermine traditional notions of childhood and change the terrain of childhood education. Those who have shaped, directed and employed

contemporary information technology have played an exaggerated role in the reformulation of childhood. Of course, information technology alone, Kincheloe and Steinberg maintain, has not produced a new era of childhood. Obviously, numerous social, cultural, and political economic factors have operated to produce such changes. The central purpose of kinderculture is to socially, culturally, politically, and economically situate the changing historical status of childhood and to specifically interroge the ways diverse media have helped construct what Kincheloe and Steinberg call "the new childhood." Kinderculture understands that childhood is an ever-changing social and historical artifact not simply a biological entity. Because many psychologists have argued that childhood is a natural phase of growing up, of becoming an adult, Kincheloe and Steinberg coming from an educational context saw kinderculture as a corrective to such a "psychologization" of childhood.

2.5 Conflict

Conflict is a state of discord caused by the actual or perceived opposition of needs, values and interests. A conflict can be internal (within oneself) or external (between two or more individuals).

Conflict as a concept can help explain many aspects of social life such as social disagreement, conflicts of interests, and fights between individuals, groups, or organizations. In political terms, "conflict" can refer to wars, revolutions or other struggles, which may involve the use of force as in the term armed conflict. Without proper social arrangement or resolution, conflicts in social settings can

result in stress or tensions among stakeholders. When an interpersonal conflict does occur, its effect is often broader than two individuals involved, and can affect many associate individuals and relationships, in more or less adverse and sometimes even humorous way.

Conflict as taught for graduate and professional work in conflict resolution (which can be win-win, where both parties get what they want, win-lose where one party gets what they want, or lose-lose where both parties don't get what they want) commonly has the definition: "when two or more parties, with perceived incompatible goals, seek to undermine each other's goal-seeking capability".

One should not confuse the distinction between the presence and absence of conflict with the difference between competition and co-operation. In competitive situations, the two or more individuals or parties each have mutually inconsistent goals, either party tries to reach their goal it will undermine the attempts of the other to reach theirs. Therefore, competitive situations will, by their nature, cause conflict. However, conflict can also occur in cooperative situations, in which two or more individuals or parties have consistent goals, because the manner in which one party tries to reach their goal can still undermine the other individual or party.

A clash of interests, values, actions or directions often sparks a conflict. Conflicts refer to the existence of that clash. Psychologically, a conflict exists when the reduction of one motivating stimulus involves an increase in another, so that a new adjustment is demanded. The word is applicable from the instant that the clash occurs. Even when we say that there is a potential conflict we are

implying that there is already a conflict of direction even though a clash may not yet have occurred. (http://en.wikipedia.org/wiki/conflict)

2.6 The Understanding of the Paraphrase

A paraphrase is a rewording of another writer's poem, text, explanation, argument, or narrative. It is about the same length as the original, but is substantially different in wording and sentence structure. Therefore, paraphrasing a lyric is as the same as paraphrasing the poem for both have lines and stanzas.

The language used in a poem is, definitely, a special language. The language or word, before it formed as a poem, has particular concept of meaning, because it can not be mentioned as a language if it doesn't have meaning. So that, when words would be arranged as a poem, the words must contain of particular messages and have more 'plus' point than common language or word.

To make it easy in finding the meaning or message of a poem, it is required to analyze or disentangle poem stanzas into a prose. Changing a poem into a prose is called *Paraphrasing*. Atmazaki stated, that "doing a poem paraphrase is, actually, returning elements which, according to the critics or the researchers, willingly or unwillingly eliminated by the poets." (1991: 127).

We can paraphrase the general outline of the poem in prose in the following consideration steps;

1. How does the information contained in this statement aid us in our interpretation of poetry? What does it tell us into utterance? How has a previous equilibrium been unsettled? What is the speaker upset about?

2. Division into parts: How many? Where do the breaks come?

3. The climax: How do the other parts fall into place around it?

4. The other parts: What makes you divide the poem into these parts? Are there changes in person? In agency? In tense? In parts of speech? Look for any and all dynamic changes within the poem, rather than consider that the poem is a static structure.

5. Find the skeleton: What is the emotional curve on which the whole poem is strung? (It even helps to draw a shape—a crescendo, perhaps, or an hourglass-shape, or a sharp ascent followed by a steep decline—so you will know how the poem looks to you as a whole.)

6. Games with the skeleton: How is this emotional curve made new?

7. Language: What are the contexts of diction; chains of significant relation; parts of speech emphasized; tenses; and so on?

8. Tone: Can you name the pieces of the emotional curve—the changes in tone you can hear in the speaker's voice as the poem goes along?

9. Agency and its speech acts: Who is the main agent in the poem, and does the main agent change as the poem progresses? See what the main speech act of the agent is, and whether that changes. Notice oddities about agency and speech acts.

10. Roads not taken: Can you imagine the poem written in a different person, or a different tense, or with the parts rearranged, or with an additional stanza, or with one stanza left out, conjecturing by such means why the poet might have wanted these pieces in this order?

11. Genres: What are they by content, by speech act, by outer form?

12. The imagination: What has it invented that is new, striking, and memorable—
   in content, in genre, in analogies, in rhythm, in a speaker?

We also have to consider what has been happening before the poem begins? What has provoked the speaker? So let's consider these following poem steps of the paraphrasing series;

(1) the sound units

The sound units of a poem are its syllables. The word "enemy" has three successive sounds, en-eh-mee. Readers are conscious of a sound effect when they hear two end-words rhyme; but poets are conscious of all the sounds in their lines, just as they are of the rhythms of a line.

(2) the word roots

These are the pieces of words that come from words in earlier languages, often Greek, Latin, or Anglo-Saxon. Poets usually are aware of the roots of the words they use. See this following example;

When I consider everything that grows

Holds in perfection but a little moment,

That this huge stage presenteth naught but shows

Whereon the stars in secret influence comment;

When I perceive that men as plants increase,

Cheered and checked even by the selfsame sky,

Then the conceit of this inconstant stay

Sets you most rich in youth before my sight . . .

(Shakespeare, Sonnet 15: 1564 - 1616)

In Sonnet 15, Shakespeare makes poetic use of words such as con-sider (from the root stars) a word he later uses in the same poem. He also expects them to notice that the word "consider" is composed of two parts, con- and -sider, and that the next I verb (perceive) is followed by a noun (conceit) which combines the con- of consider with the -ceive of "perceive." Perhaps he also expected at least some of his readers to see how the con-of "consider" and "conceit" is repeated in "inconstant" (and that the word "you" is contained in "youth).

(3) the words

The meaning of a word in a poem is determined less by its dictionary (a single word like "stage" can have many definitions in a comprehensive dictionary) than by the words around it. Every word in a poem enters into relation with the other words in that poem. These relations can be of several kinds:

(1) thematic relation as between stars and sky in the quotation above.

(2) phonemic relation as we would connect "stage," "stars," "secret," "selfsame," "sky," and "stay" in the quotation above by their initial s's and st's.

(3) grammatical relation: as "cheered" and "checked" are both verbal adjectives modifying "men".

(4) syntactic relation as "When I consider" and "When I perceive" introduce dependent clauses in "I" both modifying the main clause "Then the conceit . . . sets you."

Each word exists in several constellations of relation, all of which the reader needs to notice in order to see the overlapping structures of language in the poem.

(4) the sentences

Note predicate and subject. Tenses, track who is saying what to whom.

(5) the implication

Poets often expect you to think concretely as he speaks abstractly, since his words are to be yours. Because a poem can only suggest, not expatiate, it requires you to supply the concrete instances for each of its suggestions. Remember that implication can be present in rhythm as well as in words.

(6) the ordering of language

Language gives you the manner of the poem, as well as its matter.

(7) the history and regionality

In thinking about history poems, there is always a tension between the copiousness of history and the brevity of lyric. Often the generalized space of lyric gives way to a particular climate, geography, and/or scenery of a particular poem.

(8) the identity of the speaker

For the writer, the answer to this is never simple. Examine the various facets of identity in the poem and how these change and offer varying views of the world.

(9) the attitudes, judgments, values

You are under no obligation to like or freely accept all the remarks or attitudes you come across in art. Closely examine the stylized language to make sure that you understand the values suggested by the poem. Can you separate the persona from the author?

(10) the rhythm

The first and most elementary pleasure of poetry is its rhythm. Distinguish between the various formal types of rhythm that you find in the poem. Knowing the musical weight of every possible syllable in the language is the gift of great poets. Look for sounds that match. Keats thought of a kiss as a rhyme.

(11) the structure

The structures of a poem are the intellectual or logical shapes into which its thoughts are dynamically organized. Any overarching structure can have many substructures. We sometimes express this by saying that the structure of the poem enacts by way of dynamic evolution of form what the poem says by way of assertion.

(12) images: a word is not the same thing as a picture.

Words refer; images represent.

(13) arguments

Arguments in poems are miniature imitations of "real" arguments.

(14) wisdom, a new language, poignancy, poems as pleasure:

No single poem offers all the pleasures of poetry.

CHAPTER III

METHODS OF INVESTIGATION

The methods of investigation are divided into several parts i.e. object of the study, types of data, method of data collection, and method of data analysis. The data will be in form of words, phrases, and idioms; may be some of them are in hidden meaning.

3.1 Object of the Study

Stratovarius' songs *Dreamspace* and *Forever* which were released in "The chosen ones" album in 1999 were two evidences of how the band was able to explore the term of ones' dream and imagination. The lyrics were chosen for the object of the study of the final project.

There were several motivations established the object of the study. First, Stratovarius's *Dreamspace* and *Forever* were phenomenal masterpieces succeeded in turning a small amateur band to be a well-known world professional metal band. Second, the Lyric of *Dreamspace* and *Forever* were differently 'touching' along with the other masterpieces of the band which offered a lot of hard and metallic lyrics. It emotionally contained the adults' childhood dream represented in almost every single stanza on both songs. Third, the lyrics of *Dreamspace* and *Forever* brought the band, Stratovarius, to be well-known as a dimensional metal band with their lyrics that seemed always to take the listeners to the cosmic fantasy. They made their fans taking their deepest concern to the dream of the childhood which belonged to almost all adults during their life

conflicts and forgetting for a while that Stratovarius is a metal music maker. This thing sounded so principally surprising.

3.2 Types of Data

The paraphrased data will be the lyrics' words, phrases, and idioms; including some hidden meaning beyond the lyrics. By analyzing "Dreamspace" and "Forever" through the paraphrasing, the writer hopes to be able to understand the adults' existence, personality traits, conflicts and dreams, especially about their childhood, unfathomably.

3.3 Role of the Researcher

The content of the final project was all about the writer responsibility, the writer should be a good researcher, and consequently, the writer held the role as a data collector and data analyzer. The writer composed the data from Stratovarius's songs lyrics, *Dreamspace* and *Forever*, and their references through some sources, such as books, E-books, and biography to analyze a number of elements of the poetical lyric; the theme, intention, rhyme and feeling of the lyric through paraphrasing, then supplied the data and categorized the data. The writer tried to give details about the lyric's reflection of how the adults have such experience of dreaming about their childhood.

3.4 Method of Data Collection

It was complicated to examine adults' dream of childhood and its aspect. It needed so many references and resources even observation. To learn the psychological sides of an adult, the writer used a method of data collection; library research.

In the opening of research, before we organized the supporting instruments, we had to do library activities to give the fine points of the problem and the outline to start the research. According Arikunto, library research is "the activity to find out the data about variable, which form as books, notes magazines, newspaper, agenda, etc" (1998:18). The intention of the library research is to get complete information and to decide the next actions to do the research. The writer chose the books related to the subject matter particularly about adult, dream, childhood and the psychological factors.

In resulting and merging the data, the writer did some observations through the following techniques:

(1) listening to the song comprehensively

The writer listened to the song a lot of times, scrutinized and figured out the messages beyond the lyric.

(2) reading the text of the lyric carefully

The writer read the text more than a few times; although it was usually easier to remind it through singing than reading, in order to understand the content. First, the writer read and sang the whole text in order to know about the

message inside the lyric, and then read it more and more in part repeatedly to understand and find the significant data.

(3) identifying the data

After listening to the song several times, the writer made some notes on the pages that might contain the required data (stanzas, sentences, and utterances) containing the adults' behaviors by: marking (bracketing and highlighting), and numbering. Check the following singled-stanza poem analyzing as the example of the action mentioned above;

> *//**Wave** of sorrow do not **drown** me now*
> *I see **the island** still a head somehow*
> *And its sands are fair*
> *Wave of sorrow, **take me there**//*
> (Unknown)

The highlighted words might be assumed and noted as the main points that lead the readers to the true message beyond the poem. The highlighted words *wave* and *drown* meant 'the difficulty of life', while *the island* and *take me there* represented 'hopes'.

(4) reporting

After the writer obtained the data from the text cover and other source (E-book) dealing with the adults and their dreams, the writer reported or ranged the data. For the case of inventorying the data, the writer used the table. The table consisted of number of data; selected line and stanza of the lyric; and the data of characteristics of adults and their dreams of their childhood that had been identified before. Below is the example of the table.

No. of data	Line, Stanza	Sentences
1.	Stanza 3, lines 1 - 6	I'm still there everywhere I'm the dust in the wind I'm the star in the northern sky I never stayed anywhere I'm the wind in the trees Would you wait for me forever?

(5) classifying

The writer classified the listed data into the characteristics of adults; the writer gave comment on the classified data. The statement was used to investigate the data; the writer's opinion correlated with the theory of dream and childhood. The classified data in column 3 were used to expose the discussed lines of the lyric in column 4 followed by the types of data in column 5, those previous columns were finally strengthened by the last column which contained of the comments. The classified data would be in the form of table, as follows:

No	Data No.	Stanza, Line	Lyrics	Types of data	Comment
1.		Stanza 1, Lines 1 - 4	"I stand alone in the darkness, The winter of my life came so fast, Memories go back to my childhood, To days I still recall"	The writer's (the adult) dream of childhood.	The writer tries to express how he still remember the old days when he was still a child
2.		Stanzas 2, Lines 1 - 4	"Oh how happy I was then, There was no sorrow, there was no pain, Walking through the green fields, Sunshine in my eyes "	The writer's (the adult) dream of childhood.	The writer tries to express how the memory is still remains beautifully in his adulthood life.

The writer inserted the inventoried data into a data table for the analysis of Dreamspace and Forever lyric through paraphrasing. In paraphrasing, the data table was used to find the themes, the rhyme and tone, the sense, feeling and imagery, and for the intention.

In examining the adults' maturity and dream interpretation, the writer classified the data that are related to the adults' childhood dream (divided as data for an adult's maturity and childhood, and for conflicts), and some data that were related to the adults' dream interpretation. All the inventoried data were explained, in detail, in the fourth chapter.

3.5 Data Analysis

The study discovered the character and the conflict of adult. The use of intrinsic (structural) approach was to limit the research. The method was, categorically, a qualitative study in the form of sentences, clauses, and phrases.

Arranging a song lyric is like writing a poetry, and every poetry has also intrinsic elements; theme, intention, rhyme and feeling. In this thesis, some of the intrinsic elements that would be analyzed were theme and intention. The writer paid attention in this approach because it supported the further analysis; that was; the understanding of the children world with its aspects. As we know that the song lyric expresses the children world. However, the intrinsic approach has to be supported by extrinsic approach. The problems, which were stated in this research, associated to psychology as the appropriate approach. Wellek and Warren defined the psychological approach as:

"the psychological study of the writer as type and as individual, or the study of the creative process, or the study of the psychological types and laws present within works of the literature, or finally, the effect of literature upon its readers (audience psychology)" (1958:81).

The writer analyzed the adults' dream by using the psychological approach to get worth information about the psychological aspects of adults, dealing with their dream of childhood, so that it could be applied as the solution of the problem stated above.

There were some schemes that the writer used in analyzing data. First, in order to elucidate the focus of adults' dream of childhood, the writer exposed the data from the lyric text, including its writing, then explained the data, and interpreted them with the *paraphrasing*.

Second, to present the focus of adults' dream interpretation, the writer also exposed the data from the text of the song lyric, then explained the data, interpreted the data with the term of dream and childhood, it was as well as to examine the reflection of adults' dreams and their childhood time, the writer exposed the data from the song's text, then explained the data, interpreted the data to the reflection of the adults' dreams and their childhood life, and the last step was elaborates the data to give a deeper understanding to the readers.

The steps could be exampled through the following;

Looking back through time to my childhood days
I used to have a place where I could escape the reality
But lately things have been so difficult for me
Trying to reach for the light in the fall of darkness

The stanza exposed above was taken from the song *Dreamspace*. The tone was a-b-b-a as seen on the last words; *days, reality, me, darkness*. Since reading and understanding the poem, the writer assumed that the lyrics told him about a life in the past, specifically exposed the comparison between the past lives, childhood, and his recent life in the result that the childhood time was much better than adult time. //Looking back through time to my childhood days// which meant memorizing his childhood, and // I used to have a place where I could escape the reality// which meant he could live in a world of dream tend to tell us that the lyric's writer felt how he day-dreams about his childhood and found out plenty of joys rather than his adult life. It was all about one's exampled psychological factor which was meant or purposed on this psychological analysis.

The initial data analysis used descriptive statistics to answer the following four questions;

(1) what is the quality of the data?;

(2) what is the quality of the measurements?;

(3) did the implementation of the study fulfill the intentions of the research design?; and

(4) what are the characteristics of the data sample?

CHAPTER IV

FINDING AND DISCUSSION

Chapter four is the most essential part of the study because it gives major information, how Stratovarius wrote his lyric which morally contained message values in his lyric. It may say in other words that this chapter is "the soul" of the final project.

4.1 Analysis of *Forever* and *Dreamspace* Lyric through Paraphrase

The writer uses the paraphrase methods in the process of analyzing the lyric or changing the poem. Arranging the lines of a poem into paragraph is systematically purposed to make the original language of poetry is no more poetical as it used to be. The amount of the words or sentences, in the process, can be added, subtracted or interchanged. It is purposed to get easiness in finding the hidden meaning of the poem.

4.1.1 The Theme

The lyrics of *Forever* and *Dreamspace* appraise the band's standpoint towards the ones' journey throughout their stressful, dilemmatic conflicts adulthood. Although the poem has a particular theme, however, in every single stanza, it has various meanings. Explaining every stanza will make the readers and listeners get impressed of the adults' childhood dream through the lyrics.

On *Forever*, the meaning uttered in the first and second stanza is about the importance and meaning of having memory about childhood. It also can be a

reflection of what the adults expect to dream about during their loneliness. Childhood is the most beautiful moment compares to the other moments of one's journey of life. The age growing older the memory of their childhood still remains and it's commonly concerned and dreamt to come back. Check these out for details.

> *// I stand alone in the **darkness***
> *The **winter** of my life came so fast*
> ***Memories** go back to **my childhood***
> *To days I still recall//*
>
> <div align="right">(Stratovarius's Forever, 1999: the first stanza)</div>

> *// Oh how happy **I was** then*
> *There was no sorrow there was no pain*
> *Walking through the green fields*
> *Sunshine in my eyes//*
>
> <div align="right">(Stratovarius's Forever, 1999: the second stanza)</div>

The line // I stand alone in the darkness // seems telling the readers and the listeners that somebody is being alone in a deep loneliness and solitude or in a deep frustration. The winter represents the occurring seasons that has a particular meaning in each existence in the one's life. The winter considered as a favorite season for the children to play all day long in the middle of their home. It seems reflecting that the most adult people would like to return to all of their childhood time and its glorious joy inside. This interpretation might be strengthened with the sentences followed; // Memories go back to my childhood // and // to days I still recall // which tell us how somebody is hard to forget the memory of childhood.

The opening stanza of *Forever* lyric, which tells about the dream of going back to childhood, is similar with the first stanza of *Dreamspace*. How the adults

represented by the musicians which impress the importance and meaning of their childhood time are also expressed on this following stanza.

> *// Looking back through time to my **childhood days***
> *I used to have **a place where I could escape the reality***
> *But **lately** things have been **so difficult** for me*
> *Trying to reach for the light in the fall of darkness//*
> (Stratovarius's Dreamspace, 1999: the first stanza)

In *// Looking back through time to my childhood days //*, the musician also introduces us how somebody (the adult) hope to come back to their childhood time to return back the happiness they used to live in. Children world, in the musician's point of view is considered as a world of dream and fantasy, which means far away from reality. It is reflected in the second line of the first stanza, *// I used to have a place where I could escape the reality //*. The musician, on this line, tries to emphasize how the children live in such world where the adults seem always day dream it to live back in time. The following lines seem to be an image of being in the difficulty and conflict of the adulthood. They are figured out as described on the second and third lines of the first stanza in Dreamspace. The lyrics *//But lately things have been so difficult for me //* and *// Trying to reach for the light in the fall of darkness//* seem to have the point of one's conflicts, fights or problems of life.

Based on both first stanzas of both songs, we may agree to drag an assumption that, both songs obviously draw an imagination about the dream of childhood in which belongs to the adults. The songs lyrics are chosen not only for the beat, but also their messages which can make the adult listeners longing for their childhood and even dreaming it for they are inspiring and fascinating to

study the value of expectation and dream of childhood during their conflicts of adulthood. Besides, the study is pointed to the power of those lyrics in which the adult listeners could look back at their childhood memory and now it becomes the main theme discussed on this final work.

There's something little outrageous about trying to analyze the adults' dream of childhood. The adults and their childhood dreams are more or less typical full conflict middle-aged human being who reflect a particular situation and find themselves in the middle of series of life conflicts. They are not only trying to escape from their unlucky reality but also trying to travel back to their childhood, at least to hide their tiredness of life. They try to reach all of it though such dreaming and expecting of traveling back to the past are just so far beyond the imagination. The adults, whose conflict and dream of childhood in the lyrics are the main-discussed objects of the final work. They are typically complicated characters. They are able to get involved in such difficult condition but usually hard to get out of their conflicts. The most obvious part is when they figure out their nowadays life difficulties and their exclamations of the beauty of their childhood time. It is as shown on the second stanza of both songs.

> *// Oh **how happy I was then***
> *There was **no sorrow** there was **no pain***
> *Walking through the green fields*
> *Sunshine in my eyes//*
> (Stratovarius's Forever, 1999: The second stanza)

> *//Waiting watching my life **I'm wasting my time***
> ***I'm losing grip from life***
> *Going back to my dreamspace leaving it all behind*
> *Soon the things will be alright when I get there//*
> (Stratovarius's Dreamspace, 1999: The second stanza)

Those two stanzas above may be considered as a representative of how the adult think that their past were much better than their nowadays life. The lyrics also indicate how the adult would rather traveling back to their history better than solving the problems. As we see on these following lyrics; *// Oh how happy I was then //,* this line seems telling us that the past life was more fun. It is an exclamation that somebody is adoring his past life instead of the recent life, and *// There was no sorrow there was no pain //* seems strengthening the previous line. Concerning to those lines, we may assume that somebody (the adult) is expecting to meet his past rather than his occurring problems.

The band also shows the adults' characteristics through their experiences described on both lyrics. Their desire of something more beautiful, happier and easier is tend to be exposed through every single line of lyrics' stanzas. The poems' chronology also becomes the reason to describe an adult desire of being a child as he used to be. It is as seen on these lines which is taken on *Dreamspace* and *Forever*; *// Memories go back to my childhood // Looking back through time to my childhood days //.* Actually, it is not just the adult's dream that seems always performing a bizarre condition but, we may say, every single dream performs an odd things that is usually impossible to be real. It is as told in Robert Jane's *A Seth Book, Volume II, "Dreams", "Evolution" and "Value Fulfillment"* which describes dreams category; "The functions of these dreams are to clear the garbage from our minds and to dump the input from the day that is no longer needed. We don't usually remember most of these dreams and those we do remember can usually be easily related to our lives." (1976).

The adult himself probably thinks that his dream is only an unusual event and takes it for only an impossible situation as they could think irrationally. However, it strangely cannot be happened for they who have not been able to differentiate real and imaginary things. A dreaming adult does not think too serious to make all his dreams come true although he dreams on it over and over again without considering the consequence he has dreamt on. All he wants and all he can do is to keep the dream. They also keep on being a mature person as he is now, because the adult needs sometimes to feel his childhood without loosing his maturity. This important factor of being a mature person is clearly stated on Stone and Church's *From Childhood to Adolescence* that "Person with a capacity for true maturity is one who has grown out of childhood experiences without loosing childhood's best trait" (1968: 143). It is one of the characteristics of adolescence. *Dreamspace* lyric seems giving more perspective about the conflict or difficulty of the adult's life rather than *Forever* lyric.

> *//Wandering here in this eternal **darkness***
> *No signs of light anywhere I am going **insane**//*
>> (Stratovarius's Dreamspace, 1999: The fourth stanza, the first and second lines)

The lines above give an obvious perspective. The meaning of those lines tell deeper about one's suffering moments than one's on *Forever*. The readers or listeners may compare them to these ones.

> *//I stand **alone in the darkness***
> *the winter of my life came so fast//*
>> (Stratovarius's Forever, 1999: The first stanza, the first and second lines)

The other thing of the song that describes one's conflict is when he feels blue such as anxious, lonely, sad, disappointed and scared of the matters he goes on. No matter how mature an adult is, he sometimes needs to dream back on his childhood for it is normal to expect childhood features such as warmth, safety, convenience, as seen on;

> *//Oh how happy I was then*
> *There was no sorrow there was no pain*
> *Walking through **the green fields***
> ***Sunshine in my eyes//***
>
> (Stratovarius's Forever, 1999: The second stanza)

It is clear that no matter how mature and tough someone is, he still sometimes needs to be, or at least to feel, as he was a little child that always considered to live in such colorful life. Meanwhile, the child never thinks of being an adult so soon.

An adult begins very depressed and wondering how he could travel back to his childhood time when he knows that he sees such no where to run. He needs sometime to spoil himself by dreaming as he was a kid. Although the adult tends to be tough but sometimes he finds the unsolved problem that brings him into a great desperation, as expressed in this stanza;

> *//Wandering here in this eternal darkness*
> *No signs of light anywhere I am going insane*
> *Now I am leaving this life*
> ***No hope left I want to die//***
>
> (Stratovarius's Dreamspace, 1999: The fourth stanza)

There is no one wants to leave his childhood time so soon for that time because it is the best part of his whole life. Even, still somebody keeps on

remembering his childhood memory and tries not to let it go easily. That is, at least, Timo Tolki and his band mates in Stratovarius try to illustrate the meaning of dreaming their childhood time; it can be seen on this following stanza;

> *// **Going back to my dreamspace** leaving it all behind*
> *Soon the things will be alright when I get there//*
>> (Stratovarius's Dreamspace, 1999: the second stanza; the third and second lines)

> *//**I'm** still there **everywhere***
> *I'm the dust in the wind*
> *I'm the star in the northern sky*
> ***I never stayed anywhere***
> *I'm the wind in the trees*
> ***Would you wait for me forever?//***
>> (Stratovarius's Forever, 1999: the third stanza, third and second lines)

4.1.2 The rhyme and tone

Examining a song lyric is the same as examining a general poem. In the study of a poem, the logic manners or the intention of the song writer or the poetical lyrics reader himself would be a descriptive-narrative method. It wouldn't be simply uttered all the way through its deep theme but also throughout the rhyme shaped by the every single line or stanza of the lyrics. Nevertheless, the lyric is not exploited as a common poem but it is sung. Consequently, it's little bit difficult to discover a rhythmical stanza. It's just a song and not just a matter of symbol of sound but also dealing with the song's rhythmical notation. Now, let's take a look and study these following ranges of rhyme of stanzas, take concern on the vowels ending or the diphthongs, and give them symbols to each sound of every single line.

Dreamspace

Looking back through time to my childhood days-------------→ a
I used to have a place where I could escape the reality---------→ b
But lately things have been so difficult for me------------------→ b
Trying to reach for the light in the fall of darkness------------→ a

Waiting watching my life I'm wasting my time---------------→ a
I'm losing grip from life--------------------------------------→ a
Going back to my dreamspace leaving it all behind----------→ a
Soon the things will be alright when I get there-------------- → a

Am I safe in here, nothing left to fear--------------------------→ a
I will close my eyes and float away with stream-------------→ b

Wandering here in this eternal darkness-----------------------→ a
No signs of light anywhere I am going insane----------------→ a
Now I am leaving this life--------------------------------------→ b
No hope left I want to die--------------------------------------→ b

After reading all of those stanzas, we may assume that the writing of lyric is methodically and systematically written. The song listeners or the poem readers are much more interested in such form of the rhyme. Consequently, we know that the song in such arrangement was not written or arranged contemporarily. The musician seems longing for his childhood time and showing the importance and meaning of dreaming childhood to the readers or listeners.

After investigating the poem inscription, we possibly will pull a culmination that the lyric has, physically, an in-ordered arrangement as shown on a common non-contemporary sonnet. Therefore, it patterns symbols which such dynamic sound. Now, this following lyric may be also considered as a non-contemporary

poem which the patterns symbolized in such dynamic sound although it is not as well patterned as a general poem.

Forever

I stand alone in the darkness------------------------→ a
The winter of my life came so fast------------------→ a
Memories go back to my childhood----------------→ b
To days I still recall---------------------------------→ b

Oh how happy I was then---------------------------→ a
There was no sorrow there was no pain-----------→ a
Walking through the green fields------------------→ b
Sunshine in my eyes---------------------------------→ b

I'm still there everywhere--------------------------→ a
I'm the dust in the wind----------------------------→ b
I'm the star in the northern sky---------------------→ a
I never stayed anywhere----------------------------→ b
I'm the wind in the trees---------------------------→ a
Would you wait for me forever?------------------→ b

We might say that both lyrics have the same meaning and sense but the musical patterns are quite different. *Dreamspace* lyric has more offensive content where it puts the line which sounds // *No hope left I want to die* //. Some listeners might assume or relate the sentence with the term *committing a suicide*. The song *Dreamspace* is also played and sung in a harder beat rhythm instead of the song *Forever* which is performed much softer and more melancholic than the Dreamspace song.

4.1.3 Paraphrasing the Lyrics

Stratovarius, in the cassette and cd texts, wrote the both of the lyrics, commonly, in four-line stanzas with interlaced rhyme, and ever since, the writer

deliberately wrote in this form of its modern adaptations as written on the text cover of the album *The Chosen One*. We are about to discuss both lyrics one by one.

4.1.3.1 *Forever* Lyric

Timo Tolki and his band mates on Stratovarius did not completely study the life of children and the definition of dream during the writing of *Forever* and *Dreamspace*. The band believed that they could seem to put in universal or earthly features, such as dust and wind, but the poetic lyric on the songs, of course, has imaginative purposes of the poem. The band tells us what the memory of childhood seems to be, as well as drawing their experience imagery in their previous other lyrics. The lyric *Forever* is in a form of poems in neo-classical languages, often Greek, Latin, or Anglo-Saxon in a modern composition. As the ordinary poets who are usually aware of the roots of the words they use. The musicians of the band, Stratovarius, seems doing the same method. What follows are a series of things to note when you run through a poem to see what its parts are and how they fit together. Let us use this list on Stratovarius's sonnet, *Forever*;

> *I stand alone in the darkness*
> *The winter of my life came so fast*
> *Memories go back to **my childhood***
> ***To days I still recall***
>
> *Oh how happy I was then*
> *There was no sorrow there was no pain*
> *Walking through the green fields*
> *Sunshine in my eyes*

I'm still there everywhere
I'm the dust in the wind
I'm the star in the northern sky
I never stayed anywhere
I'm the wind in the trees
Would you wait for me forever?

*(*Stratovarius's Forever, 1999*)*

In paraphrasing the poem, the writer uses these series of poem exploring steps. The first stanza of the poem introduces the content of the poem which is started with the word "I", means that the main character of the sonnet is the writer himself. He figures out himself to be a lonesome person who lives all alone in solitude for a bad moment he had (represented by the word "darkness"). He remembers all about his childhood, a moment of life he has never forgotten.

The assumption is strengthened in the following second paragraph where it states how the man is still remember the beautiful moment he had on his childhood time. It is represented in the line; // *Oh how happy I was then //* which means I was happy when I was in my childhood time. The previous line says that the musician seems trying to expose how the childhood time is so far from sadness as shown on the following line that sounds. // *There was no sorrow there was no pain //* which means that all he had is no sorrow nor sadness but happiness tends to express that the musician's longing for his childhood is clearly expressed through the final stanza of the poetic lyric. He presents the word "I" in every single beginning of the line in the stanza. The repetition aims to emphasize the way he enjoys his childhood. He gives a real deep concern to his childhood time as he draws a life in a fantasy. // *I'm still there everywhere //* which means the musician still recalls all of the moments he used to have, exposing his thought of

the moment, // *I'm the dust in the wind //* says that he feels that he was a part of the childhood time drawing an imagery of how he became the part of such life as the philoshopy of the dust that always belongs to the blowing wind. Meanwhile, // *I'm the star in the northern sky//* can be paraphrased as the previous line which emphasizes in the place he lived. The northen part of his town seems giving a perspective that a child is a personality that really likes to be adored and admired like a star on the place he is living in.// *I never stayed anywhere//* which can also be said that he is always in his path of life and trusting in the beauty of his childhood. // *I'm the wind in the trees//* which indicates that he was the part of the moment and drawing an imagery that, as a child, the writer is not objection to admit that every child has his juvenille deliquency. *//Would you wait for me forever?//* is as same as he imagines that he could go back to the moment of life. This lyric can be assumed that the musician still can not forget their childhood. He still reaches for, at least, the same atmosphere as he used to experience.

The meaning of a word in a poem is determined less by its dictionary (a single word like "darkness" can have many definitions in a comprehensive dictionary) than by the words around it. Every word in the poem enters into relation with the other words in that poem. These relations can be of several kinds:

(1) thematic relation as we would connect star and sky in the quotation above

(2) phonemic relation as we would connect "sorrow," "star," "sunshine," "stand," "sky," and "stay" in the quotation above by their initial s's and st's.

(3) grammatical relation as "everywhere" and "anywhere" are both verbal adverbs modifying "stay"

(4) syntactic relation as "I'm still there everywhere", "I'm the dust in the wind", "I'm the star in the northen sky", "I never stayed anywhere", "I'm the wind in the tress" introduce dependent clauses in "I" they modifying the main clause "Would you wait for me forever." Each word exists in several constellation of relation, all of which the reader needs to notice in order to see the overlapping structures of language in the poem.

We can see how these examples show us just how dynamic *Forever* lyric is. With the clear idea of the function of each piece of the poem within the whole, and of the dynamic curve of emotion governing the order in which the pieces appear, we can then pass on.

The content genre of the poem is a dramatic change between then and now; a poem about memory; a poem about childhood; a poem about collective experience. The speech act genre of the poem is a narration in the first person of a significant event marking one life-period off from another and an asking-a-riddle: "Would you wait for me forever?" The formal genre of the poem is a sonnet, using the usual beat rising-rhythm line found in sonnets, rhyming aabbaabb ababab. It can be compared to other sonnets rhyming the same way. About form, we always need to ask how it has been made vivid. We can then move on to the last issue. What makes the poem touching is the imagined change from the complacency of the well-traveled speaker to the astonishment of the discovery of childhood. In writing *Forever*, he had stolen attention of others (readers or listeners) who have also discovered the childhood dream, sharing his "wacky imagination" to the readers or listeners as if it is an invisible conversation between

the writer and the reader. However, the imagination is not invested in themes and images alone. The imagination of a poet has to extend to the rhythm of the poem as well. What the imagination has invented here that is rhythmically memorable is the change from the steady first and second four lines to the strenuous broken rhythms of the questioning last six lines with their last single sharply differentiated part—Would you wait for me forever?— as the ending of the poetic lyric.

4.1.3.2 *Dreamspace* **Lyric**

Dreamspace lyric has the similar vision and purpose as well as in *Forever* song. However, *Dreamspace* has more energetic musical rhyme instead of *Forever* which is much more melancholic. *Dreamspace* is also concerning to somebody's desire of having the same atmosphere as he used to have in his daily life of childhood.

Once again, this poetic lyric will also tell us a few things we supposed to understand the references in the poem. The band, Stratovarius, did not completely study the life of children and the definition of dream during the writing of *Dreamspace* and their other master peaces they exclusively composed. The chosen words in *Dreamspace* seems more 'real' than in *Forever*, but the poetic lyric on the songs, has the same intention in imaginative purposes of the poem. The band, by this song, also tells us what the memory of childhood seems to be, as well as drawing their experience imagery in their previous other master peaces. So, let's check out this lyric and discussion.

Looking back** through time to **my childhood days
*I used to have **a place** where **I could escape the reality***
But lately things have been so difficult for me
Trying to reach for the light in the fall of darkness

*Waiting **watching my life** I'm **wasting my time***
I'm losing grip from life
*Going back to **my dreamspace** leaving it all behind*
Soon the things will be alright when I get there

Am I safe in here, nothing left to fear
I will close my eyes and float away with stream

*Wandering here in this **eternal darkness***
No signs of light anywhere** I am going **insane
Now I am leaving this life
No hope** left **I want to die

(Stratovarius's Dreamspace, 1999)

In paraphrasing the poem, the musician also uses these series of poem exploring steps. The first stanza of the poem introduces the content of the poem which is started with the phrase "Looking back", means that the main object of the poem is something dealing with the past. The main character of the sonnet is the writer himself. He figures out himself to be a lonesome person who seems living all alone in loneliness for a dreadful event he experienced (represented by the word "darkness"). He recalls his childhood, a moment of life journey he has never put out of his mind.

The hypothesis is powered by the following second paragraph where it contains of someone's regret of having so much trouble in his recent life. The person thinks that his childhood time is much more beautiful and better than the

occurring life. It is represented in the line; // *But lately things have been so difficult for me //* which means I have no happiness in my recent days, the musician seems trying to expose how his recent life is full of problem and close to sadness which brings him in a struggle of life. The context is as shown on the following line which sounds // *Trying to reach for the light in the fall of darkness //* which means I keep on struggling. The musician loosing his joy is clearly expressed through the other stanza of the poetic lyric which sounds // *Waiting watching my life I'm wasting my time //* which means I saw my life was no progress and no change. It followed by this strengthening line sounds // *I'm losing grip from life //* which means I'm frustrated. He presents no repetition as he writes on *Forever* to emphasize the way he desirably cries out for his childhood. However, the writer seems to emphasize his recent life failure or catasthrope more than his childhood. It is proved in such words like // *Going back to my dreamspace leaving it all behind //* which means I'm regreting of leaving his childhood time, exposing the thought of the moment. // *Soon the things will be alright when I get there //* seems like the hope of being back to the child time, draws his expectation about a particular moment of life, he calls it a Dreamspace.// *I'm the star in the northern sky//* means I was the part of my beautiful past, giving a perspective that a child is a personality that really likes to be adored and admired like a star on the place he is living in. *//Am I safe in here, nothing left to fear //* seems like childhood was a great moment when fear is nothing to be worried about. // *I will close my eyes and float away with stream //* means I take it for granted that means he always count on his new life, in this case

he means his childhood time, trusting in the beauty of his childhood. // *Wandering here in this eternal darkness //* can be paraphrased as I live in sadness and dissapointment seems drawing an imagery that his recents life is in so much trouble and hopeless. *// No signs of light anywhere I am going insane? //* which has meaning as I confess how I could do nothing for my life. This line reflects a problem without point of no return. The musician seems having no solution for all of the matters as he says it. // *No signs of light anywhere //* which means there is no hopes at all. The lyric if we consider it as a short story is ended by a happy ending where the man or the writer still having no conclusion and hope to live his life. It is as exposed in the last two lines of the last stanza that sounds // *Now I am leaving this life//* and // *No hope left I want to die//* means I am still on a huge dilemma and depression.

Every word in the poetic lyric also enters into relation with the other words in that poem. We can also see in the *Dreamspace* lyric. The relations can be of several kinds:

(1) Thematic relation as we would connect darkness and light which have contrasted meaning in the quotation above.

(2) Phonemic relation as we would connect "looking," "trying," "waiting," "going." and "wandering," in the quotation above by their initial suffix -ing.

(3) Grammatical relation: as "dream space" and "childhood days" are both adjectival phrases representing the man's life.

We also can see how these examples show us just how dynamic *Dreamspace* lyric is. Although the lyric seems less practical, it still has a clear

idea of the function of each piece of the poem within the whole, and of the dynamic curve of emotion governing the order in which the pieces appear is still can be seen.

The lyric's content genre is a dramatic change between then and now. It ia about memory, childhood, and about the man's feeling and failure of living. The speech act genre of the poem is a narration in the first person of a significant event marking one life-period off from another and still performing an asking-a-riddle: "*Am I safe in here*?" The formal genre of the poem is a sonnet, using the usual beat rising-rhythm line found in sonnets, rhyming abba aaaa aabb. It can be contrasted to other verse rhyming the same means. About form, we always need to ask how it has been made dramatic. What makes the poem stirring is the predictable transform from the satisfaction of the well-imaginative speaker to the bewilderment of the discovery of childhood. *Dreamspace* also steal the interest of others (readers or listeners) who have also revealed the childhood delusion. It shares the imagination to the readers or listeners as if it is an invisible conversation between the writer and the reader. The imagination of a lyricist has to extend to the rhythm of the sonnet, as well. What the imagination has invented here that rhythmically memorable is the revolution from the steady first and second four lines and third two lines to the strenuous broken rhythms of the last four lines.

4.2 Analysis of the adults dream

The previous sub-chapter has little bit discussed the intention of how the adults, which is represented by the band's members, dream about their childhood

time. However, the term dream here, in both lyrics is actually represent to the term of memorizing and expecting an impossible thing. Actually it is not clearly stated, whether the person or the main character of the poem having such dream or not, in the song lyric. We may have an assumption or interpretation as if the adult really got his dream about his childhood. It is really stated on almost every single line on the stanzas, as well as the adult's incident visualized in the lyric. Viewing at the poem's rhyme which exposes the man's grumble seems like exposing a hidden conflict we may categorize it as apart of the soul of both poetic lyrics. Those emphasizing indicate that the adult has something to tell and expect. Meanwhile, he unconsciously has something beyond his dream. And we know that a dream can be interpreted.

> *//Waiting watching my life I'm wasting my time*
> ***I'm losing grip from life***
> *Going back to my dreamspace leaving it all behind*
> *Soon the **things will be alright when I get there**//*

> (Stratovarius's Dreamspace, second stanza: 1999)

> *//I stand alone in the darkness*
> *The winter of my life came so fast*
> ***Memories** go back to **my childhood***
> *To days **I still recall**//*
>
> (Stratovarius's Forever, first stanza: 1999)

As studied on the previous chapter, dreams symbolize wish-fulfillment that is subdued when we are conscious. What we can not achieve in perception becomes noticeable in the dreams. In the chapter II of this thesis, the human's

mind is alienated into three dissimilar energies; id, ego, and superego. The id is a significant part of our individuality because as an individual person, it lets us to get essential needs is assembled. In other words, the id wants whatever feels good at the time, with no consideration for the reality of the situation.

When a person is depressed in dilemmas, the **id** speaks up until his or her needs are congregated. So, the id does not mind about the authenticity, about the needs of anyone else, only its own pleasure. Within years, as the man grows old and interacts more and more with his conflicts, the ego begins to expand. The ego understands that other people have needs and desires and that sometimes being reckless or egotistical and conflict can hurt us in the long run. It's ego's job to assemble the needs of the id, while taking into deliberation the reality of circumstances. By the mounting of adulthood, the superego develops. The superego due to moral and ethical contains place on us by our caregivers. It is related to the belief of right or wrong. In healthy person, the ego is the strongest so that it can satisfy the needs of the id, not set up the superego and still take into consideration the reality of every situation. When the ego does not work correctly, human behavior controlled by id. It happens when people are asleep. That is why dreams become important information source of what we need, in other words, imagining can be categorized as dreaming. Therefore, the person on these lyrics is dreaming through imagining.// *I will close my eyes and float away with stream//* (Dreamspace, third stanza, line two: 1999).

4.3 The conflict that creates dreams

Since the adult's dream of childhood appears as powered by the man's conflict, we will have to try interpreting the occurring conflict mentioned in order to strengthen and to make the explanation above clearer. The following interpretation is, of course, based on the method of paraphrasing for there is no actual explanation about the man or the adult dreams on conflict screened on both lyrics.

The conflict on *Forever* is internal (within oneself), it is implied on its main stanza which contains of some repetition on the subject '**I**' as seen on follows;

> **I**'*m still there everywhere*
> **I**'*m the dust in the wind*
> **I**'*m the star in the northern sky*
> **I** *never stayed anywhere*
> **I**'*m the wind in the trees*
> *Would you wait for me forever?*
>
> *(*Stratovarius's Forever, 1999*)*

It deliberately shows us how the musician emphasizes the subject '**I**' which means the focus on him internally. However, on Dreamspace is external (between two or more individuals) for it does not have such repetition and emphasizes both the individual and the surrounding moments, it is as exampled on this stanza;

> **Looking back** *through time to* **my childhood days**
> *I used to have* **a place** *where* **I could escape the reality**
> *But lately* **things** *have been so difficult for me*
> *Trying to reach for the light in the fall of darkness.*
>
> *(*Stratovarius's Forever, 1999*)*

In *Forever* lyrics the dream or the imagination of the person mainly focused on the hope of returning back on his childhood, however the *Dreamspace* conflict is really focused as the main concern of the song lyric. The concept can help explaining many aspects of social life such as social disagreement, conflicts of interests, and fights between individuals, groups, or organizations. In political terms, "conflict" can also refer to wars, revolutions or other struggles, which may involve the use of force as in the term armed conflict. Without appropriate social arrangement or resolution, conflicts in social settings can result in stress or tensions among stakeholders. Unfortunately, the detailed conflicts in both lyrics are not mentioned so clearly, therefore, paraphrasing is a good solution for the writer to examine and analyze.

The adult of the both lyrics interpersonal conflict does occur, its effect is broader than two individuals involved, and can affect the other associate individuals and relationships, in more or less unpleasant and sometimes even serious way. It is shown in on this stanza;

> *//Wandering here in this **eternal darkness***
> *No signs of light anywhere **I am going insane***
> *Now I am leaving this life*
> ***No hope left** I want to die//*

> (Stratovarius's Dreamspace, the fourth stanza)

The adult may be confused and anxious about their life problems. Therefore, competitive situations will, by their nature, cause conflict. However, psychologically, the man or the writer conflict exists when the reduction of one motivating stimulus involves an increase in another, so that a new adjustment is

demanded. In this case, the man indicates that the childhood time is a much more promising 'imaginative land' to shelter them from their life problems which always bring about more and more conflict. It shown in this stanza;

*//Memories go back to **my childhood***
*To days **I still recall**//*

(Stratovarius's Forever, first stanza, lines three and four: 1999)

//Oh how happy I was then
*There was **no sorrow** there was **no pain**//*

(Stratovarius's Forever, second stanza, lines one and two: 1999)

4.4 The adult's childhood dreams interpretation

The adulthood is already in a perfect development of behavior. It can be predicted that the adult in the song lyrics is approximately thirty five years old. It also can be said that the adult (the song writer) experiences some adventures through his conflicts, expectation and dreams on the song lyrics. It can be concluded that the adults' ego is not correctly worked despite his id which unsatisfied about his experiences with the 'invisible' dialog between the song writer with the readers or listeners. His desperation and expectation are stated at the first time, introduced in the songs, either Forever or Dreamspace.

I stand alone in the darkness
*The winter of **my life came so fast***
Memories go back to my childhood
To days I still recall

(Stratovarius's Forever, First Stanza: 1999)

Looking back through time to my childhood days
I used to have a place where I could escape the reality

*But lately **things** have been **so difficult** for me*
Trying to reach for the light in the fall of darkness
                    (Stratovarius's Dreamspace, First Stanza: 1999)

When the need is not satisfied in the awaken condition, it buries in the subconscious level. The subconscious level is bigger than the conscious level. That is why in the dreams, the need is perfectly satisfied. The adult's dream begins during her sequential experiences which result meticulous expectations. It is not clearly stated that the adult begins to dream but in his transformation of behavior in facing those circumstances. It is proved that there are propensities to expect 'childhood time' which make him satisfied. The assumption is signed by the word "I" on Forever lyric that appears in most of lines of the final stanza of the song lyric or the refrain of the song.

The adult expect a better atmosphere during his life conflicts in his journey of life until he finds a solution or at least a relaxation through the poem he arranged. In the world of maturity, everything seems to be conspirating and complicated. However it is quite normal for the adult person to have such depression during his adulthood time. He sketches what he expects in the challenging world with the changes of situation for along his completion of maturity.

The adult person's expectation we point out it here as a dream. It is classified in precognitive dream. Any information is delivered through symbols, and the symbols are expressed in the adult person hopes, wishes, dreams or even fears. However, one only knows what the category of dream after he/she

experiences the dream itself. Precognitive dream is the future information and it has, of course, some possibilities to be existed or not to be existed. Although we do not know what the adult person's particular chronological moments after he lives out his dreams, we are brought to the reality that the dream is the adult person's great expectation during his desperation of life. Every situation gives him meaningful understanding although it seems like all he can do is nothing but keeping on dreaming or expecting. We may check out these all stanzas and scrutinize them for sure.

> *//**Waiting** watching my life I'm **wasting my time***
> *I'm **losing grip** from life*
> ***Going back** to my dreamspace **leaving** it all behind*
> *Soon the things will be alright when I get there//*
> (Stratovarius's Dreamspace, second stanza: 1999)

The beginning of the stanza seems strengthening the lyric that the theme is focused on the adult's person confusion. When the singer sings the lyrics // I used to have a place where I could escape the reality /, it noticeably carries us the rationalization that an adult is a mankind which is naturally full of conspiracy and strenuous life. In the lines sound // But lately things have been so difficult for me //, it also stated that the adult person is such an ordinary mankind who lives among a wicked world and never ending stress.

> *// **Wandering** here in this **eternal darkness***
> *No signs of light anywhere **I am going insane***
> *Now I am leaving this life*
> ***No hope** left I want to die//*
> (Stratovarius's Dreamspace, last stanza: 1999*)*

The stanza above contains of massages that the adults are regretting of what they have experienced. They seem lying down their pain and misery on the dream of their childhood time, it is as seen on // Oh how happy I was then There was no sorrow there was no pain//. The adult person seems to be considered as a lack happiness person who is able to change it all of his suffering experiences or, in the other word, the dream of childhood is considered as the great deal of the new hopes, as it is expressed in the line // Would you wait for me forever?//. It means the adult person would have to change the sadness to happiness.

> *// Oh **how happy I was then***
> *There was no sorrow there was no pain*
> *Walking through the green fields*
> *Sunshine in my eyes//*
>   (Stratovarius's Forever, second stanza: 1999)

The third stanza of *Forever* is the first major content which explores the climax of the expectation and dream towards the cunning situation and condition surround him. In the last stanza that sound;

> *//I'm still there everywhere*
> *I'm the dust in the wind*
> *I'm the star in the northern sky*
> *I never stayed anywhere*
> *I'm the wind in the trees*
> ***Would you wait for me forever//***
>   (Stratovarius's Forever, the last stanza: 1999)

The writer also purposes to show that what the adult experiences can give impact to their life, as well. His dream of childhood is one of evidences concerning to the hallucinating moment which can not be avoid that sometimes it is impressively having an important effect. The assumption is strengthened with

the lyrics as //*how happy I was then* // *There was no sorrow there was no pain* //, which means that the world of children or the childhood time is everlasting and not changeable.

The third stanza of *Forever* detailed above is supported by the following stanza of *Dreamspace*. It gives contrast to emphasize that the adult dream can thematically result a particular moment which sometimes steals the adult person's attention and desire. The childhood memory is supposed to illustrate the beautiful moments the adult person is supposed to live in.

> *// Looking back through time to my **childhood days***
> *I used to have **a place** where **I could escape the reality***
> *But **lately things** have been **so difficult** for me*
> *Trying to **reach for the light** in the fall of darkness//*
> (Stratovarius's Dreamspace, first stanza: 1999)

The first and second lines which sounds // Looking back through time to my childhood days // I used to have a place where I could escape the reality //, expresses such circumstance where their childhood dreams will surely bring positive energy. The third and fourth lines // But lately things have been so difficult for me // Trying to reach for the light in the fall of darkness // states that the world of children is a symbol of joy and happiness. The adult, represented by the song writer, seems dreaming of the children world as they used to live in. Since their adulthood life is no more such beautiful moment to experience, the writer delegates his childhood dream as the excellent representation of the dreamed life he expects to live in. Meanwhile, the following stanza (the fifth) gives us models of features the adult are making a mess with.

*// Going back to my **dreamspace** leaving it all behind*
*Soon the things will be **alright** when I get there //*
　　　　(Stratovarius's Dreamspace, second stanza, lines three and four)

We consider that the "dreamspace" could be a symbol of a life that full of joy and "alright" can be considered as a visualization of the kindness or better condition. The musician also illustrated representation of kindness to contrast the lyrics. They are as written on // Am I safe in here, nothing left to fear //. The final stanza of this lyric, to the writer, seems to be a weakness and lacknesses of this sonnet, the poem has no repetition as in Forever final stanza, so that, the final stanza seems so dull for repetition is great to strengthen the rhyme and soul of the poem. However, in musical rhyme, Dreamspace is much louder and energetic.

Since the repetition of sentences is important to strengthen the power of a lyric, the Dreamspace simply counts on the beat and rhythm of the song musical shape, hard rock style, instead of its poetic lyric. In other wise, Forever with its minimalist sound seems so powerful in the sonnet rather than in its song shape which is considered as theatrical slow rock. We may pull the conclusion that repetition, in the world of poetry and other literature is not a boring stuff to enjoy. In fact, some repetition can be the main attraction which can make a literary work seems more interesting.

*// **I'm** still there everywhere*
***I'm** the dust in the wind*
***I'm** the star in the northern sky*
***I** never stayed anywhere*
***I'm** the wind in the trees*
Would you wait for me forever? //

(Stratovarius's Forever, the last stanza: 1999)

The stanza portrays us an imagination about the children world that is full of joy and happiness which the adults often try to dream on it. It can be said that playing games and having fun are symbols of mankind's positive energies. In this case, the children life has become a fine figure of what the way the innocent live. Childhood memory can be considered as a symbol of happiness while 'green field' on the second stanza may be a symbol of the beauty of life. That means that the adults want such of happy life as it belongs to the children world. The sentences; // to days I still recall // emphasize us that the memory of childhood never ends.

> // *Wandering here in this eternal darkness*
> *No signs of light anywhere **I am going insane***
> *Now I am leaving this life*
> *No hope left **I want to die** //*
> (Stratovarius's Dreamspace, last stanza: 1999)

This is the closing stanza of the lyric of Dreamspace. The final stanzas seem to be the climax of all those dreams the desperate adult is determined. Because, the writer closes it with the symbols of human's positive and negative behavioral energy such as wanting to die on Dreamspace. Both lyrics have their own characteristic, including how to draw the dreams without telling he is dreaming. It makes sense to regard as the last stanza is the 'conclusion', of course, both positive and negative energies. Having dreams is important and needed though the dream is definitely far beyond the imagination. However, the most important thing is dare to dream what is impossible. Dream can be a submission to reach the

ambition, to make less burdensome or even to get a great achievement. Being a child is impossible but having the positive atmosphere from the memory of childhood is definitely a possible thing that sometimes the adults have to fight for. That's what the song writer, Stratovarius, tries to tell to us all.

CHAPTER V

CONCLUSION AND SUGGESTION

Dream is the main issue in this final project. However, the dream that the song writer focuses is the dream of their childhood. It seems considered as the most valuable dream that every single person wants to return back to the journey. Childhood is believed as the most beautiful part of life of every living individual. Those seem inspiriting the song writer to compose such beautiful words in their lovely musical patterns. This chapter is divided into the conclusion and the suggestion

5.1 Conclusion

As the final conclusion, first of all, we have to know *how the song relates to the adults' dreams of childhood*. It is believed that the songs tend to talk much about it. Music and dream tend to have a tight relationship, both of them coping with human's imagination. The songs lyrics are the messages of how the adult listeners are longing for their childhood and even dreaming back to it. Since some dilemmas and problems tend to be the reflection of an adult world, the different matters give the adults some expectation of going back to their childhood or, at least, having back their childhood dreams. They are inspired and fascinated to study the value of expectation and dream of childhood during their recent conflicts of adulthood.

Secondly, we also have to understand about *what messages the writer figures it out to the readers and listeners*. Since song lyric is really able to characterize one's revelation and hope, *Stratovarius*'s *Forever* and *Dream Space*, could open wide the listeners' curiosity in the direction of the adults' dream of their childhood. We can see how the adults, as the musician's interpretation, expect to travel back to their childhood time by examining these lyrics for they are really able to reflect the expectations through the words of each stanza of those two songs lyrics. In the other hand, we may say that the dreams of childhood are the most significance values of the song which are very essential for those who take concern to these songs' lyrics.

We can judge that Stratovarius's *Forever* and *Dreamspace* is a good reflection of *what the musician psychologically experiences in writing the lyric*. The musician, by composing those songs, finds out what the adults sometimes dream on living in their childhood as the musicians themselves dream on the same moment.

The answer of *what the listeners psychologically experience in listening to the lyrics* is that being childish seems promising lots of fun but we have to cover a good reason and we have to know the limitation or the right time we do that. However, having consciousness that time is running is a good reason for the adults to stand to their path of destiny. We live in the rolling world where life is always fulfilled with changing environment from decades and generations though it is too hard to get over the childhood time we belong to. That is what we may

contrast it about the psychological experience of the listeners after listening to both glorious songs.

5.2 Suggestion

Having completed this final project, the writer offered some suggestions for anyone who coincidentally has the same dream of childhood after getting tired or bored of having conflicts. Our maturity is initiated from our childhood and nothing could give us good contribution as fluently as our childhood. Every single adult person may dream whatever he would like to dream including the dream of their childhood. They will have to know how far and high he has reached his obsession he used to establish in his childhood time. We may be childish at once as we used to be a child but still have to realize what we really are now, an adult. The dream is of course impossible to make it true but having courage to dream on it is much better.

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