

A Textsetting for Reading SprungRhythm

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<Abstracts>

Hopkins의 도약률(Sprung Rhythm)은 영어의 운율자질인 강세에 의한 엄격한 정형률을 고수하고 있다. 즉 약강 5보격이나 약강 6보격의 정형률을 지킨다고 Hopkins는 주장한다. 일반 독자나 운율비평가는 이를 인정한다. 문제는 시인의 음량(quantity) 기준에 의하여 강, 약 자리를 어떻게 충족시키고 있느냐 하는 점이다.

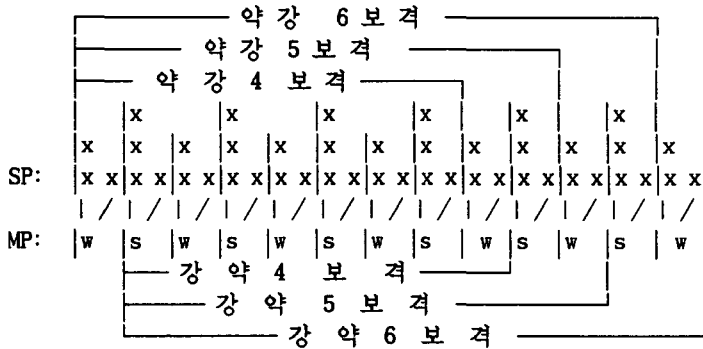
모든 비평가는 Hopkins의 음량 기준의 지나친 편의성과 임의성, 및 융통성?에 대하여 그의 음량 이론을 수용하려하지 않는다. 그러나 Kiparsky는 Hopkins의 설명에 따라 시인의 도약률을 분석하면 시인의 음량 이론이 이유 있음을 설명해 보인다.

Kiparsky의 분석에서 문제점은 없는가? 만약 있다면 그것은 바로 Hopkins의 음량이론의 문제점이 될 것이다.

이 연구에서는 Hopkins의 편지 속의 설명은 실제로 독자의 낭송 속에서 어떻게 실현 될 것인가 즉 '귀로 듣고 감상(ear and taste)'할 때 나타날 리듬형, 즉 낭송의 틀에 의한 분석을 시도하였다. 그것은 도약률이야 말로 읽히기 위한 것이며 '보는 시'가 아니라는 전제에서이다. .

여기에서는 낭송에서 나타날 도약률의 음량과 장단, 즉 지속시간을 하나의 '낭송보(Textsetting for Sprung Rhythm)'에서 투사해 보고자 했다. 그 낭송보는 Hayes & Kaun(1994)의 '어린이의 민속노래 보(Textsetting for Children's Folk Songs)'를 원용하였다

약강 4,5,6보격, 강약 4,5,6보격의 일정한 강세 모습과 일정한 지속시간을 보여주는 도약률의 '낭송보'는 다음과 같다('약'자리와 '강'자리의 간격은 일정하게 보고 '강'의 돌들림은 격자로 더 높게 표시하였다).



이와 같은 낭송보는 독자, 즉 낭송자의 낭송 가능 범위를 그려 준다. 즉 약자리의 두개나 그 이상의 음절을 한꺼번에 낭송할 수 있음을 보여 준다. 그 음은 자연스럽게 연음(slurring)이 되기 마련이다.

그러므로 이 연구는 다음과 같은 사실을 규명해 준다.

첫째, 어떤 시행도 규칙적인 박으로 낭송된다.

둘째, 음량은 박자에 의하여 좌우된다. 즉 강과 약자리의 일정한 지속시간의 범위 내에서는 몇 개의 음절도 낭송이 가능하다. 그것은 일정한 간격의 자리를 나타내는 격자로 결정된다. 따라서 모라(morae)의 개념보다도 박자의 개념으로 도약률은 낭송된다.

셋째, 모든 약자리와 강자리는 일정한 간격과 실제의 박(묵박도 포함)에 의하여 규칙적이다.

넷째, 외음보의 격자의 길이내에서 낭송된다.

그러나 이 연구의 기본은 시인과 독자의 율형(Metrical Pattern)에 대한 의식과 의도(intention)가 전제된다. 이것은 이 연구의 문제임과 동시에 장점이다. 시율의 분석은 보는 율형이 아니라 읽고 낭송하는 율형으로 분석되어야 함을 보여 준 것이 이 연구의 기여이다.

1. Introduction

Sprung rhythm has long been the object of metricists' study, as it has turned out to be hard to understand and analyze. However, Kiparsky's (1989) analysis appears to be valid, judging from Hopkins's own explanations appearing in his letters to one of his best friends, Robert Bridge. According to Kiparsky's analysis¹⁾, Hopkins's rhythm has some regular rules for his fixed meters. However, Hopkins's rules seem very obscure and difficult to understand even through Kiparsky's research. Kiparsky set up some rules for sprung rhythm, only based on prosodic rules Hopkins explained. By Kiparsky's analysis Hopkins's statement turns out to be idiosyncratic but consistent.

The present study aims to classify sprung rhythm by setting up a textsetting for reading, based on the ground of Hopkins's explanations of his sprung rhythm that it is for reciting or reading, not for written poems, in themselves. It means that the poet had intended his poems to be read and recited as sprung rhythm as they are. Therefore, differently from what Kiparsky insists on, this research attaches to the criterion of the assessing of Hopkins's poems, not by what it is, or, by what it should be, but by how they should be read or recited. In order to get answers for some puzzles in sprung rhythm, this research suggests three hypotheses and two problems:

Three hypotheses are:

- 1) Every line should be read or recited in a regular beat.
- 2) Not the concept of morae but that of a regular beat is conceived in sprung rhythm. The beat results from quantity.

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- 1) 1. Kiparsky's (1989:324) sprung rhythm rules are: 1. A line consists of a fixed number of strong positions alternating with weak positions. 2. A position corresponds to at most one syllable. 3. Resolution: A sequence of short syllables may count as one syllable if all are unstressed. Two short syllables may count as one also if the first is stressed. 4. A syllable in weak position cannot have lexical or phrasal stress. 5. A syllable in strong position must either long or stressed. 6. Outrides: Before a pause, a strong position may be followed by an extra weak position. Kiparsky sets up semisprung rhythm in which he insists that a strong position correspondent to one syllable, a weak position to zero or more syllables, and that a syllable in strong position must be stressed.

3) The rhythm is based on reading or reciting, proved by a kind of *textsetting* for reading sprung rhythm and fixed meter.

And two problems are:

4) Are all weak syllables read or not?

5) Is an outside read and counted as a beat? How is it read or recited?

For the solution of the idiosyncratic but consistent rhythm by Hopkins, this paper suggests a *textsetting* be made use of as a frame for reading or reciting poems. The decided *textsetting* for reading poems will show the appropriateness of the stress and durations of feet and positions in Hopkins's sprung rhythm. The lines analyzed here are the same lines Kiparsky provides for his research in 1989 and the number behind the line indicates the page of the article in Kiparsky(1989).

Chapter 2 reconsiders the problems of sprung rhythm discussed so far mainly by Kiparsky and other metricists. It attempts to insist on analyzing sprung rhythm not by morae or rules but by the notion of beat as Hopkins was sure to have intended to. In Chapter 3, this paper utilizes the frame, or the *textsetting* for children's folk songs, mainly iambic tetrameter, which has been expounded by Hayes & Kaun(1994)²⁾. The frame is to be transformed into a little different ones, sometimes for iambic tetrameter, sometimes for trochaic-, tetra-, or penta-, or sometimes even for heptameter. In addition, this chapter proves the appropriateness of the *textsettings* for reading fixed meters. In Chapter 4, the fixed meter is reconsidered in terms of meter not by metrical rules.

Finally, this analysis will give a clue to research of metrics based on practical purpose, that is, on the importance of reading poems, or in terms of appreciating of poems not by the metrical rules but by the reading method. And in analyzing fixed meter, 'ear and taste' will prove more important in contrast with 'what it is', or 'what it should be'. The main flow of sprung rhythm will turn out not

2) Hayes & Kaun(1994) set up the *textsetting* for children's songs mainly in tetrameter with a fixed interval and alternating peaks with weak stresses in line.

to be based on the hidden and particular plot of the form, but on the metrical pattern and the poet's intention aspiring to the flow.

2. Problems in Sprung Rhythm

One of the most problematic points in Kiparsky's analysis from Hopkins's statement is at once an advantage of interpretation and a disadvantage of his quantity theory: Hopkins's flexibility is very vulnerable to metricists' attack; nevertheless, that is only one way and one asset of Hopkins's sprung rhythm.

To quote it here by Kiparsky's explanation, 'A syllable is defined as SHORT if it ends in a short syllable nucleus (vowel or syllabic sonorant...An important provision to be made in applying this definition is that a single word-final consonant after an unstressed vowel made be ignored. The effect is that final unstressed -VC may be counted as either long or short. This option extends to monosyllabic unstressed such as *in* or *up* as well as polysyllabic words such as *morning*, *moulded*, or *Margaret*.'

In addition, Hopkins considers liquid and nasal consonants as optionally counted as consonants when they merge phonetically with preceding reduced vowels into syllabic sonorants: 'Thus whereas *valour*, *dapple*, *buckle*, *colour*, *babble*, and *heaven* can make a weak position their second syllable can also pass for long in a pinch.'

It means that Hopkins utilizes the quantity as flexible for the length of syllable in w-position. In a word, he wants either position to be filled with relative prominence, either with the length or stress. That is, he always thinks of the strict meter, even of the elements of a line, which outnumbers the necessary feet or sometimes lacks the needed feet of the fixed meter.

What we concentrate on here is to grasp the duration of a line and the metrical contour of the line in either a poet's mind and in readers' limited pulse of reading or reciting poems. As a result, a scheme for reading or reciting textsetting is to be set up for the purpose.

Here a use will be made of Hayes and Kaun's textsetting for children's songs. For such a textsetting will fit for reading a planned and regulated pattern of meter in poems. Basically, in poet's mind and reader's acceptability of limited pulse of reading lines can it easily be derived from the notion of pulse, or beat by the repetition of alternate stresses or of lengths. The textsetting is just like a different form of a song. Or the form is a textsetting which the lines or the songs can be sung to regularly in strong by weak beats or in long by short beats.

Therefore, Hopkins's discrimination by quantity is to be realized appropriately to the setting for the intended rhythmical reading of sprung rhythm or even for its singing. So the suggestions here are as follows:

2.1 The discrimination by quantity indicates strong and weak syllables but does not always distinguish strong from weak.

6) ...'hear him 'babble and

drop

 'down

to his

 'nest(319)
 s w s --o-- w s w w s

Here in this line arise two questions:

First, why is *drop* not assigned the strong position, even if it is a stressed monosyllabic word?

Second, why is *his* not assigned the strong position, even if it is composed of CVC? By Hopkins's definition a syllable ending with a consonant except liquid or nasal may be a heavy syllable and can get the strong position.

By the way, in his definition, Hopkins might regard 'drop' as either weak(see 7) or strong(see 8) and then 'down' as weak and strong, respectively. As a result, line 7) will be in iambic pentameter, and line 8) in iambic hexameter. In either case, 'his' is to be placed in strong position and 'nest' may have an empty weak beat, a silent beat before itself. Naturally, an outside device is needed in line 8) but not in line 7).

7) ...'hear him 'babble and | *drop* | 'down | to 'his | \emptyset 'nest(319)
 s w s --o-- | w | s | w s | w s

8)...'hear him 'babble and | ' *drop* | \emptyset 'down | to 'his | \emptyset 'nest(319)
 s w s w | s | w s | w s | w s

Nothing can distinguish strong and weak for 'drop', but only the metrical pattern will decide it. Likewise, 'his' will be up to the pattern and the poet's intention as whether it is placed in strong or weak position. It also is up to the context whether 'and' is placed in an outside (line 6) or sometimes in strong (line 9) and often in weak position (line 10).

9) Their 'ransom, 'their rescue, | and | first, 'fast, last 'friend(321)
 w s w s w \emptyset | s | w s w s

10) The 'heart \emptyset 'rears \emptyset 'wings \emptyset 'bold | and | 'bolder(310)
 w s (w) s (w) s (w) s | w | s

Conclusively, the assignment of the positions is up to the metrical pattern and the poet's intention. 'his' and 'and' are to be assigned the strong position as their syllable structure indicates 'heavy'. However, by the sequence of strong feet without weak ones, it can hide itself as a weak position. You can find it in weak position as the line in iambic pentameter.

In brief, Hopkins's definition of the nature of the syllable by quantity plays less role in scansion than by the metrical position. Therefore, the metrical pattern is prior to the scansion.

2.2 Position decides strong and weak.

In his treatment of strong and weak positions you feel frequent difficulties in deciding whether a syllable can be placed in weak or strong position. Some are illustrated below (All of the examples are quoted from Kiparsky, 1989):

He insists on the discrimination of the nature of syllables not by phonetic

stressed or unstressed but by quantity. However, 'in' in line 11) is 'heavy' decisively, while 'in' in line 12) is 'light'. No description can be found anywhere in his letters. The former surely is weaker, compared with adjacent syllable, which is made up of CVCC³⁾ while 'in' is of VC. The latter is also weaker, compared with the right neighbor 'this' and similar to the left 'as'. Considering the context, the latter 'in' might be strong; however, the appearance is the contrary.

11) ...self 'in self 'steeped and 'pashed__' quite (317)

12) And' what when as 'in this 'case, 'bathed in 'high 'hallowing 'grace (317)

Why is *in* in strong position even between stressed syllables in 11)? And what is the quantity difference of the former 'in' and the latter 'in' the line 12)?

Here we can find no reason for the placement by quantity but only by the position. This evidence reinforces the importance of the metrical pattern and the context of the problematic syllable in its line.

Another example we can get from Hopkins's lines is strong 'very' vs. weak 'very':

13) This 'very very 'day came down to us after a boon he on(317)

By Hopkins's insistence 'very' is placed either in weak or in strong position, as it is composed of a dissyllabic word with stress on the first syllable. Therefore, no one can tell which is put at weak or strong position. You can tell one from the other only by the comparison of the word with the other before or behind it.

A third example is from 'it'. As above, which of the two 'it's is positioned at strong and at weak can no one tell without looking into the context of each

3) In SPE, Chomsky distinguishes heavy syllables consisting of diphthongs, long vowels or of a lax vowel following more than two consonants like (C)VCC(C).

'it' in the line.

14) It 'fancies:'it⁴⁾deems: 'dears the 'artist 'after his 'art(317)

The former 'it' is located at the beginning of the line and just before the stressed 'fan-', forming automatically a foot, iambic: weak and strong, while the latter one is just behind '-cies', forming another iambic foot. Only the position in the line decides the nature of the syllable with the help of the established metrical pattern.

A fourth example is from 'their' in Hopkins's lines in sprung rhythm:

15) Their 'ransom, 'their rescue, 'and first, 'fast, last 'friend(321)

w s w s w ∅ s w s w s

First, why is first *Their* not assigned stress? Second, why is *rescue* not stressed? And third, how about the following scansion?

16) Their 'ransom, their 'rescue, 'and first, 'fast, last 'friend

w s ∅ w s w s w s w s

By Hopkins himself, -cue in *rescue* is eliminated, as the syllable is incorporated by Resolution⁵⁾, a dissyllabic word into a monosyllable. The rule is included in Hopkins's metrical rules. And if the line is scanned in the way the line 6) shows, '-som' in 'ransom' is eliminated and the second 'their' like the first naturally is assigned weak stress. Why was the second 'their' assigned stress and '-cue' in 'rescue' eliminated with only 'res-' assigned as weak. How could a reader decide whether it would be strong or weak with superficially weak syllable 'their', getting rid of the stressed 'res-'?

4) According to Hopkins's explanation, it consists of VC, thus forming a light syllable, while its is made up of VCC, which forms a strong syllable. He suggested the former be placed in weak position, while the latter in strong position.

5) Resolution(Kiparsky, 1977 and Hansen, 1994) is a type of metrical rules, which adjusts syllable number to a metrical position. The poet resolves clitic words and the second weak syllable following the first strong one of a di- or tri-syllabic words.

The answer is not found in his quantity theory but in the lines and in the poet's intention by the metrical pattern.

However, he does not use weak syllable in strong position. And never is a weak syllable found in strong position according to his standard, even if such case is found in his standard meter.

17) The roll, / the rise, / the ca/rol, the / creation (To R.B.)

2.3 Beat(by Metrical Pattern)⁶⁾ decides strong and weak

Kiparsky names deviated forms as *varieties of Sprung Rhythm*. However, all the varieties can be converged into the same sprung rhythm by a textsetting with the help of the nature of beat. That is, beat device decides the positions of strong beat and weak beat. In this case, the beat is up to the metrical pattern of the poem. If the pattern is iambic, then w and s occur alternately; and if trochaic, then s and w occur regularly and alternately.

18) problematic lines (326)

a) Nature, bad, base, and blind

w s / w s / w s

Dearly thou canst be kind

w s / w s / w s

b) Fast or they in clammyish lashtender combs ø creep

w s / w w s / ww s / w s / s (w) s

They touch: their wild weather-swung talons sweep

w s / w s / w s / w s / w s

In conclusion, the weak and strong position are decided by the metrical pattern and the writer's intention. Therefore, a textsetting is needed for the validity of

6) Kiparsky(1977) sets up Metrical Pattern for fixed meter, as regularly is alternated with strong and weak, according to the pattern. The counterpart pattern he calls Stress Pattern, according to the real assignment of stresses in line.

Hopkins's quantity standard.

3. Textsetting for Reading Poems

Suppose the stress rules apply to the metrical rules, they may require a pattern to which the plot of metrical and prosodic phenomena of the poem can be put in. For fixed meters, there are schemata for iambic, trochaic and etc., with monometer, dimeter, trimeter, tetrameter, pentameter, hexameter, heptameter, and octameter. Every meter needs alternate stressed syllables and stressless syllables.

19) a device for iambic pentameter

x	x	x	x	x					
x	x	x	x	x	x	x	x	x	x
w	s	w	s	w	s	w	s	w	s

By the device of only one grid for every position, the quantity and duration of every syllable are hard to grasp as shown below:

20)

	x		x		x		x
x	x	x	x	x	x	x	x
w	s	w	s	w	s	w	s
		\		\		\	
He	rode	<u>and the</u>	<u>rode</u>	<u>till he</u>	<u>came</u>	<u>to the</u>	<u>town</u>
\	/	\	/	\	/	\	/
Foot		Foot		Foot		Foot	

Especially, in sprung rhythm weak position carries two, three, four even five weak syllables. By the following mold, such contracted beat with slurring syllables is hard to grasp as shown below:

21)

		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				
			/		/				/		/						
dom of		daylights dau-				dapple		dawn drawn Fal-		in his		riding					
								phin				con					
								└─── outrides ⁷⁾ ───┘									

For children's folk songs Bruce Hayes and Abigail Kaun(1989) set up a textsetting for four beats.

22) Textsetting for children's songs:

		x		x		x		x				
x		x		x		x		x		x		
x	x	x	x	x	x	x	x	x	x	x	x	x
	/		/				/				/	
He	rode	and	the	rode	till	he	came	to	the	town		
w	s	w	s	w	s	w	s	w	s			

(Hayes & Kaun, 1994: 2)⁸⁾

They add one more grid on the stressed columns and extend the frame by adding one more grid to the right side for the representation of the duration

7) Hopkins names the single unstressed syllables as 'outrides'. The most common type of stressed outrides is in the second member of a compound, for example, *wind-walks*, *moonmarks*, *stormfowl*, *silverlights*, *fi redint* (Kiparsky, 1989:323).

8) Hayes & Kaun(1994:2) suggests that the line in 22) seems quite suitably aligned with the rhythmic pattern above it, whereas the textsetting below is very unnatural:

		x		x		x		x				
x		x		x		x		x				
x	x	x	x	x	x	x	x	x	x	x	x	
			/				/				/	

* He rode and he rode till he came to the town

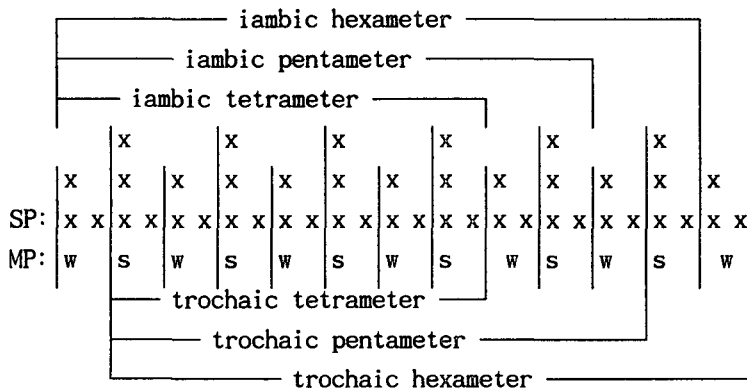
equivalent to the length of beats in a song. And every position occupies two columns, with a weak place having two grids plus one and with a strong having three grids plus one, which means the higher columns of grid for the strong position but the same duration of weak and strong position.

The advantages of a sixteen column line over an eight column is that every weak or strong syllable has similar quantity, which reflects the duration of the quantity.

For sprung rhythm, there arises a problem as to whether every element of a line could be located in a scheme. Just as you need a textsetting for singing children's songs, so you need a metrical textsetting, for reading or reciting sprung rhythm, which accepts all elements in sprung rhythm.

Reading or reciting poems is just similar to singing songs as it is performed based on the rhythmical and isochronal intervals of strong beat and weak beat. A textsetting is given to put songs into a tune with a regular beat system and interval and alternation of strong beat and weak beat. The similar repetitions in lines of a poem are preserved in uniform or in a little change of tunes. Therefore, a textsetting for reciting poems, especially for sprung rhythm, Hopkins set up not by a scheme but by a flow of the rhythm. The flow shows a uniform textsetting, irrespective of the number of stresses or syllables. Therefore, we come to a conclusion that he has made a suprametrical pattern for his sprung rhythm in a fixed setting same to the general metrical pattern like 23):

23) Hopkins's Basic Pattern for sprung rhythm in iambic- and trochaic-tetrameter, and penta- and hexa-meter



Every grid has its own meaning and role. For iambic pentameter on the lowest level there lies a twenty grid line. And on the second level at every second column lies a grid. Lastly, on the highest level lies one more grid, forming five highest columns in the whole line. and every grid on the lowest level means a certain interval, a lapse of breath, which is equal to a quarter beat amounting to 0.250 msc⁹⁾. Every position in line occupies two grids or three grids. The two-grid column means a weak beat, or weak position. The three-grid column stands for a strong beat, a strong foot. Both beats carry a grid to the left in case of iambic or a grid to the right in case of trochaic meter. The grid configuration shows as follows:

24) relation of grid to beat by tier

	x			x	
	x	x	x	x	
SP:	x	x	x	x	x... (SP: Stress Pattern)
	/	/	/	/	
	The	cur	few	tolls...	
MP:	w	s	w	s	(MP:Metrical Pattern)
beat:		B		B	(B:Beat)
foot:	┌───F───┐		┌───F───┐		(F:Foot)

Generally, every syllable in a line is to be connected to two grids by two tiers. Sometimes in case of a weak syllable a grid is enough, as it stands for a short interval, less than a quarter beat. How many grids are required to a syllable depends on the quantity of every syllables, but the quantity is not necessarily decided in phonetical value but by the metrical pattern and the poet's intention freely as he wants the flow of the rhythm to carry in his poem. Therefore, a strong beat composed of a syllable can extend to the width of four or more grids in order to represent the long interval. On the contrary, two, three, even four or five weak syllables carry only one grid, if they in all indicate only one weak beat. Especially, this is true of sprung rhythm. Some model examples can be given from Kiparsky(1989). They are not typical of standard poems, but of

9) K.S. Kim(1994) analyzes the durations of strong position is one to seven times as long as those of the weak in fixed meter. The mean duration of a weak position in fixed meter shows the durations, 0.250 milliseconds; therefore, the strong position may be nearly two seconds.

sprung rhythm.

Every syllable in the following line is regularly joined to two grids meaning the same interval. However, the two grids between 'ret' and 'are' are not joined to any syllable. They occupy a weak beat position against the strong position beat by 'are'. They make up a silent beat, standing for the weak position of the foot with the strong beat, 'are'. Such silent beats are true of hidden silent beats in line 26). In the line, (w) together with a null(\emptyset) means silent beat¹⁰⁾. Differently from most position, 'when' and 'as' occupy only one weak position and carry an interval of one grid, respectively.

25)

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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
| / | / | / | / | / | / | /
Mar gar ret  $\emptyset$  are you grieving (Spring and Fall)

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26)

```

      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 x x x x x x x x x x x x x x
| / | / | | | / | / | / | / | / | / | / | / | /
And what when as in this case,  $\emptyset$  bathed in high  $\emptyset$  hallowing grace
w  s / w      s / w      s / (w) s / w      s / (w) s / (w) s

```

In sprung rhythm, the slurring weak beat is easy to grasp, as two grid column for the weak beat can accommodate two weak syllables.

10) Selkirk(1984) places silent beats by grid number, according to the length of pause between syntactic boundaries, for example, a shorter silent beat between an adjective and a noun, compared with that between Noun Phrase and Verb Phrase, and so on.

syllables, respectively, to 'thor-' and to 'heav-'. On the contrary, 'roys-' in strong position has same interval to 'in' in weak, even if it gets higher column of grids.

In the following grid analysis, both 'I's and both 'lift's and both 'up's have different height of grids, two grids at one time, and three grids at other time, even if every interval indicates isochronism. It is an advantage of this textsetting visible and intelligible to the context of the line. 'I' in line b) and 'in' in b) below both get the highest column of grids, while the second 'lift' and 'bluff' and 'lashed' the lower column. It means that the textsetting allots the positions based on the metrical pattern and the poet's intention. For the latter words all carry stresses.

30)

	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 x		x x x x
/ /	/ /		/ /		/ /		/ /		/ /
a: I	walk		I		lift		up, I		lift up
b: Them	in		bluff		hide		his frowning		feet
w	s		w		s		w		s
o:	-broad								

(333; a: Hurraing in Harvest; b: Harry Ploughman)

Conclusively, we can set up a principle for connecting grids to syllables centering on beats for sprung rhythm.

31) Grid Connection Principle for sprung rhythm:

a. Basic Principle: all poems in sprung rhythm are composed of a strict metrical pattern not counterpointed as in standard poems. Accordingly, all syllables are put in positions. Outrides marked by Hopkins are not put in any positions. They are dealt with as outrides in themselves, attached to the strong positions. Extrameters are acceptable like standard poems.

b. All positions are regularly fixed: w s /w s /w s /w s /w s; with

alternations of w- and s-position. Therefore, Sprung rhythm is an artificial device by position

c. Mainly in terms of quantity, the position of syllables are decided. However, original long and stressed syllables can always occupy strong positions.

d. Syllables with long vowels or stresses and with syllable structure, CVC, the last C of which is not liquid or nasal, can occupy strong positions.

e. Either weak syllables or strong syllables can be put in weak position by the context and the metrical pattern if the conditions meet for sprung rhythm.

f. Stressed or stressless syllable or syllables put in neither in weak position nor in strong are marked with an arc. They are marked by Hopkins, the poet.

g. All syllables in weak or strong syllables should be joined by as many a tier as possible.

h. Duration differences of weak position vs. strong position are very deep: difference of duration in proportion to 1: 7 - 8¹¹⁾. However, the interval of alternate position is regarded as equal. And duration for the reciting each line is equal in a metrical pattern.

4. Conclusion

As what Kiparsky insists on, "great attention to quantity" was hardly even raised in the huge literature on sprung rhythm. He insists that 'on the contrary, posterity has sided with Bridges against Hopkins in portraying sprung rhythm as a rather unbuttoned meter, obtained by dropping the conventional constraints on the number of syllables in weak positions. Syllable length, if not ignored or summarily dismissed, is mentioned only as a stylistic factor that functions(as it does in all poetry) to control tempo - in other words, as exactly what Hopkins said, it is Not in sprung rhythm, "something informal and variable without any limit but ear and taste."

11) in proportion of 1:7-8 for weak and strong position(see note 8 and Kim 1995, b).

In every English fixed meter, there seem to be variety of deviated types from so-called fixed meter. There are only some differences in degrees of deviations. However, no one can blame for the depth and width of deviations, if they are just of small size. Rather, they praise such deviated poems all the more for the poetic licence. Evidently, to traditional metricists Hopkins seemed to have tried in vain to keep his poems in fixed meter. However, most famous poets such as Shakespeare and Milton tried in great success to be deviated from fixed metrical pattern.

The reason for more blame to Hopkins is not the quality of his great poems, but the quantity he tried to adhere to. And the problem proves not to be solved by his optional alternations of weak and strong syllables.

Nevertheless, his stylistic deviations are worth appreciating as far as we appreciate English poetry. His excellence in metrical rhythm does not come from his explanation, nor from any metricist's valid support.

It only comes from readers' appreciation and metricists' criticism concerning his sprung rhythm. If sprung rhythm exerts itself to the supreme value to his poems, it in itself should be interpreted. That can be derived from a frame, textsetting for reading or reciting the poems. If the textsetting fits to the poet's intention and the metrical pattern of the poem, it is worth setting up for 'ear and taste'. It is obvious that every poet has his own metrical rules for his poems. If the rules are realized in reciting or reading poems, then the device should be pursued.

In this sense, sprung rhythm is embodied in the suggested textsetting; quantity on one hand and metrical pattern on the other hand. That is, the poet's intention in sprung rhythm stands out in reciting poems based on the textsetting. The emotion from sprung rhythm arises from the setting with the poet's intention keeping to the metrical pattern: iambic pentameter in case of 'Windhover' and 'Hurrahing in Harvest' as well, and others in other patterns.

Hopkins's consistent adherence to a fixed meter testifies to his intention of 'something informal and variable without any limit but ear and taste'.

In conclusion, we derive the following solutions for questions raised at the beginning of the research:

32) Every line should be read in a regular beat. How could it be represented? It can be done by a textsetting for reading poem based on Hayes and Kaun's(1994) for children's songs.

33) Poems in sprung rhythm should be analyzed based on reading. It is proved by a hypothetical textsetting for reading sprung rhythm and fixed meter.

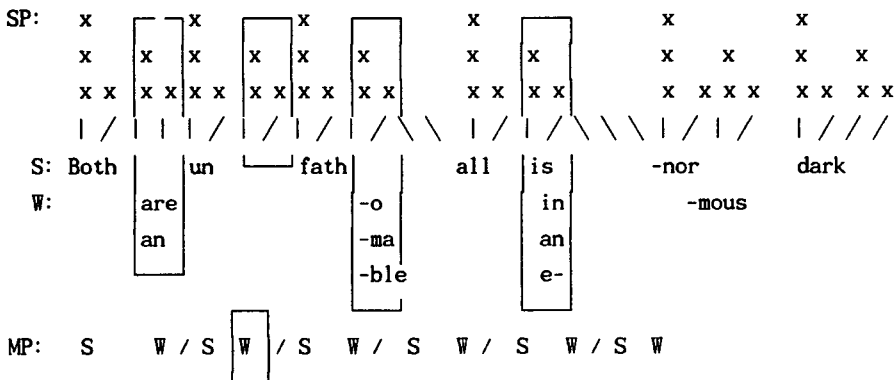
34) Are weak syllables read or not? They are read.

35) Are outrides are counted as a beat? They surely are not counted as beats. They are read in a minimum proportion of a beat.

36) Are outrides read or not? They surely are read but without any consciousness of counting any beat for them. Therefore, the sprung rhythm was composed for the number of the writer's intended beats.

37) The concept of morae was not conceived but that of a regular beat is conceived. a) Because he uses arcs for outrides. b) And the two or three weak syllables in weak position can be counted as one morae. Nevertheless, there seems to remain a problem for scansion:

38) Both are in an unfathomable all is in an enormous dark



In a w-position should be placed all in 'are in an', '-omable' or 'is in an e-'. Accordingly, the duration of 'is in an e-' is same to that of 'all', that of '-omable' and that of 'un-', even to that of the vacant space falling on w-position of 'un-'.

39)

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
/ / \ \	/ /	/ / \ \	/ / \ \
Both are in an	un-	fath omable	all is in an e-

'un-' in 39) is connected to four tiers, while in 40), to two tiers and the other two to a silent beat. Either can be done. It is only up to the reciter's intention and flexibility.

40)

	x	x	x
	x x	x x	x x
	x x x x	x x x x	x x x x
	/	/ \ \	/ \ \
Both are in an	un	0	fath o m a ble

Considering the duration discrepancy between w and s position, the slurring beat is justified, as the enormous difference exists between w and s position (see above section 2.2 Ch. 2). And it is up to the reader whether a silent beat is put or not. It also is up to the reader whether the strong beat carries a longer interval between successive strong beats as shown above in example 39) and 40).

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