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## Stylistics Art and Craft of Sprung Rhythm in G. M. Hopkins' The Windhover

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### Abstract

This article focuses critically on the linguistic-stylistics' uses of art and craft of sprung rhythm in the poetry of Gerard Manley Hopkins. The efforts of researchers define and describe the technicalities of sprung rhythm adequately, and analyzes scientifically that how the linguistic- stylistics plays a vital role in the semantic orders and syntactic structure which followed in the queued lexical and figure of speeches together even in the small verse lines which illustrated it from specifically in case of his popular sonnet, *The Windhover*. Hopkins coined two terms – inscape, and instress to produce his theories of what organized poetry for the theological belief. However, Hopkins looks like especially charmed to use the compound, special, and coined words and the parallels of thought in the fusion of the figure of speech - metaphor, simile, antithesis, alliteration, assonance, consonance, imagery, personification, and symbol in the repeating patterns of rhythm and rhyme to connect together in the sounds and the unique sense in the innovative stylistic art and craft texture of sonnet, *The Windhover*.

### Key-words

Prosody, Metrics, Stress, Foot, Inscap, Instress, Neoligm, Coinage, Parallelism

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### Introduction

As a whole, Gerard Manley Hopkins (1844-1889) was a priest-poet of the Victorian era whose literary work was posthumously published in anthologies for catholic extensive acceptance of his style of the stronger *figures of sound* or *rhetoric of verse* (Schneider, 1965), by his cousin and close friend, poet laureate Robert Bridges in 1918. When Hopkins came to know about the death of five Franciscan nuns in a shipwreck in 1875, he started to write poetry again after a break of seven years, *to write no more,*

*as not belonging to my profession* (Hopkins, 1868). Therefore, he composed the most popular long poem, *The Wreck of the Deutschland* (written in 1870, published in 1918) and a series of religious, terrible, and curial sonnets, like, *The Windhover* in the echo of a new rhythm. His particular manipulated prosodic inscape and instress techniques of sprung rhythm time-honored him as an innovative writer of verse to praising God by rich use of imagery and nature. His poetic philosophy highlighted the uniqueness of every natural object, which he entitled *inscape* which each aesthetic impression had its own mysterious

*selfness* (Miller, 1955); each sight was to him a *sweet especial scene* (Nixon, 1989; Goldsmith, 1976). The poetic devices' role of echo, alliteration, and repetition, and a highly compressed syntax shows the poet's extensive experiences together with his sense of God's mystery, grandeur, and mercy, and his joy in *all things counter, original, spare, strange* (*Pied Beauty*, First Line of Sestet, Hopkins).

His energizing prosodic element of verse sprung rhythm in which each foot consists of one stressed syllable and somewhat number of unstressed syllables, instead of the regular number of syllables used in traditional meter. Due to numberless of slack or unaccented syllables, poet allowed for more flexibility in the poetic lines and produced novel acoustic prospects. His poetry is a well-developed verse, springy, passionate, and vivacious that associated with the exactness of religious reflection, imaginative courageous, profound sentiment, and intellectual wisdom which disclose a clear critical aptitude, meticulous self-criticism, substantial kindness, and a resilient spirit, *chastity of mind* (Reid, 2020). Coventry Patmore remarked on Hopkins rightly, *there was something in all his words and manners which were at once a rebuke and an attraction to all who could only aspire to be like him*. However, Hopkins looks like especially charmed to use the compound, special, and coined words and the parallels of thought in the fusion of the figure of speech - metaphor, simile, antithesis, alliteration, assonance, consonance, imagery, personification, and symbol in the repeating patterns of rhythm and rhyme to connect together in the sounds and the unique sense in the innovative stylistic art and craft texture of sonnet, *The Windhover*, e.g., *morning-morning's-minion, dom-of-daylight's-dauphin-dapple-dawn-drawn, wimpling-wing, off-off-forth, sweeps-smooth, bow-bend, heart-in-hiding, Brute-beauty, pride-plume, Buckle!-breaks-billion, thee-then, plod-makes-plough, blue-bleak, and gall-gash-gold* for the inscape of particular words in the poetry to make the distinguish readers for the different task of poet.

Hopkins coined two terms – inscape, and instress to produce his theories of what organized poetry for the theological belief. Inscape means a landscape of an indoor setting; and instress means in Hopkins' philosophy of the apprehension or realization of the inscape, or distinctive design, of an object. Therefore, inscape means the specified features of a definite

landscape of a natural setting and structure which makes different at all to which he thinks unique about the details of especial scenes and presentations in the poetry. Instress means in Hopkins' philosophy of the apprehension or realization of the inscape, or distinctive design of an object that how the readers get actual experience through the sight, memory, and imagination and how do they catch the poet's perception and experience from the inscape in the poetry. These literary terms were taken to create the uniqueness of the linguistic – stylistics presentation that how individuality is perceived or experienced by the observer his poems' texture-art and structure-craft because he was a professor also; while the medieval theologian and philosopher Duns Scotus produced nearly the same earlier; Hopkins incorporated the concept of *haecceitas* or *thisness* (Doyle, 1993; Ward, 1990) ideas of Duns in his theology also. But, Hopkins assisted to bring it on the floor, *spots of time*, in front of readers through the uniqueness of coined words. Therefore his perfection of composing a sonnet in the specific way is to pray and praise of God more theologically about humans; after then the linguistic-stylistic and semantic language in use through synthetic and lexical progress in the sonnet texture. Therefore, the inscape of poetry is described in landscapes or seascapes where he throws light on the inner laws. Instress is a sudden perception of the inner law about an object or a human-being.

Rhythm is the patterns in pitch or timbre like the music's pattern in time. Rhythm is a repetitive effort (intonation) of sound or speech in which the rising and falling of reader's verbal voice produces, e.g., someone dances in time with music notes. Pattern is the echoing sound of an item or representation all over the work of art in the poetry. Rhythm is produced when one or more essentials of design are used recurrently to generate a feeling of organized movement, or rhythm creates a mood like music or dancing in the poetry. Rhythms are of five types – random, regular, alternating, flowing, and progressive. There are five foot type patterns of rhythms in poetry – iamb, trochee, spondee, anapest, and dactyl. However, rhythm is the beat and pace of a poem which produced by the pattern of stressed and unstressed syllables in a line or verse that assists readers to support the meaning of words and ideas in the poem. Stressed syllables in the verse lines are pronounced slightly louder, for a slightly longer duration, and at a slightly higher pitch louder than the

others heard as stressed; than unstressed syllables. Consequently, for hearers and listeners, stressed syllables are perceived as louder than unstressed syllables. And also, stressed syllables are usually longer than the other syllables in the words. Beat is the steady pulse underlying the music the whole way through; and the rhythm is the way the words go.

Therefore, this article aims to focus critically on the stylistics mechanism of sprung rhythm in the sonnet, *The Windhover* was written on 30 May 1877 but published in 1918; which is composed artistically in a texture-craft-structure way of original in analyzed richness of language and use of a particular rhythm. In the poem, windover is a bird, falcon with the rare ability to hover in the invisible sky where it scans the ground of the earth to its task of prey. Here, the bird is triplicate symbolized as a bird (beauty), the crown-prince (philosophy), and the God (religious attitude) which presentation and imagination sets high-pride, control over the power, and balance in the human life through the glory of God's scarification. But, Hopkins synthesizes the complicate adjectives, verbs, and subjects in order to echo the theme of smooth merging in the poem throughout; which is a kind of grammatical semantics disorder and error-syntax and the fact that his self and his action are attached in this sonnet that creates ambiguous situation for the ordinary readers to comprehend the poem's stylistics and objectives to which scholars are only comfortable. As the occurring of '-ing' suffix sustains the poem's rhyme scheme in the lexical speeches-verbs, adjectives, and nouns, connecting cohesion the different elements of the semantic poetic lines together in a passionate structure. Verbs are often queued in the short lines. Space of lines describes a set of moral reflections of the triple symbolic characters of falcon's motion. As the technique of sprung rhythm creates the different speeds of his lines so as to capture the bird's pausing and racing in this sonnet. However, sprung rhythm is a meter which numbers of accents in a poetic line are counted but the number of syllables does not matter at all. The two interwoven significant themes are revealed in the sonnet – first, the beauty, variety and uniqueness of nature which depicted in the octave, and second is God's beauty in the sestet.

This article is followed by qualitative descriptive research methodology for its scientific discourses analysis for the research objectives. In the literature

of review is found that there have been done a lot research work in this field; still, even though it has been found the research gap to the research topic somewhere that the theoretical framework of this riveting, novel, ethical, and relevant research article is a natural extension of the literature review, the purpose of which, amongst other things, is to highlight gaps and shortcomings with the existing working in its perspective research field that needs to be fixed to address and make sense of critically on the linguistic-stylistics' uses of art and craft of sprung rhythm in the poetry of Gerard Manley Hopkins. Therefore, the further study sets off through reviewing above mentioned limited exposures and references that promote the aims of the research to investigate and explore the present challenged and emerging problems in this research field and their solutions in the manner of simplified presentation to define and describe the technicalities of sprung rhythm adequately; and analyze scientifically them that how the linguistic- stylistics plays a vital role in the semantic orders and syntactic structure which followed in the queued lexical and figure of speeches together even in the small verse lines which illustrated it from specifically in case of the popular sonnet, *The Windhover*.

### Development of Thoughts

Poets are born, not made. They have had been trying to define poetry ever since they began composing it. They have given different definitions of poetry, not surprisingly, beautiful and bright descriptions of their several kinds of poetry, but not poetry as a whole. Edgar Allen Poe called poetry *the Rhythmical Creation of Beauty*. William Wordsworth defined it thus: *Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility*. They have an affirmed that it was *nothing but healthy speech*. Sanskrit poetics called it, *वाक्यं रसात्मकं काव्यम्* (poetry gives pleasure). Walt Whitman said that poetry was that which gave *ultimate vivification to facts, to science, and to common lives, endowing them with the glows and grits and final illustriousness which belong to every real thing and to real things only*. T. S. Eliot claims that poetry is *a concentration, and a new thing resulting from that concentration, of a great number of experiences ..... a concentration which does not happen consciously .... Poetry is not the assertion of something that is trace, but the making of that truth*

*fully real to us.* These poets and many more may be right in one way or the other. What they include and not what they exclude is relevant to and suitable for any depiction of poetry. But can we distinguish poetry from prose? Certainly not on the basis of rime, for some prose is rimed and much poetry is not. Nor on the basis of regularity of rhythm since some sorts of prose are as rhythmical as some sorts of poetry. Both prose and poetry use words but prose uses words *for the sake of references they promote* (Richards, 1924), whereas poetry uses words *“for the sake of the attitudes and emotions which ensue* (Richards, 1941). Verse, *the form of arranging words preferred by poetry* is concerned with prosody. Thomas Hood once said: *Prosody does not pretend to assure its attainment. Versification and logic are to poetry and reason what a parapet is to a bridge: they do not convey you across, but prevent you from falling in.*

There are some fixed verse-forms such as the sonnet, the ode, as the ballad but in modern techniques, there is the verse or the sprung rhythm. Free verse or *vers libre* is simply the verse that has no set or fixed metrical pattern. Such terms as iambic pentameter or trochaic tetrameter have no form in free verse. In free verse, rhythm is a reflex of meaning, advancing or retreating with it, as D. H. Lawrence rightly remarks, *Not the image of footsteps hitting the ground, but of a bird with broad wings flying and lagging through the air*, it is aptly appropriate to the cadences of free verse. Its rhythm can expand or contract so as to embrace any of the numberless rhythms. The knit is no longer the line, but the emotion. In reality, one possible definition of free verse is *emotional rhythm*.

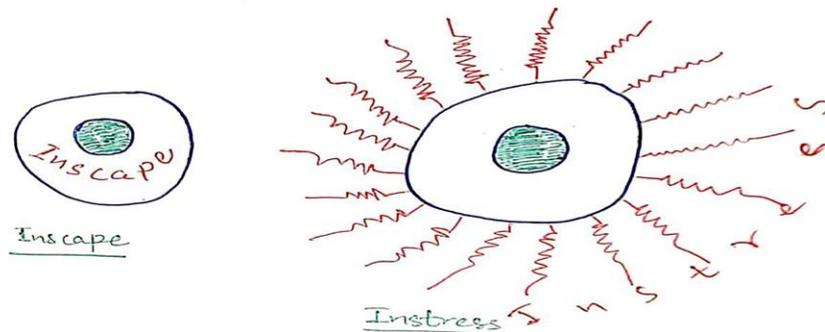
Hopkins, a late nineteenth-century poet, was perhaps the most popular metrical and technical innovator in the history of modern English verse. More than any other modern English poets, he rejuvenated, revived, refurbished and revitalized his poetic technique. His remarkably commendable contribution was sprung rhythm, and no other prosodic innovation had had so powerful and pervading effect on so many such contemporary poets as Stephan Spender, W. H. Auden, C. Day Lewis, Louise MacNeice, Thomas Lowell or Carl Shapiro – almost every poet was then writing who had something new to say and in a new way of saying it – who had been in one way or the other was basically influenced by the metrics (sprung rhythm) employed by Hopkins. For the purpose of prosody, Hopkins divided English verse into two

classes: (i) running rhythm, and (ii) sprung rhythm. The verse written in running rhythm is very common in English poetry and the verse written in sprung rhythm was the experiment made by Hopkins. It is the prosodic result of a continuous counterpointing of running, as, he said, *if you counterpoint throughout, since only one of the counter rhythms is actually heard, the other is really destroyed or cannot come to exist, and what is written is one rhythm only and probably Sprung Rhythm* (Collins & Rundle, 2005). Basically, it can be said that sprung rhythm is an entirely qualitative or stressed verse. Theoretically, stress would always fall on the first syllable of a poetic line; but that would give way only to falling rhythms. As a matter of fact, two licenses may be necessary (as naturally, Hopkins affirms) to sprung rhythm, as – (i) *rest*, or *pauses*; and (ii) *hanger*, or *outriders*. These consist of usually not more than three unstressed or *slack* syllables. These are *added to a foot and not counted in the nominal scanning*.

Sprung rhythm, like the heroic couplet, is not something artificial; it is very much natural as Hopkins himself put it: *Sprung rhythm is the most natural of things* (Hopkins). It is also found in school children’s nursery rimes; in highly counterpointed verse, as in John Milton’s *Samson Agonistes*; both in music and verse closely corresponding to music, such as in a chorus or in choral verse; in common every day speech. It is from *Samson Agonistes* that Hopkins specifically traced his poetic method of making the stylistic art and craft uses of sprung rhythm. Since Milton’s poem was counterpointed throughout, the ground rhythm was obliterated and thereby sprung rhythm resulted. However, here it can be pointed out, as Hopkins did that *the old English verse seen in Piers Ploughman is sprung*. In the same way, also was Coleridge’s poem, *Christabel*; as Coleridge’s introduction to *Christabel* anticipated Hopkins’ theory of sprung rhythm in many ways; and it can safely and surely be said the poem itself anticipated Hopkins’ poetry. Several contemporary poets took sprung rhythm as a welcome and eager venture because they thought that the great advantage of sprung rhythm was that it enabled the poet to catch *the hover and swoop a kestrel* and to effect *the heavy determination of sheer plod* in the line in *The Windhover*, which showed the cumulative effect of the preceding syllables. Even more important sprung rhythm enabled the poet to use scientific and technical words for its linguistic-stylistic art and craft without

disturbing and dislocated the pattern or *inscape* and *instress* to use Hopkins' realigns and readjusts, of his

verse. The difference between *inscape* and *instress* can be shown in the following figures:



For example, in the following lines from Hopkins' sonnet, *The Windhover*, it can be clearly marked how internal, suspended, splendid, split, cross rimes, vowel modulations and vowel harmonies, assonance, consonance, and above all – alliteration, simultaneously fuse the verse and direct the stress, *instress* and *inscape*:

I caught this *morning morning's*  
*minion*, king-  
 dom of *daylight's dauphin*, *dapple-*  
*dawn-drawn* Falcon, in his riding  
 Of the rolling level underneath him  
 steady air, .....

The examples of italic letters are alliteration, bold letters are assonance, and underlined letters are consonance- in the above line of *The Windhover's* first stanza.

It was noticed that sometimes, G. M. Hopkins forced his stress; at other times, he slighted it. Sometimes he was cryptic because of the ellipses and dislocation that his verse gave birth to. Sometimes he made use of ample alliterations and other poetic devices very dexterously and exuberantly. Sometimes he, to quote Untermeyer, *explored the limbs which divided the ridiculous from the sublime* (Untermeyer Modern British Poetry). But it can be said that in spite of these traits and tendencies, the necessary poetic product of daring experimentation, no other poet of the last hundred and fifty years had offered so much of real and bright *hope for English poetry* (Emily Dickinson). Sprung rhythm was the coinage of G. M. Hopkins to be used in his sonnet including the curtail sonnet like, *The Pied Beauty*. It was to name the meter

of poetry whose rhythm is based on the number of stressed syllables in a verse. It is related to free verse in the sense that it leaves a different impact from that normally associated with more regular and restricted patterns, sprung rhythm has, since its rejuvenation and revival by Gerard Manley Hopkins in the late nineteenth century and its first publication in 1918. It exercised considerable influence on contemporary writers.

Hopkins defined sprung as *something like abrupt* and as galloping of horses and in the technique (as related to Anglo-Saxon poetry, such as *Beowulf* in the fourteenth century), the *stress* is substituted for the *foot*; indeed, one *stress* makes one *foot*, regardless of the number of unstressed syllables. Thus, it can be said that a pair of lines in a poem will balance if the line has only five syllables, provided all the syllables are stressed. In this, strong use is made of alliteration and assonance, as well as medial rime, reflection, or any other device that can contribute to the desired impact, let us take, for example, Hopkins' popular religious sonnet *The Windhover*. The poem is overfilling with an overbalancing wave or Tsunami-like tide of sound through which it may be different to distinguish and make out the meaning that lies beneath it. *The Windhover* was written in 1877, twelve years before his death in 1889. His poems were not published until 1918 when his friend and editor, the poet laureate Robert Bridges, transcribed a number of the manuscripts and saw the work through the press. A correspondence between Bridges and Hopkins presented for us many of Hopkins' ideas on his stylistics' art and craft of poetry, as well as his own interpretation of what he desired sprung rhythm

to accomplish. A cursory look at these will be helpful in reading and understanding *The Windhover*.

When Robert Bridges returned some of Hopkins' poems, marking that friends who read them had found them to be rather very difficult to understand, Hopkins guessed at once that the reading of the poem had been a silent one, and he urged that all should *take breath and read it with the ears, as I always wish to be read, and my verse becomes all right* (Hopkins). Really, it is reasonable that poetry is truly poetry only when it is read aloud, and then it is especially true of Hopkins in his sprung rhythm users, because he derives for sound and rhythm for a larger part of their impact. As regards linguistic-stylistic uses of sprung rhythm, itself, Hopkins pointed out that ordinary rhythm that he called *running rhyme* had a tendency to become *same and tame* unless some change or variety was brought in. The poetic technique may be able to fulfill this adequately and admirably, but – *foot-pattern* being what they are – *only within restricted limits*. Thus, Hopkins developed sprung rhythm, whose debt to Old Anglo – Saxon rhythms to recognized, and he described it as consisting *in scanning by accents alone or stressed alone, so that a foot may be one strong syllable or it may be many high and one strong*. Obviously, it can have been seen that this is a long step towards the freedom from metrical regularity, but it is a controlled and disciplined freedom in which *the feet are assumed to be equally long or strong and their seeming inadequacy is made up by pause or stressing*. In this way, in *The Windhover*, there are five accents to the line, even though we may be tempted to put stress on more or fewer syllables than five. But, as Zillman puts it that *it is clearly Hopkins' intent that some of the seemingly excessive stresses be subordinated, that the seemingly diminished lines be spaced out with pauses, but that none of them be forced into a mechanical tempo* (Lawrence J. Jillman, *The Art and Craft of Poetry*, New York: Macmillan, 1966, 215).

When properly and loudly read the verse lines, this method gives a vitality and force to the poet's thoughts and themes, symbol and imagery that were to Hopkins' *the nearest rhythm to the native and natural rhythm of speech* (Hopkins). However, it is the rhythm that appears when speech is marked by this urgency of excitement, and emotional intensity. Sprung rhythm allows the poet's thoughts and themes to be conveyed in a rush of words and a flush of rhythmic flow when that is desirable in the light of the context, with one adjective galloping on another's

heel, so furiously fast they follow, and with figures of speech (the organization of the sound system in the verse lines) like alliteration, assonance and consonance, and middle line bursting and bombarding like rockets from the lines – but again like rockets emitting both light and sound. It happens at times that it gives way to an omission of the niceties of grammatical sentences that generally leaves us groping in dark for meaning or leaves us in lurch for different and divergent interpretations and meanings of the lines of the poem. It is exciting to note that although a few poets used the techniques of sprung rhythm to the degree that Hopkins had used in *The Windhover* (Dylan Thomas frequently followed this technique), his precedent encouraged others since the 1920s to use more freedom in their rhythms, and to give of him the license of imitation of the many of the poetic devices he made use of.

Stylistic is a discipline that studies the ways in which language is used in a scientific and systematic way. The mastery use of phonology/graphology, lexis, syntax, and semantics show that language-style presentation in the sonnet throughout is a unique comprehension to the poetry readers and critics. Now let us see the proper stylistics' use of sprung rhythm as the poem, *The Windhover* develops. The poem opens with its metrical iambic pentameter regularity, though we are rather wonder-struck by the devices used for sound and by the sudden unthoughtful division of the word *Kingdom* at the end of the line. This metrical regularity sets the five-stress pattern; although in the second line of the poem, towards which we are moved quickly by the division of *King/dom*, we note, not the expected ten syllables, but sixteen! However, by sprung rhythm, the five stress agreement can be maintained. Hopkins indicated markings for *The Windhover* (but they were mostly ignored when the poem was printed), and W. H. Gardner from a manuscript which used these markings (Gardner, 1999). The second line was marked as follows:

dom of d'aylight's dau'phin, dapple-  
d'awn-drawn Fa'lcon, in his ri'ding

It clearly appears that the above line is hurried and the feeling of fast speed is gradually increased by the use of alliteration, but in this sense most of the octave is *hurried* between the theme of the poem demands it, and this line anticipates the mood of excitement that results. The third lines, also of sixteen syllables, shows something of the some effect, while the fourth

line comes to a more regular, but still speedy, movement with three conventional anapests:

Of the rolling level underne'ath him  
steady air, and stri'ding  
High there, how he r'ung upon the  
r'ein of a wim'pling wi'ng

This basically metrical fourth line moves directly into the fifth line, which returns to a dominantly iambic pentameter movement, giving a needed contrast to the preceding lines and to the fifteen syllables of the sixth lines:

In his 'ecsta'sy! then of'f, off forth on  
sw'ing,

The entire sonnet, *The Windhover*, with the sprung rhythm theory as guide, the whole poem falls into the accented pattern. But the line nine shows a typical problem with its six nouns. The marking below shows its five-stress pattern:

Brute be'auty and v'alour and 'act, oh,  
ai'r, pride, plume, h'ere

When we look at the larger rhythmical effects, it is noted that the long, sweeping first statement, varied only by lightly comma pauses, carried down to *ecstasy!* In the fifth line, where, it hesitated only long enough to change direction and carry the bird, windhover, to its final rebuff of the wind in the seventh line. Then there is marked a personal note when the new sentence divides the line and carries into the next verse, but it is only a short digression only, and the bird once again dominated as it returned in full mastery to close the octave part of the sonnet. The sestet part of the sonnet is divided into two tercets, the rhythms of the first tercet shows the excitement of the new device the poet has made. It reveals the contrast of the second tercet, the rhythm is really only slightly less forceful than that of the first tercet, as it must sustain the mood of what has gone before.

One thing is remarkable in the poem. In it the rime sounds of the octave all involve an '+ing' form, alternating between the single exact rime of *king-wing-swing-thing* and the double exact rime of *riding-striding-gliding-hiding*. Here it may be seen that these are *different* rime sounds, but the overlapping repetition of 'ing' stabilizes the octave as it takes and tackles the pressure of both sprung rhythm and alliteration and assonance.

The fact is that the sestet uses the same rime types as used in the octave as single rime in *here-chevalier-dear* and double rime in *billion-sillion-vermilion*.

Therefore, as poets have given different definitions of poetry and have made difference between poetry and prose. But the main difference is that in poetry words are used *for the sake of the attitudes and emotions which ensue* (Emily Dickinson). Verse, *the form of arranging words preferred by poetry* (Johnson's theory of poetry) is concerned with prosody. There are some set forms of verse like the ode, the sonnet, or the ballad but in modern techniques, there is the free verse or the sprung rhythm. Free verse or *vers libre* is the verse without any fixed metrical pattern. Hopkins, a late Victorian poet but modern in his poetic technique, reviewed, refurbished and revitalized his poetic technique by inventing sprung rhythm so much so that several contemporary poets like W. H. Auden, Stephen Spender, C. Day Lewis, Louise MacNeice, Thomas Lowell or Carl Shapiro were influenced by the metrics (sprung rhythm) based by Hopkins. Thus, he produced formally an unspecified number of syllables to a foot for which he was much conscious to sustain the number of feet per line consistent through all specific poetic efforts in that a trait that *free verse* does not share, was known as a sprung rhythm for it's a unique semantic-prosody in linguistic-stylistics, art and craft text-structure. This innovative poetic technique with the using *diacritical marks* on syllables to indicate which should be stressed in cases where the reader might be in doubt which syllable should have the stress, e.g., *acute* for *sheer*, and these syllables should be pronounced but not stressed, e.g., *grave* for *gleanèd*. He coined some lexicons in the sonnets with mixed, irregular feet, like *free verse* or a form of *accentual verse* which is stress-timed, rather than syllable-timed. Therefore, sprung rhythm has a foot may be composed of from one to four syllables. Furthermore, in support to sprung rhythm's texture presentation, Hopkins coined two terms – *inscape*, and *instress* to produce his theories of what organized poetry for the theological belief. *Inscape* means a landscape of an indoor setting; and *instress* means in Hopkins' philosophy of the apprehension or realization of the inscape, or distinctive design of an object. However, Hopkins uses compound words and the parallels of thoughts in the fusion of the figure of speech - metaphor, simile, antithesis, alliteration, assonance, consonance, imagery, personification, and symbol in the repeating patterns of rhythm and rhyme to the sound and a unique sense which create for the inscape of poetry. Graphology of word classes in the poetic lines is very hard to understand for a common reader;

but lexical items create harmony and interest to make clear the signficante theme and the poetry's objectives. Therefore, semantics' presentation reveals the overall meaning and utterances of the sonnet's, *The Windhover*, structure in relation of context and perspectives of the poetic inspirational sources in which it is written with purpose by the poet through the some rhetonic devices. Hence, here, linguistic-stylistics analyzes the sonnet's text which involves the signficante themes and symbols are in the verbal notes which reflect Hopkins' personal attitude and views on the impersonal and reproducing truth. So it can be stated that Hopkins placed lexicons and syntax properly and artfully in the sonnet's text which shows a mastery use of stylistics' art and craft texture for sprung rhythm. Thus, in the present article, the scientific and novel attempt accomplished successfully to define and describe the technicalities of sprung rhythm in the way of linguistic-stylistics amply and adequately which illustrated it from specifically in case of his popular sonnet, *The Windhover*.

### Conclusion

We might hope, to conclude, that these focal concentrations of rime sound serve the poet's purpose, with, perhaps, minimal alliteration and assonance for harmony in the way of stylistics' art-texture and craft- structure of the sonnet. But this is not the case, as a matter of fact, so richly and rightly textured is the poem, *The Windhover*, in the use of sprung rhythm and these devices that we may conclude that they have been carried about as far as is possible in such as serious and sublime poem as *The Windhover*. Even the dullest ear will be impressed by the combined and complete repetition of alliteration and assonance of *morning morning's minion* in the opening line of the poem. Sprung rhythm is an irregular system of prosody in the language analysis produced by Hopkins. It is based on the number of stressed syllables in a line and allows an unspecified number of unstressed syllables in which a foot may be composed of from one to four syllables. Instress means the genuine knowledge a reader has of inscape that in what way the situation is acknowledged into the sight, memory and imagination in the poem. Certainly, we have in *The Windhover*, the secondary and subordinate the impact of linguistic-stylistics' art and craft use of alliteration and assonance will be

diminished accordingly in their effectiveness with a rich texture of a complete sense and unique sound. But, in any way, they are present, supporting and sustaining subsists in the spotlight with a meaningful harmony. It may be concluded that, the use of linguistic devices and pattern and the artistic and craft role of linguistics-stylistics in sprung rhythm apart, under the cascade of sound there would have sensed the channels that direct it into a disciplined poetic pattern in which the ideas and images, sense and sound, word and meaning will be enhanced, not hidden under the burden of alliteration and assonance and sprung rhythms.

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