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Discussion Section 9
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Metrics and Poetics

(1)   Verbal arts are typically phonologically regulated: meter, rhyme, alliteration, etc.

    a.   These typically follow the same elements of natural phonology
    b.   Meters are based on feet and syllable structure and weight
    c.   Rhyme is based on rime classes, while alliteration is based on onset classes

(2)   Metrics often rely on resyllabification: syllables are 'recreated' across word boundaries; if possible the end of a word will be reinterpreted as the onset of the following word.

    a.   As individual words: then | or|der | your | meal
    b.   Resyllabified: the|n or|der | your | meal

Common in English poetry is Iambic Pentameter.

(3)   When discussing poetic metrics, we distinguish Strong/Weak from Stressed/Unstressed

    a.   Strong and Weak refer to the positions in the poetic structure
    b.   Stressed and Unstressed refers to the syllables that take up positions in the poetic structure.

(4)   Iambic Pentameter structure:

    a.   (W S) (W S) (W S) (W S) (W S)
    b.   stress can be placed in either strong or weak positions:
        (i)   Lapses (unstressed-unstressed) are okay
            Shall Í compáre [thee to a] súmmer＇s dáy?
        (ii)   Clashes (stressed-stressed) are okay
            To the [wíde wórld] and áll her fáding swéets
    c.   What is the restriction? W cannot contain a stress maximum: stress between two unstressed syllables without pause
    d.   Inversion: when a foot (W S) has stress-unstressed pronunciation
        [Brúshing] with hásty stéps the déws awáy

(5)   Other licenses with Iambic Pentameter:

    a.   Feminine ending: final foot has an extra unstressed syllable at the end
        Give nót a wíndy níght a rái[ny mórrow]

b. W-Resolution: an S position can be occupied by two syllables if the first is a stressed light (no coda) syllable
Ty[ránni]cal pówer: if hé eváde us thére. (OKAY) -BUT-
*I[dénti]cal pówer: if hé eváde us thére. (BAD)
c. F-Resolution: two function words can occupy a single W position
Thus do they, sír: they táke the flów [o' the] Níle

(6) Quantitative meter: meter which relies on syllable weight rather than 'Strong' and 'Weak' positions.

a. Greek/Latin dactylic hexameter: 6 feet, the first five are either dactyls (HLL) or spondees (HH)
(Arma vi)(rumque ca)(nō, Trō)(jae qui) (prīmus a)(b ōrīs)
b. Some languages have mora-based poetry: Haiku: 5-7-5 morae, not syllables
o.ri.hi.me-ni / sui.san shi.ta.ri / yo.bai.bo.shi

(7) a. Rhyme tends to target correspondence of rime of last stressed syllable and following material:
wínter / prínter / *fálter
detáin / arráign
b. Alliteration tends to target the onset of the first stressed syllable only
prínter / práwn
appárent / póny

Naturalness and Markedness in Rules

(8) General a posteriori determiners of naturalness in rules

a. Typologically frequent:
We see final devoicing a lot more often than initial devoicing, but both exist.
b. Easy to learn via universal grammar:
English speakers learn High tone spreading more easily than Low tone spreading: Glenn 2012

(9) General a priori determiners of naturalness in rules

a. Forms of assimilation: structural change features are the same/similar to the context features
$V \rightarrow \begin{bmatrix} - & \text{BACK} \end{bmatrix} / \begin{bmatrix} - & \text{BACK} \end{bmatrix} C_0\underline{\quad}$ is more natural than
$V \rightarrow \begin{bmatrix} - & \text{BACK} \end{bmatrix} / \begin{bmatrix} - & \text{LOW} \end{bmatrix} C_0\underline{\quad}$
b. Rule naturalness tends to moved towards unmarkedness: if features tend to co-occur, there is more likely to be a rule that makes instances of one always include instances of another. $\begin{bmatrix} - & \text{CONT} \\ - & \text{SON} \end{bmatrix}$ segments tend to be $\begin{bmatrix} - & \text{VOI} \end{bmatrix}$ (unmarked combination), so:
$\begin{bmatrix} - & \text{CONT} \\ - & \text{SON} \end{bmatrix} \rightarrow \begin{bmatrix} - & \text{VOI} \end{bmatrix}$ is more natural than
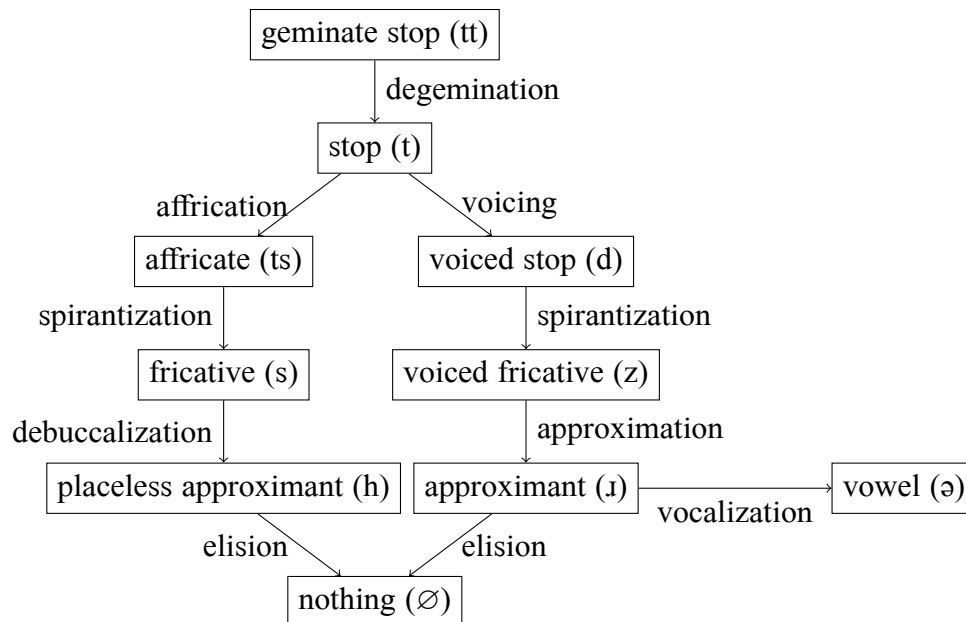$\begin{bmatrix} - & \text{CONT} \\ - & \text{SON} \end{bmatrix} \rightarrow \begin{bmatrix} + & \text{VOI} \end{bmatrix}$

c. Caveat: these all depend on context: voicing from vowels is more likely to influence stops

$$\begin{bmatrix} - & \text{CONT} \\ - & \text{SON} \end{bmatrix} \rightarrow \begin{bmatrix} - & \text{VOI} \end{bmatrix} \text{ is natural but}$$

$$\begin{bmatrix} - & \text{CONT} \\ - & \text{SON} \end{bmatrix} \rightarrow \begin{bmatrix} + & \text{VOI} \end{bmatrix} /V\_\_V \text{ is natural too.}$$

Lenition: a family of processes which 'weaken' a sound.

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                    geminate stop (tt)
                            | degemination
                        stop (t)
          affrication /          \ voicing
        affricate (ts)          voiced stop (d)
  spirantization |                | spirantization
      fricative (s)          voiced fricative (z)
  debuccalization |                | approximation
placeless approximant (h)  approximant (ɹ) ---vocalization---> vowel (ə)
         elision \         / elision
              nothing (∅)
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Some extra notes

(10)

	CV	CVC	CVN	CVV
Language A		Light		Heavy
Language B	Light		Heavy	
Language C	Light		Heavy	

(11) The input of a phonological rule is the Underlying Represenation (UR) of a word, which is composed of morphemes.

a. cats: /kæt-z/ > [kʰæts]
Here the input already has all of the pieces together /kæt/ and /z/, there is no rule that says 'add z to make plural' in the phonological component of our grammar, and so we don't have to worry about that.

b. Rules apply to segments or natural classes, not to morphemes.
BAD: [ipi] → [ipe] /__ $\begin{bmatrix} - & \text{HI} \end{bmatrix}$
GOOD: [i] → [e] /__ $\begin{bmatrix} - & \text{HI} \end{bmatrix}$
This allows us to make generalizations about the entire language, not just a single portion of it (with a specific morpheme).

3