(Sprung Rhythm)

(   )

Sohn, Ilgwon. **2004**. **Phonological Analysis on Sprung Rhythm**. *Studies in Phonetics, Phonology and Morphology* 10-2. 277-292. Hopkins' Sprung Rhythm is probably a perplexing case of meter from the view of conventional meter. But Sprung Rhythm is said to be the most natural and rhythmical meter for recitation. I have shown that the metrical positions in Sprung Rhythm are based on a mora foot. In Sprung Rhythm, a line consists of a fixed number of strong positions alternating with weak ones. I have suggested the following rules for each position and outrides. 1) A strong position must contain a mora foot. 2) A weak position contains at most a mora foot(M or ρ). 3) If a weak position contains more than a more foot, the syllables after a strong position become an outride except for a mora foot. 4) The mora foot of sprung rhythm is formed by the following ranking : NoCoda   S → M   Nonfinality. Outrides form a rhythmic unit with its preceding strong position to maintain only one mora foot in a weak position. This rhythmization causes sprung rhythm to be more abrupt than conventional meter. **(Sangju National University)**

Keywords: sprung rhythm, resyllabification, mora foot, outride, S → M

1.

.

(1) W ≤ S[1]

,

.

5   (iambic pentameter)

.

(2) From fairest creatures we desire increase
   w s w   s w   s w s w   s
That thereby beauty's rose might never die,
   w s w s w s w   s w s
But, as the riper should by time decrease,
   w s   w s w   s   w s   w s
His tender heir might bear his memory;
  w s w s   w   s   w s w s

                                          (Shakespeare, Sonnet 1.1-4)

---

[1] W   weak position, S   strong position   .

Hopkins(1844-1889)[2]　　　　(Sprung Rhythm)
5

(outride)　　　　　　　　　'

.

(3) Summer <u>e</u>nds *now* ba*rbarous* in b<u>ea</u>uty, the st<u>oo</u>ks r<u>i</u>se[3]　　　1
　　　　s　　　　s　　　　s　　　　s　　s
　　Ar<u>ou</u>nd; up ab<u>o</u>ve, what w<u>i</u>nd-*walks*! what l<u>o</u>vely beh<u>a</u>vior　　2
　　　　s　　　　s　　　　s　　　　　s　　　　s
　　R<u>a</u>pt*urous* love's gr<u>ee</u>t*ing* of r<u>ea</u>ler, of r<u>ou</u>nder repl<u>ie</u>s?　　8
　　　　s　　　　s　　　　s　　　s　　　s
　　And h<u>u</u>rls *for him*, O h<u>a</u>lf hurls <u>ea</u>rth *for him* off <u>u</u>nder his f<u>ee</u>t　　14
　　　　　s　　　　　s　　　s　　　　s　　　s
　　　　　　　　　　　　　　　　　(Hurrahing in Harvest)

2　　　　　　　　　　　　　　.

(4) a. This **<u>very</u>** very d<u>a</u>y came d<u>ow</u>n to us <u>a</u>fter a b<u>oo</u>m he on (T.B.F.C)
　　　　　s　　　s　　　s　　　s　　　s
　　b. **<u>Heaven</u>**gravel? W<u>o</u>lfsnow. w<u>o</u>rld of it, w<u>i</u>nd there (T.L.E.G.E)
　　　　　s　　　　s　　　　s　　　s
　　c. As K<u>i</u>ngfishers c<u>a</u>tch fire, **<u>dragon</u>**flies dr<u>aw</u> fl<u>a</u>me; (A.K.C.F)
　　　　　s　　　　s　　　　s　　　s　　s

---

[2]　　　　　　　　　　　　　　　　　.　　　　　(Sprung
Rhythm)　　　　　　　　　　.　　　　(sprung rhythm)　'　(sprung)'　'
　　(abrupt)'

.
Kiparsky (1989)
Kiparsky
.　　　　　　　　,
Hopkins　　　.

The Windhover　　　　　　　Spring and Fall
Pied Beauty　　　　　　　　Inversnaid
Hurrahing in Harvest　　　　As Kingfishers Catch Fire
The Caged Skylark　　　　　Ribblesdale
The Loss of the Eurydice　　The Leaden Echo the Golden Echo
The May Magnificat　　　　Spelt from Sibyl's Leaves
Binsey Poplars　　　　　　Carrion Comfort
Duns Scotus's Oxford　　　No Worst
Henry Purcell　　　　　　Tom's Garland
The Bugler's First Communion　Harry Ploughman
At the Wedding March　　　Heraclitean Fire
Felix Randal　　　　　　Ashboughs
Brothers
[3]　Hopkins　　　　　　⌣

.

,   .[4]
(outride)

.[5]

2. 모라음보

(syllabification)   (mora)   . McCawley
(1968)

.

(light syllable)   (heavy syllable)
.   (meter)

.   (coda)

(nucleus)   ,   Ft-Bin
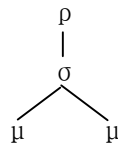(6)   .

(5) Ft-Bin (McCarthy and Prince 1993:52)
     Feet must be binary under syllabic or moraic analysis.

(6)   ρ
               |
               σ
              ╱ ╲
            μ   μ
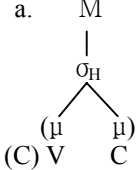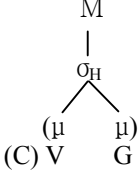
               ρ
               ,   (C)VC, (C)VG
     .
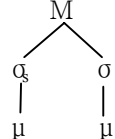
[4]   Hopkins   'Author's Preface'   .
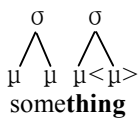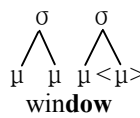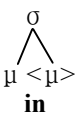
   Sprung rhythm is the most natural of things. For (1) it is the rhythm of common speech
and of written prose, when rhythm is perceived in them. (2) It is the rhythm of all but the
most monotonously regular music, so that in the words of chorusly regular music, so that in
the words of chorused and refrains and in songs written closely to music it arises. (3) It is
found in nursery rhythms, weather saw, and so on; because, however these may have been
once made in running rhythm, the terminations having dropped off by the change of
language, the stresses come together and so the rhythm is sprung. (4) I arises in common
verse when reversed or countered, for the same reason. (p. 11)

[5]   (optimality theory)
   .
                                                        .

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(7) a.   M   b.   M

        | |

       σ_H σ_H

    (μ μ)   (μ μ)

(C) V   C   (C) V   G

(7)   (V)

                            (head)   (trochaic)

                    (Mora foot: M   )

        (7)

(8)   M

       σ σ

       | |

       μ μ

(9) a. σ σ b. σ σ c. σ

    μ μ μ<μ> μ μ μ<μ> μ <μ>

    some**thing**   win**dow**   **in**

         (rhyme)   VC, VG

(10) NONFINALITY : No prosodic head of PrWd is final in PrWd.
                                           (Prince and Smolensky 1993:57)

(10)   (prosodic word)

'something, window'

(11) a. some.thing : *($\mu\mu$.) ($\mu\mu$.)   ($\acute{\mu}\mu$.) $\mu\mu$
     b. win. dow   : *($\mu\mu$.) ($\mu\mu$.)   ($\acute{\mu}\mu$.) $\mu\mu$

(11)   NONFINALITY

.

VCCV   VCC.V   3
 *μμμ (Prince and Smolensky 1994: 210)   VC.CV
          .   VCV   ?
Myers (1987)
                                               .   /t/   [ɾ]

          .

(12) a. a[ɾ] a Macy's near you
         ge[ɾ] a map
         a[ɾ] Anne's
      b. a [t]omato
         a [t]omahawk

(12)   [t]   (flapping)

                                     .

      .

(13) a. á[ɾ]om
     b. a[t]ómic   ro[t]áte   main[t]áin

(12)   (13a)   /t/
                            .   (13b)   /t/
                                                             .

      /h/   .

(14) a. Helen [h]
      b. *[roh], *[kih]

(14a)   /h/   , (14b)
                                     .

(15) a. véhicle   [víøɪkl]   pròhibítion   [pròʊøəbíʃən]
     b. vehícular   [vihíkjʊlər]   prohíbit   [proʊhíbɪt]

(15a)   /h/   (15b)
               .   (14)   /h/   (15a)   /h/
                                                    .
          (tense vowel)   (diphthong)   (open syllable)
                                       /h/
      .
                                     (13a)   /t/   (15a)   /h/
                              .   Myers
(1987)   (resyllabification)   .[6]

---
[6] Hammond (1997: 52)   .

(16) Ý] CV   ÝC] V

                  Ý.CV   ÝC.V

.

(17) city   →   cit.y
     desert   →   des.ert
     cabin   →   cab.in

Benua (1995: 94)

.

(18) Stress-to-Weight (S → W)[7]
     If stressed, then heavy

                                     .

                                  .

(19) Stress-to-Mora Foot (S → M)
                      (head)   .

  S → M   (7)
               , (8)
   .   (17a)   'city'   .

(20) S → M, NONFINALITY   NoCoda[8]

/sítɪ/	S → M	NONFINALITY	NOCODA
a. s í . tɪ (μ. μ)	*!	*	
☞ b. s í t . ɪ (μ μ.) μ			*

3.   (metrical positions)

3.1

                   (open syllable)   . Hopkins
            (standard rhythm)[9]

NoONSET: Stressless medial syllables are onsetless.
[7] Prine and Smolensky (1993: 39)   .
  Peak-Prominence (PK-PROM)
  Peak(x) > Peak(y) if |x| > |y|
[8] NOCODA (Prince and Smolensky 1993; MACARTHY and Prince 1993)
  Syllable must not have codas.
[9] Hopkins   Sprung Rhythm   running rhythm, standard
rhythm, common rhythm   .

.

(21) a. N<u>o</u>w T<u>i</u>me's <u>Androme**da** o</u>n th<u>is</u> r<u>o</u>ck r<u>u</u>de (Andormeda)
        w   s   w   s w s w   s w   s

    b. Th<u>e</u> r<u>o</u>ll, th<u>e</u> r<u>i</u>se, th<u>e</u> car<u>o</u>l, **the** cr<u>e</u>at<u>io</u>n (To R.B)
        w s   w s   w s w   s   w s

    c. Th<u>e</u> w<u>o</u>rld <u>i</u>s ch<u>a</u>rged w<u>i</u>th **the** gr<u>a</u>nd<u>eu</u>r <u>o</u>f G<u>o</u>d (God's Grandeur)
        w   s   w   s   w   s   w   s w   s

,

      (M)   .
                        VC

.

(22) a. Marga**rét**, <u>a</u>re you gr<u>ie</u>ving (Spring and Fall)
        s   s s   s

    b. **Th<u>í</u>s** Jack, j<u>o</u>ke, poor p<u>o</u>tsherd, patch, m<u>a</u>tchwood, imm<u>o</u>rtal d<u>ia</u>mond (H. F)
        s   s   s   s   s   s

    c. C<u>a</u>ndle**más**, L<u>a</u>dy D<u>a</u>y (The May Magnificat)
        s   s   s   s

    d. That b<u>i</u>rd bey<u>o</u>nd the rem<u>e</u>mbering **h<u>í</u>s** free f<u>e</u>lls (T.C.S)
         s   s   s   s   s

    e. And wh<u>a</u>t when as **ín** this c<u>a</u>se, b<u>a</u>thed in h<u>i</u>gh h<u>a</u>llowing gr<u>a</u>ce? (T.H.H)
        s   s   s   s   s   s   s

    .   Hopkins   VC
     . (22)
                             .   '-mas, -ret'
           VC
         .   S → M
     .   N<small>ONFINALITY</small>   S → M
               .
      (22a)   'Magaret'   .

(23) S → M   N<small>ONFINALITY</small>[10]

/Má. gə rít / μμ. μ. μμ	S → M	NONFINALITY
☞ a. Má. gə. rít (μμ.) μ. (μμ)		*
b. Má. gə. rít (μμ.) μ. μμ	* !	

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[10] (23a)   (23b)   (27)   N<small>O</small>C<small>ODA</small>   .
   (23b)   S → M   (23a)
    .

(23a)   '-rít'   NONFINALITY
                    .   (23b)   '-rít'
         NONFINALITY   S → M   (23a)
            .

                                                                              2

                                                      .[11]

(24) a. This **<u>very</u>** very d<u>a</u>y came d<u>ow</u>n to us <u>a</u>fter a b<u>oo</u>m he on (T.B.F.C)
              s   s   s   s   s
      b. **<u>Heaven</u>**gravel?   W<u>o</u>lfsnow. w<u>o</u>rld of it, w<u>i</u>nd there (T.L.E.G.E)
              s   s   s   s
      c. As K<u>i</u>ngfishers c<u>a</u>tch fire, **<u>dragon</u>**flies dr<u>a</u>w fl<u>a</u>me; (A.K.C.F)
              s   s   s   s   s

S → W   (24)   .

(25) a. very   ver.y
      b. heaven   heav.en
      c. dragon   drag.on

(22)
         (25)   'ver-, heav-, drag-'   ,   Hopkins   'very,
heaven, dragon'   ?
                                              .

(26) a. very   ve. ry   (μ. μ)
      b. heaven   hea. ven (μ. μ) μ
      c. dragon   dra. gon (μ. μ) μ

(26)과 같이 분석된다는 것은   .

     ,   .   Hopkins
                                              .   도약률에서
는 S → M, NONFINALITY보다는 NOCODA가 상위에 있다.

(27) NoCoda   S → M   NONFINALITY

/vérɪ /	NOCODA	S → M	NONFINALITY
☞ a. vɛ́. rɪ (μ. μ)		*	*
b. vér. ɪ (μμ.) μ	*!		

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[11]   Kiparsky (1989)   2   (Disyllabic strong position)   .

(27)   NoCODA   'vér.ɪ'   'vé.rɪ'
              .   've-, hea-, dra-'

                      .

(28) a.   M   b.   M   c.   M
           σₛ   σ   σₛ   σ   σₛ   σ
           | | | | | |
           μ   μ   μ   μ   μ   μ
             very   heaven   dragon

     .

(29) a.   (M)   .
      b.   NoCODA   S → M
         NONFINALITY   .

                    3.2

                              .

(30) a. **Brute** b<u>ea</u>uty and v<u>a</u>lour and <u>a</u>ct, oh, **air**, pr<u>i</u>de , **plume**, h<u>e</u>re (T.W)
              s   s   s   s   s
      b. of s<u>i</u>lk-**sack** cl<u>ou</u>ds! **has** w<u>i</u>lder, w<u>i</u>llful-w<u>a</u>vier (H.I.H)
          s   s   s   s   s

                                          .

(31) a. The h<u>ea</u>rt √ r<u>ea</u>rs √ w<u>i</u>ngs √ b<u>o</u>ld and √ b<u>o</u>lder (Hurrahing in Harvest)
              s   s   s   s   s
      b. <u>A</u>ll √ f<u>e</u>lled, √ f<u>e</u>lled, are <u>a</u>ll √ f<u>e</u>lled (Binsey Poplars)
          s   s   s   s   s

Hopkins   .

             .   (31)
          .

                              .

(32) a. M**e**n, b**o**ldboys s**oo**n **to be** m**e**n: (The Loss of the Eurydice)
　　　　　s　　s　　　　s　w　s

　　　b. **Who to** w**e**d*lock*, his w**o**nder w**e**dlock, (At the Wedding March)
　　　　　w　　s　　　　　s　　　　s

　　　c. B**o**th **are in an** **ú**nf**a**th**omable**, **a**ll **is in an e**n**o**rmous d**a**rk (H.F)
　　　　　s　　　　　　s　s　　　　s　　　　　s　　　　s

(M)

(32)

(ρ)

(32a,b)　　　　　　　　　　　　　　　　　　　　　　　　　　　　(ρ)

.　(32c)

(33) a.

σ　σ　σ　　σ　　　σ σ σ　　　σ
│　∧　∧　　∧　　　│ │ │　　　∧
μ μ μ μ μ μ μ　　μ μ μ　　μ μ

　　are in an (un) :　ɑr. ɪ n.　ən.　(ʌn)　→ ɑ . ɾɪ. nə.　(nʌn)

　　　b.

σ　σ　　σ σ　　　σ σ σ　σ
│　∧　　∧ │　　　│ │ │ │
μ μ μ μ μ μ　　μ μ μ μ

　　is in an e　　: ɪ z. ɪ n. ən. ɪ　→　ɪ zɪ. nə. n ɪ

(33)

(ρ)

[12]

(34) a. **Summer** **e**nds *now*; now, b**a**r*barous* in b**eau**ty, the st**oo**ks r**i**se (H.I.H)
　　　　　w　　s　　　　　s　　　　　　s　　　　s　　s

　　　b. Of the r**o**ll*ing* **level** und**e**rn**ea**th *him* **steady** **a**ir, and str**i**ding (T.W)
　　　　　s　　　　w　s　　　s　　　　　w　s　　　　s

---

[12]　　　　　　　　　　　　　　　　(ρ)

　*a. .... **a**ll is **by** this en**o**rmous dark
　　　　　　s　　　　　s

　*b. ...**a**ll **must** be in an en**o**rmous dark
　　　　　　s　　　　　　s

NoCoda   S → M   Nonfinality

(34)   .

(35) a. summer   /sʌ. mə/ (μ. μ)
       b. level   /lɛ. v l/ (μ. μ)
       c. steady   /stɛ. dɪ/ (μ. μ)

(35)   2   .

                                              .

(36) a.   M   b.   M   c.   M

       σ_s   σ   σ_s   σ   σ_s   σ
        | | | | | |
        μ   μ   μ   μ   μ   μ
         summer   level   steady

                                              .

(37)   (M, ρ)   .

(37)

                                              .

                      4.

                                              .[13]

                 .

                                         .
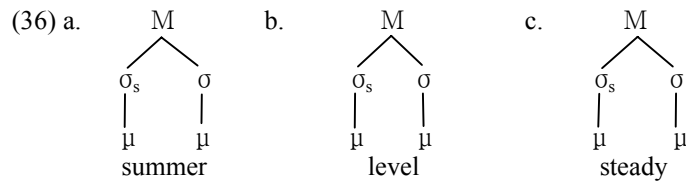
(38) a. Around; up above, what wind-*walks*! what lovely behaviour (H.I.H)
          s   s   s   s   s
    b. This Jack, joke, poor pot*sherd*, patch, matchwood, immortal diamond, (H.F)
         s   s   s   s   s   s
    c. Thy tears that touched my heart, child, Fe*lix*, poor Felix Randal (F.R)
          s   s   s   s   s   s

(38)   'walks, sherd, -lix'

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[13] Hopkins   'Author's Preface'   .

   The other is hangers or outrides, that is one, two, or three slack syllables added to a foot
and not counting in the nominal scanning. They are so called because they seem to hang
below the line or ride forward or backward from it in another dimension than the line itself,
according to a principle needless to explain here. These outriding half feet or hangers are
marked by a loop underneath them, and plenty of them will be found.

(37)

.

.

(39) a. Forward-like, but however, and liked favourable heaven heard these (T.B.F.C.)
        s   s   s   s   s   s

   b. Rapturous love's greeting of realer, of rounder replies? (H.I.N)
       s   s   s   s   s

   c. As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding (T.W)
         s   s   s   s   s

   d. Majestic - as a stallion stalwart, very violet-sweet! (H.I.H)
       s   s   s   s   s

   e. Shares their best gifts surely, fall how things will (T.B.F.C)
       s   s   s   s   s

.[14]

.

.

(40) a. Tendered to him . Ah well, God rest him all road ever he offend!
      s   s   s   s   s
                                            (Felix Randal)

   b. ...dapple-dawn-drawn Falcon, in his riding (The Windhover)
            s   s   s

(40)

.

                            'dered to him'   '-con'

.

      (textsetting)

---

[14]

      .   "The Bugler's First Communion"   4   .

(1) a. Share their best gifts surely, fall how things will,
       s   s   s   s   s

   b. Came, I say this day to it-to a First Communion
       s   s   s   s   s

   c. Low-latched in leaf-light housel his to huge godhead.
       s   s   s   s   s

   d. Breathing bloom of a chastity in mansex fine
       s   s   s   s

   e. Dress his days to a dexterous and starlight order.
       s   s   s   s   s

      3   .

      .

[15]

(41) a.   x   x   x   x   x   x
         x   x x x   x x   x   x   x x x x x
       xx   xxxx xx   xx x x   xx   x   x   xx xxxx xx xx
      This J_ack, j_oke, poor _potsherd,_ patch, match_wood,_ imm_o_rtal di_a_mond,
          s   s   s   s   s   s
                                                      (H.F)

   b.   x   x   x   x   x   x
        x   x   x   x   x   x   x   x   x   x x   x x
       xx xx   xx x x   x x xx x x x x xx   xxxx xxxx
      Thy t_ea_rs that t_ou_ched my h_ea_rt, child, Fe_lix,_ poor F_e_lix R_a_ndal
         s   s   s   s   s   s
                                                    (F.H)

   c. x   x   x   x   x
      x   x   x   x   x x   x   x   x
      x x   xx   x x   xx   xxx x xx   x   x xx
      Rap_turous_ love's gr_ee_t_ing_ of   r_ea_ler, of r_ou_nder r_e_pl_ies_?   (H.I.N)
        s   s   s   s   s

   d.   x   x   x   x   x
      x   x   x   x   x   x   x   x x   x x
      xx x   x   xx   x x x x xx x   x xx xx   xxxx
      As a sk_a_te's _heel_ sweeps sm_oo_th on a b_ow_-bend: the h_u_rl and gl_i_ding (T.W)
         s   s   s   s   s

   e.   x   x   x   x   x
      x x   x   x x   x   x   x x   x
      xxx x x x xxxx   x   x   x x xx xx   xx
      Ma_jestic_ - as a st_a_llion stal_wart,_ very v_io_let-sw_ee_t! (HIH)
         s   s   s   s   s

   f.   x   x   x   x   x
      x   x   x   x   x   x   x   x   x
      x x   xx   xx xx   x x   xx xx   xx   xx
      Sh_a_res their b_e_st gifts s_u_re _ly,_   fall h_ow_ things w_i_ll (T.B.F.C)
        s   s   s   s   s

---

[15]

    .   . Hayes & Kaun
(1994)   4
                              .
                    .
                           .
                    ,
   .   .
 Hayes and Kaun(1994)   .

a.   b.
  x
  x   x
  x x   x x

. Gardner (1982; 228)

.

(42) Take notice that the outriding feet are not to be confused with dactyls or paeons, though sometimes the line might be scanned either way. The strong syllable in an outriding foot has always a great stress and after the outride follows a short pause.

Gardner

. Hopkins

.

,

(42)

.

,

'   (Sprung Rhythm)'   .[16]

5.

Hopkins

.

.

,

. Hopkins

.

(stress timed)   .

.

.

,

---

[16]   (2000)   (Sub-beat)

.   .

	x		x		x		x	x		
x	x		x	x	x		x	x	x	x	x	x

x x	x	x			x x		x	x		
	x x					x x			x x		

As   a   sk<u>a</u>te's *heel* sweeps sm<u>oo</u>th on   a b<u>o</u>w-bend: the h<u>u</u>rl and gl<u>i</u>ding (T.W)
        S   S   S   S   S

.

.

(43) a.   (M)   .
     b.   (M)   .
     c.   (M)
                                .
     d.   NoCODA   S → M   Nonfinality

                                .

                              .

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