***Structural Analysis in William Shakespeare’s “Bridal Song”***

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***Abstract***

*Mostly, a literary work is a unified whole of art, whereas in art, there are visual and invisible meaning created by its maker. Thus, as a unified whole of art, the meaning of a literary work can be understood through its parts or its composer elements if we can find the reciprocal relationships of the parts so that covering the whole meaning. Any poems, poetry, and prose are fiction works that generally present the world created by the writer through words. The beauty of these works is seen from the entanglement words of language that can be difficult to be comprehended by the reader. As literary study that becomes basic element of research development, structuralism is considered obligatory to be done first. In poetry study using the theory of structuralism, we must pay attention to the elements of poetry because the structuralism study has two main elements in this case are the physical forming as the intrinsic element and the moral message value of any literary works as the extrinsic element. Thus, this research is considered as a kind of flashback study of its composer elements on the classic poetry of Shakespeare.*

*Keywords*: *literary work, intrinsic element, extrinsic element, structuralism study*

1. **Introduction**

Poetry is a kind of literature that its presentation prioritizes the beauty of the language and the density of meaning as well. Within poetry, a poet can express his or her feelings. The beauty of the language and the density of meaning owned by poems sometimes make the reader or poetry lovers have difficulty in understanding and grasp the meaning contained in the poem. To be able to understand and grasp the meaning of the poem, the reader must have an inner sensitivity and critical power of the poem. Therefore, to understand and to grasp the meaning of the poetry, the reader needs to do a study or analysis of the poetry.

In the study of poetry, there are several approaches that can be used, one of them is structural approach. Structural approach is pioneered by the Russian formalists and the Prague structuralism in the beginning of the 19 centuries. These pioneers determine that any studies which apply this approach is going to be the main elementary process of an analysis and most formally terms as well. In relation to a work of literature, poem or poetry, according to the structuralism, is a totality constructed coherently by various elements to its builder. On the one hand, the structure of literary works can be interpreted as an arrangement, affirmation, and an overview of all materials and parts into components that together form a beautiful roundness. On the other hand, the structure of literary works is also recommended for understanding the relationship between these elements of reciprocal intrinsic, mutually determine, and influence each other, which are together form into a completely coherent (Abrams, 1981: 68 in Nurgiyantoro, 2007: 36).

Poetry, as a form of literary works, contains much of the author’s message to the public, the reader, or the audience, so that in the pouring of the authors sought can attract attention while stimulating the reader to understand the poetry better and to get application values ​​that are meaningful in life. In essence, the poetry serves to reveal an important experience because poetry is more concentrated in the unorganized. That function does not explain some experiences, but allowing readers to engage imaginatively in the experience done by its author.

According to Herman J. Waluyo (1991: 106), poetry is constructed from two aspects namely: in terms of physical structure called the intrinsic and aspect extrinsic which is also called the inner structure. Physical structure involves elements of diction, image, concrete words, figurative language, diversification and typography (1991: 71). Meanwhile, the inner structure involves elements of the theme (value), feeling (sense), tone, and the intention (mandate).

It means that structural analysis of literary works – in this case is a classic poem – can be done with the Internal and External Elements Parse in Poetry such a generalization of the extrinsic and intrinsic structural analysis theory that is compiled by Stefanie Lethbridge and JarmilaMildorf in *Basics of English Studies: Poetry* (2005: 142-175) which is completely applied to William Shakespeare’s *Bridal Song*.

1. **Theoritical Framework**
   1. **Structuralism in Literature**

Structuralism is derived from a Swiss-linguist, Ferdinand de Saussure (1857-1913) who has a way for thinking about the world that has particular regards to perception and description of the structure, examines the phenomenon of myth and ritual to see the sign. Structuralism theory, as platform thinking in writing poetry, departs from the views of structuralism that considers literature as structural elements closely intertwined and related to one another. Moreover, the object of study of structuralism literary theory is, namely a set of abstract and general conventions governing the relationships in literary texts elements so that these elements relate to each other in a unified whole. Although the convention that formed the literary system is social and in particular public awareness, thoroughly and comprehensive analysis of the relationships by various elements that build up a literary text considered in generating knowledge of the literary system.

* 1. **Structural Application in Poetry**

Etymologically, the word poetry in Greek comes from *poesis*, which means creation. In English, the equivalent word of poetry is close with poet and poem. Regarding to the poet said, Coulter (in Tarigan, 1986: 4) explains that the word comes from the Greek ‘poet’ means to make or to create instead of a person who creates through his imagination, people who barely resemble gods or look like the gods. This conclusion is that the person should be a sharp-sighted people, a holy man, who is also a philosopher, public official, teacher, or anyone who can guess the hidden truth.

Shannon Ahmad (in Pradopo, 1993: 6) collects the definition of poetry generally expressed by the English romantic poets as follows: (1) Samuel Taylor Coleridge says poem suggests the most beautiful words in the most beautiful arrangement. The poet chooses words that are precise and prepared as well as possible, for example, the balance, symmetrical, between one element with other elements that closely disjunction, and so forth (2) Carlyle says that poetry is the musical thinking. Poets create poems not only as if thinking melodious sounds like music to the poem, but also the words are a series of melodious sounds such as music, namely by means of orchestral sound (3) Wordsworth has the idea that poetry is imaginative feeling statement, that feeling is magnified or imagined. As Auden points out that poetry is more than just a statement-mingled feelings (4) Dunton assumes poetry as a matter of facts of the man's thinking in emotional language and rhythmic concretely and artistically. For example, figuratively, with the images and artistically structured (e.g, aligned, symmetrical, selecting his right words, and so on), and the language is soulful and rhythmic as music (turn the sound of his words sequential regularly) (5) Shelley argues that poetry is recording the moments of the most beautiful thing in life. For example, the events that are very impressive and give rise to strong emotion such as happiness, excitement peaked, romance, and even grief for the death of their dear ones. Everything is seconds of the most beautiful to record. In brief, Shannon Ahmad (in Pradopo, 1993: 7) concludes that there is a sense of poetry over the outlines of the actual poem. The elements are in the form of emotion, imagination, thoughts, ideas, tone, rhythm, sensory impressions, the wording, the proverb, density, and mingled feelings.

* 1. **Elements of Poetry**
     1. **Types of Poetry**

1. **Lyric Poetry**

A lyric poemis comparatively short, non-narrative poem in which a single speaker presents a state of mind or an emotional state. Lyric poetry retains some elements of song which are said to be its origin. For Greek writers, the lyric was a song accompanied by the lyre. Subcategories of the lyric, in this case are elegy, ode, sonnet, dramatic monologue, and occasional poetry.

In modern usage, elegyis a formal lament for the death of a particular person (for example Tennyson’s *In Memoriam A.H.H.*). More broadly defined, the term elegy is also used for solemn meditations often on questions of death, such as Gray's *Elegy Written in a Country Churchyard*. An **ode** is a long lyric poem with a serious subject written in an elevated style. Famous examples are Wordsworth’s *Hymn to Duty* or Keats’ *Ode to a Grecian Urn*.

The **sonnet** was originally a love poem dealt with the lover’s sufferings and hopes. It originated in Italy and became popular in England in the Renaissance, when Thomas Wyatt and the Earl of Surrey translated and imitated the sonnets written by Petrarch (Petrarchan sonnet). From the seventeenth century onwards, the sonnet was also used for the other topics than love, for instance for religious experience (by Donne and Milton), reflections on art (by Keats or Shelley) or even the war experience (by Brooke or Owen). The sonnet uses a single stanza of (usually) fourteen lines and an intricate rhyme pattern. Many poets wrote a series of sonnets linked by the same theme, so-called sonnet cycles(for instance Petrarch, Spenser, Shakespeare, Drayton, Barret-Browning, Meredith) which depict the various stages of a love relationship.

In a dramatic monologue,a speaker, who is explicitly someone other than the author, makes a speech to a silent auditor in a specific situation and at a critical moment. Without intending to do so, the speaker reveals aspects of his temperament and character. In Browning's *My Last Duchess* for instance, the Duke shows the picture of his last wife to the emissary from his prospective new wife and reveals his excessive pride in his position and his jealous temperament. Occasional poetryis written for a specific occasion: a wedding (then it is called an epithalamion, for instance Spenser’s *Epithalamion*), the return of a king from exile (for instance Dryden’s *Annus Mirabilis*) or a death (for example Milton’s *Lycidas*), and so on.

1. **Narrative Poetry**

Narrative poetry gives a verbal representation, in verse, of a sequence of connected events. It propels characters through a plot and always told by narrator. Narrative poems might tell of a love story (like Tennyson's *Maud*), the story of a father and son (like Wordsworth's *Michael*) or the deeds of a hero or heroine (like Walter Scott's *Lay of the Last Minstrel*). Sub-categories of narrative poetry are for example: epic, mock epic or ballad. Epicsusually operate on a large scale, both in length and topic, such as the founding of a nation (Virgil’s *Aeneid*) or the beginning of world history (Milton's *Paradise Lost*), they tend to use an elevated style of language and supernatural beings take part in the action. A balladis a song, originally transmitted orally, which tells a story. It is an important form of folk poetry adapted for literary uses from the sixteenth century onwards. The ballad stanza is usually a four-line stanza, alternating tetrameter and trimeter.

* + 1. **Prosodic Features**

1. **Metre**

**Metre** is the measured arrangement of accents and syllables in poetry. In any kind of utterance, we stress certain syllables and not others. For instance, most people would probably stress the phrase ‘And how are you this morning’ something like this: And HOW are YOU this MORNing? Or possibly: And how ARE you this MORNing? Poetry employs the stresses that occur naturally in language utterance to construct regular patterns.

There are various possibilities for metrical patterns in poetry.

1. **Accentual metre**

In accentual metre, each line has the same number of stresses, but varies in the total number of syllables. It was found in nursery rhymesand it was commonly used in Old English poetry. In the late nineteenth century, Gerard Manley Hopkins developed the so-called sprung rhythm**,** in which only stresses central. A system of accentual metre is similar to the medieval pattern, has recently re-emerged in rap poetry.

Nursery rhyme: In this example, there are six stresses in each line and a varying number of non-stressed syllables between the stresses.

o1o1o1oo1o1o1 There was a crooked man and he went a crooked mile

o1o1o1oo1o1o1 He found a crooked sixpence beside a crooked stile

o1o1o1o1o1o1 He had a crooked cat which caught a crooked mouse

oo1oo1ooo1o1o1 And they all lived together in a little crooked house

(From: Christie, *Crooked House*)

The visual representation of the distribution of stress and non-stress in verse is called scansion. In the following, the notation suggested by Helmut Bonheim (1990) will be usedto mark stressed and non-stressed syllable. Old English **poetry** usually has between two and four marked stresses in each line and a marked pause (caesura) in the middle, indicated by the gap in the printed line. Alliterations emphasize the stress pattern. Rapmusic relies on a similar pattern: four heavy beats with a marked pause in the middle of the line. Apart from alliterations, rap tends to rely on rhyme patterns to mark the line and to provide a kind of climax on the fourth beat (Attridge, 1995: 90-94 in Lethbridge and Mildorf, 2015: 145). The following example uses internal rhyme (axe / Max / Tracks / Cadillacs / Wax), t-alliteration and m-alliteration, assonances on ‘a’ and the short German ‘i’ sound. The main stresses are underlined:

T-T-T-Trick-Texts, Battle-Axe, Gauner 's Max – WolltIhr Tracks

fettwieCadillacsoderwolltIhrAirbag-Raps auf Wax?

Trick-Tracks, Battle-Raps – Gauner am Mikrofon.

Mick Mac TizoeRap – Du steppstin die Battle Zone.

Da machst dick Wind, bistblind, mehrPlastikalsSynthetik.

Trick-Tracks, Battle-Raps, schlachtenDich, Du Rindvieh!

(©Gauner)

Hopkins’ sprung rhythmhas a varying number of syllables but an equal number of stresses in each line. In this example, each line is supposed to be read with five stresses. Obviously, there are some rooms for interpretation. The scansion provided is a suggestion:

oo1o1o1ooo11As a dare-gale skylark scanted in a dull cage

11o1ooo1o1oo Man’s mounting spirit in his bone-house, mean house, dwells-

o1o1oo1ooo11 That bird beyond

the remembering his free fells;

oo1oo1ooo111 This in drudgery, day-labouring-out life’s age.

[...]

(From: Hopkins, *The Caged Skylark*)

1. **Syllabic Metre**

Syllabic metrical **systems** have a fixed number of syllables in each line, though there may be a varying number of stresses. They are named, quite simply, according to the number of syllables in each line, using Greek numbers. A line with seven syllables is called heptasyllabic and so on.

|  |  |
| --- | --- |
| Syllables Amount | Metre’s Name |
| 7 | heptasyllabic |
| 8 | octosyllabic |
| 9 | enneasyllabic |
| 10 | decasyllabic |
| 11 | hendecasyllabic |
| 12 | dodecasyllabic |

1. **Accentual-Syllabic metre**

By far, the largest number of poems in English use accentual-syllabic metre. In this metrical system both the number of stresses and the number of syllables between the stresses are regular. Each single unit of stress and non-stress is called foot. There are a large number of different types of metrical foot measurements but the most common ones are the following (Fussell, 1967: 26 in Lethbridge and Mildorf, 2015: 147):

**iamb** o1 da-DUM

A man put on his hat

And walked along the strand

And there he met another man

Whose hat was in his hand

(Samuel Johnson’s example of bad poetry)

**trochee** 1o DUM-da Hark,

the hour of ten is sounding

Hearts with anxious fears are bounding

Hall of Justice crowds surrounding

Breathing hope and fear

(Gilbert and Sullivan, from: *Trial by Jury*)

**dactyl** 1oo DUM-da-da Cannon to right of them

Cannon to left of them

Cannon in front of them

Volley’d and thunder’d

(From: Tennyson, *Charge of the Light Brigade*)

**anapaest** oo1 da-da-DUM I conceive you may use any language

you choose to indulge in without impropriety

(Gilbert and Sullivan, from: *Iolanthe*)

**spondee** 11 DUM-DUM

Bark barkbarkbark

Bark barkBARKBARK

(T.S. Eliot, *Book of Practical Cats*)

In accentual-syllabic verse; lines are named according to the number of accents they contain, again the Greek numbers are used.

|  |  |
| --- | --- |
| Accent (s) | Syllabic |
| 1 | **monometer** |
| 2 | **Dimeter** |
| 3 | **Trimester** |
| 4 | **Tetrameter** |
| 5 | **pentameter** |
| 6 | **Hexameter** |
| 7 | **heptameter** |
| 8 | **Octameter** |

To name the metre of a poem one usually combines the terms giving the stress pattern and the number of stresses per line: A line of poetry that is written in iambic metre and has four accents or stresses is called iambic tetrameter:

o1o1o1o1 Had we but world enough, and time

o1o1o1o1 This coyness, lady, were no crime.

o1o1o1o1 We would sit down, and think which way

o1o1o1o1 To walk, and pass our long love’s day.

(From: Marvell, *To His Coy Mistress*).

A line written in dactyl with two accents is called dactylicdimeter:

1oo1oo Cannon to right of them

1oo1oo Cannon to left of them

1oo1oo Cannon in front of them

1oo1o Volley’d and thunder’d

(From: Tennyson, *Charge of the Light Brigade*)

Some combinations of metre and line length have a special name. An iambic hexameter for example is called alexandrine. Briefly, metre must be suitable for the theme of the poem. Otherwise, it leads to more or less ridiculous contradictions and thematic incoherence. The melancholy topic is directly contradicted by the tendency of the anapaest to assume a playful, skipping rhythm (Warren/Brooks, 1960: 170-172 in Lethbridge and Mildorf, 2015: 149).

On the other hand, thematic incoherence can be used successfully for a specific function. A contradiction between topic and rhythm for instance, can achieve a comic or satirical effect. The smoothness of the metre (iambic tetrameter), rhythm and rhyme smooth over and suppress the squalid circumstances Corinna lives in. The incoherence between prosodic form and the poem’s topic actually develops coherence on another level. It satirizes the merely superficial smooth cover over a rotten core physically.

1. **Free verse**

Free verse does not use any particular pattern of stress or number of syllables per line. It is type of verse that has been widely used in modern era since the twentieth century. Although without regular metre, it is not without rhythmic effects and organization. Free verse can be organized around syntactic units, word or sound repetitions, or the rhythm created by a line break.

Some quick to arm,

some for adventure,

some from fear of weakness,

some from fear of censure,

some for love of slaughter, in imagination,

some learning later ...

some in fear, learning love of slaughter;

(From: Pound, *Hugh Selwyn Mauberley*)

Pound uses anaphora, rhyme (adventure/censure), word repetitions and the effects of pauses created through line breaks to organize his verse.

1. **Maximization Principle and Metrical Grid**

It is not always easy to determine a metrical pattern. In fact, quite frequently a series of syllables allows for more than one arrangement of accents. When such an ambiguous line–ambiguous as to metrical pattern–occurs in a poem, the lines around this problem line need to be taken into consideration when deciding on the metre. The basic rule to go by is that unless there are insurmountable arguments against it, any line should be scanned so it fits the pattern of the lines around it. Consider our troublesome line in context:

‘Yet Cloe sure was form’d without a spot -’

Nature in her then err’d not but forgot.

‘With ev’ry pleasing, ev’ry prudent part,

Say, what can Cloe want?’ – she wants a Heart.

She speaks, behaves, and acts just as she ought;

But never, never, reach’d one gen’rous Thought.

Virtue she finds too painful an endeavour,

Content to dwell in Decencies forever.

(From: Pope, *Epistle to a Lady*, 157-164)

The lines surrounding our problematic line are all very clearly iambic, except maybe the line “Say, what can Cloe want? […]” –which seems to be iambic with one spondee at the beginning. Because we have a tendency to continue a particular rhythm once it has been started –change is always unsettling– we almost automatically continue to scan according to the pattern that has already been set. Decisions about the metrical pattern of a poem are thus governed by what Rulon Wells has called the maximization principle, the dominant metrical pattern is the one that has to make the least exceptions (Ludwig, 1990: 55 in Lethbridge and Mildorf, 2015: 150). In our example above, rather than saying the first line is iambic, the second dactylic, the third iambic, etc., we say the poem is iambic with two irregularities in initial position (lines 158 and 160).

On the basis of the maximization principle we tend to establish a metrical grid(Fowler, 1968 in Ludwig, 1990: 47 via Lethbridge and Mildorf, 2015:150) in our heads, that is, we form the expectation of a certain pattern and once it is established, we expect it to continue. The whole poem is read against this metrical grid and it is on this basis that deviations are noted.

1. **Metrical Deviations**

A poem scanned with absolute regularity would more than likely jingle on in insufferable tedium. This danger is circumvented by little deviations that break the regular pattern of the metrical grid. Metrical deviations are created by substitutionand in recitation.

Because metrical deviations go against our expectations, they break the metrical grid we have formed in our minds, such places are more noticeable than others. The tension created between the abstract metrical grid and the actual linguistic and metrical realization is called interplay, the term was introduced by Wimsatt and Beardsley, 1959 and in Ludwig, 1990: 38. Places of interplay deserve special attention in analysis because they usually have a definite function in conveying the meaning of a poem.

1. **Substitutions**

To break the monotony of regular metre poets often substitute one metrical foot from a regular pattern with another. For example in a series of iambic feet, one might find a spondee or a trochee as in the following example:

What dire Offence from am’rous Causes springs,

What mighty Contests rise from trivial things,

I sing – this Verse to *Caryll*, Muse! is due;

This ev’n*Belinda* may vouchsafe to view:

Slight is the Subject, but not so the Praise,

If She inspire, and He approve my Lays.

(From: Pope, *Rape of the Lock*, 1-6)

These lines are fairly regular iambic pentameter except the beginning of line 5 “Slight is”, which is a trochaic foot. This not only breaks the monotony of the iambic pentameter–broken once before by the caesura in line 3– but it is also rather witty because it puts an unexpected emphasis on “Slight”, which semantically indicates that it deserves little emphasis.

1. **Recitation**

It is important to remember that a person reciting a poem is most likely to deviate from the regular metrical pattern at least, one would hope so. Most notably, a division into two types of stress –stressed and not stressed– is an extreme simplification of what actually happens. In regular speech and recitation there are not merely stressed and non-stressed syllables but a number of gradations between the two: specially stressed, normally stressed, half-stressed, little stressed, etc. Sometimes the stress placed by the metrical pattern will be ignored for certain effects, pauses are made or not made, etc. A recitation is always an interpretation of the poem and there is no one possible recitation, though metre and rhythm set certain limits within which individual interpretations can operate.

1. **Rhythm**

All languages make use of rhythm, and poetry exploits these rhythms to create additional meaning. Rhythmgenerally is “a series of alternations of build-up and release, movement and counter-movement, tending toward regularity but complicated by constant variations and local inflections.” (Attridge, 1995: 3 in Lethbridge and Mildorf, 2015: 169).

While poetic metre and metrical deviations contribute to the rhythm of a poem, rhythm itself is a more general phenomenon, related mainly to the variations of speed in which a poem is likely to be read. This speed is influenced particularly by:

1. **Pauses at the End of Lines**

The fact that poems are presented in lines which do not fill the space on the page, coupled frequently with rhymes at the end of the line, invites the reader and often also the performer to pause for a moment at the end of each line. Such pauses are especially pronounced for end-stopped lines, lines where a syntactical unit comes to close at the end of the line.

The additional effect achieved through the line break in this example increased because many of the lines are not end-stopped but run-on-lines (enjambment), that is, the syntactical unit carries over into the next line. On the one hand, run-on-lines tend to diminish the pause one naturally makes at the end of a line. In this sense, they speed up the rhythm of the poem. On the other hand, the slight pause that often remains despite the run-on-line, especially when the poem is read silently, since the eyes have to travel from the end of one line to the beginning of the next– introduces a pause one would not normally make. Such pauses can be employed for surprising effects. Consider the following excerpt from a poem where an African, looking for a flat, is talking to a potential landlady on the telephone. He is momentarily confused when the landlady asks him for details about his skin color:

“ARE YOU DARK? OR VERY LIGHT?” Revelation came.

“You mean – like plain or milk chocolate?”

Her assent was clinical, crushing in its light

Impersonality. Rapidly, wave-length adjusted,

I chose. “West African sepia” – and as afterthought,

“Down in my passport.” [...]

(From: Soyinka, *Telephone Conversation*)

The run-on-line “crushing in its light / Impersonality” puns on several possible meanings of the word “light”, both as noun and as adjective. At first he does not understand what she means by the question “Are you dark?”, then he realizes what she is asking (“Revelation came”). He reformulates her question and in the line “Her assent was clinical, crushing in its light”, the word “light” first appears to be a noun, repeating the meaning of “revelation” two lines earlier. It is easy to imagine a glaring and unkind (“crushing”) light in the context of “clinical”, as in the lights of an operating theatre.

1. **Pauses within Lines**

A pause can also occur within lines and then it is called caesura. A caesura can serve simply to break the monotony of the metrical pattern but usually it emphasizes particular words or a contrast within the line. Consider another excerpt from Soyinka’s *Telephone Conversation*:

[...] “Madam,” I warned,

“I hate a wasted journey – I am African.”

Silence. Silenced transmission of

Pressurized good-breeding. [...]

The caesura after “I hate a wasted journey” creates a moment of suspense, one is waiting to hear what he has to tell her. The caesura after “Silence” in fact acts out the meaning of the word ‘silence’ and thus intensifies its effect.

1. **Elisions and Expansions**

There are times when unstressed syllables which are normally pronounced are **not** pronounced in a particular line in order to make the line fit the metre. In such cases one talks of elision. Elisions occur mostly when two non-stressed syllables follow each other in a metrical pattern that demands only one. Sometimes elisions are marked by an apostrophe:

The silenc’d Preacher yields to potent strain,

And feels that grace his pray’r besought in vain,

The blessing thrills thro’ all the lab’ring throng,

And Heav’n is won by violence of Song.

(From: Pope, *Imitations of Horace*)

At other times readers themselves have to decide whether or not to elide a syllable. In most cases, however, it comes quite naturally, as one tends to continue in the established rhythmical or metrical pattern. Indeed, one tends to elide syllables in every-day utterance to accommodate certain rhythms of speech (Attridge, 1995: 126-131 in Lethbridge and Mildorf, 2015: 162). Some syllables are always elided in English, for instance most of the past participle ‘-ed’ endings as in ‘turned’, ‘talked’, ‘achieved’, etc. Other elisions used to be common in everyday speech, and thus also in poetry, but are no longer elisions today, for instance words like ‘o’er’ (pronounced like ‘or’) for ‘over’ or ‘‘tis’ instead of ‘it is’.

Elisions that occur in verse but do not normally occur in everyday speech create interplay. Often, such places of interplay make an additional point. In such cases one speaks of an expansion. Some editors mark such places with an accent mark, but others simply assume that the reader will accommodate the pronunciation of words to the metre.

1. **Vowel Length and Consonant Cluster**s

A change in rhythm and speed can be achieved with a change of metre. The increase of speed is supported by the easier catenation, the way the words are linked in pronunciation, as in a chain in the second stanza.

Apart from metre, there are other elements that influence the speed of a line of verse. Some critics argue that certain metrical arrangement have a tendency to support certain rhythms and thus certain topics better than others. Dactyl and anapest, for instance, tend to have a fairly light and playful rhythm, but there is no general rule for the connection between metre and rhythm and there are certainly plenty of examples where dactyl or anapest have anything but a playful effect (in Tennyson’s *Charge of the Light Brigade* for instance). Iamb and trochee can be used for a wide variety of rhythms and speeds. Depending on word choiceand the arrangement of vowelsand consonant clusters they can support very fast as well as very slow rhythms.

1. **Modulation**

The discussion of rhythm so far should have made clear that simply the metre of a poem does not account for a variety of rhythmical effects. The aspect of modulation also deserves some consideration in this context.

1. **Prosodic Features: Sound Patterns**

It has been said above that much of the effects of literary texts depend on various patterns of repetition. The kind of repetition that most people associate with poetry is the repetition of sounds, in particular in rhyme. Apart from rhyme, there are other sound patterns in poetry which create additional meaning, such as alliteration, assonance and onomatopoeia. Such sound effects always have a specific function in a poem. It is the task of analysis to explicate such functions, because they, too, are part of what the poem means, its overall and specific effects.

1. **Rhyme**

When two words have the same sound (phoneme) from the last stressed vowel onwards, they are considered to rhyme. In a full rhyme, the consonant preceding the last stressed vowel of the two words is different: n**ight**/del**ight**, p**ower**/fl**ower** and so on.

There are a number of rhyme forms that deviate from the exact observance of the full rhyme: One talks about rich rhymewhen the consonant before the last stressed vowel is also identical: **lap**/c**lap**, **stick**/ecclesia**stic**. When the two rhyme words are in fact the same, it is identical rhyme. When two rhyme words look and sound the same but have different meanings this is called homonym. Both rich rhyme and identical rhyme have at times been considered bad form.

Sometimes, only the consonants or only the vowel sounds are identical. In such cases one speaks of half-rhymes, slant rhymesor pararhymes:

reader/rider

(consonance: same consonants but different stressed vowel sound)

poppet/profit, forever/weather

(assonance: same vowel sounds, different consonants)

opposite/spite, home/come

(eye-rhyme: spelling identical but pronunciation different)

The most noticeable rhyme is the rhyme at the end of a line, the end-rhyme. There are also lines within lines, so-called internal rhymes. When a word in the middle of the line –usually before a caesura– rhymes with the word at the end of the line it is leonine rhyme. Rhymes can be on one syllable or on two or three syllables. Rhymes of one identical syllable are called masculine rhymes: street/meet, man/ban, galaxy/merrily. Rhymes of two identical syllables are called feminine rhymes: straining/complaining, slowly/holy. Very rarely there are rhymes with three identical syllables, so-called triple rhymes: icicles/bicycles. The triple rhyme is often used for humorous effect. Rhyming lines can be arranged according to different patterns. The same rhymes are marked using small letters of the alphabet:

continuous rhyme *aaaabbbb*...

rhyming couplets *aa bb cc* ...

alternate rhyme*ababcdcd*...

embracing rhyme *abbacddc*...

chain rhyme*aba bcbcdc*...

tail rhyme *aabccb*...

Sound patterns, especially rhyme, help divide a poem into sections. These sections can help, for instance, mark various stages of thematic development in a poem: the movement from despair to hope, from description to moral application and so on. This is notably the case in sonnets, where the octet and the sestet or the quatrains and the final couplet often form a contrast.

1. **Alliteration, Assonance, Onomatopoeia**

Apart from rhyme, there are other sound patterns that are remarkable in poetry and that are often used to link words which will not otherwise be connected. These connections create meaning patterns. Three of these sound patterns shall be considered in more detail here: alliteration, assonance and onomatopoeia. An alliteration is the repetition of the same sound, usually a consonant, at the beginning of words or stressed syllables in close proximity. An assonance is the repetition of the same vowel sound in the stressed syllables of words in close proximity, while the consonants differ:

Rend with tremendous Sound your ears as**u**nder,

With G**u**n, Dr**u**m, Tr**u**mpet, Bl**u**nderb**u**ss & Th**u**nder

(From: Pope, *Imitations of Horace, Ep. II.i*)

In these lines Pope also achieves an onomatopoeticeffect, since the accumulations of the dark and booming u-sound combinations imitate the “tremendous Sound” of gun, drum, etc. It should be noted that onomatopoeia only ever works in conjunction with the meaning of the words used.

1. **Verse Forms and Stanza Forms**

A sequence of lines within a poem are often separated into sub-units, means the stanza. Two aspects of stanza form are particularly relevant for the analysis of poetry: First, a stanza form is always used to some purpose, it serves a specific function in each poem. There are no general rules about such functions, the student or critic analyzing the poem has to decide in each case afresh which is the function in the particulaar poem he/ she is dealing with.

There are a great number of different stanza forms available to a poet writing in the English and that generally means European tradition. The main ones are given in the following list. Stichic verseis a continuous run of lines of the same length and the same metre. Most narrative verses are written in such continuous lines. Lyric poetry, because it is closer to song, usually uses stanzas.

Blankverseis a non-rhyming iambic pentameter, usually stitches. Under the influence of Shakespeare, it became a widely used verse form for English dramatic verse, but it is also used, under the influence of Milton, for non-dramatic verse.

Coupletis the name for two rhyming lines of verse following immediately after each other. The heroic couplet, popular in the seventeenth and eighteenth centuries consists of two lines of rhyming iambic pentameter. An octosyllabic coupletis also sometimes called short couplet. The regular metre and the rhyme pattern of the couplet, usually with end-stopped lines, provides comparatively small units (two lines in fact) in which to make a point.

A tercet, sometimes also called triplet, is a stanza with three lines of the same rhyme (*aaa* or two rhyming lines embracing a line without rhyme (*axa*). The terzarima is a variant of the tercet famously used by Dante in his *Divine Comedy*. The terzarima uses a chain rhyme: the second line of each stanza rhymes with the first and the third line of the next stanza (*aba bcbcdc* etc.).

The quatrainis one of the most common and popular stanza forms in English poetry. It is a stanza comprising four lines of verse with various rhyme patterns. When written in iambic pentameter and rhyming *abab,* it is called heroic quatrain. The ballad stanzais a variant of the quatrain. Most commonly, lines of iambic tetrameter alternate with iambic trimeter (also called chevy-chase stanzaafter one of the oldest poems written in this form). The rhyme scheme is usually *abcb*, sometimes also *abab*.

The rhyme royalis a seven-line stanza in iambic pentameter which rhymes *abababcc*. It is called rhyme royal because King James I of Scotland used it, though he was not the first to do so; Chaucer employed the stanza in *Troilus and Criseyde* much earlier. The ottavarima derives from Italian models like the terzarima and the sonnet do; it is a stanza with eight lines rhyming *abababcc*. The most famous use of the stanza form in English poetry was made by Byron in *Don Juan*, who skillfully employs the stanza form for comic effect; in the following example the last line renders the slightly pompous lovesickness of the first seven lines quite ridiculous.

The Spenserian stanza, famously used by Edmund Spenser in *The Faerie Queene*, has nine lines rhyming *ababbcbcc*, the first eight lines are iambic pentameter, the last line is an alexandrine, which breaks the slight monotony of the pentameters and is often employed to emphasise a point.

The sonnetis a lyric poem of (usually) fourteen lines in iambic pentameter which became popular in England in the sixteenth century. Later sonnet writers sometimes varied the number of lines between ten and sixteen lines, but still called the poem a sonnet (George Meredith for instance in his sonnet sequence*Modern Love* used sixteen lines, Gerard Manley Hopkins wrote sonnets that had ten and a half lines).

One distinguishes between two main rhyme patterns in the sonnet: The Italianor Petrarchan sonnetis divided into an octaveor octet(eight lines) rhyming *abbaabba* and sestet rhyming *cdecde* or some variation (for example *cdccdc*). Very often this type of sonnet develops two sides of a question or a problem and a solution, one in the octave and, after a turn often introduced by ‘but’, ‘yet’ or similar conjunction that indicates a change of argument, another in the sestet.

The Englishor Shakespearean sonnetusually falls into three quatrains and one final couplet. The rhyme pattern is most commonly *ababcdcdefefgg*. In the English sonnet the turn often occurs in the concluding couplet, which operates rather like a punch line, as in the following example. The first twelve lines lament the all powerful and destructive influence of time, but the couplet ventures to express some hopes that writing poetry might in fact overcome this and preserve the poet’s love forever. An important variant of the English sonnet is the Spenserian sonnetwhich links the quatrains with rhymes: *ababbcbccdcdee*.

The limerickis used mainly for nonsense verse. It consists of five lines, two longer ones (trimeter, one trochaic foot, two anapaests), two shorter ones (anapaesticdimeter) and another trimeter (one trochee, two anapaests). Edward Lear, one of the most famous limerick and nonsense verse writers, insisted that the first and the fifth line of the limerick should end with the same word, usually a place name.

The villanellehas a rather intricate verse and rhyme pattern. It is originated in France and reproduces the circular patterns of a peasant dance. The villanelle has five tercets rhyming *aba* and final quatrain rhyming *abaa*. The lines of the first tercet provide a kind of refrain, a recurring repetition of one or more lines. Thus, the first line of the first tercet is repeated as the last line of the second and fourth tercet, the third line of the first tercet is repeated as the last line of the third and the fifth tercet. (One really needs to look at the example to work this out.) Both lines (first and third line of first tercet) form the last two lines of the concluding quatrain.

A famous example is Dylan Thomas’ poem *“Do not go gentle into that good night”,* where the highly organised and artificial but also playful form of the villanelle at first seems to contrast starkly with the poem’s topic: the sick and dying father. The form, which has to bend language into this disciplined playfulness, effectively helps express the speaker’s overwhelming desire to instill a spirit of resistance and a new passion for living in his father.

Composite and irregular formsare quite frequently poets combine various forms or employ no regular formal rhyme pattern, though rhyme and metre are nonetheless used. John Milton’s poem *Lycidas,* for instance. is written in an irregular form. The iambic pentameter is at irregular intervals interspersed with trimeter. John Donne frequently combines various forms into a regular composite form. For instance *The Canonization*, a poem with five stanzas of nine lines, each varies iambic pentameter with iambic tetrameter and concluding line in iambic trimeter. The speaker is obviously in a temper because people interfere with his love life. The rapid change between pentameter and tetrameter expresses his irritation and the irregular flow of speech is conveyed as he switches between the slightly slower pentamenter and the slightly quicker tetrameter. The final trimeter brings the stanza to an emphatic (because notably shorter) conclusion.

1. **Form and Meaning in Poetry**

The central question for analysis and interpretation is: How does poetic form create or influence meaning?Grammatically the dominance of non-finite constructions until the very last line, which breaks this pattern with a decisive imperative, effectively conveys the stasis the writer has fallen into. Elaborate patterns of repetition like polyptoton, reduplicatio, climax, alliteration and parallel, hypotactical sentence structure as well as rhetorical devices such as metaphor and personification demonstrate that the writer of this poem can command the technical aspects of poetic composition.

The isotropy which emerges from this brief examination is the constant combination of artless and artful expression. The theme or one theme of the poem thus becomes rather more complex than appeared at first sight. It is a poem about the writing of poetry as much as it is a love poem –the change of focus from the adored woman to the writer himself is clearly indicated by the pronouns. It suggests that in fact the combination of genuine feeling and artful expression is the best way to write a good poem.

1. **Method of Research**

According to Patton (in Moleong, 2002: 103),the method of data analysis to this research has been through several stages in determining the coding to be able to organize the data systematically. Due to the data classifications, this study applies qualitative approach because it has aims to comprehend the elements of structure from an object research that is a classic poetry of Shakespeare.

After the data are complete, the writer interprets it using structuralism approach of Stefanie Lethbridge and Jarmila Mildorf in *Basics of English Studies: Poetry* (2005: 142-175) so that data can bring into detailed overview of the analysis of the topic. Thereby, the writer adopts the structuralism technique because she has her own perspective based on the general poetry structure of the depths and outputs in Shakespeare's *Bridal Song*.

1. **Discussion**

Main datum:

***Bridal Song***

**By William Shakespeare**

*Roses, their sharp spines being gone,*

*Not royal in their smells alone,*

*But in their hue;*

*Maiden pinks, of odour faint,*

*Daisies smell-less, yet most quaint,*

*And sweet thyme true;*

*Primrose, firstborn child of Ver;  
Merry springtime’s harbinger,  
 With her bells dim;  
Oxlips in their cradles growing,*  
*Marigolds on death-beds blowing,  
 Larks’-heels trim;*

*All dear Nature’s children sweet*  
*Lie ‘fore bride and bridegroom’s feet,  
 Blessing their sense!*  
*Not an angel of the air,  
Bird melodious or bird fair,  
 Be absent hence!*

*The crow, the slanderous cuckoo, nor  
The boding raven, nor chough hoar,  
 Nor chattering pye,  
May on our bride-house perch or sing,*

*Or with them any discord bring,*

*But from it fly!*

(***Shakespeare Sonnets* – 1609**)

* 1. **Types of poetry**

Vividly, this poetry is a lyric poetry because this has brief dedicational from a single speaker who presents state of mind or an emotional feeling by the bride’s parents after the wedding party was over. This can be shown from *May on our bride-house perch or sing, Or with them any discord bring, But from it fly!*

It seems Shakespeare could feel any bride’s parents feeling about how to face and release their daughter to continue her life within matrimony instead of leaving their house after all. Moreover, this poetry belongs to occasional poetry because the subcategories of the lyric is written for a specific occasion which is a wedding then it is also called epithalamion. Actually, this poetry is also the example of a sonnet because this sonnetwas originally a love poem which dealt with the lover’s sufferings and hopes from any parents ever. The sonnet uses four stanzas of six lines and an intricate rhyme pattern. Many poets –including Shakespeare of course– wrote a series of sonnet which depict the various stages of a love relationship in particular between any parents with their daughter.

* 1. **Prosodic Features**

Each stanza has the sprung rhythm in which a varying number of syllables but an equal number of stresses in each line that we can detect the scansion as follows:

Table 1

|  |  |
| --- | --- |
| Scansion | Stanza |
| *o1o11o1*  *11ooo1o1*  *1o11*  *1o1oo11*  *o11ooo1*    *o11o* | *Roses, their sharp spines being gone,*  *Not royal in their smells alone,*  *But in their hue; Maiden pinks, of odour faint,* *Daisies smell-less, yet most quaint,*  *And sweet thyme true;* |
| *1o1o1o1*  *1o1oo1o*  *o11o*  *1ooo1o1*  *oo1o111o*  *o11* | *Primrose, firstborn child of Ver;*  *Merry springtime’s harbinger,  With her bells dim; Oxlips in their cradles growing,* *Marigolds on death-beds blowing,*  *Larks’-heels trim;* |
| *1o1o11o1*  *1o1oo11*  *1o11*  *oo11oo1*  *1oo1oo11*  *1oo1* | *All dear Nature’s children sweet*  *Lie ‘fore bride and bridegroom’s feet,*  *Blessing their sense!* *Not an angel of the air, Bird melodious or bird fair,  Be absent hence!* |
| *o1o11o1o1*  *o1o1o1o1o*  *o1oo1*  *1oo111o1*  *o1ooo1o1*  *oo11* | *The crow, the slanderous cuckoo, nor*  *The boding raven, nor chough hoar,*  *Nor chattering pye, May on our bride-house perch or sing,*  *Or with them any discord bring,*  *But from it fly!* |

*Bridal Song* does not have a fixed number of syllables in each line, though there may be a varying number of stresses to its syllabic metrical systems. It can be detected by the first and second stanza that have heptasyllabic whereas the third stanza has octosyllabic and the fourth stanza has enneasyllabic.

It has been mentioned above about the foot in this metrical system both the number of stresses and the number of syllables between the stresses are regular. Strictly speaking, the number of syllables should be identical for each line, but it is very often the case that a line leaves one metrical foot incomplete, thus varying the number of syllables as a whole. However, Shakespeare makes each single unit of stress and non-stress becomes the exact syllabic metre in *Bridal Song* because there are varying of stresses to each line of the stanzas instead of Shakespeare applies iambic when he puts the o1 and trochee 1o in the beginning of the line. *Bridal Song*, written in octosyllabic and trochee hexameter, also has the free verse because it does not use any particular pattern of stress or number of syllables per line as seen by the table 1.

Shakespeare probably intended to give the line surrounding to be any parents’ problematic line where mostly every line is started with trochee, doing so makes the poetry becomes more powerful. Otherwise, Shakespeare did this to emphasize that the narrator was a parent who feels bitterness and regret of his daughter wedding party that might have over never being recognized by his beloved daughter before.

Shakespeare is also very imperative to the construction and meaning of a poem because it seems he determines zigzagged to each third line and this becomes his melancholy topic. Its shape satirizes the merely superficial smooth cover over a rotten core physically while he uses a metrical grid to a variety symbols to illustrate the power and melancholy elements of love from any parents’ love. The metrical grid can be concluded because we expect it to continue. The whole poem is read against this metrical grid and it is on this basis that deviations are noted.

As above stated, the fact in *Bridal Song* is presented in lines which do not fill the space on the page, coupled frequently with rhymes at the end of the line, invites the reader –and often also the performer– to pause for a moment at the end of each line. Such pauses are especially pronounced for end stopped lines, but Shakespeare adopts the elisions to speed up the rhythm and thus literally convey the hurry of time which worries the speaker such as the third and sixth line in third stanza and also by the last line. In hence –depending on word choice and the arrangement of vowels and consonant clusters– Shakespeare supports very slow rhythm in the beginning of first to second stanza, as well as very fast rhythm to ongoing stanzas when he considers the feeling of being ‘losing’ his daughter then.

* 1. **Prosodic Features: Sound Patterns**

The most noticeable rhyme in *Bridal Song* is the rhyme at the line of each stanza to the identical rhyme of homonym in considering the two rhyme words are just in similar sound to the first to second line, the fourth to fifth, the third and the sixth line of each stanza. Otherwise, *Bridal Song* belongs to tail rhyme that can be marked using lowercase letters of the alphabet to be ‘*aabccb*’. Although sounds pattern in *Bridal Song* shall not be considered in more details of alliteration, assonance and onomatopoeia to make effect by these parallel syntax, but the alarming aspect of the third and sixth line to each stanza seems to be the satirical elements that still comes up from those lines.

* 1. **Verse Forms and Stanza Forms**

Shakespeare makes the *Bridal Song* up to be his masterpiece one because he created this poetry that difference from the other ones. This can be detected from the shape of its verse forms that sharply has a tercet that also called as triplet where he put the third and sixth line to each stanza to be his main alexandrine satires. Similarly, the stanza forms to *Bridal Song* is the limerick that consists of six lines, two longer ones of dimeter with two trochaic foot in each stanza.

* 1. **Form and Meaning in Poetry**

In *Bridal Song*, the central theme of love can be found in the first stanza’s use of olfactory imagery. The olfactory is imagery associated with the impression or image generated by the sense of smell. Shakespeare begins with the image of roses losing spines when they had to be the bride’s hand bouquet in contrast to daisies that become less represented to any flower decorations because they are not equal with roses to be chosen. As a result of the wedding party, rhyme becomes the most flourished smell from the tasty dishes and makes up the appetizer as well.

The second stanza until the last stanza use visual imagery and the additional effect achieved through the line break in this poetry is increasing because many of the lines are not end-stopped but run-on-lines (enjambment), that is, the syntactical unit carries over into the next line. On the one hand, run-on-lines tend to diminish the pause one naturally makes at the end of a line. In this sense, they speed up the rhythm of the poem. On the other hand, the slight pause that often remains despite the run-on-line, especially when the poem is read silently since the eyes have to travel from the end of one line to the beginning of the next, introduces a pause one would not normally make. Such pauses can be employed for surprising effects.

Consider the following excerpt from second stanza that Shakespeare says that the primrose is the eldest children of Ver who is so polite, and going to marry this spring at the end of her father’s age. With this object, the other children of Lark are grown up in hard condition although these children lived well but Lark Ver who is their father still fought tenaciously to old age that can be comprehended from the second stanza.

Then, the third stanza tells how the wedding party goes to the church then to the Vers’ house. It seems that Shakespeare needs to assess about how the wedding is occurred by the lovely bridesmaids throwing the rice thanks that makes the emptiness sky. Meanwhile, the Vers’ house is crowded with their relatives and invited guests that probably have their own argumentation about the wedding that they are attending at that time. Indeed, Shakespeare concludes that after all maximized of the wedding preparation and all that joy, he will lose that memorable moment of the party and his daughter instead.

Shakespeare creates the isotropy emerging from this brief examination which is the constant combination of artless and artful expression to be the theme of *Bridal Song* becomes rather more complex than appeared at first sight. It is a poem about the writing of poetry as much as it is a love poem, the change of focus from the adored woman to the writer himself is clearly indicated by the pronouns such as ‘their’ and ‘her’. Shakespeare suggests an intellectual imagery with intellectual associations that in fact makes the combination of genuine feeling and artful expression are the best way to write a good poem.

1. **Conclusion**

Poetry is an expression of feelings of the poet. To express these feelings, poets select and use specific words to describe and to represent the feelings. So that readers of poetry can come drifting in the sense of the poet. Moreover, poetry as one of the works of art can be studied from various aspects. The structure and the elements of poetry can be studied, given that the poem is a structure composed of a variety of elements and poetical meanings.

Structurally, *Bridal Song* has adopted the epithalamion as its type, heptasyllabic and enneasyllabic as its prosodic features, iambic and trochee, elisions, tail rhyme as its sound patterns, a tercet-triplet and limerick as its verse and stanza forms, run-on-lines (enjambment) and isotropy of parents’ love to their daughter’s wedding. To provide a clear picture, to create an atmosphere, to create a more lively and interesting, the poet also frequently uses the image of thinking. In this case, Shakespeare needs to deliver his feeling about how life is, that any parents have to accept their daughter with sincerity when she is going to be separated life from her family to care her own household.

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