영시 정형율에 나타난 음성, 음운론적 제약

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Phonetic and Phonological Constraints
on Fixed Meters of English Poetry

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Abstract

This study concerns the constraints of English Poetic Fixed Meter. In English poems, the metrical pattern doesn't always match the linguistic stress on the lines These mismatches are found differently among the poets For the lexical stress mismatched with the weak metrical position, *W⇒ Strength is established by the concept of the strong syllable. The peaked monosyllabic word mismatched with weak metrical position is divided according to which side of the boundary of a phonological domain it is adjacent to. In most poets, *Peak] is ranked higher than *[Peak. In Shakespeare, Adjacency Constraint is ranked higher than *Peak].

Ⅰ. Introduction

(1) What is Generative Metrics?

(2) Different types of metrical representations.
   a. Kiparsky(1975, 1977) : Tree-based representations [1][2]
   b. Hayes(1983, 1989) : Grid-based representations [3][4]
   c. Hammond(1991) : Arboreal grid representations [5]

(3) Metrical Template
   a Stress Pattern (SP)
   b Metrical Pattern (MP)
   c Matching rules : the way in which metrical positions are matched to actual phonological material in particular lines.

(4) Metrical template for iambic pentameter

```
w  s  w  s    w  s  w  s    w  s     · SP
σ  σ  σ  σ    σ  σ  σ  σ    σ  σ     : Line
W  S / W  S / W  S / W  S / W  S     : MP
```

```
     ·   x   ·   x   ·   x   ·   x   ·   x
(5) a of hand, of foot, of lip,  of eye, of brow
     W  S / W  S / W  S / W  S / W  S
                         (Son. 106.6)
```

```
       ·   x ·  x   ·   x  ·   x   ·  x
  b The lion dying thrusteth forth his paw
     W S W S W  S  W   S   W S
              (King Richard II 5.1.29)
```
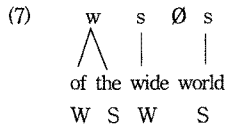
(6) W ≤ S
   a. Of the wide world, dreaming on things to come
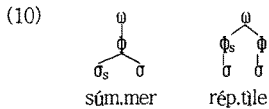   W S / W   S   (Son. 107.2)

b. There are more things in heaven and earth, Horatio,

    W S / W   S / W S /W S / W   S

than are dreamt of in your philosophy

    W S / W   S/ W S / W S/ W S

<div align="right">(Hamlet 1.5.166-167)</div>

(7)   w   s   Ø   s

of the wide world

    W S W   S

(8) Rhythmic Constraints

    a. *Lapse · Three adjacent stressless syllables are not permitted.

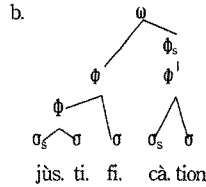   b. *Clash : Adjacent stressed syllables are not permitted.

(9) * Peak (*Peak)
    |
    W
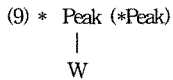
II. Lexical Stress

(10)

    súm.mer   rép.tile

(11) a Each in /his **hier/archy,** the or/ders bright.

<div align="right">(PL 1.737)</div>

    b. Of **hier/archies,** /of or/eders, and / degrees

<div align="right">(PL 5.591)</div>

    c. Who speed/ily through all/ the **hier/archies**

<div align="right">(PL 5.692)</div>

    d. So sang / the **hier/archies**· / meanwhile / the son

<div align="right">(PL 7.192) [6]</div>

(12)

    hárə. rà. kɪ
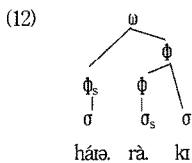
(13) a. Justı/fica/tıon to/wards God/, and peace

<div align="right">(PL 12 296)</div>

b.

    jùs. ti. fi. cà. tion

(14) *W ⟹ Strength

    A branched head in a word cannot occur in weak position.

III. Peaked Monosyllabic Word

(15) Stress Maximum Principle [7]

    A stress maximum(any fully-stressed syllable surrounded by unstressed syllables ın the same syntactıc constituent) cannot occupy weak positions in the meter.

(16) Monosyllabic Word Constraint [1][2]

    Stressed syllables are prohıbıted in odd positions unless

        a) the stress is non a monosyllabıc word or

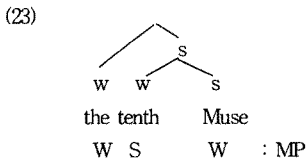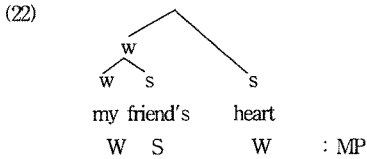   b) it is preceded by a phrase boundary.
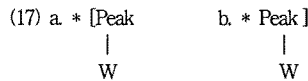
(17) a. * [Peak   b. * Peak]
       | |
       W   W

(18) a. *[+stress] [Peak

    b. *[Peak [-stress]

    c *[+stress] [Peak[-stress]

(19) Inversion ın line-initial or hemistich-initial

    a. <u>Motive</u> / and end / and mo/ral in / the air

        (Graves, The Devil's Advice to Storytellers)

    b Such wings/ sunk in /such rıtu/al sac/rıfıce.

        (Spender، Seascape, In memoriam M.A.S.)

(20)   * Peak] ≫ * [Peak [8]

(21) a. Within / **thine own / bud** bu/rıest thy / content

<div align="right">(Son. 1.11)</div>

    b To eat / **the world's / due,** by / the grave / and thee

<div align="right">(Son. 1.14)</div>

    c A wo/man's face, / wıth **Na/ture's own / hand** painted

<div align="right">(Son. 2011)</div>

(22)

```
        w
      /   \
     w     s
    / \     \
   w   s     s
 my friend's  heart
  W    S      W   : MP
```

(23)

```
          s
        /   \
       w     s
      / \     \
     w   w     s
  the tenth   Muse
   W    S      W   : MP
```

(24) a. But, like / **a sad / slave**, stay / and think / of naught
<div align="center">(Son. 57)</div>

b. And see / **the brave / day** sunk / in hid/eous night
<div align="center">(Son. 12)</div>

c. Better / becomes / **the grey / cheeks** of / the east
<div align="center">(Son. 132) [5]</div>

(25) Adjacency Constraint

A peaked monosyllabic word can occur in weak position phrase-finally only if it is adjacent to another stress in its prosodic category.

Ⅳ. Prosodic Rule & Resolution

(26) Prosodic Rule

a. $\begin{bmatrix} V \\ -stress \end{bmatrix} \rightarrow \emptyset / \underline{\quad} \begin{bmatrix} C \\ +son \end{bmatrix}$

ex) every adamant, desolate, ivory

b. $\begin{bmatrix} \vartheta \\ I \end{bmatrix} \rightarrow \emptyset / \underline{\quad} C \begin{bmatrix} V \\ +stress \end{bmatrix}$

ex) belong [blɔŋ], police [plɪs], believe[bɹiv],

around[raund], correct[kɹɛkt], direction [dɹɛkʃən], tomato[tmeɪtou], about[baut] behavior[bheɪbɪə]

c. $\begin{bmatrix} \vartheta \\ I \end{bmatrix} \rightarrow \emptyset / \begin{bmatrix} V \\ +stress \end{bmatrix} C \underline{\quad} \begin{bmatrix} C \\ +lateral \end{bmatrix}$

ex) easily[ɪzly], family[fæmlɪ], bachelor[bætʃlɜ]

(27) a And thou /like ad/<u>a</u>mant draw / mine iron
<div align="center">(Donne ; Holly Sonnet 1 14)</div>

b Her 'ha/viour had / the morn/ing's fresh/clear grace
<div align="center">(Amord, Tristram and Iseult)</div>

(28) Resolution

```
a.            b.
    /\           /\
   w   s        w   s
      /\        /\
     s   w     w   s
```
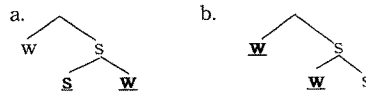
(29) a. in the / afflic/tion of /these <u>terri</u>/ble dreams
<div align="center">(Macbeth 3.2.19)</div>

b. <u>I should</u> learn / to look / <u>at an</u> emp/ty sky
<div align="center">(Audon; The More Loving One 14)</div>

Ⅴ. Conclusion

(30) Metrically is gradient; there are different degrees of well-formedness for the meter, depending on how much divergence from the ideal occurs, as well as type of divergence. [8][9]

(31) *W⇒ Strength, *Peak], *[Peak, and Adjacency Constraint will be ranked differently according to poets.

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