

The Seafarer (trans. L. J. Rodrigues, 1994; read by Ilse Lehiste) 🗣️

þær ic ne gehyrde	butan hlimman sæ
iscaldne wæg.	Hwilum ylfete song
dyde ic me to gomene,	ganetes hleoþor
ond hulpan sweg	for hleahtor wera,
mæw singende	fore melodrince.
Stormas þær stanclifu beotan,	þær him stearn oncwæð
isigfeþera;	ful oft þæt earn bigeal,
urigfeþra.	Nænig helomæga
feascaeftig ferð	frefran meahte.

There I heard naught | except the roaring sea || the ice-cold wave. Whilom the wild swan's song || I had for cheer, | the gannet's cry || and curlew's music | stead of merriment of men, || the seagull's singing | instead of drinking mead. || Storms there struck stone cliffs, | there the tern echoed them || icy-feathered; | of the eagle screamed around, || dewy-feathered; | no protecting lord || the wretched heart | could there console.

Storms there struck stone cliffs, | there the tern echoed them icy-feathered; | of the eagle screamed around, dewy-feathered; | no protecting lord the wretched heart | could there console.

Stormas þær stanclifu beotan,	(8 σ, 2.8s)	þær him stearn oncwæð	(5 σ, 2.5s)
isigfeþera; [breath]	(5 σ, 1.9s)	ful oft þæt earn bigeal,	(6 σ, 2.3s)
urigfeþra. [breath]	(4 σ, 2.1s)	Nænig helomæga	(6 σ, 2.1s)
feascaeftig ferð	(4 σ, 1.9s)	frefran meahte.	(4 σ)

The number of syllables (σ) per line or half-line is quite unpredictable by comparison to Old Japanese. Also, the line lengths in seconds (s), including pause, are very uneven by comparison to the Japanese (although perhaps more similar than expected, given the unpredictable syllable counts).

What is constant from one line to the next is the number of accented syllables (4 beats), and the rules for linking accented syllables using alliteration — a repetition of onset consonants from one accented syllable to another.

<u>Stormas þær stanclifu beotan,</u>	þær him <u>stearn oncwæð</u>	🗣️
[ˈstɔr.məs θær ˈstan.kli.fu bæo.tən] _i ,	[θær him ˈstearn on.kwæð] _i ,	
isig-feþera;	ful oft þæt earn bigeal,	🗣️
[ˈiː.sig.fe.θer.ə] _i [breath]	[ful ˈɔft θæt ˈɛar bi.ɡeal] _i	

Storms there struck stone cliffs, | there the tern echoed them icy-feathered; | of the eagle screamed around, ...

..._i = イントネーション句 [.] = 音節のきれめ
 'stor ... 'stan = alliteration [ˈ] = 強調アクセント ("stress")
 [ʔ] = glottal stop [.] = "secondary stress"
 marks the beginning of accented syllables with no consonant and counts as alliterative consonants linking "vowel-initial" syllables

Majestic mountains [mæ.ˈdʒes.tɪk ˈmaw.n.tɪnz]
high and mighty [ˈhaɪ ən ˈmaɪ.rɪ] = 4 accents
All we ask is [ˈɔl wi ˈʔæsk ɪz]
you keep them tidy [jə ˈki:p əm ˈtaɪ.rɪ] = 4 accents
 rhyme (vowel alliteration) links 4th and 8th accented syllables

Seat belt use [ˈsi:t.belt ˈju:s]
is not so bad [ɪz ˈnɒt so ˈbæd]
Think of those [ˈθɪŋk əv ˈðo:z]
who wish they had [hu ˈwɪʃ ðe ˈhæd]

The Columbus Zoo [ðə kə.ˈlʌm.bəs ˈzu:] = 2 accents
is an aquarium too. [ɪz ən ə.ˈkwɛɪ.ɪ.əm ˈtu:] = 2 accents

You're less than a year [jɪ ˈlɛs θn ə ˈjɪ:ɹ]
from your new career. [frəm jɪ ˈnu:. kə.ˈɹi:ɹ]

Ways to understand and practice English rhythms:

1. Recite rhyming slogans like *Majestic mountains*
2. Find an English poem you like that has a clear rhythmic structure, and practice reading it aloud.

RomanWall Blues — W. H. Auden	syls	accents
<u>Over the heather</u> the <u>wet</u> wind <u>blows</u> ,	9	4
I've <u>lice</u> in my <u>tunic</u> and a <u>cold</u> in my <u>nose</u> .	11	4
The <u>rain</u> comes <u>pattering out</u> of the <u>sky</u> ,	10~9	4
I'm a <u>Wall soldier</u> , I <u>don't</u> know <u>why</u> .	9	4
The <u>mist</u> creeps over the <u>hard grey stone</u> ,	9	4
My <u>girl's</u> in <u>Tungria</u> ; I <u>sleep alone</u> .	10	4
<u>Aulus</u> goes <u>hanging around</u> her <u>place</u> ,	9	4
I <u>don't</u> like his <u>manners</u> , I <u>don't</u> like his <u>face</u> .	11	4
<u>Piso's</u> a <u>Christian</u> , he <u>worships</u> a <u>fish</u> ;	10	4
There'd be <u>no kissing</u> if he <u>had</u> his <u>wish</u> .	10	4
She <u>gave</u> me a <u>ring</u> but I <u>diced</u> it <u>away</u> ;	11	4
I <u>want</u> my <u>girl</u> and I <u>want</u> my <u>pav</u> .	9	4
<u>When</u> I'm a <u>veteran</u> with <u>only one eye</u>	11~10	4
I <u>shall</u> do <u>nothing</u> but <u>look</u> at the <u>sky</u> .	10	4

Ways to understand and practice English rhythms (cont.):

3. Try translating between the two poetries.

元日のたそがれ 悲し大ぞらに 冬のかがかえりくるかな
— 与謝野晶子 (太陽と薔薇)

		syl	accent
ガンジツノ	On this <u>Year's First Day</u>	5	3
タンガレカナシ	<u>just</u> after <u>sunset</u> is <u>sad</u> .	7	3
オオゾラニ	In that <u>wide dusk sky</u>	5	3
フユノココロガ	a <u>winter sort</u> of <u>feeling</u>	7	3
カエリクルカナ	<u>wants to home</u> in on my <u>heart</u> .	7	3

Appendix — list of accompanying sound files:

(to go with slides 7-8, simulation of language rhythms in womb)

- AmEnglish1a.wav, French1.wav, German1a.wav, Japanese1.wav — the first sentence or clause of the narrative *The North Wind and the Sun*, from the sound files for the language illustrations in the *Handbook of the IPA*.
- AmEnglish1a_band1.wav, French1_band1.wav, German1a_band1.wav, Japanese1_band1.wav — the same files, low-pass filtered at 400Hz (70Hz smoothing filter), to simulate effect of passing through uterine wall

(to go with slides 13-14, description of Old English)

- lehisteseafarerLouder.wav — Professor Ilse Lehiste's reading of lines 18-25 of *The Seafarer*
- lehiste23.wav — extract (line 23) from the reading
- lehiste24.wav — extract (line 24) from the reading