

TRITINA IN MONROE CURTIS BERDSLEY AESTHETIC STUDIES

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ABSTRACT

In every work of music, songs are often built around the lyrics. Mostly, the making of a lyric is created from a poem. There are various types of poems, one of it is *Tritina*. *Tritina* is the development of the 12th century poem "Sestina" which does not have rhyme but has a repetition algorithm called "circular of sestina". In every work of art, there must be an aesthetic value. Through Monroe Berdsley's theory of aesthetic values, this research wants to examine varieties of *tritina* literary works in the study of aesthetic theory. This research is a qualitative research with the approach of library research. The result of this study shows that the three main elements of Monroe aesthetic theory namely Unity, Complexity, and Intensity contained in *tritina* literary works. Using several examples of literary works such as "Living Room" and "Roundstone Cove" written by Marie Ponsot and "A Bowl by Lucie Rie" written by Susan Watson. In *Tritina*, complexity lies in making the algorithmic system. Intensity in this type of poetry refers to repetition of words or repetitions used. Unity in this work can be seen in the connection between sentences and also the relationship between stanzas.

Keywords: *Tritina, Sestina, Poetry, Aesthetics, Music*

INTRODUCTION

In today's music industry, "Song" is one of the most popular works of art that can be accepted by the public. The reflection of emotions or issues around the community can be clearly illustrated in a song. Happy, sad, love, friendship, religion and even politics are examples of topics used in a song to persuade and instigate listener. Expressions contained in it, also has its own strengths that can even unite or separate a world community.

Songs are musical works that are usually played by human voices with diverse melodies and repetition patterns. In a broad sense, the song can also refer to a piece of music that is only played by musical instruments or commonly

called "instrumental music". Songs can be sung in a solo, duet, trio, vocal group or even large group (choir). As a form of art, songs can also be performed very flexibly: First, it can be performed with the accompaniment of a musical instrument; second, can be performed without the accompaniment of musical instruments (acapella).

Based on the point of view performance, songs intended for solo singers or duets can be accompanied by background singer / backing vocals who plays the unison or harmony of the main vocal. Vocal groups also have a division as main vocal and backing vocal which is

identified by sound one, two, three and so on. Even choir also have a backing vocal division. However, it is different from the vocal group that focuses on the sound of one, two, etc. In choir the division identified as soprano, alto, tenor and bass sounds.

When a group or an individual performs a song, then it is usually connected to the genre. There are so many genres in the world. All of the continents from America to Australia, had made an extraordinary contribution to the growth of music genres. Classical music, jazz, reggae, dangdut, ska, rock, country, polka, hip-hop, EDM, religious, sacred, traditional, etc., are musical works that already have their own characteristics.

If examined deeper, "song" is a combination of lyrics and melody that put together in a unity. Melodies that adorn the lyrics are tones that can captivate the listener. Melody can give a typical characteristic to the song. While the lyrics are literary works presented in the song, so that it can be understood by the listeners. Dimensions of the lyrics become very crucial in a song. It's not a secret anymore if the lyrics really affect the meaning of a song. The lyrics are originated from the poem or prose written by a songwriter. Most of the song making always take the structure of poetry that has a rhyme like *abab*, *aabb*, *abba*, *aabbcc*, etc. There are many types of poetry throughout the world. In Indonesia itself, the types of original poetry include *ballad*, *epic*, *sonnet*, *limerick*, *elegy*, *haiku*, *villanelle*, all have the rhyme. Likewise with varieties of poetry found outside Indonesia such as *ballad*, *epic*, *sonnet*, *limerick*, *elegy*, *haiku*, *villanelle*, all have the rhyme. But of all types of poetry mentioned above, there is one variety of poem that does not have rhymes namely Sestina poetry.

In the 12th century in France, *Sestina* was one of the literary works that existed. A poem that is always associated with a *troubadour* named Arnaut Daniel. Etymologically, *troubadour* comes from French which means "poet" or can be associated with poet composer or singer. In high medieval times in Europe, *Sestina* was a popular literary work among *troubadour* and used as song lyrics. Public interest in this type of poem because *Sestina* doesn't have rhyme or can be said to have an

algorithm that is applied to a repetition.

The hallmark of Sestina's poetry is to have 6 stanzas, which each stanza contains 6 sentence lines. At the end of the stanza, there is an additional stanza consisting of 3 sentence lines which can also be called *tercet*.

Sestina was created for musical accompaniment and similar with literary work of *villanelle*. The similarity is in the form of *chorus* or *reff* which should be repeated to make the poem look more volatile or not static. In the case of *villanelle*, each of the 2 refrain / refrain lines was repeated 4 times in a space of 19 lines. And in the case of *sestina*, the poet must choose 6 strong words, each of which is repeated 7 times, and make it move naturally through poetry that requires 39 lines.

The attraction of Sestina lies in the fact that certain key words and phrases are repeated in each verse, which helps build a dual picture. The form of *sestina* requires strict adherence to its rules. Although this is a complex form of stanza, it achieves an extraordinary effect due to the repetition of complex words, called "Lexical Repetition." Therefore, it does not depend on the gauge or rhyme alone. Apart from drawing attention to its structure, this lexical repetition forms the rhythm in literary works - poetry, containing harmony among various stanzas, expanding the material, forming a view that is always burning in the reader's memory, and including it. Therefore, the basic function of *sestina* is to focus ideas.

The accent is on changing the position of the final words, thus realizing an exclusive pattern. for Sestina poetry, there is a standard method called "Circular of Sestina". If examined more deeply, circular of *sestina* can be regarded as a structured repetition. Repetition is only given at the end of words in each sentence in each stanza.

Table 1.

Exclusive word patterns at the end of sentences in Sestina's poetry (Source : Preminger, Alex; et al. (1993). *The New Princeton Encyclopedia of Poetry and Poetics*)

Stanza 1	Stanza 2	Stanza 3	Stanza 4	Stanza 5	Stanza 6
1 A	6 F	3 C	5 E	4 D	2 B
2 B	1 A	6 F	3 C	5 E	4 D
3 C	5 E	4 D	2 B	1 A	6 F
4 D	2 B	1 A	6 F	3 C	5 E
5 E	4 D	2 B	1 A	6 F	3 C
6 F	3 C	5 E	4 D	2 B	1 A

The table above is a description of the algorithm presented by the type of sestina poetry. The final word in each sentence will be repeated again in the sentence in the next stanza but with a different sentence position. For example, the last word in the first sentence of the first stanza, will be repeated in the second stanza of the second sentence. If explained with other meanings such as the final word for each line at the beginning of the stanza, the initial pattern is arranged: A-B-C-D-E-F. Next, to produce a pattern on the second line, use the letter F to be number 1, letter A to 2, letter E to 3, letter B to 4, letter D to 5 and letter C to 6, then be an FAEBDC pattern and do the pattern until 6th stanza. First stanza - abcdef, second stanza - faebdc, third stanza - cfdabe, fourth stanza - ecbfad, fifth stanza - deacfb, sixth stanza - bdfeca, seventh stanza - eca or ace. To better understand it, see the image below.



Figure 1. How to determine the Sestina pattern

Before developing into several variants, sestina has been adapted into several works outside of poetry, one of which is a musical work entitled "La Sestina" (1610). A vocal music that was created through the basic ideas of Sestina's poetry. The composer who took part in making this work was Claudio Giovanni Antonio

Monteverdi who was born in the 16th century. Music works played by choir groups that give a magnificent impression. This work has 6 parts of music. 6 parts of this musical work, inspired by the stanza owned by Sestina's poetry type. Each piece of work represents each stanza. The first is titled "Prima parte: Incenerite spoglie"; the second work is entitled "Seconda parte: Ditelo voi"; Furthermore, the third work is entitled "Terza parte: Darà la notte il sol"; in the fourth work entitled "Quarta parte: Ma te raccoglie"; did not stop there, Monteverdi made the next two works in the fifth section entitled "Quinta parte: O chiome d'or" and the sixth section entitled "Sesta et ultima parte: Dunque, amate reliquie". The use of epic lyrics and combined with counter-play makes this musical work very interesting to listen to. Music works with a fundamental sound technique or vocal technique were brought back by a music group in 1983 called Les Arts Florissants and released by the music label Harmonia Mundi France.

After incorporating sestina poetry, in the 20th century a new variety of poetry called tritina emerged. Tritina is a type of poetry development from sestina which is done by abbreviating it into half parts. The hallmark of tritina poetry is to have 3 stanzas, which each stanza contains 3 sentence lines. At the end of the stanza, there is a sentence consisting of a series of 3 important words for a conclusion. The order of words (circular of sestina) for Tritina is: 1-2-3: Stanza one closing word, 3-1-2: Stanza two closing words, 2-3-1: Stanza three closing words, (1-2-3). At this stage, the numbers represent important words in each sentence, and the brackets indicate that the three words are on the same line, the 10th sentence. This algorithm makes sestina and tritina poems have their own beauty value.

The beauty that is described can depend on who is enjoying it. Every work of art indeed always has an objective / subjective beauty / aesthetic. Art and

beauty are always side by side. Etymologically the word "beauty" comes from English which means "beautiful". There are also several notions of beauty including, broad definition; pure aesthetic definition; and limited definition. The broad definition of beauty includes natural beauty; intellectual beauty; moral beauty; and beauty of art. While beauty in the definition of pure aesthetics, is inherent in the aesthetic experience of someone whose relationship with all the material they have learned. So even with beauty in a limited definition, which only focuses on objects that are received by the sense of sight, such as the beauty of a color and shape in plain sight.

According to experts, aesthetic theory has many meanings. Immanuel Kant, Leo Tolstoy, Aristotle, Sulzer, Winchelma, Humo, Shaftesbury, Hemsterhuis, Saint, Augustine, until Thomas Aquinas have very diverse perceptions about aesthetics.. But there is one aesthetic theory that is often used as a benchmark for a work of art in Indonesia. The aesthetic theory originated from the American art philosopher "Monroe Curtis Beardsley", he was born and grew up in a city called Brifgeport, Connecticut and continued to hone his abilities in the Yale Academy (Bachelor of Arts in 1936 and Ph.D. in 1939) . His works in aesthetic theory have been known to further contribute to the instrumentalist theory of art and the concept of an experience centered on beauty.

Monroe Beardsley (1981), is a researcher and expert in the aspect of modern aesthetics in the 20th century who showed aesthetic theory, that there are three points that form the basis of the beauty of aesthetic objects so that they can be called beautiful and good. The three characteristics include, unity, complexity and intensity. First is the Unity (in Indonesian) which has meaning, the aesthetic objects are well and perfectly structured in terms of appearance, form or form or in other definitions an aesthetic object is formed both perfectly and perfectly in harmony, content and regularity factors of the style , composition, shape, color, etc. The next point is complexity or complexity (in Indonesian), underlining that a work of art is not a simple work, because it clearly contains a dispute of each element with various kinds of

very fine dissimilarity. In another definition underlines that the aesthetic art work concerned is not simple or very simple, but very rich or complex in content or components that conflict with each other or keep subtle differences. The third point is intensity or seriousness (in Indonesian), explaining that aesthetically perfect or good objects must have certain characteristics that are striking and not just something empty. It does not matter what attributes it contains (for example rough or soft nature, happy or gloomy atmosphere), as long as it represents something truly or serious. In another definition, mentioning a work of art is an aesthetic object that has a dominant exclusive quality and not as a work of art that is empty in expressing an emotion.

Therefore, this research is more centered on the theory of beauty or aesthetics explained by Monroe Curtis Beardsley. By using this aesthetic theory, researchers can explore the aesthetics in the form of Tritina literary works in general.

This research is descriptive with literature study. Literature study is a study that obtains or collects data from various types of sources that are available (a researcher becomes the second person). Data can be obtained from various sources such as library research methods (applied research), applied research is not independent of existing theories even more so on the basis of thinking (for example theoretical framework). For this need, various kinds of literature and references are needed that require the study of literature, especially in qualitative research, so the use of literature is quite dominant.

To analyze the data, the technique used can be obtained based on the possibility of making conclusions and taking steps that are narrative namely through drawing conclusions / verification by organizing to form which data are relevant to the purpose of writing and which are not.

DISCUSSION

The contents contained in tritina poetry, can always provide aesthetic things. As Margaret Spanos said, a suitable set of intensity and resolution is created from a structural form, including: structural intensity, semantics, and aesthetics. He also believes that the aesthetic tension, which results from his "conception of completeness and mathematical perfection", which is contrary to his "experience of labyrinth complexity" can be resolved by understanding "overall harmony".

The forms of sestina and tritina require obedience to their arbitrary and strict instructions. Although this is a complex form of stanza, it achieves an extraordinary effect due to the repetition of complex words, called "lexical repetition." Therefore, it does not depend on the gauge or rhyme alone. Apart from drawing attention to its structure, this lexical repetition forms the rhythm in literary works - poetry, contains harmony between various stanzas, expands the material, forms the view that is always burning in the reader's memory, and includes it. Therefore, the basic function of sestina is to focus ideas.

One example of sestine poetry as a reference in developing tritina is a work called "Sestina" created by Elizabeth Bishop.

SESTINA

*September rain falls on the house.
In the failing light, the old grandmother
sits in the kitchen with the child
beside the Little Marvel Stove,
reading the jokes from the almanac,
laughing and talking to hide her tears.*

*She thinks that her equinoctial tears
and the rain that beats on the roof of the house
were both foretold by the almanac,
but only known to a grandmother.
The iron kettle sings on the stove.
She cuts some bread and says to the child,*

*It's time for tea now; but the child
is watching the teakettle's small hard tears*

*dance like mad on the hot black stove,
the way the rain must dance on the house.
Tidying up, the old grandmother
hangs up the clever almanac*

*on its string. Birdlike, the almanac
hovers half open above the child,
hovers above the old grandmother
and her teacup full of dark brown tears.
She shivers and says she thinks the house
feels chilly, and puts more wood in the
stove.*

*It was to be, says the Marvel Stove.
I know what I know, says the almanac.
With crayons the child draws a rigid house
and a winding pathway. Then the child
puts in a man with buttons like tears
and shows it proudly to the grandmother.*

*But secretly, while the grandmother
busies herself about the stove,
the little moons fall down like tears
from between the pages of the almanac
into the flower bed the child
has carefully placed in the front of the
house.*

*Time to plant tears, says the almanac.
The grandmother sings to the marvelous
stove
and the child draws another inscrutable
house.*

First, it can be seen clearly in the compilation of an algorithmic system that is presented in one of Elizabeth Bishop's examples of sestina. The randomization of the final word in each sentence gives a complicated and difficult to understand impression for the layman who first sees it but also gives an amazing impression because it can make different and interrelated sentences in each paragraph with the same final word. There are six exclusive words at the end of each sentence which become an essential point in the start of the Sestina algorithm. House (first sentence), grandmother (second

sentence), child (third sentence), stove (fourth sentence), almanac (fifth sentence) and tears (sixth sentence) are words arranged vertically in the first part of the stanza, after which it occurs transformation of the composition of the second stanza into: tears (first sentence), house (second sentence), almanac (third sentence), grandmother (fourth sentence), stove (fifth sentence) and child (sixth sentence). The word house at the end of the first sentence in the first part of the stanza exchanges its location at the end of the second sentence in the second part of the stanza. Likewise with the five other words. They use a similar method to exchange positions in the next stanza. In this type of poetry, only six words have been chosen to be important points in the making of a sestina work.

The appeal of this poem lies in the fact that certain key words and phrases are repeated in each stanza, which helps build a double picture. The choice of poet from sestina allows this cascade effect to take place logically and sequentially. The emphasis is on changing the position of the final words, just like different people in a dance, repetitive patterns of predetermined traits.

Stephanie Burt noted that, "Sestina has served, historically, as a complaint", her strong demands acting as "signs of deprivation or coercion". Structure can enhance the subject he is ordering; referring to the poem entitled "A Miracle for Breakfast" by Elizabeth Bishop, David Caplan shows that the form of "arbitrary demands echoes the subject". However, the structure of the form has been criticized; Paul Fussell regards sestina as a "dubious structural expression" when it is composed in English and regardless of how it is used in English, "seems to be [a form] that gives the inventor more structural pleasure than does the reader."

Like the work published by Marie Ponsot in 1998 entitled "Living Room". This poem reflects events that took place in a long-abandoned family room. Some of the themes that will be discussed include, aesthetics of residence, escape from reality, and art therapy. The cyclical nature of tritina allows repeated sequences to gain strength and interest. Each stanza is a variation on a theme - subtle changes in form and meters combine dynamically with syntax and

meaningBelow is an example of the poem "Living Room",

LIVING ROOM

The window's old & paint-stuck in its frame.

If we force it open the glass may break.

Broken windows cut, and let in the cold

to sharpen house-warm air with outside cold

that aches to buckle every saving frame

& let the wind drive ice in through the break

till chair cupboard walls stormhit all goods break.

The family picture, wrecked, soaked in cold,

would slip wet & dangling out of its frame.

Framed, it's a wind-break. It averts the worst cold.

The word complexity found in Monroe's aesthetic theory explains that complexity is an important point. First, it can be seen clearly in the compilation of the algorithmic system presented by one of the examples of Marie Ponsot's Living Room. The randomization of the final word in each sentence gives a complicated and difficult to understand impression for the layman who first sees it but also gives an amazing impression because it can make different and interrelated sentences in each paragraph with the same final word. There are three words at each end of the sentence which are the main points in the formation of a Tritina algorithm. Frame, break and cold are collections of words arranged vertically on the stanza at the beginning, after which a transition occurs in the stanza / second paragraph: cold, frame and break. The word frame located at the end of the first sentence in the first part of the stanza switches positions at the end of the second sentence in the second part of the stanza. Likewise

with the other two words. They use a similar method for exchanging positions on the next stanza. In this type of poetry, only three words have been chosen to be important points in making a Living room work. Second, in a Tritina work, generally every stanza is not allowed to have a sentence that is the same as the previous stanza / paragraph. This condition also inherits an element of complexity in this type of poetry, because it causes the compiler to seek reason for repeated words and different sentences to fill in the void in every intention to give birth to a whirlpool of perfection.

Another example is the tritina poem entitled "Roundstone Cove" by an American poet, Marie Ponsot.

ROUNDSTONE COVE

*The wind rises. The sea snarls in the fog
far from the attentive beaches of childhood —
no picnic, no striped chairs, no sand, no sun.*

*Here even by day cliffs obstruct the sun;
moonlight miles out mocks this abyss of fog.
I walk big-bellied, lost in motherhood,*

*hunched in a shell of coat, a blindered hood.
Alone a long time, I remember sun —
poor magic effort to undo the fog.*

Fog hoods me. But the hood of fog is sun.

Look at how the binding motion of the poem reflects various types of rotation; name of place, pregnancy of the speaker, return to childhood, and hood. "Hood" is an interesting choice of words for repetition. This gives the reader an understanding of "childhood (Childhood)" and "motherhood (Motherhood)", thereby echoing the circularity of time or generation. The shape has a simplicity that cannot be achieved with sestina in general, because it is long and feels less 'stiff' than villanelle, although it is in accordance with almost similar techniques. The main difference between villanelle and tritina (which might make it more similar to sestina poetry) is that the author will not be locked into the end of the poem and give the poem a more natural and freer circularity. This is where

"Complexity" according to the Monroe C Beardsley aesthetic.

To learn more about tritina, other examples are needed as well as the work titled "A Bowl by Lucie Rie" written by Susan Watson.

A BOWL BY LUCIE RIE

It's there. A curve of opaque light. Pure form.

The subtlety of not quite white. It's clear that emphasis has been erased in making.

*The pressure of the hand, the marks of making,
the language and the stories that inform
the rhythm of its shape, spin clear*

away. A rim that dips and climbs and forms

a perfect imperfection in its making.

Perched on a graceful foot, the light curve clear.

Making form light, single and clear and there

The choice of words that are repeated is very charming: "form" and "making" can be arranged in a bowl craft (and also poetry), while "clear" is a statement about what is made. The link between the second and third stanzas indicates an activity away from what was formed into what was represented. And there are interesting internal repetitions, such as "Perfect" and "Light" (which contrasts with "imperfect") which keeps a construction alive and alert. Awesome shape for the object depicted. From the picture above, complexity shows the richness of a tritina poem.

Next is a word that shows unity. The unity explained by Monroe's aesthetic theory is Unity. In tritina, unity points are in relation between one sentence and the next sentence as well as the relation between each stanza. This makes, a sight that makes the uniqueness of this work of

art. In addition, the unity created in this tritina work is also written in the diversity of word taking in each sentence.

Intensity is a seriousness or an emphasis that becomes the third point in the aesthetic theory of Monroe C. Berdsey. An intensity contained in tritina's work can be seen in word repetitions at the end of each sentence. The three main words used as points, are a continuous intensity. In each stanza, the emphasis is at the end of the sentence that a patterned repetition has taken place. The algorithm contained in tritina makes this possible. The continuous lexical repetition applied to each stanza causes an emphasis on these three important words.

CONCLUSION

A piece of music or song usually has strong lyrics to influence the audience. The function of the lyrics becomes very important for the development of the artwork. The lyrics that are usually taken from poems also have an adequate emotional level. One of them is Tritina, a work of poetry that can also be used as a song lyrics. Tritina is a poem born in the 20th century which is a development of Sestina's poetry in France and is one of the poetry works that does not rhyme.

In this research, it can be concluded that each work of art has an attractive aesthetic value based on a certain point of view. Tritina's research in the study of Monroe Curtis Berdsey's aesthetic theory has yielded three important points. Unity, complexity, and intensity. are the main points in the theory of beauty presented by Monroe Curtis Berdsey. These three aspects are interconnected with one another to create aesthetic value in a work of art.

In Tritina, complexity lies in the making of algorithmic system. This algorithmic system is also known as circular of sestina. *Intensity* in this work refers to the repetition of words or repetitions used in the three important words to be used as the basis for making tritina. these words are the final words in every sentence that are repeated in each of the stanzas. And finally, the unity in this work can be seen in the relation between sentences and also the link between stanzas. Besides, the unity created in this *tritina*

work is also expressed in the diversity of word taking in each sentence.

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