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# The Metrical Structure of Some Selected Modified English Haiku Poems: A Phonological Study

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#### Abstract:

The present study attempts to analyze word stress patterns and phrasal stress patterns of some English haiku poems according to Hayes's (1995) metrical theory. The use of this theory at the word and phrasal levels of numerous languages has demonstrated its universality. According to this theory, it is possible to show the rhythmic pattern of stressed syllables, feet, words, and phrases using the metrical grids and a number of principles and parameters. The study tries to answer the following two questions: Is the metrical theory applicable to the analysis of the syllables, stress and the rhythmic patterns of English haiku poems? How do English haiku poets deviate from the strict 5-7-5 structure in writing their haiku poems? Haiku is defined as "a Japanese verse form consisting of seventeen syllables in three lines of five, seven and five syllables respectively" (Cuddon, 1984, p. 300). This study analyzes four English haiku poems according to the parametric metrical theory, these four poems follow the modern style, the first two are written by the American poet Bob Boldman and the other two are composed by the American poetess Jane Reichhold. The study achieved the following findings: The parametric metrical theory can be used to analyze haikus by applying its stress principles and parameters and its adherence to metrical rules. In summary, this theory effectively demonstrates how the rhythmic flow of haiku lines can be illustrated using metrical grids that show stress alternation in each line and the implementation of specific metrical rules.

**Key words:** haiku, metrical theory, metrical grids, principles, parameters, stress, rhythm, Japanese verse.



تتناول هذه الدراسة تحليل أنماط نبر الكلمات والجمل في بعض قصائد الهايكو المختارة في اللغة الانجليزية حسب النظرية المترية ل ( هيز ) ١٩٩٥





ظهرت عالمية هذه النظرية من خلال امكانية تحليل التركيب المتري للكلمات والعبارات في العديد من اللغات. تنص هذه النظرية على امكانية اظهار النمط الايقاعي للمقاطع المشددة والتفعيلات والكلمات والعبارات والجمل. تهدف الدراسة الحالية إلى التحقيق في التساؤل عن إمكانية تطبيق النظرية البار امترية المترية لأظهار التركيب الايقاعي لقصائد الهايكو وكيف ينحرف شعراء الهايكو الإنجليز عن البنية الصارمة ٥-٧-٥ في كتابة قصائد الهايكو الخاصة بهم؟ تعرف الهايكو على أنها "قصيدة يابانية تتألف من سبعة عشر مقطعا موزعة على ثلاثة ابيات يتكون الأول من خمس مقاطع والثاني من سبعة مقاطع اما الثالث فيقع في خمسة مقاطع. تحاول الدراسة تحليل اربع قصائد الهايكو على وفق النظرية البار امترية المترية ، تتبع هذه الأربع قصائد الأسلوب خلصة مقاطع. تحاول الدراسة تحليل اربع قصائد هايكو على وفق النظرية البار امترية المترية ، تتبع هذه الأربع قصائد الأسلوب الحديث ، كتب الشاعر الأمريكي بوب بولدمان اثنين منهما ، وأما القصيدتين الأخريتين فقد كتبتهما الشاعرة الأمريكية جين ريتشهولد. وعليه فقد توصلت الدراسة الى أن النظرية البار امترية يمكن استخدامها لتحليل قصائد الهايكو عن طريق تطبيق الماط نبر ها المتناوبة وخضوعها للقواعد المترية.

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وقد خلصت الدراسة الحالية الى أظهار فاعلية هذه النظرية بشكل ملموس في كيفية توضيح التدفق الايقاعي لأبيات المهايكو من
خلال الشبكات المترية عبر تناوب النبر في كل سطر بعد تطبيق بعض القواعد المترية.
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الكلمات المفتاحية: الهايكو ، النظرية المترية ، الشبكات المترية، البار امترات، المبادئ، النبر، الايقاع ، الشعر الياباني

## 1. Introduction

This study is an attempt to analyze some haiku poems with reference to Bruse Hayes's (1995)<sup>2</sup> parametric metrical theory to show the rhythmic patterns of stressed syllables, feet, words and phrases in each line of the four selected haiku poems. The universality of the parametric metrical theory has been established through its application to both literary and non-literary texts. Consequently, this study seeks to explore its relevance when applied to English haiku poems. The haiku, originating from Japan, traditionally comprises three lines with a syllable pattern of 5-7-5. However, certain American poets have adhered to this Japanese pattern in their haikus, while others have chosen to innovate by adopting different line numbers or syllable counts per line. This study analyses four of these modified poems written by the American poet Bob Boldman and the American poetess Jane Reichhold.

#### 2. The Origin of the Metrical Theory

The Metrical theory (henceforth MT) emerged in the 1970s, initially proposed by Liberman in his doctoral dissertation as a component of intonation theory. Subsequently, other linguists including Liberman and Prince (1977), Halle and Vergnaud (1978), Selkirk (1980), Hayes (1980), Prince (1983), Halle and Vergnaud (1987), Hayes (1995), and others further developed this theory. Metrical phonology is defined by Pearl

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(2008) as "the system that determines which syllables in a word are stressed and how much stress each syllable receives compared to all the other syllables in the word" (p. 112).

Carr (1999, pp. 100-101) said that:

Metrical Phonology is a development in generative phonology which emerged in the early 1970s. Work in Metrical Phonology was chiefly concerned with suprasegmental phenomena such as word stress and rhythm. Metrical phonologists represented such phenomena using either grid-like visual representations or metrical trees. An example of a metrical grid follows:

<sup>2</sup> This study follows the (2019) APA style format for in-text and reference documentation



Dundee marmalade Figure (1): The Metrical Grid of the Phrase "Dundee marmalade" (Adopted from Carr (1999, p. 100))

The idea is to illustrate the varying levels of prominence assigned to each syllable within a phrase. More asterisks indicate higher salience of the syllable. In this specific example, the least prominent syllable is the penultimate syllable in the word "marmalade," which is unstressed. The most prominent syllable is the antepenultimate syllable in "marmalade." The second most prominent syllable is the one preceding the last syllable in "Dundee." The representation presented shows the outcome of applying the Iambic pentameter.

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## 3. Parametric Metrical Theory (Hayes 1995)

Since the beginning of metrical theory, there has been a prevailing belief that stress serves as a linguistic manifestation of rhythmic structure. This belief has guided the work of metrical phonologists, including Liberman (1975) who attempted to confirm this claim by adopting specific metrical rules and notations. Among the pioneers in this field, Hayes developed a distinct version of metrical theory, initially was presented in his doctoral dissertation in 1980 and later it was refined and expanded upon in his 1995 book "Metrical Stress Theory". Hayes's theory is founded on the basis of a limited set of parameters capable of deriving four types of feet that are observed in a significant number of languages worldwide. These parameters are applied to metrically analyze the word stress patterns found in these languages.

## 4. Basic Parameters of Word Stress

This study examines parameters that determine the structure of metrical feet, including how they are formed and assigned, as well as the metrical organization above the level of feet. As stated by Hayes (1995, p.2), the foot is considered the smallest unit of metrical structure. Consequently, Hayes introduces a set of parameters in his theory that specifically pertain to metrical feet. These parameters are examined in details below.

## • Boundednesss (bounded, unbounded)

Boundednesss simply means "whether the language has feet with more than two syllables or not" (Frid, 2001, p. 2). In bounded systems, feet are limited to containing no more than two syllables, whereas unbounded systems have no restrictions on the size of feet (Kager, 1995, p. 370).

#### Foot Dominance

According to Kager (1995, p.371), the foot dominance parameter, which is the second parameter related to foot shape, determines the placement of the head within the foot by using the concepts of dominant and recessive nodes. In left-dominant feet, the nodes on the left side are considered dominant, while the nodes on the right side are considered

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recessive. Conversely, in right-dominant feet, the nodes on the right side are dominant, and the nodes on the left side are recessive.

# • Quantity Sensitivity

The third parameter of foot shape, known as quantity-sensitivity, influences the arrangement of light and heavy syllables within the terminal nodes of feet. In quantity-insensitive feet, no specific constraints are imposed, treating all syllables as light or equally heavy. Conversely, quantity-sensitive feet adhere to restrictions that prevent heavy syllables from occupying recessive positions, and such syllables are stressed. Quantity-determined feet are under the category of quantity-sensitive feet but additionally require dominant terminal nodes to dominate heavy syllables (Kager, 1995, pp. 371-372).

# • Directionality and Iterativity

Directionality in metrical phonology refers to a parameter that specifies the direction for foot construction within the stress domain. This concept applies to both tree-based representations and metrical grids (Crystal, 2003, p. 146). According to Hayes (1985), words can be divided into feet in two different ways: starting either from the right edge and moving towards the beginning, or starting from the left and moving towards the right. This distinction becomes apparent when a word has an odd number of syllables.

# 5. Metrical Rules and Principles

During the process of constructing metrical feet, along with defining language-specific parameters, it is crucial to adhere to certain rules to ensure the formation of well-structured metrical patterns. This study focuses on five rules that play a significant role. The first two rules pertain to the proper formation of the metrical grid, ensuring its coherence and validity. The remaining rules are concerned with stress assignment during the foot construction process. These rules collectively contribute to the establishment of a well-formed metrical structure.

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## • The Continuous Column Constraint

The basic idea of this rule is to impose a constraint on the metrical representation to ensure that there are no gaps in any column of the grid. This constraint, which is known as the Continuous Column Constraint and abbreviated as (CoCoCo), was formulated by Hayes (1995) based on Prince's (1983) idea that every column should have entries at each level leading up to its peak. According to the CoCoCo rule, a grid is considered ill-formed if there is a column with a mark on layer n+1 but no mark on layer n. Phonological rules are prevented from generating such a configuration to maintain the integrity of the metrical structure (Hayes, 1995, p.34).

# • The Priority Clause Principle

This principle is explained by Hayes (1995, p.95) as follows: "If at any stage in foot parsing the portion of the string being scanned would yield a degenerate foot, the parse scans further along the string to construct a proper foot where possible". In Hayes's theory (1995), there is a restriction on the formation of degenerate feet. Degenerate feet refer to single light syllables in systems that respect syllable weight, such as iambs and moraic trochees, as well as single syllables in quantity-insensitive systems like syllabic trochees. These degenerate feet are considered the smallest possible feet within these systems. Hayes strongly avoids the use of degenerate feet in his theory.

## • The Faithfulness Condition

This rule reads as follows: "grid marks must be in one-to –one correspondence with the domains that contain them" (Hayes, 1995, p.41). Hayes further emphasized that the Faithfulness Condition applies throughout all stages of derivation and serves as a constraint that prevents the application of any rule that would violate this correspondence between the grid and bracketing structures.



# • The End Rule

The End Rule (henceforth ER) is a rule that determines prominence within the grid at various levels, including the word layer, phrasal layer, and sentence layer. The concept of the ER was initially proposed by Prince (1983, p.25) who suggested that instead of assigning prominence to every node, it is more efficient to focus solely on the terminal nodes in order to establish a direct correspondence between the surface structure and the grid, without the need for intermediate tree labeling and interpretation processes.

# • Extrametricality

The concept of extrametricality involves the exclusion of the element it affects from the computations within the metrical grid (Roca & Johnson, 1999, p. 323). The presence of extrametricality is essential for enforcing a constraint that limits feet to two maximum sizes: binary and unbounded. To achieve this, extrametricality rules identify a specific prosodic constituent that is considered invisible when applying other rules. This means that the rules analyze the structure as if the extrametrical entity does not exist.

# 6. Phrasal Stress Operations

In Hayes's (1995) metrical theory of phrasal stress assignment, several rules, in addition to the CoCoCo and the Faithfulness Condition principles discussed earlier and others, form the basis of his framework. These metrical phrasal rules consist of distinct rules: ER, Move X, and Beat Addition (referred to as BA). According to Hayes (1995, p.372), these rules work in conjunction to achieve a specific rhythmic objective. They tend to create output configurations where stresses are neither too closely spaced nor too far apart.

• Move X

Hayes (1995, p. 370) stated that Move X is the "formal representation of the Rhythm Rule in bracketed grid theory". The rhythm rule in English involves the leftward movement of stress when it is followed by a

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stronger stress. For instance, in the word "thirteen," the stress is placed on the second syllable (thir<sup>1</sup>teen). However, in the phrase "thirteen `men," the stress is shifted to the first syllable (`thirteen<sup>1</sup>men). Hayes (1995, p. 370) adopted Prince's (1983) terminology of Move X to describe this rule and he presents its general schema as follows: "Move one grid mark at a time along its row. Where Move X resolves a stress clash, movement must take place along the row where the clash occurs". According to Goldsmith (1990, p. 192) the term stress clash refers basically to "a situation in which adjacent vowels are stressed". Move X is demonstrated in the grid below using the bracketed grid theory:



Figure (2) Adapted from Hayes (1995, p. 370): The Application of Move X to the English Phrase "Tennessee Ernie"

# • Beat Addition (BA)

According to Hayes (1984), the presence of Beat Addition (BA) is necessary to improve rhythmic alternation within tree structures that exhibit right-branching patterns. It is explained by Hayes (1984, p.38) as "Freely add additional marks to the grid columns, provided the relative prominence relations specified in the tree are preserved".

# 7. Enjambment Vs Caesura

• Enjambment: This is the continuation or carrying-over of a poetic idea or sense from the end of one line of poetry to the beginning of the next line without a pause or punctuation. Enjambment often creates a sense of flow and continuity in a poem. (Yeung, 2022).

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• **Caesura:** Caesura refers to a break or pause within a line of poetry, typically created by punctuation or a natural pause in the structure of the sentence. It is a deliberate interruption in the flow of the line and can be used for various effects in poetry, including emphasizing specific words or ideas (Yeung, 2022). Studies on English verses suggests that the placement of a pause (caesura) has a significant impact on determining their rhythm (Ishikawa & Miyakoda, 2015, p. 1)

## 8. What is Haiku?

One of the prominent characteristics of modern literature is its tendency towards experimentation. Hence, various foreign poetic forms, including Haiku and Tanka, have gained popularity in modern and contemporary American and English poetry, attracting numerous practitioners. In most widely recognized dictionaries of literary terms, Haiku is defined as "a Japanese verse form consisting of seventeen syllables in three lines of five, seven and five syllables respectively" (Cuddon, 1984, p. 300). According to Yasuda (1973, p. 179), the three lines of a Haiku correspond to the fundamental elements of time, place, and object, which are essential components of any Haiku. These three elements form the basis of a Haiku, and their presence is essential. For example, consider the Haiku given below by Basho, one of the most distinguished Japanese Haiku poets:

# Spring Morning

Season of spring days! There a nameless hill has Veils Of soft morning haze Quoted from Yasuda (1973, p. 186)

Here, the translator maintains a remarkable level of faithfulness by preserving the syllable count of 5-7-5, ensuring that the structure remains consistent with the original Haiku. In addition, the translator goes even further by maintaining a rhyme between the first and third lines, capturing the essence of a Haiku and providing English readers with an authentic glimpse of its form and appearance.

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As indicated by Sato (1999), while it is challenging to provide a precise definition of Haiku, numerous descriptions of this poetic form have emerged. Haiku has been characterized in various ways, such as a *"one breath poem,"* a reflection of a particular way of life or mindset, a moment keenly observed and captured, a concise arrangement of words, a brief poem that encapsulates a moment of insight, or a short poem that utilizes images of nature or the changing seasons to evoke complex emotions and intuitions within a fleeting moment (Verhart, 2007). Haiku has gained immense popularity, even becoming one of the most widely written and appreciated international literary forms, as evident in its online presence (Higginson, 2001; Barlow & Lucas, 2005). The global reach of Haiku has made it a multicultural phenomenon.

## 9. Haiku in English: Adaptation and Evolution

Haiku, the traditional form of Japanese poetry, has been adapted and evolved in English-speaking cultures. When Haiku first gained popularity in English literature, there was an attempt to adhere strictly to the 5-7-5 syllable structure. However, as the form has become more established, poets have embraced greater flexibility, recognizing that the syllable count in Japanese and English languages differs in terms of structure and rhythm.

As indicated by Ross (1993), Japanese Haiku poetry has captured the interest of numerous English-speaking poets in countries such as America, England, Canada, and Australia. This phenomenon is reminiscent of the sonnet's introduction to the English language, which occurred through translations of Italian poetry by figures like Thomas Wyatt, Henry Howard, and Sir Philip Sidney. The sonnet form was subsequently refined by Shakespeare, eventually becoming one of the prominent verse forms in English literature. Similarly, Japanese haiku has significantly influenced global poetry as a whole, particularly the American poetry, and has been embraced by English-speaking poets.

Over time, haiku poets in North America have recognized that conveying the same amount of information within 17 English syllables offers more flexibility and room for expression compared to the 17 Japanese



syllables. As a result, many haiku poets have adopted a style of writing haiku in fewer syllables, often structured in three segments following a short-long-short pattern, without a strict adherence to syllable counts. This style is sometimes referred to as the "free-form" haiku (Imaoka, 1996, p. 2). According to Addiss et al. (2009), this departure from syllabic restrictions is particularly evident in contemporary haiku composed in languages other than Japanese. These changes are not surprising, as English, for instance, possesses a distinct rhythm different from Japanese. English is considered "stress-timed," while Japanese is "syllable-timed." Thus, the same content can be expressed using fewer syllables in English due to its stress-based rhythm (p. 2).

## 10. Formal features of haiku

Moon (2001), as cited by Santillan Iniguez (2018, p. 49-50), says that haiku may appear deceptively simple in length, but they are actually intricate in their semantic and structural complexity. These poems adhere to three key formal features, as outlined by Iida (2010):

- Syllabic meter: Haiku consist of seventeen syllables arranged in three lines following a 5-7-5 pattern. The first and third lines contain five syllables each, while the second line consists of seven syllables (Moon, 2001& Iida, 2010).
- Kigo or seasonal reference: Kigo refers to words or phrases associated with specific seasons. For example, terms like "robin," "blossomed daisy," and "strawberries" evoke images of spring, while "palm tree," "green grass," and "blue jay" represent summer. However, Iida (2010) notes that the inclusion of kigo is not always observed in English haiku.
- Kireji: This formal feature pertains to a cutting word or punctuation mark at the end of the second line of the haiku. According to Iida (2010, 2011), the use of kireji divides the haiku into two sections: a scene and a message, creating a creative gap between them. It is worth noting that the cutting word or punctuation mark helps readers grasp the essence of the poem (Iida, 2010).

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## **11. Review of Literature**

A number of studies have used the parametric metrical theory to analyze the rhythmic structure of different data. Bing (1980), Hayes and Puppel (1985), Graf (1999), Jameel (2016), and Gatta and Hassan (2021) are among the best examples of metrical studies. Bing (1980) is recognized as a notable example of metrical studies. In her research, she provides a partial analysis of the stress patterns found in nouns and noun phrases in Dari, a Persian dialect spoken in Afghanistan. Drawing on the works of Liberman (1975) and Liberman and Prince (1977), Bing's study focuses on the application of the rhythm rule within the hierarchical metrical tree construction of Dari nouns and noun phrases. Notably, she highlights that there is no clear distinction between the rules governing stress assignment to individual words and those governing stress assignment to phrases. In Dari, the primary stress is typically placed on the final word of both single words and noun phrases. Bing finds this lack of differentiation between lexical and phrasal stress intriguing within the dialect under investigation. However, she acknowledges the existence of exceptional cases where stress patterns deviate from the established rules due to certain morphological influences (Bing, 1980, p. 437).

The second study is conducted by Hayes and Puppel (1985). In their study, they explore the domain of rhythmic phonology in both Polish and English, despite the clear differences between the two languages. Polish is classified as a syllable-timed language with a regular stress pattern, while English is considered a stress-timed language with an irregular, semi-free stress pattern. Despite these disparities, Hayes and Puppel identify certain similarities between the two languages within the realm of rhythmic phonology (Hayes & Puppel, 1985, p. 77).

The third study to mention is made by Graf (1999). In her MA thesis, she conducts an analysis of the metrical structure of nominals in Modern Hebrew. Graf's study on assigning stress to Modern Hebrew words within the framework of metrical theory faces challenges due to the unique foot structure found in Modern Hebrew. Specifically, the syllabic iambic foot structure in Modern Hebrew is not a part of the universal foot

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inventory in the asymmetrical metrical theory. This type of foot structure is relatively rare, with only a few languages in the world, including Modern Hebrew, exhibiting it. Therefore, incorporating the phonological stress patterns of Modern Hebrew into metrical theory requires modifications to the theory, such as the imposition of specific constraints to prevent the construction of degenerate feet in weak positions within iambic analysis (Graf, 1999, p. 61). In conclusion, metrical theory can still be utilized to account for stress patterns in Modern Hebrew, albeit the necessary modifications due to the uncommon nature of its foot structure.

The fourth study is written by Jameel (2016). This study aims to analyze the patterns of word stress and phrasal stress in the Qur'anic language, which is a part of Classical Arabic (CA), using Hayes's metrical theory (1995). In this study, stress is assigned to the words in eight short Qur'anic Chapters following McCarthy's (1979) rules for stressing CA words. Then, metrical feet are constructed over these words according to the rules and parameters of CA. The analysis of word stress and phrasal stress in the eight investigated Qur'anic Chapters demonstrates that the construction of metrical feet over Qur'anic words was achieved by establishing the rules and parameters of the CA word stress system. Additionally, assigning phrasal stress to Qur'anic verses using the bracketed grid model, along with metrical rules, results in well-formed and rhythmically organized grids. As a result, this study shows that the rhythmic structure of Qur'anic words and verses can be effectively represented by using Hayes's (1995) theory of word and phrasal stress.

The last study to be reviewed is carried by Gatta and Hassan in 2021. This study focuses on the analysis of metrical patterns found in Iraqi Arabic Nursery Rhymes, utilizing Hayes's metrical theory from 1995 as a framework for analysis. The study's findings indicate that among the analyzed Iraqi Arabic nursery rhymes, the most common types of metrical patterns observed are disyllabic lines and dimeter lines. This suggests that these specific metrical structures are prevalent within the context of these nursery rhymes (Gatta and Hassan, 2021, p. 82).

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# 12.The Data

The data being analyzed according to the parametric metrical theory includes four modern haiku poems. Starting with Bob Boldman, he is considered one of the most interesting and real haiku authors in America. *Walking with the River* (1980) collection is one of his best in which he follows the modern style. Accordingly, two poems are chosen to describe; the first haiku is composed of just one-line, it juxtaposes the dark presence of the crow's body against the whiteness of the snow. This contrast highlights the starkness of death against the purity and blankness. On the other hand, the second haiku comprises two lines, it offers a calm moment where the speaker's presence by the river prompts a merging of the external and internal worlds, with the river's flow becoming a channel or tube for contemplative thoughts.

Jane Reichhold, on the other hand, is a well-known poetess in America. Two of her modified poems are selected to be described and then analyzed. The first haiku indicates the essence of the spring run-off and the excitement it brings to humans. The poem is structured in three lines with a clear juxtaposition of nature and human behavior. The caesura is present in the second line, creating a pause in the middle of the line. This caesura divides the idea of "a little more" and "a little less," allowing the reader to pause and reflect on the contrast between the two phrases. The second haiku presents a simple moment of an old lady attempting to tidy her hair in the spring winds. The imagery evokes a sense of determination despite the challenges posed by the weather.

## 13. The Steps of Analysis

In accordance with Hayes's (1995) parametric grid model, the process of analyzing the chosen haiku poems can be outlined as follows:

- Assigning syllabification, primary stress, and metrical feet to each lexical word of the haiku poems.
- Segmenting a haiku line into distinct lexical phrases which involves categorizing it into various components: MiP (Minor

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phrase), MaP (Major phrase), IP (Intonational phrase), and U (Utterance).

- Assigning varying degrees of prominence to strings of words (lexical phrases) which is achieved by considering their morphological and syntactic structure. This process involves maintaining an equal distance between primary stresses within each layer and ensuring there are no stress clashes.
- Employing some metrical rules to preserve the coherence and harmonious rhythm within each metrical grid.
- Interpreting the findings of the metrical analysis of the English haiku poems, analyzing them mathematically by using numbers and percentages and then discussing accordingly.

#### 14. Data Analysis

The English haiku poems selected and described above are analyzed according to Hays's last version of the parametric metrical theory. To perform this analysis, various principles and rules should be applied as shown below.

#### The First Haiku "Jan.1"

the corpse of a crow whitens the snow

#### (Bob Boldman, 1980, p. 17)

This haiku poem is written in the modified form that consists of just one line with nine syllables. This line consists of four lexical words <sup>3</sup>. The first and the second words are (corpse) and (crow) respectively, transcribed as /kɔ:ps <sup>4</sup>/ and /krəʊ/. The main stress is carried by these sole syllables of each word /<sup>1</sup> kɔ:ps/ and /<sup>1</sup> krəʊ/ and a metrical foot is constructed over each of them. The third word is (whitens) a disyllabic word transcribed as /waɪtənz/. The main stress is carried by the first syllable /<sup>1</sup> waɪtənz / and a metrical foot is constructed on this stressed syllable and the unstressed one leaving the final consonant extrametrical. The last word is (snow) transcribed as /<sup>1</sup>snəʊ/ with the primary stress put

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on this sole syllable and a metrical foot is built on this syllable as noted below:

(x) ER/Right	(x) ER/right	(x .) ER/left	(x) ER/right
( x )	( x )	(x .)	( x )
<sup>1</sup> kɔːps	<sup>1</sup> krəʊ	<sup>1</sup> waitən <z></z>	<sup>1</sup> snəυ

The phrasal stress analysis of this single line begins by specifying the syntactic constituents to map its prosodic constituents. The first MiP is represented by the verb phrase (whitens the snow). The second MaP is represented by the sentence (a crow whitens the snow). The last syntactic constituent is represented by the sentence (the corpse of a crow whitens the snow) which stands for an IP and an U. As for the first MiP, the last word /<sup>1</sup>snəʊ/ is stressed with an X mark being added on this single

syllable. The last word of the second MaP is also stressed /  $^1$  snov / as it is the rightmost word in this phrase with an X mark added on it. For the IP and the U, the last word is also stressed and an X mark is put on this monosyllabic word / $^1$  snov/ as manifested in the grid below:

<sup>3</sup> Only lexical words receive stress; whereas, function words are unstressed.

<sup>4</sup> Roache's phonemic notation is used in transcribing the haiku poems words.

IP& U	(				x)
MaP			(		x)
MiP				(	x)
PWd	(x)		(x)	(x .)	(x)
Ft	(x)		(x)	(x .)	(x)
	ðə <sup>1</sup> kə:p	os əv ə	<sup>1</sup> krəʊ	<sup>1</sup> waitən <z></z>	ðə <sup>1</sup> snəບ

Figure (3): The Bracketed Grid of /ðə  $^{1}ka:ps av a ^{1}krav$ 'wartan<z> da  $^{1}snav$ /

The figure above is well formed as it obeys the Faithfulness Condition and the CoCoCo, but it is not eurhythmic. This grid is an example of making the taller taller; therefore, the BA rule is applied by placing one



grid mark over  $/{}^{1}kr_{20}$  / and two grid marks over  $/{}^{1}k_{2}$ :ps/. As a result, the grid becomes eurhythmic as it has an alternating stress pattern and assigns a prominence relation between its columns as shown below:

	Figure (4): Th	he Bracketed (	Grid of /ðə kə:n	s əv
	ðə kə:ps	əv ə krəu	waitən <z></z>	ðə snəu
Ft	(x)	(x)	(x .)	(x)
PWd	(x)	(x)	(x .)	(x)
MiP	<b>(x)</b>	<b>(x)</b>	(	x)
MaP	<b>(x)</b>	(		x)
IP& U	(			x)

ə krəʊ ˈwaɪtən<z> ðə snəʊ/ after the Application of BA rule The Second Haiku

> walking with the river the water does my thinking

## (Bob Boldman, 1980, p. 5)

This haiku also has a modified style that consists of two lines only with six syllables in the first line and seven syllables in the second. The first line consists of two lexical words. For these disyllabic words  $/^1$ wo:kıŋ/ and  $/^1$ rıvə/, stress goes to the first strong syllable of each word. Regarding the metrical rules, one metrical foot is built over each of them and their following unstressed syllables and the final consonant of the second syllable of the first word is rendered extrametrical as can be noted below:

(x .) ER/Right	(x .) ER/right
(x.)	(x.)
<sup>1</sup> wo:ki< $\eta$ >	<sup>1</sup> rivə

Concerning the phrasal stress analysis of this line, there is only one syntactic phrase that represents the MiP, MaP and the IP which is (walking with the river). The first stressed syllable of the last word  $/^1$  rivo / receives the main stress and then an X mark is added over this stressed syllable as illustrated below:

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MiP, MaP, IP	(		x )
PWd	(x .)		(x .)
Ft	(x .)		(x .)
	<sup>1</sup> wo:k1<ŋ>	wið ðə	<sup>1</sup> rıvə

#### Figure (5): The Bracketed Grid of / 'wɔːkı<ŋ> wıð ðə 'rıvə/

The above given grid is well formed as it does not violate the CoCoCo in the last column. It is also eurythmic for having an alternating stress pattern between its main stresses.

Similarly, the second line also consists of two lexical words. The first is a disyllabic word  $/^1$  wo:tə/ in which the stress goes to the first strong syllable and a metrical foot is built over this strong syllable and the following weak one. The second word is also a disyllabic word  $/^1\theta$ ıŋkıŋ/ and stress goes to the first one syllable. Metrical rules build one foot over the stressed syllable and the following unstressed one and renders the final consonant of the second syllable of the last word extrametrical as indicated below:

(x .) ER/Right	(x .) ER/right
(x.)	(x.)
<sup>1</sup> wɔːtə	<sup>1</sup> θιŋkɪ<ŋ>

According to the phrasal stress analysis of this line, there is one syntactic phrase (the water does my thinking) which represents the MiP, MaP and the IP. The first stressed syllable of the last word  $/^1 \theta_{IJ}$  (gets the primary stress and an X mark is placed over this strong syllable as shown below:

MiP, MaP, IP	(		x )
PWd	(x .)		(x .)
Ft	(x .)		(x .)
ðə	<sup>1</sup> wɔːtə	dəz mai	<sup>1</sup> 0119k1<9>

#### Figure (6): The Bracketed Grid of / ðə 'wɔːtə dəz maɪ 'θıŋkı<ŋ>/

The above displayed grid satisfies the CoCoCo principle in the final column, indicating its proper formation. Additionally, it exhibits eurythmic qualities through the alternation of stress between its primary stresses.



#### The Third Haiku "Excitement"

spring run-off

a little more - a little less

humans get so excited (Jane Reichhold, 1992, p. 14) This haiku poem adheres to the conventional structure in terms of the number of lines. However, it diverges from the typical syllable count pattern, utilizing a 3-8-7 syllable pattern in three lines. The first line contains two monosyllabic lexical words. They bear the primary stress on their respective single syllables:  $/^{1}$ sprn/ and  $/^{1}$ rAn/. Consequently, a single metrical foot can be constructed over each of these two syllables, as illustrated below:

(x) ER/right	(x) ER/right
( x )	( x )
<sup>1</sup> spriŋ	<sup>1</sup> rʌn

Regarding the phrasal stress analysis of this first line, there is only one syntactic phrase "spring run-off." that represents the MiP, MaP and the IP. In this context, the stress is placed on the lexical monosyllabic word  $/^{1}r_{\Lambda}n/$  with an X mark being positioned over it.

MiP, MaP, IP	(	x)	
PWd	(x)	(x)	
Ft	(x)	(x)	
	<sup>1</sup> spriŋ	<sup>1</sup> r <sub>A</sub> n	pf

## Figure (7): The Bracketed Grid of / <sup>1</sup>spriŋ <sup>1</sup>ran pf/

The above displayed grid is well structured, aligning with the CoCoCo principle outlined in the final column. In addition, it exhibits eurythmic characteristics due to its consistent alternating stress pattern between the primary stresses.

The second line consists of four lexical words. The first word is (little) transcribed as /lttəl / and consists of a strong syllable followed by a weak one. Thus, the main stress is carried by the first syllable /lttəl/ and a metrical foot is constructed over this strong syllable and the following weak one rendering the final consonant of the second syllable extrametrical. The second word is (more) transcribed as /mɔ:/. The main



stress is carried by this sole syllable  $/^{1}$ mo:/ and a metrical foot is constructed over it. The last word is (snow) which is transcribed as  $/^{1}$ snəo/ and it attracts the main stress and one metrical foot is put on it. The third word is (little) transcribed as /lttəl/ and consists of a strong and weak syllables. Thus, the main stress is carried by the first syllable  $/^{1}$ lttəl/ and a metrical foot is constructed over this strong syllable and the following weak one rendering the final consonant of the second syllable extrametrical. The last word is (less) transcribed as /les/. The main stress is carried by this sole syllable  $/^{1}$ les/ and a metrical foot is constructed over it as shown below:

(x .) ER/left	(x) ER/right	(x .) ER/left	(x) ER/right
(x.)	( x )	(x .)	( x )
<sup>1</sup> lɪtə <l></l>	<sup>1</sup> mə:	<sup>1</sup> lɪtə <l></l>	<sup>1</sup> les

To establish the phrasal stress pattern for the given line, it's essential to determine its prosodic constituents. Above the word layer, two MiPs are identified, each one of them is represented by an adjectival phrase: "little more" and "little less." The MaP constituent which occupies the next layer up is represented by the entire line (a little more - a little less). Therefore, the phrasal stress of this line after setting its prosodic constituents is assigned as follows: the (MiPs) layer is assigned stress by putting a grid mark over both /mo:/ and /les/. The second MaP constituent is also assigned stress by placing the topmost grid mark on the last word of the line, which is /les/. The illustration below provides a visual representation of how phrasal stress is assigned to the current line using the grid model:

MaP		(			x )
MiP& MiP		(	x )	(	x )
PWd		(x.)	( x )	(x.)	( x )
Ft		(x.)	( x )	(x.)	(x)
	ə	<sup>1</sup> lɪtə <l></l>	<sup>1</sup> mə:	ə <sup>1</sup> lıtə <l></l>	<sup>1</sup> les

Figure (8): The Bracketed Grid of / ə <sup>1</sup>lıtə<l> <sup>1</sup>mɔ: ə <sup>1</sup>lıtə<l> <sup>1</sup>les / Before the Application of the Move X Rule

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The displayed grid is properly structured in metrical terms and exhibits eurhythmic attributes by establishing a prominence relation between its columns and sustaining an alternating stress pattern. To enhance its eurhythmic quality further and achieve a four-space distance between the prominent columns or approach this distance, the Move X rule can be applied. This rule involves shifting the grid mark from / mo: / to the left / ltt- / to create a three-space distance which is a closer approximation to the desired four-space distance. This adjustment enhances the rhythm's eurhythmic nature, as demonstrated in the following updated grid illustration:

MaP		(				x )
MiP& MiP		(x 🔶	)		(	x )
PWd		(x.)	(x)		(x.)	( x )
Ft		(x.)	( x )		(x.)	( x )
	ə	<sup>1</sup> lɪtə <l></l>	<sup>1</sup> mə:	ə	<sup>1</sup> lɪtə <l></l>	<sup>1</sup> les

Figure (9): The Bracketed Grid of / ə <sup>1</sup>lıtə<l> <sup>1</sup>mɔ: ə <sup>1</sup>lıtə<l> <sup>1</sup>les / After the Application of the Move X Rule

The last line consists of four lexical words. The first word is a disyllabic word  $/^{1}$  hju:mənz / with one strong syllable followed by a weak one. Thus, the primary stress is carried by the first syllable and a metrical foot is constructed over this strong syllable and the weak one leaving the final consonant of the second syllable extrametrical. The second and the third words are both monosyllabic words in which the primary stress goes on these sole syllables of each word  $/^{1}$ get/ and  $/^{1}$ səv/. In addition, on each word a metrical foot is constructed. The last word is a trisyllabic word / ik  $^{1}$ sattid / that consists of weak, strong and weak syllables. As a result, the primary stress is carried by the second strong syllable and a metrical foot is constructed over this stressed syllable and the first unstressed one while the third syllable is rendered extrametrical as illustrated below:

(x .) ER/left	(x) ER/right	(x) ER/right	(. x) ER/right
(x.)	( x )	( x )	(. x)
<sup>1</sup> hjuːmən <z></z>	<sup>1</sup> get	<sup>1</sup> səu	ık'saı <tıd></tıd>

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The analysis of the phrasal stress pattern within this line begins by identifying its grammatical components, which are then used to map out its prosodic units. The first MiP is represented by the adverbial phrase that consists of an adverb and an adjective (so excited). The second MaP is represented by the verb phrase (get so excited). The final syntactic constituent is indicated by the sentence (humans get so excited) which stands for the IP and U constituents. As for the first MiP, the second syllable of the second word / 1k <sup>1</sup>sattId / is stressed and an X mark is added on this strong syllable. In the second MaP, the stress is also placed on the second penult syllable of the last word / 1k <sup>1</sup>sattId / as it is the rightmost word in this phrase with an X mark added on its strong syllable. For the IP and U, the second syllable of the last word / 1k <sup>1</sup>sattId / is also stressed and an X mark is placed on its strong syllable as exhibited below:

IP& U	(			x)
MaP		(		x)
MiP			(	x)
PWd	(x.)	( x )	( x )	(. x)
Ft	(x.)	( x )	( x )	(. x)
	<sup>1</sup> hjuːmən <z></z>	<sup>1</sup> get	<sup>1</sup> səʊ	ık <sup>1</sup> saı <tıd></tıd>
<b>T</b> <sup>1</sup>		10.11.6	/11 •	· · 1 · 1

## Figure (10): The Bracketed Grid of / <sup>1</sup>hju:mən<z> <sup>1</sup>get <sup>1</sup>səʊ ık <sup>1</sup>saı<tɪd>/

The depicted grid adheres to the required phrasal stress rules, namely the Faithfulness Condition and the CoCoCo, ensuring its metrical well-formedness. However, it lacks eurhythmic qualities. To enhance its rhythm and achieve eurhythmy, the BA rule can be applied. This involves adding one grid mark over /get/ and two marks over /hju: -/. By doing so, the grid adopts an alternating stress pattern and establishes a prominence relation between its columns. The following updated grid demonstrates how this adjustment improves the eurhythmic nature of the line:

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IP& U	(			x)
MaP	(x.)	(		x)
MiP	(x.)	(x)	(	x)
PWd	(x.)	( x )	( x )	(. x)
Ft	(x.)	( x )	( x )	(. x)
	<sup>1</sup> hjuːmən <z></z>	<sup>1</sup> get	<sup>1</sup> səʊ	ık <sup>1</sup> saı <tıd></tıd>

Figure (11): The Bracketed Grid of /<sup>1</sup>hju:mən<z> <sup>1</sup>get <sup>1</sup>səʊ ık <sup>1</sup>sar<tıd>/ after the Application of the BA rule

## The Last Haiku "Anticipation"

spring winds

the old lady tries again

#### to tidy her hair(Jane Reichhold, 1992, p. 27)

Although this poem consists of three lines like the traditional one, but it follows the modern style 2-7-5 pattern. The first line includes two lexical words. These words are monosyllabic ones. The primary stress lies on each word as follows: /<sup>1</sup>sprin/ and /<sup>1</sup>windz/ and a metrical foot is formed on each of them as shown below:

(x) ER/right	(x) ER/right
( x )	( x )
<sup>1</sup> spriŋ	<sup>1</sup> windz

In terms of the analysis of stress within this line, there exists just one prosodic unit derived from the underlying grammatical structure. This unit is an MiP and is denoted by the phrase "spring winds." Within this phrase, stress is placed on the rightmost element  $/^1$ windz/. To signify this stress, an X mark is positioned over this word, indicating its prominence within the phrase.

MiP	(	x )
PWd	( x )	( x )
Ft	( x )	( x )
	<sup>1</sup> spriŋ	<sup>1</sup> windz

#### Figure (12): The Bracketed Grid of / <sup>1</sup>sprin <sup>1</sup>windz/

The provided grid conforms to the CoCoCo principle featured in the final column, ensuring its proper structure. Furthermore, it demonstrates



eurythmic qualities by maintaining a consistent alternating stress pattern between the main stresses.

The second line contains four lexical words. The first word is a monosyllabic word /<sup>1</sup> $\Rightarrow$ old / which carries the primary stress and one metrical foot is constructed over it. The second word is a disyllabic word /<sup>1</sup> leidi / with one strong syllable followed by a weak one. The primary stress is carried by the first syllable and a metrical foot is constructed over this stressed syllable and the following unstressed one. The third word is a monosyllabic word /<sup>1</sup>traiz/ and the main stress goes on this syllable. A metrical foot is built on it. The last word is a disyllabic one /  $\Rightarrow$  <sup>1</sup>gen / with one weak and strong syllables. The primary stress is placed on the second syllable and a metrical foot is constructed over the second syllable and the first unstressed one as illustrated below:

(x) ER/right	(x .) ER/left	(x) ER/right	(. x) ER/right
( x )	(x.)	( x )	(. X)
<sup>1</sup> əʊld	<sup>1</sup> leıdi	<sup>1</sup> traiz	ə <sup>1</sup> gen

To determine the phrasal stress for the given line, it's essential to establish its prosodic constituents. The analysis identifies two MiPs – one formed by the adjectival phrase "old lady" and the other one is composed of the verb phrase "tries again." Moving up the hierarchical structure, the MaP, IP and U constituents are collectively represented by the entire line "the old lady tries again." For this, the phrasal stress of this line after setting its prosodic constituents is assigned as follows: the (MiP and MiP) layer is assigned stress by putting a grid mark over the first syllable of / <sup>1</sup>leidi / and the second syllable of /  $\Rightarrow$  <sup>1</sup>gen/. Regarding the MaP, IP and U constituents, they also assign stress to the present line by putting a topmost grid mark on the second syllable of the line- final word /  $\Rightarrow$  <sup>1</sup>gen/ as presented in the grid below:

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MaP&IP&U		(			x )
MiP& MiP		(	x )	(	x )
PWd		( x )	(x.)	( x )	(. x)
Ft		( x )	(x.)	( x )	(. x)
	ði	<sup>1</sup> əʊld	<sup>1</sup> leidi	<sup>1</sup> traiz	ə <sup>1</sup> gen

## Figure (13): The Bracketed Grid of / ði <sup>1</sup>əʊld <sup>1</sup>leɪdi <sup>1</sup>traız ə <sup>1</sup>gen/ Before the Application of the Move X Rule

The grid in (13) abides to the proper metrical structure by establishing a prominence relation between its columns. To further enhance its eurhythmic nature and move closer to the desired four-space distance between its prominent columns, the Move X rule can be applied. This entails shifting the grid mark from /lei-/ to the left, onto / <code>vold/</code>, thus creating a three-space distance, which is a closer approximation to the desired four-space distance. This adjustment is illustrated in the following updated grid:

MaP&IP&U	(			x )
MiP& MiP	(x 🔶	)	(	x )
PWd	( x )	(x.)	( x )	(. x)
Ft	( x )	(x.)	( x )	(. x)
ði	<sup>1</sup> əʊld	<sup>1</sup> leıdi	<sup>1</sup> traiz	ə <sup>1</sup> gen

## Figure (14): The Bracketed Grid of /ði <sup>1</sup>əʊld <sup>1</sup>leɪdi <sup>1</sup>traɪz ə <sup>1</sup>gen/ After the Application of the Move X Rule

The last line includes two lexical words. The first is a disyllabic word  $/^{1}$ taɪdi / in which the stress goes to the first strong syllable and one metrical foot is built over it and the following weak one. The second word is a monosyllabic word. As a result, the primary stress is put on this single syllable, which is  $/^{1}$ heə/. In consequence, a metrical foot is formed on this single syllable as can be seen below:

(x .) ER/left	(x) ER/right
(x.)	( x )
<sup>1</sup> taɪdi	<sup>1</sup> heə

Regarding the analysis of the phrasal stress within this line, one single syntactic phrase is found (to tidy her hair) that can serve as an MiP, MaP,



and an IP. Within this phrase, the stress is directed towards the final word  $/^{1}$ heə/ with an "X" mark being placed above it, demonstrating its prominence within the context of the line.

MiP, MaP, IP		(		x)
PWd		(x .)		(x)
Ft		(x .)		(x)
	tə	<sup>1</sup> taɪdi	hз:	<sup>1</sup> heə

#### Figure (15): The Bracketed Grid of /tə <sup>1</sup>taɪdi hɜ: <sup>1</sup>heə/

The aforementioned grid conforms to the CoCoCo principle outlined in the final column, ensuring its proper structure. Furthermore, it showcases eurythmic characteristics by maintaining a consistent alternating stress pattern between the primary stresses.

#### **15.** Conclusions

After conducting a metrical analysis of the four chosen haiku poems, the following conclusions are arrived at:

- The application of the metrical stress theory reveals the rhythmic patterns, specifically the horizontal rhythm within each line of the haiku poems, even though these poems are characterized by their brevity in terms of line length and syllable count. This addresses the initial question posed in this study.
- To answer the second question, this study arrives to the point that English haiku poets deviate from the strict 5-7-5 structure in writing their haiku poems. The first haiku consists of just one line and contains 9 syllables, the second haiku consists of two lines with six syllables in the first line and seven syllables in the second. The third haiku adheres to the conventional structure in terms of the number of lines. However, it diverges from the typical syllable count pattern, utilizing a 3-8-7 syllable pattern in three lines. Similarly, the last haiku poem consists of three lines like the traditional one, but it follows the modern style 2-7-5 pattern. Nevertheless, modern haiku and traditional haiku share a common origin in Japanese poetry but have evolved differently in terms of style, structure, and thematic content. While traditional

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haiku maintains a strict structure, seasonal themes, and a focus on nature and simplicity, modern haiku exhibit a greater flexibility in terms of structure, themes, and cultural adaptation. Modern haiku often reflect a broader range of human experiences and are open to creative interpretation and experimentation as observed in the above four described poems in section (12).

- In terms of syllable count, monosyllabic words (14 words) constitute the majority, making up approximately 53.846% of the analyzed lexical words in the four haiku poems. Disyllabic words (11 words) account for around 42.307%, while there is only one trisyllabic word, which accounts for approximately 3.846% of the total lexical words in the haikus.
- Syllable extrametricality is employed only once within the four poems, while consonant extrametricality occurs five times. These rules are utilized to maintain adherence to the metrical rules present in the poems. In addition, ER/right is applied to every lexical word.
- In this study, it is observed that all the grids analyzed exhibit eurhythmy, either inherently (5 grids) or through the application of phrasal stress rules. Specifically, the Move X rule is employed twice, applied to the grids in figure no. 9 and figure no. 14, to achieve eurhythmy in those lines. Additionally, the remaining grids, while initially well-formed, do not possess inherent eurhythmy. To address this, the BA rule is applied to these grids, resulting in the establishment of an alternating stress pattern and making them eurhythmic.
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