2023

Rhyming Tactics in Korean Hip-Hop with Two Approaches of English and Korean Syllable Structures

Gihyun Gal
University of Kentucky, gihyun.gal@gmail.com
Author ORCID Identifier:
 https://orcid.org/0009-0008-8462-7340
Digital Object Identifier: https://doi.org/10.13023/etd.2023.260

Right click to open a feedback form in a new tab to let us know how this document benefits you.

Rhyming Tactics in Korean Hip-Hop with Two Approaches of English and Korean
Syllable Structures

THESIS

A thesis submitted in partial
fulfillment of the requirements for
the degree of Master of Arts in the
College of Arts and Sciences at the
University of Kentucky

By
Gihyun Gal
Lexington, Kentucky
Director: Dr. Rusty Barrett, Professor of Linguistics
Lexington, Kentucky 2023

ABSTRACT OF THESIS

Rhyming Tactics in Korean Hip-Hop with Two Approaches of English and Korean
Syllable Structures

Today, Korean Hip-Hop (KHH) has been slowly moving beyond a localized pop cul-
ture through the internet and media. This study finds that rhyming patterns in KHH
are much more complex than prior research suggests. Especially, this study focuses
on an evolution of Korean Hip-Hop through the time such as since 1989 to 2015. Park
(2016) discusses how Korean rappers think about using rhyming tactics as "[m]over,
the concept of rhyming was not conceptualized as belonging to the Korean language
by most of rappers. Even if rappers understand rhyme conceptually, it is not neces-
sarily a straightforward matter for them to 'use' rhyme in their creative processes at
the pragmatic level" (p. 284). However, this study suggests that the rhyming patterns
of Korean rap lyrics are actually quite similar to those found in English (Alim 2003).
While Park assumes that the rhyming structure of Korean should be identical to that
of English, this study examines rhyme from a Korean perspective suggested by per-
ceptual phonetic experiments. In a series of experiments such as a sound similarity
judgement (SSJ) and concept formation (CF), Yoon and Derwing (2001) find evidence
to argue for a left-branching syllable for Korean. Yoon and Derwing (2001) suggest
that, in contrast to a language like English, speakers of Korean are more sensitive to
similarities between Onset-Nucleus CV pairs than to Nucleus-Coda VC pairs. Build-

ing on this work, this study analyzes Korean rap lyrics in light of a left-branching syllable pattern. Alim (2003) shows a wide range of rhyming tactics including end rhymes, chain rhymes, assonance, alliteration and so on. Park (2016) shows only a couple of rhyming tactics such as end rhymes or assonance in his study, but concludes that rhyme does not play an important role in Korean Hip-Hop. However, considering the rhyming patterns associated with left-branching syllables shows a much more complicated set of rhyming tactics than Park (2016) describes. If Alim (2003)'s tactics are applied with left-branching syllable structure, then there are many tactics that Korean rappers deploy in their lyrics and the differences between Korean and English rhyming patterns have more to do with differences in syllable structure between languages (and not because of some rejection of rhyme on the part of Korean rappers as Park suggests). The ultimate goal of this study is how Korean rhyming tactics have been evolved based on 1) Onset-Nucleus CV pairs and 2) Nucleus-Coda VC pairs that both are allowed in Korean syllable structures through the time since 1989 to 2015. Presumably, many rappers have been using more complexed rhyming tactics than early rappers and they have been deploying them with those possible Korean syllable structures beautifully.

KEYWORDS: Soiolinguistics, Korean linguistics, Syllable structure, Rhyme tactics in Hip-Hop, Korean Hip-Hop

Author's signature: Gihyun Gal

Date: May 9, 2023

Rhyming Tactics in Korean Hip-Hop with Two Approaches of English and Korean

Syllable Structures

By

Gihyun Gal

Director of Thesis: Rusty Barrett

Director of Graduate Studies: Kevin B. McGowan

Date: May 9, 2023

ACKNOWLEDGMENTS

I would like to express my deepest appreciation to Dr. Rusty Barrett who is my great mentor and chair of my thesis committee and has supported this study with great advice. I am also deeply indebted to Dr. Andrew Byrd who is my committee member and has given the great insights in order to proceed this research. This endeavor would not have been possible without Dr. Donna Kwon who is also my committee member and inspired me with the great thoughts from different fields of study.

I would like to extend my sincere thanks to my professors, Dr. Allison Burkette, Dr. Jennifer Cramer, Dr. Fabiola S. Henri, Dr. Mark Richard Lauersdorf, Dr. Gregory Stump, and Dr. Kevin B. McGowan, who taught and inspired me for this thesis.

I would be remiss in not mentioning all of my Kentucky friends who I met. Especially the Rickman family, Carol Rickman, Scott Rickman, Jackson Rickman and Alex Rickman, who treated me as a family member and Ryan Wilconxen who is one of my Kentucky best friends. Because of them, living in Lexington, Kentucky was one of the greatest parts of my entire life.

Lastly, I would like to express my sincere gratitude to my parents and older sister who always supported me from Seoul, South Korea when I was in Lexington, Kentucky.

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

Chapter 1 Introduction

Linguistic aspects of music have been studied by people who are interested in the joy of sounds and structures. Especially, Hip-Hop is an excellent genre to study with its combination of sounds and linguistic structures such as rhyming tactics, word play, and many interesting punch lines. The genre emerged in African American communities and has become a global culture found in many different languages. Korean Hip-Hop (KHH) has become a part of sports, films ets. not only for Korean speakers but also for speakers of other languages with the rising wave of Korean economy and culture (Hallyu) as seen in the sensational popularity of Psy's 'Gangnam Style' through the world. In other words, KHH is widely recognized and involves a complex hybridization of English and Korean. Therefore, interest in KHH has emerged not only in academia, but in popular culture, such as YouTube creators who have produced many reaction videos.

1.1 Why this study? Thoughts on rhyme tactics from Korean rappers

This study reviews KHH use of rhyme tactics which are based on Alim(2003), although with different approaches to syllable structures for instance, Alim(2003) describes the Rhyme tactics such as "Feminine rhymes are rhymes that involve two syllables, with the first syllable of the rhyme being the accented one: drilling/grilling, reparation/nation, and quiet/riot" (p. 63), and "The interplay of assonance, alliteration, and internal and end rhymes in this verse constitutes a multirhyme matrix while making the poet's point perfectly clear" (p.73). One important motivation for comparing different syllable structure is Park (2016)'study. Park (2016) interviewed many Korean rappers who have different thoughts about deploying rhyme tactics. There are two different attitudes of using rhyme tactics by the Korea rappers. Some

rappers think it is fine Hip-Hop without the use of rhyme tactics in a language other than English. The first group of rappers' thoughts are presented below (p. 281-283):

5) 힙합이라는 범주 안에서 라임은 매우 중요한 부분을 차지하지만 또 다른 중요한 부분을 차지하고 있는 가사의 메세지에 우선을 두고 적합한 라임이 없다면 과감히 라임이라는 부분을 접고 생각하고 싶습니다.

Rhymes is a very important component inside the boundary of hip-hop. However, I put the message of the lyrics first, which is another important part. If there is no relevant rhyme [for realizing the message content], I boldly prefer not to use rhyme (*Gangtholic* 2002).

6) 라임이 있네, 없네 는 중요한 사실은 아닙니다. 얼마나 잘 사용하느냐가 문제입니다. 사실 라임을 사용하지 않고도 그렇게 규칙적이고 다양한 리듬감을 살려 줄 수 있다면 라임을 쓰지 않는 것도 찬성하는 입장입니다. Whether rhyme exists or not is not important. The issue is how to use it well. In fact, I am in the position of agreeing with not using rhyme if one can vitalize system, various [senses of] rhythms without using it (*Daepal* 2005).

7) 알파벳 언어권의 MC들은 천년 전부터 쓰여오던 시의 방식을 아직까지도 그대로 지켜 쓰고 있는 것이겠죠. 그런데 우리나라의 RAP은 우리나라말로 이제껏 써진 시어들이 가진 가사로 서의 매력을 모두 거세한 채 언더 hip hop의 역사와 함께 "각운제일주의"로 시작되어 버렸습니다.

MCs who use alphabetical languages still have been using their way of writing poetry, as it is, which has been used since a thousand years ago. However, rap in our country eliminated all the attractive characteristics of lyrics that belong to poetic language written in our language, and then, began anew based on "(end-)rhyme-centrism" in the history of underground hip-hop (*UMC* 2001).

The other group of rappers' thoughts are presented below:

1) 라임에 관한 논쟁은 불필요 한 논쟁이에요. 라임이 없는 랩은 랩이 아니에요. The rhyme-related controversy is not needless. A rap without rhyme is not a rap (*Epic High* 2004).

2) 제 기준으로는 Rhyme이 없는 랩은 랩이 될수가 없습니다. According to my standard, rap without rhyme cannot be rap (*Paloalto* 2004)

3) 라임을 힙합음악이라는 집으로 들어가는 현관문 이라고 표현하는 건 어떨까요... 다시 말해 라임이 빠진 힙합음악은 그 정당성을 잃어버린 거죠. How about saying that rhyme is the front door of the hip-hop-music-house... In other words, hip-hop music that does not have rhyme has lost its legitimacy (*Kebee* 2004).

4) 최초의 랩들도 다 라임이 있죠. 일어 랩도 있고, 중국어 랩도 있고, 독일 랩도, 프랑스어 랩도, 심지어 아프리카 랩도 다 라임이 있어요... 힙합의 society에서는 다 라임을 쓰기로 했잖아요, 왜 우리나에는 아직도 그것 가지고 싸우는지 절대 이해할 수가 없어요. All of the earliest raps have rhyme. Japanese rap, Chinese rap, German rap, French rap, even African rap has rhyme... We are supposed to use rhyme in the society of hip-hop. I cannot understand why this is controversial in our country (*Swings* 2008).

Other rappers think without using rhyme tactics, it is not Hip-Hop. The attitudes have quite interesting perceptions of using rhyme tactics either in English and Korean. Therefore, I will use two approaches to rhyme tactics which are based on English speaker's perceptions of syllable structure and Korean perceptions of syllable structure. Before going into the two approaches, looking at a similar case can be a good introduction into how another language has dealt with rhyme tactics.

1.2   Case study: Japanese

A neighboring language, Japanese, has been deployed many times in Hip-Hop songs similar to Korean. However, it has a slightly different use of rhyme tactics

due to a totally different syllable structure which is moraic.

Tsujimura(2013) defines the syllable as "A syllable is traditionally said to have an internal structure that can be divided into three sub-units. They are onset, nucleus, and coda, and are illustrated in (77)." (p.65)

(77)   Syllable

                    (onset)   nucleus   (coda)
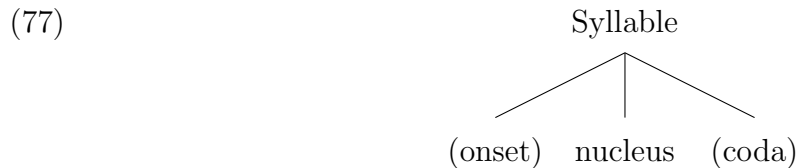
In addition, Tsujimura(2013) defines the notion of mora. In Japanese, the mora has one of three realizations of shown in (80).

(80) a. (C)V

   b. the first part of a long consonant (or the first part of a geminate)

   c. syllable-final (i.e. coda), or "moraic", nasal /n/

The "moraic" or "coda" /n/ in (80c) refers to an occurrence of /n/ that is not followed by an accompanying vowel before a consonant and at the end of a word. That is, the moraic /n/ stands by itself as a single unit and is considered a mora. Examples of this case include /mikan/ "orange" and /nenkin/ "pension". The final /n/ of /mikan/ and the second and the third occurrences of /n/ in /nenkin/ represent a moraic /n/. these two words are divided on the basis of the mora as in (82): /mikan/ contains three moras and /nenkin/ four moras.

(82) a. /mi.ka.n/

   b. /ne.n.ki.n/ (p. 66 – 67)

For example, London is two syllables in English. By contrast, Tsujimura(2008) describes "the word for London in Japanese, transcribed as /rondon/, displays two instances of moraic /n/." and she gives its example in (8) /ro.n.do.n/. (p. 67)

4

Based on moraic syllable stature, Tsujimura and Davis(2008) claim Moraic Assonance is a rhyming scheme in Japanese Hip-Hop rhyme due to this Syllable structure. Tsujimura and Davis(2008) cite Kawahara's work (2002) where he observes that in Japanese Hip Hop lyrics, a rhyme domain constitutes at least two moraic elements. (p. 183) He states this principle as the Minimality Principle in (6) and examples in (7) and (8) where the underlined moraic elements are pronounced identically.

6) Minimality: Rhymes should consist of the agreement of at least two moraic elements. Moraic elements are vowels and consonants at the end of a syllable.

7) soshite te ni ireyooze satsut<u>aba</u> mitero ore no sokojik<u>ara</u>

8) kyoomo T-shatsu ni shibumeno <u>goorudo</u> ch<u>een</u> shanpan bandan akete s<u>ooru</u> tur<u>een</u>

Tsujimura and Davis(2008) explain "The example in (7) illustrates that the minimal domain for a rhyme in Japanese Hip-Hop is a two mora or bimoraic sequence." and "In (8) we see a more complicated rhyme where the domain comprises the final word pair of each line with the seven moras in each word pairs. We note that in the rhyming domain in (8) all vowels are identical as well as the word-final nasal consonant which would constitute a mora on its own." (p. 183)

Tsujimura and Davis(2008) also discuss "the rhyming domain may contain an "extra" moraic element at a line's end, as in the example from Kawahara in (9). This can be termed extramerticality and we use angle brackets to indicate this.

(9) a. Ittuno doori no aarii m<u>ooni</u>⟨n⟩ yume kara samereba uso no y<u>ooni</u>

    b. hadani karamu nurui k<u>aze</u> toroketeru karakda wo hurui t<u>ate</u>⟨ru⟩

This phenomenon seems fairly common in Japanese Hip-Hop rhymes and does occur in Dragon Ash." (p. 183-184) CooVi structure is well deployed across the (9 a) in order to use a pair of assonance and end rhyme. Additionally, the end rhyme [ni] is

involved with internal rhyme [Co.o.ni⟨*n*⟩] as well. Their discussion of "extra" moraic element at a line's end shows how Furuya Kenji deploys Japanese rhyme tactics in complex ways. We cannot understand the patterns if we do not know what a mora is and what an extra moraic element is.

Given the different syllable structure, Japanese rap lines show more assonance than Korean rap lines. However, they not only use assonance but also use internal rhymes that Tsujimura and Davis(2008) display example of (34) (p. 191).

34) kake**dashite** imawa keg**ashite**

age**dashite** kizudake m**ashite**   (*Yurino Hanasaku Bashode*)

Tsujimura and Davis(2008) illustrate "While we have not discussed the use of internal rhymes by Dragon Ash, they do occur in their lyrics as in the couplet in (34) where the internal rhymes are indicated in bold. Moreover, there are end rhymes inside of the internal rhyme as /-ashite/ and triple as /-dashite/. This means there will be possibilities that perhaps Japanese rappers deploy more rhyme tactics than assonance and end rhyme in general. Their examples make me think this principle: if there are simple rhyme tactics such as assonance, alliteration and end rhyme in a language, it is possible to deploy up to complexed rhyme tactics such as chian rhyme and multirhyming in the language. Dragon Ash's moraic assonance and internal rhyme schemes are a good case work that Korean rappers can use rhyme tactics based on the uniqueness of Korean syllable structure.

Chapter 2 Syllable structure in Korean before applying Rhyme Tactics in KHH: Left-branching and Optimality Theory

2.1 Left-branching

Yoon and Derwing(2001) attest Korean speakers tend to prefer CV syllable structure which is Left-branching (Body) rather than VC syllable structure which is Right-branching (Rhyme) through their experiments which are based on SSJ (Sound Similarity Judgment) which is "a tool for investigating phonological units. In the SSJ participants listen to pairs of words and rate on a scale how similar each pair is in overall sound." (p.191) and CF (Concept Formation) which is "In CF experiments, each stimulus is designated as either a positive or a negative instance of a target set, such that positive instances manifest a particular defining concept or property and negative instances do not." and "In Brief, CF experiment test participants' ability to categorize." (p. 204)

Via SSJ, Yoon and Derwing (2001) have found participants who are native Korean speakers have tendencies that CVX pairs are more likely to sound more similar compared to XVC pairs in CVC word pairs (X indicates mismatch) by one experiment that was based on a premise "If the body were a more salient part of Korean syllable than the rhyme, the body-sharing pairs should be judged more similar than the rhyme-sharing pairs and the body variable should account for more variance that the rhyme variable." (p.192) Through the experiment with 29 participants who were "none had ever functioned in an English-speaking society" (p. 193) were tested with 56 test pairs which were mismatched pairs such as none match, CXX (onset match), XVX (vowel match), XXC (coda match), CVX (Body match), XVC (Rhyme match), and CXC (margins match). Yoon and Derwing (2001) obtained a conclusion that

"Of the total 20 listeners, 25 (86.2%) judged that the body-sharing pairs were more similar in sound than the rhyme-sharing pairs." (p. 196) Which means, once more, Korean speakers tend to think, for example, /pan-pat/ pair is saliently similar than /pan-man/ pair.

In another experiment with SSJ, Yoon and Derwing (2001) also found CVC pairs which have stimulated with manner, place and both in consonants, for instance, types of pairs which are CVC-CVXp, CVC-CVXm, CVC-CVXb, CVC-XpVC, CVC-XmVC, CVC-XbVC ect. (X indicates a mismatch with p as place of articulation, m as a manner of articulation, and b as both place and manner of articulation), have been shown "CVX pairs were consistently judged more similar than XVC pairs, regardless of the variation of feature mismatches in the X position." (p. 203) through another experiment with 25 participants who were undergraduate students and given 72 stimulus pairs with those mismatches for the experiment. Yoon and Derwing (2001) (2001) resulted the experiment CVXy pairs were rated higher than XyVC pairs, y can be place feature (82%), manner feature (73%) and double-feature (77%), through the experiment of mismatching features pairs. (p. 202)

Yoon and Derwing (2001) also concluded "Evidently, for Korean speakers, a CV sequence coheres as a significant linguistic unit (the body), while a VC sequence represents nothing more than an arbitrary sequence of two segments (i.e., part of the body plus the coda); in short, the rhyme in Korean is a mere artefact." (p. 210) via their SSJ experiment.

Yoon and Derwing's (2001) CF experiment was to study "The present task was one of learning to identify a target set based on the presence of some particular sequence of sounds, either /ka/ or /ak/." (p. 205) with distractors such as D0, which contained neither /k/ nor /a/, D1, which containing an onset /k/ or a coda /k/ but no /a/; D2 containing either /ak/ or /ka/, whichever was non-target. (p. 206)

They took proceedings the CF experiment with participants 1) listening to a tape that contains a series of spoken Korean words that some of these words have some property in common, while the other words do not, 2) figuring out what this common property is, and 3) circling "yes" if you think the word has the common property, or "no" if it does not. (p. 207) Then, Yoon and Derwing (2001) found "Significantly fewer trials were required to learn the body concept (M = 38.3 vs. 51.0; F1 [1.81] = 10.11, p <.005), and the total number of correct responses was significantly higher on body identification task (M = 44.5 vs. 38.1; F1 [1.81] = 9.74, p <.005)." (p.210) After that they stated "Thus, for Korean speakers, identifying a class defined in terms of shared body unit /ka/ would seem to be of roughly the same level of difficulty as the simple task of identifying a class defined in terms of the single segment /k/, for English speakers." (p. 210) In other words, target concepts of CV (a body) and VC (a Rhyme) with other segments which are attached before and after to them, CV/C formation is more natural division of a CVC syllable than C/VC.

Therefore, applying the Body (CV) as a basic syllable unit to lyrics in order to see how Korean rappers have deployed rhyme tactics is a main approach in this study. However, applying the Rhyme (VC) syllable structure is also important in this study respectably, because of rhyme tactics are a skill borrowed from English. It may be that English rhyming patterns have been borrowed by Korean rappers.

2.2   Optimality Theory

In this study, Optimality Theory (OT) is an important means for applying rhyme tactics to KHH lyrics. Kager (1999) describes "OPTIMALITY THEORY (Prince and Smolensky 1993, McCarthy and Prince 1993 a, b) turns markedness statements into the actual substance of grammars." and conspicuously explains about the OT as "Grammars must be able to regulate conflicts between universal constraints, in order to select the 'most harmonic' or 'optimal' output form." (p. 3) In other words,

9

OT is using to choose the most optimal one who can be an ultimate output from many possible candidates throughout constraints ranks. Thus, "the OT grammar is *an input-output mechanism* that pairs an output form to an input form (such that each input has precisely one output)." (p.18)

Therefore, when the rhyme tactics are applying to lyrics of KHH without going through OT, then there are some problems: 1) orthographical consonant clusters in coda position, 2) unnatural pronunciation between syllables which Choi (2004) attests "In Korean, the variation in resyllabification of the cluster coda nouns is considered as an instance of relexicalization: from cluster codas to single codas." (p. 56). For instance, if a Korean word 닭 meaning 'chicken' can be /dalk/, the corresponding one within English orthography has a consonant cluster /-lk/. However, it is impossible to pronounce as [dalk] by Korean speakers. Thus, it is necessary to be gone through Choi (2005)'s constraint ranking of coda simplification which is *COMPLEX >>MAX >>CODA-PL >>CODA-SON (Seoul Dialect[1]) (Y.-j. Choi, 2005) and it has *COMPLEX:syllables have at most one consonant at an edge is necessary in order to be simplified, MAX:do not delete any segments from input, CODA-PL: Coda may be specified only by major place node: No laryngeal and no releasing stop[2] is allowed in codas, and CODA-SON: Codas are specified by sonorant segments [3] in order to solve the consonant cluster in Korean.Through the constraint ranking, the input /dalk/ is realized as /dak˺/ that candidates a. and b. violate the higher ranks, *COMPLEX and CODA-PL and the candidate c. dak˺violates the lowest rank CODA-SON Therefore, the optimal chosen output is c. dak˺in Figure 2.1.

The second possible problem is unnatural pronunciation between syllables which following syllables begin with vowels after the first syllable on lyrics of KHH. For example, 삶의 /salm.ɰi/ meaning 'possessive form of a life' has a difficulty to

---

[1]All of KHH songs are based on Standard Korean which is usually considered Seoul Dialect today.

[2][k˺], [t˺], [p˺]

[3][+sonorant] (/m, n, l, ŋ/)

/dalk/		*COMPLEX	MAX	CODA-PL	CODA-SON
a.	dalk	*!			
b.	dal		*	*!	
c. ☞	dak˺		*		*

Figure 2.1: Coda simplication

pronounce with its input which is /salm.ɰi/. Therefore, the word 삶의 /salm.ɰi/ is needed to be gone through the constraint ranking of coda simplification which is *COMPLEX >>MAX >>CODA-PL >>CODA-SON (Seoul Dialect). However, there is the following syllable begin with a vowel /ɰi/. Thus, according to Choi (2005), it is necessary to add an additional constraint which is "ONSET: syllables begin with a consonant"(p. 131) for seeing possible natural pronunciation of Korean words which begin with vowels in the following syllable after the first syllable and morpho-syntactic units. So, a constraint ranking that can be using to lyrics is *COMPLEX >>MAX >>ONSET >>CODA-PL >>CODA-SON (Standard Korean). Finally, the word 삶의 /salm.ɰi/ is realized as 살믜 /sal.mɰi/ that the candidate a. violates the highest rank *COMPLEX, the candidates c. and d. violate MAX, thus, the optimal realization is the candidate b. sal.mɰi in Figure 2.2.

/salm + ɰi/		*COMPLEX	MAX	ONSET	CODA-PL	CODA-SON
a.	salm.ɰi	*!		*	**	
b. ☞	sal.mɰi				*	
c.	sam.ɰi		*!	*	*	
d.	sa.mɰi		*!*			

Figure 2.2: Coda simplification and Re-syllabification

After applying the constraint ranking, it is possible to apply rhyme tactics in KHH lyrics. Moreover, after OT process of Korean coda simplification and

11

re-syllabification, the idea of Body (CV) and Rhyme (VC) syllable structures can be applicable in order to see how KHH rappers have used rhyme tactics which are organized by Alim (2003).

Chapter 3 Lime Likable Rhyme

This study heavily focuses on rhyme tactics. Therefore, explaining what rhyme tactics are is important in this study because people who are just enjoying rap music may not understand these poetic skills. The rhyme tactics have been defined by Samuel Alim's work "*On Some Serious Next Millennium Rap ishhh: Pharoahe Monch, hip hop poetics, and the internal rhymes of internal affairs*" (2003). Additionally, the songs, which rhyme tactics are applied, have been chosen from a YouTube video that has 42 songs under the title of "Evolution of K-Hop Hop 50." Going forward, examples of different rhyme tactics will be explained in depth and each tactic will be marked bold and shaded lines on each section.

3.1   End Rhyme

Alim (2003) explains End Rhymes as follows "Some of the rhymes we have seen above are end rhymes, simply meaning that they are positioned at the end of a line. End rhymes, if used cleverly, can be quite complex" (p. 70);

14) 1 [Yo, where you at?] Uptown let me **see 'em**

    2 Notorious for the six-five and the **BM's**

    3 Head give you beef, you put 'em in the mausol**eum**

    4 And the shit don't start jumpin til after 12 **PM**

    5 Ungh, ignorant minds, I **free 'em**

    6 If you tired of the same old everyday you will **agree I'm**

    7 The most obligated . . .

Additionally, he explains how these lines have End Rhymes: "Whether the end rhyme consists of a verb + pronoun, a two-letter abbreviation, the last two syllables of a

four-syllable word, or the last syllable of a verb + pronoun contractions, the end result is always the same: [i. . . m]" (p. 70).

3.1.1 CV vs. VC End Rhyme

End Rhyme is salient in Korean rap songs. Rappers often deploy it within an Internal Rhyme which will be shown later in this paper.

CV syllable structure
1) 새가 날아든다
    sae.ga/na.la.deun.**da**
    sae-ga/na.la.deu-n.**da**
    bird-SUJM/fly into-DECL
    a bird flies into
2) 짭새가 날아든다
    jjap.ssae.ga/na.la.deun.**da**
    jjap.ssae-ga/na.l-a.deun.**da**
    a cop-SUJM/flies into-DECL
    a cop flies into
3) 문제야 문제
    mun.je.ya/mun.**je**
    mun.je-ya/mun.**je**
    a problem-EMP/a problem
    a problem is a problem
4) 우리나라 경제
    u.li.na.la/gyeong.**je**
    u.li.na.la/gyeong.**je**
    our county/economy
    my country's economy
5) 좆가튼 짭새와 꼰대가 문제
    jot.ka.teun/jjap.ssae.wa/kkon.dae.ga/mun.**je**
    jot-ka.teun/jjap.ssae-wa/kkon.dae-ga/mun.**je**
    fucking-like/cop-CONJ/boomer-SUJM/problem
    like fucking cops and boomers are a problem
by DJ DOC (2000)

These lines are from DJ DOC's "Pojoli" (2000) which is criticizing Korean the Police department and gangster's collusions based on CV syllable structure. In lines 1, and 2, there is '-da' [da] endings, which is a type of Korean endings deployed for being the End rhyme. And, in lines from 3 to 5, '-je' [tɕe], which is a part of other words, is used as an End Rhyme. For example, 문제 /mun.je/ [mun.tɕe] meaning 'problem' and 경제 /gyeong.je/ [gjʌŋ.tɕe] meaning 'economy' show the /–je/ [tɕe] is

the same sound but is in the different words with different meanings. In other words, the same sound is attached at the end of these words but not posit the same meanings of words for fitting End Rhyme with approaching of CV structure.

There are exactly the same lines that VC structure is applied in order to see how End Rhyme sits at the end of lines either the exactly similar way or slightly different ways on words with approaching of the CV structure.

VC syllable structure
1)새가 날아든다
   sae.ga/na.la.deun.d a
   sae-ga/na.la.deu-n.d a
2)짭새가 날아든다
   jjap.ssae.ga/na.la.deun.d a
   jjap.ssae-ga/na.la.deu-n.d a
3)문제야 문제
   mun.je.ya/mun.j e
   mun.je-ya/mun.j e
4)우리나라 경제
   u.li.na.la/gyeong.j e
   u.li.na.la/gyeong.j e
5)좆같은 짭새와 꼰대가 문제
   jot.kka.teun/jjap.ssae.wa/kkon.dae.ga/mun.j e
   jot-kkateun/jjap.ssae-wa/kkon.dae-ga/mun.j e
by DJ DOC (2000)

The End Rhyme is applied the same place with the CV approach and is placed on vowels /a/ [a] and /e/ [e]. Interestingly enough, the approach of the CV structure is used within Internal Rhyme which will be talked about later.

In order to see how End Rhyme can be placed at the end of lines like above DJ DOC, seeing another rapper's song is necessary. There lines 40 to 44 are from G-Dragon's song "One Of A Kind" (2010) [1] talks about his swagging and his achievement in music market as a cool public figure. The End Rhyme –nya [nja] is deployed in a part of 아냐 /a.nya/ [a.nja] meaning 'be not' as a short form of 아니야 /a.ni.ya/ of an informal negative declarative ending through lines 40, 41, and 44 with CV structure.

On the other hands, when VC structure is deployed on the 5 lines, an End

---

[1]They are on page 16.

CV syllable structure

40)지금 장난하냐 나 장난 아냐
    ji.geum/jang.nan.ha.nya/na/jang.nan/a. **nya**
    ji.geum/jang.nan-ha.nya/na/jang.nan/a. **nya**
    now/play games-Q/I-1SG/kidding/NEG-EMP
    are you kidding me? I am not joking

41)Get back 이건장난 아냐
    Get back/i.geon/jang.nan/a. **nya**
    ji.geum/jang.nan-ha.nya/na/jang.nan/a. **nya**
    Get back/this-TOPM/kidding/NEG-EMP
    Get back this is not a joke

42)Young & rich that's/나란/ 말이야
    Young & rich that's/na.lan/ma.li.ya
    Young & rich that's/na.lan/ma.li.ya
    Young &rich that's/I-1SC-OBJ.EMP
    Young & rich that's me

43)It's so unfair. So what/어떻해
    It's so unfair. So what/eo.tteo.kae
    It's so unfair. So what/eo.tteo.kae
    It's so unfair. So what/how to do-Q
    It's so unfair. So what how to do

44)지금 장난하냐 나 장난 아냐
    ji.geum/jang.nan.ha.nya/na/jang.nan/a. **nya**
    ji.geum/jang.nan-ha.nya/na/jang.nan/a. **nya**
    now/play games-Q/I-1SG/kidding/NEG-EMP
    are you kidding me? I am not joking
by G-Dragon (2010)

Rhume is appearing as -야 /ya/ [ja]. Thus, -야 /ya/ [ja], which is the informal declarative ending, is displaying as the End Rhyme through the line 40, 41, and 44. Relating to the 3 lines of 40, 41, and 44, 말이야 /mal.i.ya/ [ma.li.ja] meaning 'like I said' from the line 42 includes the End Rhyme -야 /ya/ [ja] identical to lines 40, 41, and 44.

VC syllable structure

40)지금 장난하냐 나 장난 아냐
    ji.geum/jang.nan.ha.nya/na/jang.nan/a.n **ya**
    ji.geum/jang.nan-ha.nya/na/jang.nan/a.n **ya**

41)Get back/이건/장난 아냐
    Get back/i.geon/jang.nan/a.n **ya**
    Get back/i.geon/jang.nan/a.n **ya**

42)Young & rich that's/나란/ 말이야
    Young & rich that's/na.lan/ma.li. **ya**
    Young & rich that's/na.lan/ma.li. **ya**

43)It's so unfair. So what/어떻해
    ji.geum/jang.nan.ha.nya/na/jang.nan/a.n **ya**
    ji.geum/jang.nan-ha.nya/na/jang.nan/a.n **ya**

44)지금 장난하냐 나 장난 아냐
    ji.geum/jang.nan.ha.nya/na/jang.nan/a.n **ya**
    ji.geum/jang.nan-ha.nya/na/jang.nan/a.n **ya**
by G-Dragon (2010)

      The End Rhyme is appearing exactly the same places in both approaches of CV and VC syllable structure, unlike DJ DOC's case that the CV syllable structure approach is involved within Internal Rhyme. Additionally, End Rhyme of the VC structure is more likely to be assigned in nucleus rather than nucleus and coda. In other words, End Rhyme is often involved within Internal Rhyme, which will be talked next, at the end of lines and tends to assign in nucleus rather than nucleus and coda in VC structure.

3.2   Internal Rhyme

Alim (2003) discusses Internal Rhymes as "Internal rhyme is often used to add a level of complexity to the typical End Rhyme. A simple internal rhyme may sound like this: "I spit rap poetics like energy kinetic/Can't keep up with the flow cuz it's madd frenetic." While there are three rhymes, the internal rhyme is between poetics and kinetic since poetics falls in the middle of the line." (p. 70) Furthermore, poetics, kinetic, and frenetic are assigned with a Feminine tactic [-etikˀ] in two lines and the two words kinetic and frenetic's [-etikˀ] are placed at the end of lines which means [-etikˀ] is deployed as an End Rhyme.

3.2.1 CV vs. VC Internal Rhyme

There are not many songs that have Internal Rhymes, which a Rhyme Tactic is placed inside of another tactic, from 1989 to 1998 by counting lines with Internal Rhymes. However, Internal Rhyme is deployed mostly at the end of lines with End Rhyme. The only three songs demonstrating Internal Rhyme are "Hayeoga" (1993) by Seo Taeji and Boys based on the approaches of CV and VC structures, "Please Look at Me" (1993) by Deux, and "Tell Me" (1997) by Jinusean based on only the VC structure. However, the Internal Rhyme has been deployed actively through rappers since 1999.

Lines are from the song "Hayeoga" (1993) [2] by Seo Taeji and Boys. The Internal Rhyme surfaces as a Feminine with the End Rhyme throughout the lines. /dae.lo/ [dɛ.lo] meaning 'like' is categorized as a Feminine and /-lo/ [lo] which is a part of an ending from /dae.lo/ [dɛ.lo] represents an End Rhyme in lines 17 to 23.

Other lines are from the song "Martial Arts" (2005) [3] by Garion. The Internal Rhyme involves a word inside of a line being deployed with the End Rhyme in

---

[2]They are on page 18.
[3]They are on page 19.

CV Structure

17) 난 그냥 이대로
nan/geu.nyang/i. dae.**lo**
na-n/geu.nyang/i. dae.**lo**
I.1SG.SUJ-TOP/just/like this
I am just like this

18) 뒤돌아 가는가
dwi.do.la/ga.neun.ga
dwi.dol-a/ga.neun.ga
you.2SG.SUJ-TOP/just/like this
you are just like this

19) 넌 그냥 이대로
neon/geu.nyang/i. dae.**lo**
neo-n/geu.nyang/i. dae.**lo**
you.2SG.SUJ-TOP/just/like this
you are just like this

20) 날 잊어버리나
nal/i.jeo.beo.li.na
na-l/ij-eo.beo.li.na
I.1SG.OBJM/forget.EMP
you forget me

21) 난 그냥 이대로
nan/geu.nyang/i. dae.**lo**
na-n/geu.nyang/i. dae.**lo**
I.1SG.SUJ-TOP/just/like this
I am just like this

22) 뒤돌아 가는가
dwi.do.la/ga.neun.ga
dwi.do.la/ga.neun.ga
turn around/go-EMP
turn around and leave

23) 널 그냥 이대로
neol/geu.nyang/i. dae.**lo**
neo-l/geu.nyang/i. dae.**lo**
you.2SG-OBJM/just/like this
you like this

by Seo Taeji and Boys (1993)

each line. For example, a word /ssa.um/ [s*a.um] meaning 'a fight' are assigned not only the Feminine that involves two syllables, but are also assigned an End Rhyme in lines 28-33. In other words, the word /ssa.um/ in Korean has two rhyme tactics that are Feminine and also contain an End Rhyme inside of it. Likewise, words /la.im.gwa/ [la.ɪm.gwa] meaning 'with rhyme' and /bi.teu.lo/ [bi.tʰɯ.lo] meaning 'by beat' involve whole words and two rhyme tactics, which are also Triple and End Rhyme in lines 26, 27, 30, and 31.

The lines are the exact same lines [4] from the song "Hayeoga". By applying

___

[4] They are on page 20.

CV Structure

26)이판에 불을 붙일 무장된 라임과
  i.pa.ne/bu.reul/bu.chil/mu.jang.doen/ la.im.**gwa**
  i.pan-e/bul-eul/buch-il/mu.jang.doen/ la.im.**gwa**
  this game-at.LOC/fire-OBJM/set-ABLE/armed/rhyme-with.CONJ
  with armed rhymes that set on fire at this game
27)다시 판에 던진 새로운 이 투쟁의 비트로
  da.si/pa.ne/deon.jin/sae.lo.un/i/tu.jaeng.ui/ bi.teu.**lo**
  da.si/pan-e/deon.jin/sae.lo.un/i/tu.jaeng-ui/ bi.teu.**lo**
  again/this game-at.LOC/throw.PAS/new/this/militant-POSS/beat-with.INS
  thrown back at this game with this new militant beat
28)손에 잡힌 마이크와의 타는 싸움
  so.ne/ja.pin/ma.i.keu.wa.ui/ta.neun/ **ssa.um**
  son-e/jap.hin/ma.i.keu-wa.ui/ta-neun/ **ssa.um**
  hand-in.LOC/catch.PAS/mic-CONJ.POSS/burning.STAT-TOPM/fight
  burning fight with a microphone in hand
29)불타는 판은 나를 만들 나의 싸움
  bul.ta.neun/pa.neun/na.reul/man.deul/na.ui/ **ssa.um**
  bul.ta.neun/pan-eun/na-reul/man.deul/na-ui/ **ssa.um**
  burning.STAT/game-TOPM/I-OBJM/make.FUT/ISG-POSS/fight
  the burning game is my fight that will make me
30)이판에 불을 붙일 무장된 라임과
  i.pa.ne/bu.reul/bu.chil/mu.jang.doen/ la.im.**gwa**
  i.pa.ne/bu.reul/bu.chil/mu.jang.doen/ la.im.**gwa**
  this game-at.LOC/fire-OBJM/set-ABLE/armed/rhyme-with.CONJ
  with armed rhymes that set on fire at this game
31)다시 판에 던진 새로운 이 투쟁의 비트로
  da.si/pa.ne/deon.jin/sae.lo.un/i/tu.jaeng.ui/ bi.teu.**lo**
  da.si/pa.ne/deon.jin/sae.lo.un/i/tu.jaeng-ui/ bi.teu.**lo**
  again/this game-at.LOC/throw.PAS/new/this/militant-POSS/beat-with.INS
  thrown back at this game with this new militant beat
32)손에잡힌 마이크와의 타는 싸움
  so.ne.ja.pin/ma.i.keu.wa.ui/ta.neun/ **ssa.um**
  so.ne.ja.pin/ma.i.keu.wa.ui/ta.neun/ **ssa.um**
  hand-in.LOC/catch.PAS/mic-CONJ.POSS/burning.STAT-TOPM/fight
  burning fight with a microphone in hand
33)불타는 판은 나를 만들 나의 싸움
  bul.ta.neun/pa.neun/na.reul/man.deul/na.ui/ **ssa.um**
  bul.ta.neun/pa.neun/na.reul/man.deul/na.ui/ **ssa.um**
  burning.STAT/game-TOPM/I-OBJM/make.FUT/ISG-POSS/fight
  the burning game is my fight that will make me
by Garion (2005)

VC structure, some words that are involved with Internal Rhymes have either simply disappeared, or have been replaced by another tactic, such as Feminine. For example, /dae.lo/ [dɛ.lo] meaning 'like' involves Feminine with the End Rhyme by applying CV structure, whereas when applying a VC structure, /dae.lo/ [dɛ.lo] contains only the End Rhyme [-lo] that is a part of the word /dae.lo/ [dɛ.lo].

Again, the other lines are the same lines [5] from the song "Martial Arts" previously mentioned on the CV structure approach in this Internal Rhyme part.

---

[5]They are on page 20.

VC Structure
17)난 그냥 이대로
   nan/geu.nyang/i.dae.l**o**
   nan/geu.nyang/i.dae.l**o**
18)뒤돌아 가는가
   dwi.do.la/ga.neun.g**a**
   dwi.do.la/ga.neun.g**a**
19)넌 그냥 이대로
   neon/geu.nyang/i.dae.l**o**
   neo-n/geu.nyang/i.dae.l**o**
20)날 잊어버리나
   nal/i.jeo.beo.li.n**a**
   na-l/i.jeo.beo.li.n**a**
21)난 그냥 이대로
   nan/geu.nyang/i.dae.l**o**
   na-n/geu.nyang/i.dae.l**o**
22)뒤돌아 가는가
   dwi.do.la/ga.neun.g**a**
   dwi.do.la/ga.neun.g**a**
23)널 그냥 이대로
   neol/geu.nyang/i.dae.l**o**
   neo-l/geu.nyang/i.dae.l**o**
by Seo Taeji and Boys (1993)

VC Structure
26)이판에 불을 붙일 무장된 라임과
   i.pa.ne/bu.reul/bu.chil/mu.jang.doen/la.im.g**wa**
   i.pan-e/bur-eul/bu.chil/mu.jang.doen/la.im-g**wa**
27)다시 판에 되진 새로운 이 투쟁의 비트로
   da.si/pa.ne/deon.jin/sae.lo.un/i/tu.jaeng.ui/bi.teu.l**o**
   da.si/pan-e/deon.jin/sae.lo.un/i/tu.jaeng.ui/bi.teu-l**o**
28)손에 잡힌 마이크와의 타는 싸움
   so.ne/ja.pin/ma.i.keu.wa.ui/ta.neun/ss**a.um**
   son-e/jap.hin/ma.i.keu-waui/ta.neun/ss**a.um**
29)불타는 판은 나를 만들 나의 싸움
   bul.ta.neun/pa.neun/na.reul/man.deul/na.ui/ss**a.um**
   bul.ta.neun/pa.neun/na.reul/man.deul/na.ui/ss**a.um**
30)이판에 불을 붙일 무장된 라임과
   i.pa.ne/bu.reul/bu.chil/mu.jang.doen/la.im.g**wa**
   i.pan-e/bur-eul/bu.chil/mu.jang.doen/la.im-g**wa**
31)다시 판에 되진 새로운 이 투쟁의 비트로
   da.si/pa.ne/deon.jin/sae.lo.un/i/tu.jaeng.ui/bi.teu.l**o**
   da.si/pan-e/deon.jin/sae.lo.un/i/tu.jaeng.ui/bi.teu-l**o**
32)손에 잡힌 마이크와의 타는 싸움
   so.ne/ja.pin/ma.i.keu.wa.ui/ta.neun/ss**a.um**
   son-e/jap.hin/ma.i.keu-waui/ta.neun/ss**a.um**
33)불타는 판은 나를 만들 나의 싸움
   bul.ta.neun/pa.neun/na.reul/man.deul/na.ui/ss**a.um**
   bul.ta-neun/pan-eun/na-reul/man-deul/na.ui/ss**a.um**
by Garion (2005)

Interestingly enough, the word /la.im.gwa/ [la.im.gwa] meaning 'with rhyme' is used
as the Triple and the End Rhyme combination as the Internal Rhyme. In the same
way, the word /ssa.um/ [s*a.um] meaning 'a fight' is assigned as the Internal Rhyme
that is involving both the Feminine and End Rhyme. However, the word /bi.teu.lo/
[bi.tʰɯ.lo] meaning 'by beat' is assigned as neither the Internal Rhyme nor the Triple,

but rather appears as only an End Rhyme.

3.3   Chain Rhyme

Alim (2003) suggests two types of Chain Rhymes mentioning, "Earlier we saw an example of a *chain rhyme*, where the distinction between internal and end rhyme is nearly obliterated because of the frequency and positioning of the rhymes in the multiple rhyme sequence. Another type of chain rhyme used by Pharoahe is what I call the *back-to-back chain rhyme*. In this type of chain rhyme, Pharoahe strings several perfect rhymes together consecutively." (p. 74) In other words, the back-to-back chain rhyme is words that occur one after the other. He displays an example of a back-to-back chain rhyme:

(21) 1 New York **City gritty committee pity** the fool that

2 Act shitty in the midst of the calm the **witty**

He explains "The bold words represent the six rhymes in these two lines. The back to back chain rhyme consists of four links: "City gritty committee pity."" (p. 74) Even though there are two types of chain rhymes, instances of Korean Chain Rhymes will be regarded as back-to-back chain rhymes in this study.

3.3.1 CV vs. VC Chain Rhyme

These five lines are from a song "Pojoli" (2000) by DJ DOC. The Hip-Hop group has utilized the Chain Rhyme based on CV syllable structure. The Chain Rhyme consists of Feminine, Quadruple, Triple, and End Rhyme via lines 55 to 58. /sae.ga/ [sɛ.ga] meaning 'bird' in the nominative case and /mun.je/ [mun.tɕe] meaning 'a problem' are deployed as Feminine. /na.la.deun.da/ [na.la.dɯn.da] meaning 'fly into' represents a Quadruple rhyme. /jjap.ssae.ga/ [tɕ*apˀ.sɛ.ga] meaning 'police' in the nominative case as a disparaging expression such as 'a pig' in English is deployed

CV structure
55)새가 날아든다
sae.ga / na.la.deun.da
sae.ga / na.la.deun.da
sae-ga / na.la.deun.da
bird-SUJM/fly into-DECL
a bird flies into
56)짭새가 날아든다
jjap.ssae.ga / na.la.deun.da
jjap.ssae.ga / na.la.deun.da
jjap.ssae-ga / na.la.deun.da
a cop-SUJM/flies into-DECL
a cop is flies into
57)문제야 문제
mun.je .ya/ mun.je
mun.je .ya/ mun.je
mun.je -ya/ mun.je
a problem-EMP/a problem
a problem a problem
58)우리나라 경제
u.li.na.la/gyeong.je
u.li.na.la/gyeong.je
our county/economy
my country's economy
by DJ DOC (2000)

as Triple. A part of words /-je/ [tɕe] from /mun.je/ [mun.tɕe] and /gyeong.je/ [gjʌŋ.tɕe] meaning 'economy' are associated with End and Internal Rhymes via lines 57 and 58. Therefore, if those tactics are aligned, the line shows its Chain Rhyme within this sequence: Feminine → Quadruple →Triple →Quadruple →Feminine →Internal Rhyme → End Rhyme.

VC structure
55)새가 날아든다
s ae .g a /n a .l a.deun .d a
s ae -g a /n a .l a.deun .d a
56)짭새가 날아든다
jj a p.ss ae .g a /n a .l a.deun .d a
jj a p.ss ae -g a /n a .l a.deun .d a
57)문제야 문제
m un .je.ya/m un .j e
m un .je-ya/m un .j e
58)우리나라 경제
u.li.na.la/gyeong.j e
u.li.na.la/gyeong.j e
by DJ DOC (2000)

These five lines are the same lines from the same song "Pojoli" (2000) and applied by VC structure. The Chain Rhyme is well placed throughout the lines. However, its composition of tactics is slightly different than the CV structure approach. Based on the CV structure, the order of Chain Rhyme is Feminine → Quadruple →Triple →Quadruple →Feminine →Internal Rhyme → End Rhyme. Yet, the inside

22

order of Chain Rhyme by VC structure is Assonance → Internal with Feminine → End Rhyme → Assonance → Internal with Feminine → End Rhyme → Masculine →End Rhyme via the lines 55 to 58. Throughout lines 55 to 56, there is Assonance which is [a] vowel repetition, Internal Rhyme with Feminine, and End Rhyme. In other words, /na.la.deun.da/ [na.la.dɯn.da] is an inflectional form of /nal.da/ [nal.da] meaning 'fly' involves three tactics in it.

CV structure
1)내 음악은 젊음을 바친 내 전부
    nae /eu. ma.geun / jeol.meu.meul / ba.chin / nae / jeon.bu
    nae /eu. mak-eun / jeolm.eum-eul / ba.chin / nae / jeon.bu
    I.1SG.POSS/music-TOPM/youth-OBJM/dedicate.PAS/I.1SG.POS/everything
    my music is my everything that I dedicated my youth to
2)Hi-Lite 나의 삶을 밝혀준 전등
    Hi-Lite/ na .ui/ sal.meul / bal.kyeo.jun / jeon.deung
    Hi-Lite/ na -ui/ salm-eul / balk.hyeo.jun / jeon.deung
    Hi-Lite/I1SG-POS/life-OBJM/light up.STAT/light
    Hi-Lite the light that lights up my life
3)내 음악은 젊음을 바친 내 전부
    nae /eu. ma.geun / jeol.meu.meul / ba.chin / nae / jeon.bu
    nae /eu. mak-eun / jeolm.eum-eul / ba.chin / nae / jeon.bu
    I.1SG.POSS/music-TOPM/youth-OBJM/dedicate.PAS/I.1SG.POS/everything
    my music is my everything that I dedicated my youth to
by B-Free (2014)

Lines 1 and 2 are from a song "Hot Summer" (2014) by B-Free. Those two lines are involved Chain rhyme that is Masculine → Feminine → Triple → Feminine → Masculine → Internal rhyme in CV syllable structure. However, when the VC syllable structure is applied to those two lines, the Triple /jeol.meu.meul/ [tɕʌl.mɯ.mɯl] 'youth' as an object is no longer assigned any rhyme tactics and Feminine parts become Assonance [a] that is connecting the line 2's Assonance. Thus, in VC syllable structure, Chain Rhyme of the exactly same lines is Assonance → Assonance → Assonance → Internal rhyme.

VC Structure
1)내 음악은 젊음을 바친 내 전부
    n ae /eu.ma.geun/jeol.meu.meul/b a .chin/n ae /j eon.bu
    n ae /eum.ak-eun/jeolm.eum-eul/b a .chin/n ae /j eon.bu
2)Hi-Lite 나의 삶을 밝혀준 전등
    Hi-Lite/n a .ui/s a l.meul/b a l.kyeo.jun/jeon.d eung
    Hi-Lite/n a .ui/s a l.meul/b a l.kyeo.jun/jeon.d eung
3)내 음악은 젊음을 바친 내 전부
    n ae /eu.ma.geun/jeol.meu.meul/b a .chin/n ae /j eon.bu
    n ae /eum.ak-eun/jeolm.eum-eul/b a .chin/n ae /j eon.bu
by B-Free (2014)

23

3.4 Multirhyming

The father Alim (2003) bestows us a *multirhyme matrix* for our fruitful environment:

(19) 1 My ext**e**rior ser**e**ne with the potential of killin mach**i**ne

2 Ex-mar**i**ne you drag qu**ee**n, we tag t**ea**m

3 Qu**ee**ns f**i**nest the all**i**ance def**i**ant we bag *f***ie**nds

4 The *f*uck you lookin in my *f*ace *f*o nigga?

5 I **m**ace **m**ics and then lace the bass with *f*iggas

For these lines father Alim (2003) explains "The interplay of assonance, alliteration, and internal and end rhymes in this verse constitutes a *multirhyme matrix* while making the poet's point perfectly clear" (p.73). In other words, Multirhyming is a pattern of rhymes that contains many tactics for tasteful lyrics and Alim clearly exemplifies this pattern.

3.4.1 CV vs. VC Multirhyming

There are 9 songs that have shown Multirhyming from 1989 to 2005. Whereas, the other 5 songs have not deployed it at all during that time. In other words, Multirhyming has been used relatively and actively from 2005 in the Korean rap scene.

These lines are from a song "Please Look at Me" by Deux in 1993. Tactics are well placed via 5 lines. The Multirhyming scheme is:

16) Triple → Masculine → Internal Rhyme (involving Feminine and End Rhyme)

17) Feminine → Masculine → Triple → Feminine → Triple → Masculine → Internal Rhyme (involving Triple and End Rhyme)

18) Feminine → Triple → Feminine → Internal Rhyme (involving Feminine and End Rhyme)

19) Masculine → Triple → Feminine → Triple → Masculine → Feminine

CV Structure

16)정말로 정말로 이대로 지나칠 수 밖에 없는지

jeong.mal.lo / **jeong.mal.lo** /i.dae.lo/ji.na.chil/ **su** /ba.kke/eom. **neun.ji**
jeong.mal.lo / **jeong.mal.lo** /i.dae.lo/ji.na.chi-l/ **su** /ba.kke/eom. **neun.ji**
really/really/like this/pass by-ABILITY/ABILITY/only/NEG.Q
do you really really have no choice but to pass by like this

17)정말 난 그대와 정말 사랑할 수 없는지

jeong.mal / **na**n/ **geu.dae.wa** / **jeong.mal** / **sa.lang.hal** / **su** /eom. **neun.ji**
jeong.mal / **na**-n/ **geu.dae-wa** / **jeong.mal** / **sa.lang-hal** / **su** /eom. **neun.ji**
really/really/I.1SG-TOPM/you.2SG-CONJ/really/love-do.ABILITY/ABILITY/NEG.Q
really I cannot really love you

18)나를 돌아 봐줘 그대여 나를 돌아봐

na.reul / **do.la** / **bwa.jwo** / **geu.dae.yeo** / **na.reul** / **do.la.bwa**
na-reul / **do.la** / **bwa.jwo** / **geu.dae-yeo** / **na-reul** / **do.la.bwa**
I.1SG-OBJM/back/look please/you.VOC/I.1SG.OBJ-OBJM/look back
please look back at me baby look back at me

19)난 그대와 정말 사랑할 수 없는 거야

nan/ **geu.dae.wa** / **jeong.mal** / **sa.lang.hal** / **su** / **eom.neun** /geo.ya
na-n/ **geu.dae-wa** / **jeong.mal** / **sa.lang-hal** / **su** / **eom.neun** /geo.ya
I.1SG-TOPM/you.2SG-CONJ/really/love-do.ABILITY/ABILITY/NEG.Q
can't I really love you

20)나를 돌아 봐줘 그대여 나를 돌아봐

na.reul / **do.la** / **bwa.jwo** / **geu.dae.yeo** / **na.reul** / **do.la.bwa**
na-reul / **do.la** / **bwa.jwo** / **geu.dae-yeo** / **na-reul** / **do.la.bwa**
I.1SG-OBJM/back/look please/you.VOC/I.1SG.OBJ-OBJM/look back
please look back at me baby look back at me
by Deux (1993)

20) Feminine → Triple → Feminine → Internal Rhyme (involving Feminine and End Rhyme)

However, this Multirhyming scheme is not shown within the VC approach.

VC structure

16)정말로 정말로 이대로 지나칠 수 밖에 없는지

j **eong.mal** .lo/j **eong.mal** .lo/i.dae.lo/ji.na.chil/su/ba.kke/ **eom.neun** .j **i**
j **eong.mal** .lo/j **eong.mal** .lo/i.dae.lo/ji.na.chil/su/ba.kke/ **eom.neun** .j **i**

17)정말 난 그대와 정말 사랑할 수 없는지

j **eong.mal** /n **an** /geu.dae.wa/j **eong.mal** /sa.l **ang.hal** /su/ **eom.nuen** .j **i**
j **eong.mal** /n **a-n** /geu.dae-wa/j **eong.mal** /sa.l **ang-hal** /su/ **eom.nuen** .j **i**

18)나를 돌아 봐줘 그대여 나를 돌아봐

n **a.reul** /do.la/bwa.jwo/geu.dae.yeo/n **a.reul** /do.la.b **wa**
n **a-reul** /do.la/bwa.jwo/geu.dae.yeo/n **a-reul** /do.la.b **wa**

19)난 그대와 정말 사랑할 수 없는 거야

n **an** /geu.dae.wa/j **eong.mal** /sa.l **ang.hal** /su/ **eom.nuen** /geo.ya
n **a-n** /geu.dae.wa/j **eong.mal** /sa.l **ang-hal** /su/ **eom.nuen** /geo.ya

20)나를 돌아 봐줘 그대여 나를 돌아봐

n **a.reul** /do.la/bwa.jwo/geu.dae.yeo/n **a.reul** /do.la.b **wa**
n **a-reul** /do.la/bwa.jwo/geu.dae.yeo/n **a-reul** /do.la.b **wa**
by Deux (1993)

These lines are the exactly the same regarding the CV approach. Feminine is mostly placed via the 5 lines above. Thus, this VC approach cannot be considered as a Multirhyming such as what is seen in the CV approach.

CV structure

47) 채워줄께 가득히 one shot
chae.wo.jul.kke / **ga.deu.ki** /one shot
chae.wo.jul.kke / **ga.deuk.hi** /one shots
fill up-will.MODAL.FUT/fully/one shot
I will fill up your glass fully one shot

48) 잔을 위로 come on
ja.neul / **wi.lo** /come on
jan-eul / **wi.lo** /come on
glass-OBJM/up/come on
I will fill up your glass fully one shot

49) 머리위로 come on
meo.li.wi.lo /come on
meo.li-wi.lo /come on
head-over/come on
over your head come on

50) 건배 to my 세상 yo everybody come on
geon.bae /to my/ **se.sang** /yo everybody come on
geon.bae /to my/ **se.sang** /yo everybody come on
cheer up/to my/word/ yo everybody come on
cheer up to my world yo everybody come on

51) 우리위한 축배를 one shot
u.li.wi.han / **chuk.bae.reul** /one shot
u.li-wi.han / **chuk.bae.reul** /one shot
we.1PL-OBJM-for/one shots
a toast for us one shots

52) 잔을 위로 come on
ja.neul / **wi.lo** /come on
jan-eul / **wi.lo** /come on
glass-OBJM/up/come on
raise your glass up come on

53) 머리위로 come on
meo.li.wi.lo /come on
meo.li-wi.lo /come on
head-over/come on
over your head come on

54) 건배 to my 세상 yo everybody come on
geon.bae /to my/ **se.sang** /yo everybody come on
geon.bae /to my/ **se.sang** /yo everybody come on
cheer up/to my/word/ yo everybody come on
cheer up to my world yo everybody come on

55) 채워줄께 가득히 one shot
chae.wo.jul.kke / **ga.deu.ki** /one shots
chae.wo.jul.kke / **ga.deuk.hi** /one shots
fill up-will.MODAL.FUT/fully/one shot
raise your glass up come on

56) 잔을 위로 come on
ja.neul / **wi.lo** /come on
jan-eul / **wi.lo** /come on
glass-OBJM/up/come on
raise your glass up come on

57) 머리위로 come on
meo.li.wi.lo /come one
meo.li-wi.lo /come one
head-over/come on
over your head come on

58) 건배 to my 세상 yo everybody come on
geon.bae /to my/ **se.sang** /yo everybody come on
geon.bae /to my/ **se.sang** /yo everybody come on
cheer up/to my/word/ yo everybody come on
cheer up to my world yo everybody come on

59) 우리위한 축배를 one shot
u.li.wi.han / **chuk.bae.reul** /one shots
u.li-wi.han / **chuk.bae.reul** /one shots
we.1PL-OBJM-for/one shots
a toast for us one shots
by Drunken Tiger (2001)

The song "Good Life" (2001) [6] by Drunken Tiger will be shown agian in Triple and Polysyllable section. Beforehand, there are lines that show feminine, triple, and Quadruple well throughout the lines from the song "Good Life". These lines provide a good example of Multirhyming because a couple of other tactics are deployed through several lines. The lines' scheme is:

Line A: Quadruple → Triple

Line B: Feminine → Feminine

Line C: Quadruple

Line B: Feminine → Feminine

These four lines are the scheme and it repeats twice throughout the lyrics of "Good Life".

---

[6]They are on page 26.

VC Structure

26)이판에 불을 부칠 무장된 라임과
i.pa.ne/b**u**.reul/b**u**.chil/m**u**.jang.doen/l**a.im.gwa**
i.pan-e/b**u**r-eul/b**u**.chil/m**u**.jang.doen/l**a.im-gwa**
this game-at.LOC/fire-OBJM/set-ABLE/armed/rhyme-with.CONJ
with armed rhymes that set on fire at this game

27)다시 판에 던진 새로움 이 투쟁 비트로
da.si/pa.ne/deon.jin/sae.lo.un/i/tu.jaeng.ui/bi.teu.l**o**
da.si/pan-e/deon.jin/sae.lo.un/i/tu.jaeng.ui/bi.teu-l**o**
again/this game-at.LOC/throw.PAS/new/this/militant-POSS/beat-with.INS
thrown back at this game with this new militant beat

28)손에잡힌 마이크와의 타는 싸움
so.ne.ja.pin/ma.i.keu.wa.ui/t**a**.n**eu**n/ss**a.um**
son.e.jap.hin/ma.i.keu-wa.ui/t**a**.n**eu**n/ss**a.um**
hand-in.LOC/catch.PAS/mic-CONJ.POSS/burning.STAT-TOPM/fight
burning fight with a microphone in hand

29)불타는 판은 나를만들 나의 싸움
bul.t**a**.n**eu**n/p**a**.n**eu**n/n**a**.r**eu**l.m**a**n.d**eu**l/n**a**.ui/ss**a.um**
bul.t**a**.n**eu**n/p**a**n-**eu**n/n**a**-r**eu**l.m**a**n.d**eu**l/n**a**-ui/ss**a.um**
burning.STAT/game-TOPM/I-OBJM/make.FUT/1SG-POSS/fight
the burning game is my fight that will make me

30)이판에 불을 부칠 무장된 라임과
i.pa.ne/b**u**.reul/b**u**.chil/m**u**.jang.doen/l**a.im.gwa**
i.pan-e/b**u**r-eul/b**u**.chil/m**u**.jang.doen/l**a.im-gwa**
this game-at.LOC/fire-OBJM/set-ABLE/armed/rhyme-with.CONJ
with armed rhymes that set on fire at this game

31)다시 판에 던진 새로움 이 투쟁 비트로
da.si/pa.ne/deon.jin/sae.lo.un/i/tu.jaeng.ui/bi.teu.l**o**
da.si/pan-e/deon.jin/sae.lo.un/i/tu.jaeng.ui/bi.teu-l**o**
again/this game-at.LOC/throw.PAS/new/this/militant-POSS/beat-with.INS
thrown back at this game with this new militant beat

32)손에잡힌 마이크와의 타는 싸움
so.ne.ja.pin/ma.i.keu.wa.ui/t**a**.n**eu**n/ss**a.um**
son.e.jap.hin/ma.i.keu-wa.ui/t**a**.n**eu**n/ss**a.um**
hand-in.LOC/catch.PAS/mic-CONJ.POSS/burning.STAT-TOPM/fight
burning fight with a microphone in hand

33)불타는 판은 나를만들 나의 싸움
bul.t**a**.n**eu**n/p**a**.n**eu**n/n**a**.r**eu**l.m**a**n.d**eu**l/n**a**.ui/ss**a.um**
bul.t**a**.n**eu**n/p**a**n-**eu**n/n**a**-r**eu**l.m**a**n.d**eu**l/n**a**-ui/ss**a.um**
burning.STAT/game-TOPM/I-OBJM/make.FUT/1SG-POSS/fight
the burning game is my fight that will make me
by Garion (2005)

These lines are from the song "Martial Arts" (2005) by Garion and they are already demonstrated in the Internal Rhyme section of this paper. The lines are also a good example of the Multirhyming scheme. Its scheme is:

Line A: Assonance → Internal Rhyme (involving Triple in End Rhyme)

Line B: End Rhyme

Line C: Assonance → Internal Rhyme (involving Feminine in End Rhyme)

Line C: Assonance → Internal Rhyme (involving Feminine in End Rhyme)

The scheme represents Assonance → Internal Rhyme (involving Triple in End Rhyme)

27

$\rightarrow$ End Rhyme/ Assonance $\rightarrow$ Internal Rhyme (involving Feminine in End Rhyme)/ Assonance $\rightarrow$ Internal Rhyme (involving Feminine in End Rhyme). In other words, the scheme is represented in "chunks" or sections throughout the lines and repeats via lines 26 to 33.

CV Mulirhyming
58)이천십팔년 처음으로 쓰는 사직서
i.cheon.sip.il.nyeon / cheo.eu.meu.lo / sseu.neun / sa.jik.seo
i.cheon.sip.il.nyeon / cheo.eum-eu.lo / sseu.neun / sa.jik.seo
2018/the fist time-by/writing resignation letter
in 2018, the first letter of resignation
59)두렵지 않아
du.lyeop.ji / a.na
du.lyeop.ji / an.a
afraid/NEG
I am not afraid
60)나는 날 믿어
na.neun/ na.l/mi.deo
na-neun/ na-l/mi.deo
I1SG.TOPM/I1SG.OBJM/trust
I trust me
61)이천십팔년
i.cheon.sip.il.nyeon
i.cheon.sip.il.nyeon
2018
in 2018
62)처음으로 쓰는 사직서
cheo.eu.meu.lo / sseu.neun / sa.jik.seo
cheo.eum-eu.lo / sseu.neun / sa.jik.seo
the fist time-by/writing resignation letter
the first letter of resignation
63)두렵지 않아
du.lyeop.ji / a.na
du.lyeop.ji / a.na
afraid/NEG
I am not afraid
64)접었던 날갤 다시펴
jeo.beot.tteon/ na.l.gael/da.si.pyeo
jeo.beot.tteon/ na.l.gae-l/da.si.pyeo
fold.STA/wings-OBJM/unfold agian
unfold the folded wings again
by Jerry.K (2011)

VC Mulirhyming
58)이천십년 처음으로 쓰는 사직서
i.ch eon.sip.il.nyeon /cheo.eu.meu.lo/sseu.neun/sa.j ik.seo
i.ch eon.sip.il.nyeon /cheo.eum-eu.lo/sseu.neun/sa.j ik.seo
59)두렵지 않아
du.l yeop.ji / an.a
du.l yeop.ji / an.a
60)나는 날 믿어
na.neun/nal/mi.deo
na.neun/na-l/mi.deo
61)이천십년
i.ch eon.sip.il.nyeon
i.ch eon.sip.il.nyeon
62)처음으로 쓰는 사직서
cheo.eu.meu.lo/sseu.neun/sa.j ik.seo
cheo.eu-meu.lo/sseu.neun/sa.j ik.seo
63)두렵지 않아
du.l yeop.ji / a.na
du.l yeop.ji / an.a
64)접었던 날갤 다시펴
jeo.beot.deon/nal.gael/da.si.pyeo
jeo.beot.deon/nal.gae-l/da.si.pyeo
by Jerry.K (2011)

These lines from Jerry K "Sajikseo" (2011) are an example for Quadruple by the one instance which is 처음으로 /cheo.eu.eum.lo/ [tɕʰʌ.ɯ.mɯ.lo] meaning 'for the first time'. Moreover, they have a Multirhyming scheme throughout the lines from 58 to 64.

58) Quintuplet $\rightarrow$ Quadruple $\rightarrow$ Feminine $\rightarrow$ Internal rhyme (Triple + End rhyme)

59) Triple $\rightarrow$ Internal rhyme (Feminine + End rhyme)

60) Masculine $\rightarrow$ Masculine

61) Quintuplet

62) Quadruple → Feminine → Internal rhyme (Triple + End rhyme)

63) Triple → Internal rhyme (Feminine + End rhyme)

64) Masculine

by Jerry.K (2011)

On the other hand, when VC syllable structure is applied to those lines, the Multirhyming scheme is replaced to other tactics such as Quadruple, Internal rhyme and Feminine.

3.5   Masculine

Alim (2003) explains "A masculine rhyme simply refers to a one-syllable rhyme, such as **sink/pink**, **defeat/eat**, and **sleep/creep**" (p. 63). It can be deployed quite easily in Korean. According to Yoon and Derwing's study (2001), the Body (Onset + Nucleus) syllable structure sequence is considered a more salient sequence by Korean speakers rather than the Rhyme (Nucleus + Coda). Therefore, one example is CV syllable structure is utilized within Masculine more that VC syllable structure in rappers' lines.

3.7.1 CV vs. VC Masculine

The interaction which is when one syllable structure is deployed on lines then other syllable structure's approach is a part of other rhyme tactics between CV and VC has been actively appearing through End Rhyme so far. Frequently, when a tactic is suddenly switched to another tactic, the other tactics are suddenly switched to the tactic by corresponding with the two types of syllable structures. Likewise, Masculine can be interacting with other which presumably can be Feminine that can be displayed later.

There are lines from the song "I Know" (1992) by Seo Taeji and Boys. The first 3 lines are analyzed with a CV syllable structure. A word 그 /geu/ which is 'that'

in English is a Masculine rhyme through line 17 and 18, and then the beginning part of /geu.li.go/ which is 'and' in line 19 has the exact same sound with /geu/ 'that' as the Masculine tactic.

CV syllable structure
17)그 미소 그 눈물
 geu /mi.so/ **geu** /nun.mul
 geu /mi.so/geu/nun.mul
 that/smile/that/tea
 that smile, that tear
18)그 알수 없는 마음 그대 마음
 geu /al.su/eom.neun/ma.eum/ **geu** .dae/ma.eum
 geu /al.su/eom.neun/ma.eum/ **geu** .dae/ma.eum
 that know.ABILITY/NEG/heart/you2SG.POSS/heart
 that mysterious heart, your heart
19)그리고 또 마음
 geu .li.go/tto/ma.eum
 geu .li.go/tto/ma.eum
 and.CONJ/agian/heart
 and that heart again
by Seo Taeji and Boys (1992)

VC syllable structure
17)그 미소 그 눈물
 g**eu** /mi.so/g**eu** /nun.mul
 g**eu** /mi.so/g**eu** /nun.mul
18)그 알수 없는 마음 그대 마음
 g**eu** /al.su/eom.neun/ma.eum/g**eu** .dae/ma.eum
 g**eu** /al.su/eom.neun/ma.eum/g**eu** .dae/ma.eum
19)그리고 또 마음
 g**eu** .li.go/tto/ma.eum
 g**eu** .li.go/tto/ma.eum
by Seo Taeji and Boys (1992)

These 3 lines are exactly the lines from the song "I Know" (1992) by Seo Taeji and Boys. They are analyzed based on VC syllable structure. The Masculine tactic 그 /geu/ [gɯ] meaing 'that' from the CV syllable structure switches to Assonance ㅡ /eu/ [ɯ].

Likewise, Swings's song 'Bulldozer' (2013) [7] show the interaction with another tactic in CV and VC syllable structures. In CV syllable structure, 내 /nae/ [nɛ] meaning 'I' is involved as Masculine. It is evenly deployed in each line. However, in VC syllable structure, the word 내 /nae/ [nɛ] meaning 'I' is involved as Assonance and, interestingly, a part of words –aeng [ɛŋ] is assigned as Masculine from words

---

[7]They are on page 31.

30

CV syllable structure
48)내 입이 내는 소린 뱅뱅 탕탕
  nae/i.bi/**nae**.neun/so.lin/baeng.baeng/tang.tang
  nae/ib-i/**nae**.neun/so.li-n/baeng.baeng/tang.tang
  I.1SG.POSS/mouth-SUBJM/make-STAT/sound-TOPM/bang bang/bang bang
  the sound my mouth makes bang bang bang bang
49)내 여잔 모든게 탱탱 빵빵
  nae/yeo.jan/mo.deun.ge/taeng.taeng/ppang.ppang
  nae/yeo.ja-n/mo.deun.ge/taeng.taeng/ppang.ppang
  I.1SG.POSS/girl-TOPM/everything/bouncy/busty
  my girl, everything is bouncy
50)넌 내 앞에서 서면 깽깽 싸바싸바
  neon/**nae**/a.pe.seo/seo.myeon/kkaeng.kkaeng/ssa.ba.ssa.ba
  neo-n/**nae**/ap-e.seo/seo.myeon/kkaeng.kkaeng/ssa.ba.ssa.ba
  you2SG-TOPM/I1SG.OBJM/front.in/standSTAT/groaning/rubbing hands gesture sound
  when you stand in front of me, groaning and flattering
51)그래 넘겨 내게 왕관
  geu.lae/neom.gyeo/**nae**.ge/wang.gwan
  geu.lae/neom.gyeo/**nae**-ge/wang.gwan
  all right/pass.IMP/I.1SG.DAT-to/crownACC
  all right pass me the crown
52)내 단어가 널 죽여 행맨 같아
  nae/da.neo.ga/neol/ju.gyeo/haeng.maen/ga.ta
  nae/da.neo.ga/neo-l/ju.gyeo/haeng.maen/ga.ta
  I.1SG.POSS/word-SBJM/you.2SG-OBJM/kill/hangman/likeADV
  my verse kills you like a hangman
by Swings (2013)

VC syllable structure
48)내 입이 내는 소린 뱅뱅 탕탕
  nae/i.bi/nae.neun/so.lin/b**aeng**.baeng/tang.t**aeng**
  nae/ib-i/nae.neun/so.li-n/b**aeng**.baeng/tang.t**aeng**
49)내 여잔 모든게 탱탱 빵빵
  nae/yeo.jan/mo.deun.ge/t**aeng**.taeng/ppang.pp**aeng**
  nae/yeo.ja-n/mo.deun.ge/t**aeng**.taeng/ppang.pp**aeng**
50)넌 내 앞에서 서면 깽깽 싸바싸바
  neon/nae/a.pe.seo/seo.myeon/kk**aeng**.kkaeng/ssa.ba.ssa.ba
  neon/nae/ap-e.seo/seo.myeon/kk**aeng**.kkaeng/ssa.ba.ssa.ba
51)그래 넘겨 내게 왕관
  geu.lae/neom.gyeo/nae.ge/wang.gwan
  geu.lae/neom.gyeo/nae-ge/wang.gwan
52)내 단어가 널 죽여 행맨 같아
  nae/da.neo.ga/neol/ju.gyeo/h**aeng**.maen/ga.t**a**
  nae/da.neo.ga/neo-l/ju.gyeo/h**aeng**.maen/ga.t**a**
by Swings (2013)

뱅뱅 /baeng.baeng/ [bɛŋ.bɛŋ] meaning 'bang bang' 탱탱 /taeng.taeng/ [tʰɛŋ.tʰɛŋ] meaning 'bouncy' 깽깽 /kkaeng.kkaeng/ [k*ɛŋ.k*ɛŋ] meaning 'groaning' and 행맨 /haemg.maen/ [hɛŋ.m] meaning 'hangman game' from the lines 48, 49, 50, 52. The interaction among tactics are dynamically happening depending on which syllable structures are applying to each line.

3.6   Feminine

Alim (2003) also explains Feminine tactics as "Feminine rhymes are rhymes that involve two syllables, with the first syllable of the rhyme being the accented one: **drilling/grilling**, **reparation/nation**, and quiet/riot" (p. 63). A straightforward understating of the Feminine rhyme is simply the same two syllables are placed within different words thought lyrics. The rhyme tactic can be expected to interact with other rhyme tactics based on the two approaches of CV and VC structures as well.

3.8.1 CV vs. VC Feminine

Once again, there two approaches are to see how Korean rappers use rhyme tactics in their lines with both syllable structures and how they have been evolved or developed from 1989 to 2015 in this study.

CV syllable structure
35)나는 랩퍼 랩퍼 내가 지금까지 살아오고
  na.neun/laep.peo/laep.peo/nae.ga/ji.geum.kka.ji/ `sa.la` .o.go
  na-neun/laep.peo/laep.peo/nae-ga/ji.geum-kka.ji/ `sa.la` .o.go
  I.1SG-TOPM/rapper/rapper/I.1SG-SBJM/now-to/live.PRES.PERF.CONT
  I am a rapper, a rapper, I have been living up to now
36)살아왔던 얘기들을 나는 랩으로
  `sa.la` .wa.tteon/ `yae.gi` .deu.reul/na.neun/lae.beu.lo
  `sa.la` .wa.tteon/ `yae.gi` -deu-reul/na.neun/laeb-eu.lo
  live.PRES.PERF/storyPL.OBJ-OBJM/I.1SG-TOPM/rap-by.INSTR
  I rap the stories I have lived
37)너희들에게 얘기하려해 이젠 날 지켜주는건
  neo.hui.deu.le.ge/ `yae.gi` .ha.lyeo.hae/i.jen/nal/ji.kyeo.ju.neun.geon
  neo.hui-deul-e.ge/ `yae.gi` .ha.lyeo.hae/i.jen/na-l/ji.kyeo.ju.neun.geon
   you.2PL.OBJ-OBJM-to/tell.FUT/now/I.1SG.OBJ-OBJM/protect.thing
  I am about to tell you what protects me now
38)진정한 힙합의 무대
  jin.jeong.han/hip.pa.bui/mu.dae
  jin.jeong.han/hip.pab-ui/mu.dae
  true/hio hop-POS/stage
  it is the true Hip Hop stage
by Drunken Tiger (1999)

Three lines are from a song "Do you know Hip Hop?" (1999) by Drunken Tiger. Based on CV syllable structure, 사라 /sa.la/ [sa.la], which is a part of 살아오고 /sa.la.o.go/ meaning 'and have been living' and 살아왔던 /sa.la.wa.tteon/ meaning

VC syllable structure
35)나는 랩퍼 랩퍼 내가 지금까지 살아오고
   na.neun/laep.peo/laep.peo/nae.ga/ji.geum.kka.ji/sa.la.o.go
   na-neun/laep.peo/laep.peo/nae-ga/ji.geum.kka.ji/sa.la.o.go
36)살아왔던 얘기들을 나는 랩으로
   sa.la.wa.tteon/yae.gi.deu.reul/na.neun/lae.beu.lo
   sa.la.wa.tteon/yae.gi-deu-reul/na.neun/laeb-eu.lo
37)너희들에게 얘기하려해 이젠 날 지켜주는건
   neo.hui.deu.le.ge/yae.gi.ha.lyeo.hae/i.jen/nal/ji.kyeo.ju.neun.geon
   neo.hui-deul-e.ge/yae.gi.ha.lyeo.hae/i.jen/na-l/ji.kyeo.ju.neun.geon
38)진정한 힙합의 무대
   jin.jeong.han/hip.pa.bui/mu.dae
   jin.jeong.han/hip.pab-ui/mu.dae
by Drunken Tiger (1999)

'have lived' are a pair of Feminine rhymes. Similarly, 얘기 /yae.gi/ [jɛ.gi] mean-
ing 'story' is a part of 얘기들을 /yae.gi.deu.reul/ 'stories' and 얘기해왔던 /yea.gi-
ha.lyeo.hae/ which means 'have talked about a story' also play as a Feminine rhyme.
However, based on VC syllable structure, the Feminine rhyme is not deployed at all.
Sometimes, this attributed to an active interaction not occurring with other rhyme
tactics, even though the interaction is quite frequent in other rhyme tactics

CV syllable structure
39)사람과 사람들 이제부터 마이크로폰에
   sa.lam.gwa/ sa.lam.deul/i.je.bu.teo/ma.i.keu.lo.po.ne
   sa.lam-gwa/ sa.lam-deul/i.je-bu.teo/ma.i.keu.lo.pon-e
   person.SG-withCONJ/personPL-OBJM/now-from/microphone-into
   people and people from now on into the microphone
40)나의 영혼을
   na.ui/yeong.ho.neul
   na-ui/yeong.hon-eul
   I.1SG.POSS/soul-OBJM
   my soul
41)나의 열정을
   na.ui/yeol.jeong.eul
   na-ui/yeol.jeong-eul
   I.1SG.POSS/passion-OBJM
   my passion
by Drunken Tiger (1999)

Another non-interaction case is displayed from the song "Do you know Hip
Hop?" by Drunken Tiger, even though the Feminine tactic is clearly implemented
in both syllable structures. 사람 /sa.lam/ [sa.lam] meaning 'person' is well assigned
as a Feminine tactic in both structures. But, 나의 /na.ui/ [na.ɰi] meaning 'my' is
Feminine in CV syllable structure. Whereas, it is not involved with Feminine in VC

33

VC syllable structure
39)사람과 사람들 이제부터 마이크로폰에
 s **a.lam** .gwa/s **a.lam** .deul/i.je.bu.teo/ma.i.keu.lo.po.ne
 s **a.lam** -gwa/s **a.lam** -deul/i.je.bu.teo/ma.i.keu.lo.pon-e
40)나의 영혼을
 na.ui/yeong.ho.neul
 na-ui/yeong.hon-eul
41)나의 열정을
 na.ui/yeol.jeong.eul
 na-ui/yeol.jeong-eul
by Drunken Tiger (1999)

syllable structure [8].

CV syllable structure
1)시간 지나 먼지 덮힌 많은 기억
 si.gan / **ji.na** /meon.ji/deo.pin/ma.neun/gi.eok
 si.gan / **ji.na** /meon.ji/deo.pin/ma.neun/gi.eok
 time passes/dust/cover.STAT/many/memory.PL
 many memories that got dusted after long time
2)시간 지나면서 내 몸에 쌓인 독
 si.gan / **ji.na** .myeon.seo/nae/mo.me/ssa.in/dok
 si.gan / **ji.na** .myeon.seo/nae/mom-e/ssa.in/dok
 time/pass.STAT.by/I.1SG.POSS/body-in.LOC/build up/poison
 the poison that builds up in my body over time
by Primary (2012)

VC syllable structure
1)시간 지나 먼지 덮힌 많은 기억
 si.g **an** /ji.na/meon.ji/deo.pin/ma.neun/gi.eok
 si.g **an** /ji.na/meon.ji/deo.pin/ma.neun/gi.eok
2)시간 지나면서 내 몸에 쌓인 독
 si.g **an** /ji.na.myeon.seo/nae/mo.me/ssa.in/dok
 si.g **an** /ji.na.myeon.seo/nae/mom-e/ssa.in/dok
by Primary (2012)

Those instances are form Primary's song "Poison" (2012) and have the interaction with Feminine and Masculine in CV and VC syllable structures. In CV syllable structure, 시간 /si.gan/ [si.gan] meaning 'time' and 지나 /ji.na/ [tɕi.na] meaning 'passing' are assigned as Feminine through lines 1 and 2. On the other hand, in VC syllable structure, 지나 /ji.na/ [tɕi.na] meaning 'passing' is no longer assigned as Feminine, but 시간 /si.gan/ [si.gan] meaning 'time' is assigned as Masculine in [-an] part form the word of 시간 /si.gan/ [si.gan]. Those two lines are an example of non-interaction and interaction cases with another rhyme tactics based on different syllable structures.

[8]They are on page 34.

CV syllable structure

54)급히 따라가다 보면
　geu.pi /tta.la.ga.da/ bo.myeon
　geu.pi /tta.la.ga.da/ bo.myeon
　in a hurry/follow/if.SUB
　if I follow in a hurry

55)어떤게 나인지 잊어가 점점
　eo.tteon.ge/na.in.ji/i.jeo.ga/ jeom.jeom
　eo.tteon.ge/na.in.ji/i.jeo.ga/ jeom.jeom
　which/is I.OBJ/forget/gradually
　I gradually forget who I am

56)급히 따라가다 보면
　geu.pi /tta.la.ga.da/ bo.myeon
　geu.pi /tta.la.ga.da/ bo.myeon
　in a hurry/follow/if.SUB
　if I follow in a hurry

57)어떤게 나인지 잊어가 점점
　eo.tteon.ge/na.in.ji/i.jeo.ga/ jeom.jeom
　eo.tteon.ge/na.in.ji/i.jeo.ga/ jeom.jeom
　which/is I.OBJ/forget/gradually
　I gradually forget who I am
by Primary (2012)

58)멈춰야겠으면 지금 멈춰
　meom.chwo.ya.ge.seu.myeon/ji.geum/meom.chwo
　meom.chwo.ya.get-eu.myeon/ji.geum/meom.chwo
　have to stop-ifSUB/now/stopIMP
　if you have to stop, stop now

59)우린 중요한 것들을 너무 많이 놓쳐
　meom.chwo.ya.ge.seu.myeon/ji.geum/meom.chwo
　u.li-n/jung.yo.han/geot-deur-eul/neo.mu/ma.ni/no.chyeo
　we.1PL-TOPM/important/thingOBJ-PL-OBJM/so/many/miss.EMP
　we miss so many important things

60)급히 따라가다 보면
　geu.pi /tta.la.ga.da/ bo.myeon
　geu.pi /tta.la.ga.da/ bo.myeon
　in a hurry/follow/if.SUB
　if I follow in a hurry

61)어떤게 나인지 잊어가 점점
　eo.tteon.ge/na.in.ji/i.jeo.ga/ jeom.jeom
　eo.tteon.ge/na.in.ji/i.jeo.ga/ jeom.jeom
　which/is I.OBJ/forget/gradually
　I gradually forget who I am

Moreover, Primary's song "Poison" (2012) has completely non-interaction parts which mean non overlapping rhyme patterns. In CV syllable structure, a colorful Feminine is deployed throughout lines 54 to 61. From those lines, a couple of words 급히 /geu.pi/ [gɯ.pʰi] meaning 'in a hurry', 보면 /bo.myeon/ [bo.mjɛm] meaning 'if (∼면) with a part of a verb inflectional morpheme' and 점점 /jeom.jeom/ [tɕʌm.tɕʌm] meaning 'gradually' are involved with Feminine. Whereas, in VC syllable structure [9], those words which are involved with Feminine in CV syllable structure are no longer Feminine as a result of non-interaction cases by different syllable structures.

---

[9]They are on page 36.

VC syllable structure

54)급히 따라가다 보면
  geu.pi/tta.la.ga.da/bo.myeon
  geu.pi/tta.la.ga.da/bo.myeon
55)어떤게 나인지 잊어가 점점
  eo.tteon.ge/na.in.ji/i.jeo.ga/jeom.jeom
  eo.tteon.ge/na.in.ji/i.jeo.ga/jeom.jeom
56)급히 따라가다 보면
  geu.pi/tta.la.ga.da/bo.myeon
  geu.pi/tta.la.ga.da/bo.myeon
57)어떤게 나인지 잊어가 점점
  eo.tteon.ge/na.in.ji/i.jeo.ga/jeom.jeom
  eo.tteon.ge/na.in.ji/i.jeo.ga/jeom.jeom
58)멈춰야겠으면 지금 엄춰
  meom.chwo.ya/ge.seu.myeon/ji.geum/meom.chwo
  meom.chwo.ya/ge.seu.myeon/ji.geum/meom.chwo
59)우린 중요한 것들을 너무 많이 놓쳐
  u.lin/jung.yo.han/geot.deu.reul/neo.mu/ma.ni/no.chyeo
  u.li-n/jung.yo.han/geot.deur-eul/neo.mu/ma.ni/no.chyeo
60)급히 따라가다 보면
  geu.pi/tta.la.ga.da/bo.myeon
  geu.pi/tta.la.ga.da/bo.myeon
61)어떤게 나인지 잊어가 점점
  eo.tteon.ge/na.in.ji/i.jeo.ga/jeom.jeom
  eo.tteon.ge/na.in.ji/i.jeo.ga/jeom.jeom
by Primary (2012)

3.7   Triple and polysyllable

Alim (2003) proclaims "Triple rhymes, as the name suggests, are rhymes that consist of three syllables. The stress is on the antepenultimate syllable: **daringly/glaringly**, **steadily/readily**, and **audacity/tenacity**" (p.63). Moreover, the father (2003) recites "In addition, Hip Hop artists employ quadruple, quintuple, and even sextuple rhymes" (p. 63) from his code of rhyme tactics. Alime (2003)) provided the following examples:

On the album Internal Affairs, one finds several examples of this polysyllabic rhyming. Take this verse:

1 Get ate like cannibalism and sliced **surgical**

2 In any *extremity* y'all get *infinity* **vertical**

3 Every line to word of mine will be verbally placed to **murder you**

4 The master, flippin **convertible** flows **irreversible**

5 Unobtainable to the brain it's unexplainable what the **verse'll do**

6 Pharoache's the sperm your mind is the egg I'm **burstin through**

7 Y'all <u>heard of me</u>, I pack macs and crack <u>vertebraes</u>

8 Leave niggaz with <u>third degree</u> burns and back <u>surgery</u>

9 Mics, guns, knives, pick, ***declare which object***, flip

10 Have niggaz on the run like ***the Blair Witch Project***

Alim (2003) additionally explains "The italicized words represent a quadruple rhyme that is a near-perfect match. The italicized bold words represent a perfect quintuple rhyme that follows the phonetic pattern [də. . . er. . . hwɪtʃ. . . a. . . jɛkt]" (p. 64).

3.9.1 CV vs. VC Triple and polysyllable

Even though the Triple and polysyllabic structures are not utilized as frequently as other rhyme tactics, it is still valuable to see actual lines from different rappers. This means that, depending on CV and VC structures, interaction with other tactics can actively correspond in each line together.

These 5 lines are from a song "Please Look at Me" (1993) [10] by Deux. The lines show well-structured Multirhyming tatics across lines with CV structure. The Triple tactic is used as a pair of three words, which are /geu.dae.wa/ [gɯ.dɛ.wa] meaning 'with you', /sa.lang.hal/ [sa.laŋ.hal] meaning 'can love', /gea.dae.yeo/ [gɯ.dɛ.jʌ] meaning 'sweetheart or baby' through lines 17, 18, 19, and 20 in Deux's song. Additionally, /eom.neun.ji/ [ʌm.nɯn.tɕi] meaning 'not' is not only a Triple but also Internal Rhyme in lines 16 and 17.

---

[10]They are on page 38.

CV syllable structure: Triple
16)정말로 정말로 이대로 지나칠 수 밖에 없는지
  jeong.mal.lo/jeong.mal.lo/i.dae.lo/ji.na.chil/su/ba.kke/ eom.neun.ji
  jeong.mal.lo/jeong.mal.lo/i.dae.lo/ji.na.chil/su/ba.kke/ eom.neun.ji
  really/really/like this/pass by-ABILITY/ABILITY/only/NEG.Q
  do you really really have no choice but to pass by like this
17)정말 난 그대와 정말 사랑할 수 없는지
  jeong.mal/nan/ geu.dae.wa /jeong.mal/ sa.lang.hal /su/ eom.neun.ji
  jeong.mal/nan/ geu.dae-wa /jeong.mal/ sa.lang.hal /su/ eom.neun.ji
  really/really/I.1SG-TOPM/you.2SG-CONJ/really/love-do.ABILITY/ABILITY/NEG.Q
  really I cannot really love you
18)나를 돌아 봐줘 그대여 나를 돌아봐
  na.reul/do.la/bwa.jwo/ geu.dae.yeo /na.reul/ do.la.bwa
  na-reul/do.la/bwa.jwo/ geu.dae.yeo /na-reul/ do.la.bwa
  I.1SG-OBJM/back/look please/you.VOC/I.1SG.OBJ-OBJM/look back
  please look back at me baby look back at me
19)난 그대와 정말 사랑할 수 없는 거야
  nan/ geu.dae.wa /jeong.mal/ sa.lang.hal /su/eom.neun.geo.ya
  nan/ geu.dae-wa /jeong.mal/ sa.lang.hal /su/eom.neun.geo.ya
  I.1SG-TOPM/you.2SG-CONJ/really/love-do.ABILITY/ABILITY/NEG.Q
  can't I really love you
20)나를 돌아 봐워 그대여 나를 돌아봐
  na.reul/do.la/bwa.jwo/ geu.dae.yeo /na.reul/ do.la.bwa
  na-reul/do.la/bwa.jwo/ geu.dae.yeo /na-reul/ do.la.bwa
  I.1SG-OBJM/back/look please/you.VOC/I.1SG.OBJ-OBJM/look back
  please look back at me baby look back at me
by Deux (1993)

VC syllable structure: Triple
16)정말로 정말로 이대로 지나칠 수 밖에 없는지
  jeong.mal.lo/jeong.mal.lo/i.dae.lo/ji.na.chil/su/ba.kke/eom.neun.ji
  jeong.mal.lo/jeong.mal.lo/i.dae.lo/ji.na.chil/su/ba.kke/eom.neun.ji
17)정말 난 그대와 정말 사랑할 수 없는지
  jeong.mal/nan/geu.dae.wa/jeong.mal/sa.lang.hal/su/eom.nuen.ji
  jeong.mal/nan/geu.dae-wa/jeong.mal/sa.lang.hal/su/eom.nuen.ji
18)나를 돌아 봐줘 그대여 나를 돌아봐
  na.reul/do.la/bwa.jwo/geu.dae.yeo/na.reul/do.la.bwa
  na-reul/do.la/bwa.jwo/geu.dae.yeo/na-reul/do.la.bwa
19)그대와 정말 사랑할 수 없는 거야
  nan/geu.dae.wa/jeong.mal/sa.lang.hal/su/eom.neun/geo.ya
  nan/geu.dae.wa/jeong.mal/sa.lang.hal/su/eom.neun/geo.ya
20)나를 돌아 봐워 그대여 나를 돌아봐
  na.reul/do.la/bwa.jwo/geu.dae.yeo/na.reul/do.la.bwa
  na-reul/do.la/bwa.jwo/geu.dae.yeo/na-reul/do.la.bwa
by Deux (1993)

These 5 lines are the exactly same lines with the above lines from Deux "Please Look at Me" (1993). But, after VC structure is applied to the 5 lines, the pairs of three words are no longer used as the Triple tactics anymore. A pair of the word /sa.lang.hal/ [sa.laŋ.hal] becomes a Feminine tactic such as /-ang.hal/ [-aŋ.hal]. The other words which are /geu.dae.wa/ [gɯ.dɛ.wa] 'with you' and /geu.dae.yeo/ [gɯ.dɛ.jʌ] 'sweetheart or baby' are not assigned the Triple with VC structure.

A song "Love Love Love" (2007) by Epic High has good interactions of Triple

CV syllable structure: Triple
20)미친듯 사랑했는데 왜
mi.chin.deut/sa.lang.haet.neun.de/wae
mi.chin.deut/sa.lang.haet.neun.de/wae
like crazy/love.PST/why
I loved you like craz, why
21)정말 난 잘해줬는데 왜
jeong.mal/nan/jal.hae.**jwot.neun.de**/wae
jeong.mal/na-n/jal.hae.**jwot.neun.de**/wae
I really treated you, why
really/I.1SG-TOPM/treat.PST/why
22)모든걸 다 줬는데 you got me going crazy
mo.deun.geol/da/**jwot.neun.de**/you got me going crazy
mo.deun.geol/da/**jwot.neun.de**/you got me going crazy
everything/all/give.PST
I gave you all of my everything you got me going crazy
23)죽도록 사랑했는데 왜
juk.tto.lok/sa.lang.haet.neun.de/wae
juk.tto.lok/sa.lang.haet.neun.de/wae
to death/love.PST/why
I loved you to death, why
24)내몸과 마음 다 줬는데
nae.mom.gwa/ma.meul/da/**jwot.neun.de**
nae.mom-gwa/ma.meul/da/**jwot.neun.de**
I.1SG.POSS/body-CONJ/heart/all/give.PST
I gave you all of my body and heart
25)모든걸 잃어버렸는데
mo.deun.geol/i.leo.beo.lyeot.neun.de
mo.deun.geol/i.leo.beo.lyeot.neun.de
everything/lose.PST
I lost everything
by Epic High (2007)

with other tactics in CV and VC syllable structures. In lines 22, 23 and 25, Triple is deployed in two words which are 모든걸 /mo.deun.geol/ [mo.dɯn.gʌl] meaning 'everything' and 줬는데 /jwot.neun.de/ [tɕw.nɯn.dɛ] 'past tense give with an ending of giving a thing' with CV syllable structure.

However, when VC syllable structure [11] is applied to those lines, the words, which are involved with Triple in CV, are either remained as Triple or assigned with another tactic such as Feminine. For instance, the word 줬는데 /jwot.neun.de/ [tɕwʌt.nɯn.dɛ] 'past tense give with an ending of giving a thing' is maintained as Triple. But, the word 모든걸 /mo.deun.geol/ [mo.dɯn.gʌl] meaning 'everything' is switched to Feminine in VC syllable structure.

---

[11]They are on page 40.

VC syllable structure: Triple
20)미친듯 사랑했는데 왜
mi.chin.deut/sa.lang.haet.neun.de/wae
mi.chin.deut/sa.lang.haet.neun.de/wae
21)정말 난 잘해줬는데 왜
jeong.mal/nan/jal.hae.j wot.neun.de /wae
jeong.mal/na-n/jal.hae.j wot.neun.de /wae
22)모든걸 다 줬는데 you got me going crazy
mo.deun.geol/da/j wot.neun.de /you got me going crazy
mo.deun.geol/da/j wot.neun.de /you got me going crazy
23)죽도록 사랑했는데 왜
juk.tto.lok/sa.lang.haet.neun.de/wae
juk.tto.lok/sa.lang.haet.neun.de/wae
24)내몸과 마음 다 줬는데
nae.mom.gwa/ma.meul/da/j wot.neun.de
nae.mom-gwa/ma.meul/da/j wot.neun.de
by Epic High (2007)

In CV syllable structure, Quadruple is deployed as 머리위로 /meo.li.wi.lo/ [mʌ.li.wi.lo] meaning 'overhead' and 채워줄께/chae.wo.jul.kke/ [tɕʰɛ.wo.tɕul.k*e] meaning 'will fill up' from a song "Good Life" (2001) by Drunken Tiger[12]. There are lines that used Feminine, Triple, and Quadruple well through lines from the song "Good Life". /meo.li.wi.lo/ [mʌ.li.wi.lo] meaning 'overhead' and /u.li.wi.han/ [u.li.wi.han] meaning 'for us' are assigned Quadruple. /ga.deu.ki/ [ga.dɯ.kʰi] meaning 'full' and /chuk.bae.-reul/ [tɕʰukˈ.bɛ.rɯl] meaning 'a toast' are assigned Triple and other Korean words that are /ja.neul/ [tɕa.nɯl] meaning 'a glass', /wi.lo/ [wi.lo] meaning 'up', /geon.bae/ [gʌn.bɛ] meaning 'cheers', and /se.sang/ [se.saŋ] meaning 'world' are assigned the Feminine.

Based on the VC structure, the Quadruple tactic does not show on these lines, whereas, based on CV structure, there are 머리위로 /meo.li.wi.lo/ [mʌ.li.wi.lo] meaning 'overhead' and 우리위한 /u.li.wi.han/ [u.li.wi.han] meaning 'for us' are assigned with the Quadruple tactic. Korean words, which are assigned with either Triple or Quadruple tactics regarding CV structure, are deployed with either Masculine or Feminine tactics based on the VC structure. In other words, when the VC structure is unable to be deployed simultaneously with the CV structure, a dynamic interaction is common depending on syllable types which are Body (Onset + Nucleus) and Rhyme

---

[12]They are on page 41 and 42.

40

CV syllable structure: Quadruple

47)채워줄께 가득히 one shot
  chae.wo.jul.kke /ga.deu.ki/one shot
  chae.wo.jul.kke /ga.deu.ki/one shots
  fill up-will.MODAL.FUT/fully/one shot
  I will fill up your glass fully one shot
48)잔을 위로 come on
  ja.neul/wi.lo/come on
  jan-eul/wi.lo/come on
  glass-OBJM/up/come on
  raise your glass up come on
49)머리위로 come on
  meo.li.wi.lo /come on
  meo.li-wi.lo /come on
  head-over/come on
  over your head come on
50)건배 to my 세상 yo everybody come on
  geon.bae/to my/se.sang/yo everybody come on
  geon.bae/to my/se.sang/yo everybody come on
  cheer up/to my/word/ yo everybody come on
  cheer up to my world yo everybody come on
51)우리위한 축배를 one shot
  u.li.wi.han /chuk.bae.reul/one shot
  u.li-wi.han /chuk.bae.reul/one shot
  we.1PL-OBJM-for/one shots
  a toast for us one shots
52)잔을 위로 come on
  ja.neul/wi.lo/come on
  jan-eul/wi.lo/come on
  glass-OBJM/up/come on
  raise your glass up come on
53)머리위로 come on
  meo.li.wi.lo /come on
  meo.li-wi.lo /come on
  head-over/come on
  over your head come on

54)건배 to my 세상 yo everybody come on
  geon.bae/to my/se.sang/yo everybody come on
  geon.bae/to my/se.sang/yo everybody come on
  cheer up/to my/word/ yo everybody come on
  cheer up to my world yo everybody come on
55)채워줄께 가득히 one shot
  chae.wo.jul.kke /ga.deu.ki/one shots
  chae.wo.jul.kke /ga.deu.ki/one shots
  fill up-will.MODAL.FUT/fully/one shot
  I will fill up your glass fully one shot
56)잔을 위로 come on
  ja.neul/wi.lo/come on
  ja.neul/wi.lo/come on
  glass-OBJM/up/come on
  raise your glass up come on
57)머리위로 come on
  meo.li.wi.lo /come one
  meo.li-wi.lo /come one
  head-over/come on
  over your head come on
58)건배 to my 세상 yo everybody come on
  geon.bae/to my/se.sang/yo everybody come on
  geon.bae/to my/se.sang/yo everybody come on
  cheer up/to my/word/ yo everybody come on
  cheer up to my world yo everybody come on
59)우리위한 축배를 one shot
  u.li.wi.han /chuk.bae.reul/one shots
  u.li-wi.han /chuk.bae.reul/one shots
  we.1PL-OBJM-for/one shots
  a toast for us one shots
by Drunken Tiger (2001)

(Nucleus + Coda) syllables.

Lines from Jerry.K's song "Sajikseo" (2001)[13] and are a good instance of Multirhyming (see section 3.4). Lines 58 and 62 have one word 처음으로 /cheo.eu.-meu.lo/ [tɕʌ.ɯ.mɯ.lo] meaning 'for the first time' is assigned as Quadruple in CV syllable structure.

However, in VC syllable structure, none of rhyme tactic is deployed in the word 처음으로 /cheo.eu.meu.lo/ [tɕʌ.ɯ.mɯ.lo]. In addition, other rhymes which are

---

[13]They are on page 43

41

VC syllable structure: Quadruple

47)채워줄께 가득히 one shot
　chae.wo.jul.kke/ga.deu.ki/one shots
　chae.wo.jul.kke/ga.deu.ki/one shots
48)잔을 위로 come on
　ja.neul/wi.lo/come on
　jan-eul/wi.lo/come on
49)머리위로 come on
　meo.li.wi.lo/come on
　meo.li-wi.lo/come on
50)건배 to my 세상 yo everybody come on
　geon.bae/to my/se.sang/yo everybody come on
　geon.bae/to my/se.sang/yo everybody come on
51)우리위한 축배를 one shot
　u.li.wi.han/chuk.bae.reul/one shots
　u.li-wi.han/chuk.bae.reul/one shots
52)잔을 위로 come on
　ja.neul/wi.lo/come on
　ja-neul/wi.lo/come on
53)머리위로 come on
　meo.li.wi.lo/come on
　meo.li-wi.lo/come on

54)건배 to my 세상 yo everybody come on
　geon.bae/to my/se.sang/yo everybody come on
　geon.bae/to my/se.sang/yo everybody come on
55)채워줄께 가득히 one shot
　chae.wo.jul.kke/ga.deu.ki/one shots
　chae.wo.jul.kke/ga.deu.ki/one shots
56)잔을 위로 come on
　ja.neul/wi.lo/come on
　jan-eul/wi.lo/come on
57)머리위로 come on
　meo.li.wi.lo/come on
　meo.li-wi.lo/come on
58)건배 to my 세상 yo everybody come on
　geon.bae/to my/se.sang/yo everybody come on
　geon.bae/to my/se.sang/yo everybody come on
59)우리위한 축배를 one shot
　u.li.wi.han/chuk.bae.reul/one shots
　u.li.wi.han/chuk.bae.reul/one shots
by Drunken Tiger (2001)

deployed in some works such as 두렵지 /du.lyeop.ji/ [du.ljʌpˀ.] meaning 'be afraid' and 사직서 /sa.jik.seo/ [sa.tɕikˀ.sʌ] meaning 'resignation letter' are assigned as Feminine due to the interaction of CV and VC syllable structures.

Quintuple tactic s deployed only few times among rappers who have performed their careers from 1989 to 2015. Rappers who are P-type, Jerry.K and E-Sens and groups who are Drunken Tiger and .Epik High have utilized it in their lyrics. The lines 62 to 66 are from a song "Don Quixote" by P-type[14]. 길이었다고 /gi.li.eot.tta.go/ [gi.li.ʌt.t*a.go] meaning 'was a road' contains a Quintuple tactic. /-tta.go/ [t*a.go], which is a part of the verb past tense ending and demonstrated as an End Rhyme, is inside of the Quintuple tactic. Alim (2003) mentions "End rhymes, if used cleverly, can be quite complex" (p. 70). The statement suggests that the Quintuple tactic can be an Internal Rhyme that involves the End Rhyme in lines 63 – 66.

However, instead of the Quintuple, a Feminine is placed in the Quintuple from the VC structure /gi.li.eot.tta.go/ [-i.ʌt]. Again, this shows that even though

---

[14]They are on page 43.

CV syllable structure: Quadruple
58)이천십일년 처음으로 쓰는 사직서
 i.cheon.sip.il.nyeon/ `cheo.eu.meu.lo` /sseu.neun/sa.jik.seo
 i.cheon.sip.il.nyeon/ `cheo.eum-eu.lo` /sseu.neun/sa.jik.seo
 2018/the fist time-by/writing resignation letter
 in 2018, the first letter of resignation
59)두렵지 않아
 du.lyeop.ji/a.na
 du.lyeop.ji/an.a
 afraid/NEG
 I am not afraid
60)나는 날 믿어
 na.neun/nal/mi.deo
 na-neun/na-l/mi.deo
 I1SG.TOPM/I1SG.OBJM/trust
 I trust me
61)이천십일년
 i.cheon.sip.il.nyeon
 i.cheon.sip.il.nyeon
 2018
 in 2018
62)처음으로 쓰는 사직서
 `cheo.eu.meu.lo` /sseu.neun/sa.jik.seo
 `cheo.eum-eu.lo` /sseu.neun/sa.jik.seo
 the fist time-by/writing resignation letter
 the first letter of resignation
63)두렵지 않아
 du.lyeop.ji/a.na
 du.lyeop.ji/a.na
 afraid/NEG
 I am not afraid
64)접었던 날갤 다시펴
 jeo.beot.tteon/nal.gael/da.si.pyeo
 jeo.beot.tteon/nal.gae-l/da.si.pyeo
 fold.STA/wings-OBJM/unfold agian
 unfold the folded wings again
by Jerry.K (2011)

VC syllable structure: Quadruple
58)이천십일년 처음으로 쓰는 사직서
 i.cheon.sip.il.nyeon/cheo.eu.meu.lo/sseu.neun/sa.jik.seo
 i.cheon.sip.il.nyeon/cheo.eum-eu.lo/sseu.neun/sa.jik.seo
59)두렵지 않아
 du.lyeop.ji/a.na
 du.lyeop.ji/an.a
60)나는 날 믿어
 na.neun/nal/mi.deo
 na-neun/na-l/mi.deo
61)이천십일년
 i.cheon.sip.il.nyeon
 i.cheon.sip.il.nyeon
62)처음으로 쓰는 사직서
cheo.eu.meu.lo/sseu.neun/sa.jik.seo
 cheo.eum-eu.lo/sseu.neun/sa.jik.seo
63)두렵지 않아
 du.lyeop.ji/a.na
 du.lyeop.ji/an.a
64)접었던 날갤 다시펴
 jeo.beot.tteon/nal.gael/da.si.pyeo
 jeo.beot.tteon/nal.gae-l/da.si.pyeo
by Jerry.K (2011)

CV syllable structure: Quintuple
62)누군가는 바보처럼 서러워도
 nu.gun.ga.neun/ba.bo.cheo.leom/seo.leo.wo.do
 nu.gun.ga-neun/ba.bo-cheo.leom/seo.leo.wo.do
 someone.3SG-TOPM/fool-like/sad.even if
 even if someone is sad like a fool
63)걸어야 할 길이었다고
 geo.leo.ya/hal/ `gi.li.eot.tta.go`
 geo.leo.ya/hal/ `gi.li.eot.tta.go`
 walk/do.OBLIG/road.be.PST
it was a road someone had to walk
64)그리 해야만 했다고
 geu.li/hae.ya.man/haet.tta.go
 geu.li/hae.ya.man/haet.tta.go
 it had to do that
65)누군가는 눈을 감은채 걸어야 할 길이었다고
 nu.gun.ga.neun/nu.neul/ga.meun.chae/geo.leo.ya/hal/ `gi.li.eot.tta.go`
 nu.gun.ga-neun/nun-eul/ga.meun-chae/geo.leo.ya/hal/ `gi.li.eot.tta.go`
 someone.3SG-TOPM/eye.SG-OBJM/close-STAT/walk/do.OBLIG/road.be.PST
 it was a road someone had to walk with closing eyes
by P-type (2004)

VC syllable structure: Quintuple
62)누군가는 바보처럼 서러워도
 nu.gun.ga.neun/ba.bo.cheo.leom/seo.leo.wo.do
 nu.gun.ga-neun/ba.bo-cheo.leom/seo.leo.wo.do
63)걸어야 할 길이었다고
 geo.leo.ya/hal/gi.li.eot.tta.go
 geo.leo.ya/hal/gi.li.eot.tta.go
64)그리 해야만 했다고
 geu.li/hae.ya.man/haet.tta.go
 geu.li/hae.ya.man/haet.tta.go
65)누군가는 눈을 감은채 걸어야 할 길이었다고
 nu.gun.ga.neun/nu.neul/ga.meun.chae/geo.leo.ya/hal/gi.li.eot.tta.go
 nu.gun.ga-neun/nun-eul/ga.meun-chae/geo.leo.ya/hal/gi.li.eot.tta.go
by P-type (2004) that/do.BLIG/do.PST

the exact same tactic is not deployed, other tactics are replaced in the same word.

Chapter 4 Trajectories of ratios of CV and VC syllable structures by each rhyme tactic from 1989 to 2015

Comparing trajectories of ratios between CV and VC syllable structures is quite interesting to see how both syllable structures have been deployed by Korean rappers in each year. By comparing the trajectories of ratios, it can suggest us how to enjoy KHH with exquisite Rhyme Tactics actively in Korean. Thus, trajectories, in which lines that are applied to tactics have been divided by the overall lines of each song by each year in order to see ratios of each tactic, are represented by CV and VC syllable structures. Additionally, repetitions are counted as rhymes, due to verbifications of nouns with endings, would not alter the final outcome because they would be counted as both CV and VC each time, so taking them out would give the same result.

4.1 End Rhyme Graph
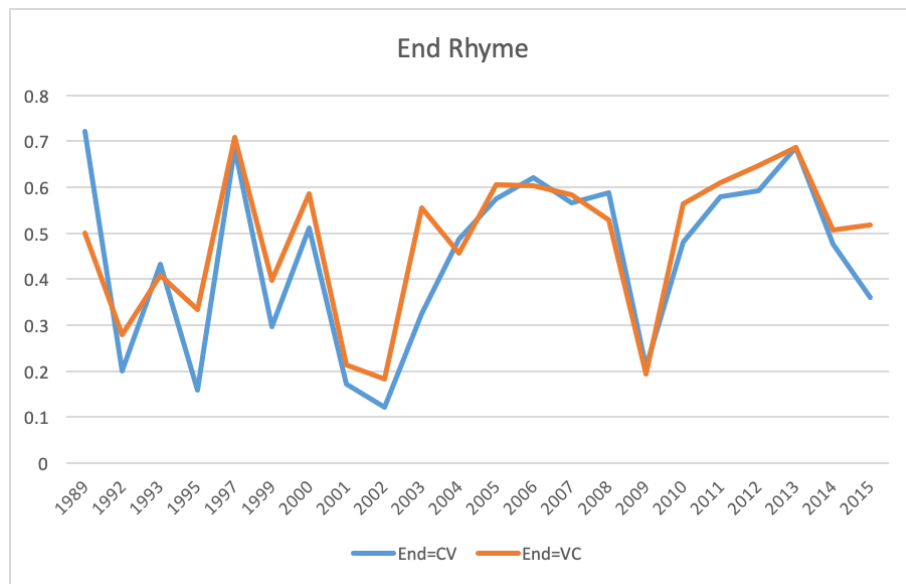
Figure 4.1: End Rhyme

This Trajectory Figure 4.1 shows both ratios of CV and VC syllable structures in End Rhyme. Interestingly enough, the trajectories of CV and VC are showing very similar trajectories. In other words, using End Rhyme seems to be approachable with both CV and VC syllable structures in general. However, two trajectories show dramatically increasing and then decreasing shapes in both syllable structures before 2002 and between 2008 and 2010. Beside of those periods, they show pretty steady increasing trajectories in both CV and VC syllable structures of End Rhyme.

4.2 Masculine
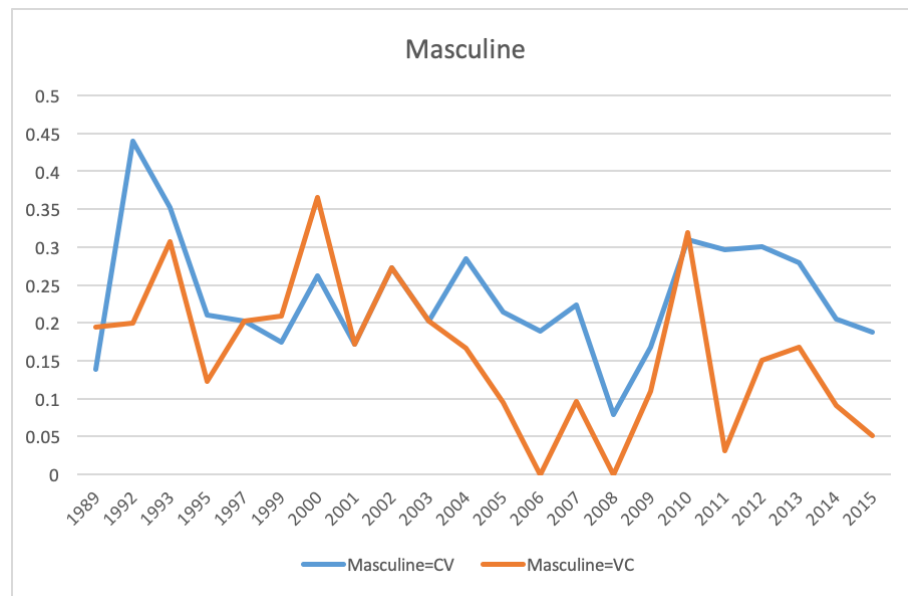
Figure 4.2: Masculine

VC syllable structure of Masculine has been slightly over CV syllable structure beside a period between 1997 and 2001. The CV syllable structure of Masculine has been shown slightly lesser ratios by interactions with other Rhyme Tactics though End Rhyme and other tactics such as Assonance, and Alliteration so far. In contrast to them, Masculine has slightly greater ratios with CV.
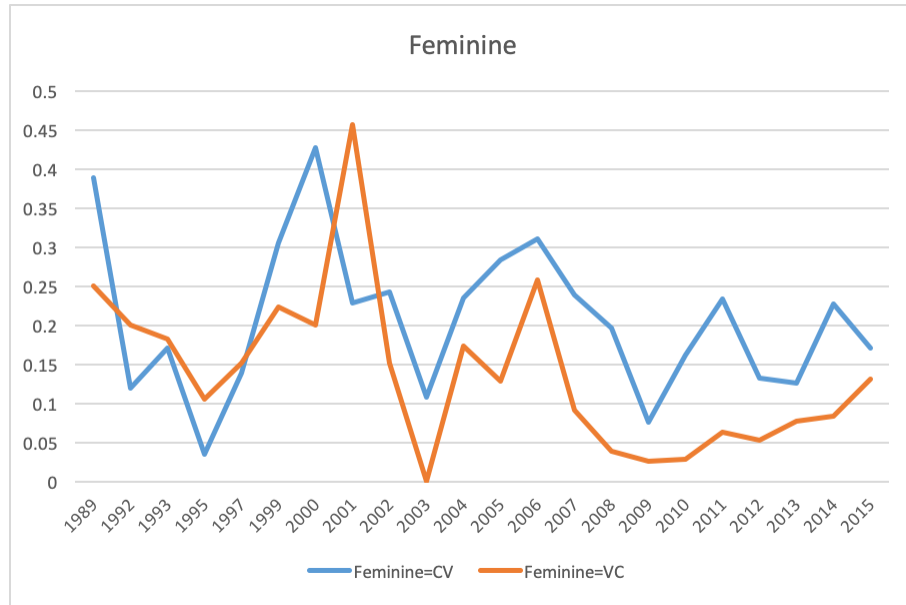
Figure 4.3: Trajectory Feminine

4.3 Feminine

Trajectory Figure 4.5 of Feminine shows CV syllable structure has been deployed more than VC syllable structure especially since 2002, even though being used of both syllable structures had flipped over each other before 2002. Significantly, the CV syllable structure ratio seems to have been over the VC syllable structure ration from 2003 to 2015. In other words, it seems focusing on the CV syllable structure is slightly more applicable to approach Rhyme Tactics in KHH from 2003.

4.4 Triple and Polysyllable

Triple and Polysyllable Rhyme Tactics such as Quadruple and Quintuple are showing CV syllable structure ratios are noticeably much higher than VC syllable structure ratios thought Trajectory Figures 4.6 to 4.8. In general, many Korean rappers have used their Rhyme Tactics based on the CV syllable structure with repetitions of some same words or expressions through their lyrics, even though there are many zero ratios in both of Quadruple and Quintuple from 1989 to 2015. However,
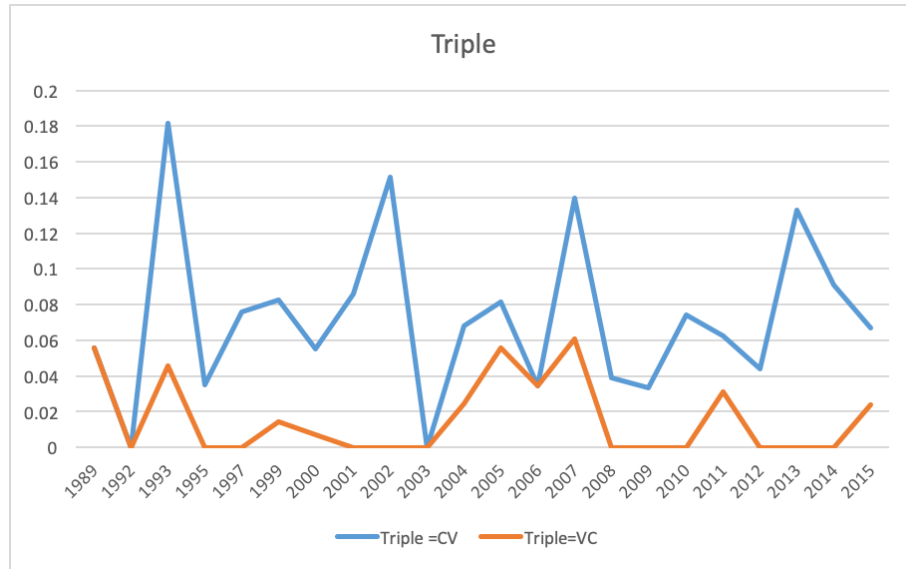
Figure 4.4: Trajectory Triple
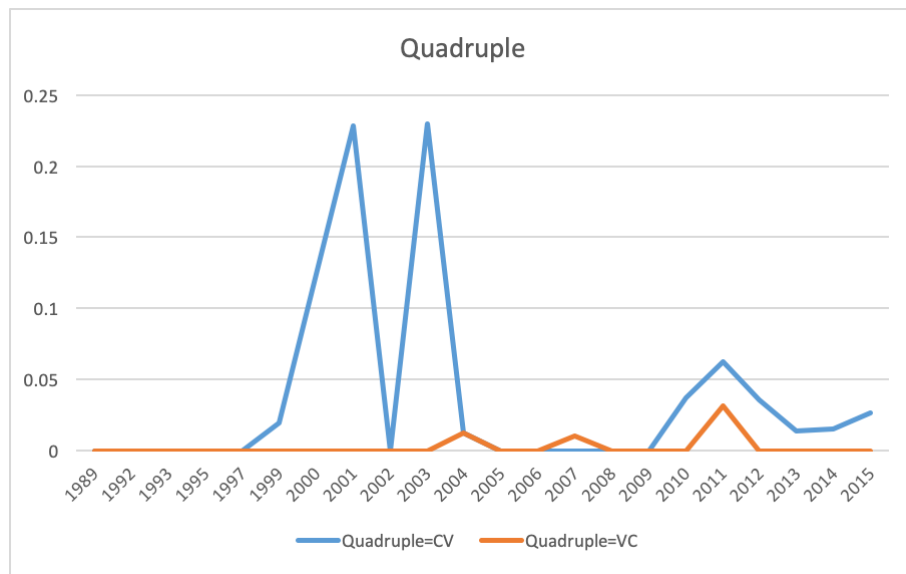
Figure 4.5: Trajectory Quadruple

those trajectories represent much higher ratios of the CV syllable structure in Triple, and Polysyllables.
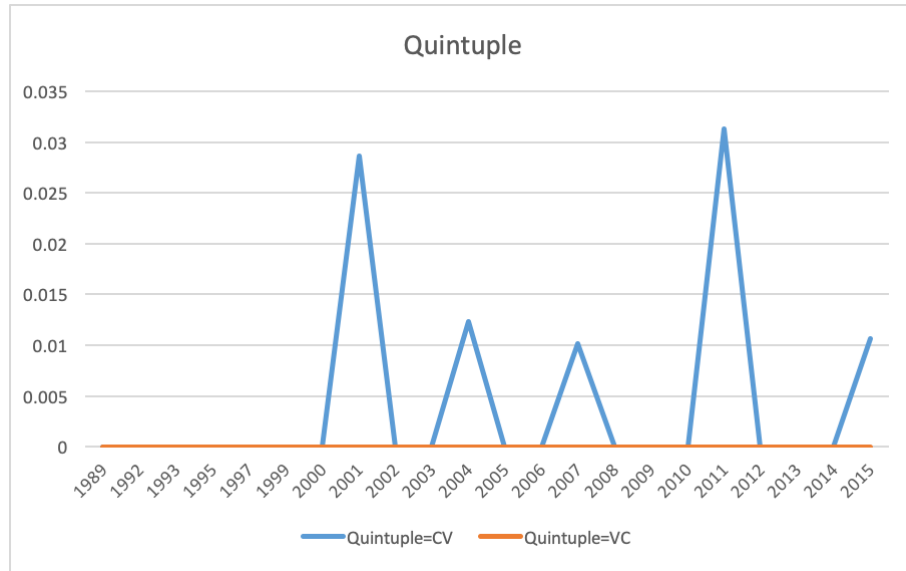
Figure 4.6: Trajectory Quintuple

4.5 Internal Rhyme
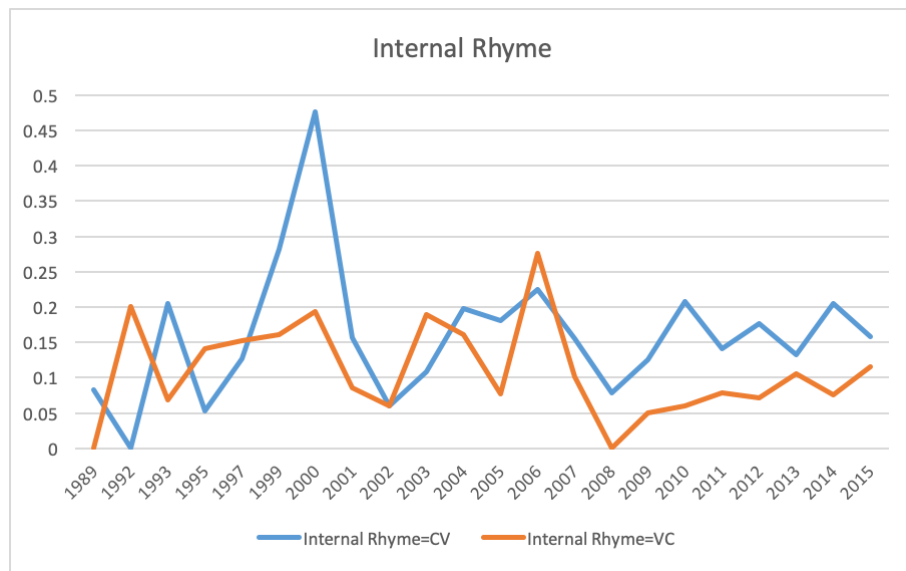
Figure 4.7: Internal Rhyme

Trajectory Figure 4.9 shows higher ratios of Internal Rhyme of CV syllable structure in 2000 and after 2008. Especially, since 2008, CV syllable structure of Internal Rhyme seems to have gradually been increased along with VC syllable structure. Both syllable structures have been increased, and if we focus on CV syllable

structure, we can follow complicated Rhyme Tactics more enjoyable in KHH.

4.6   Chain Rhyme
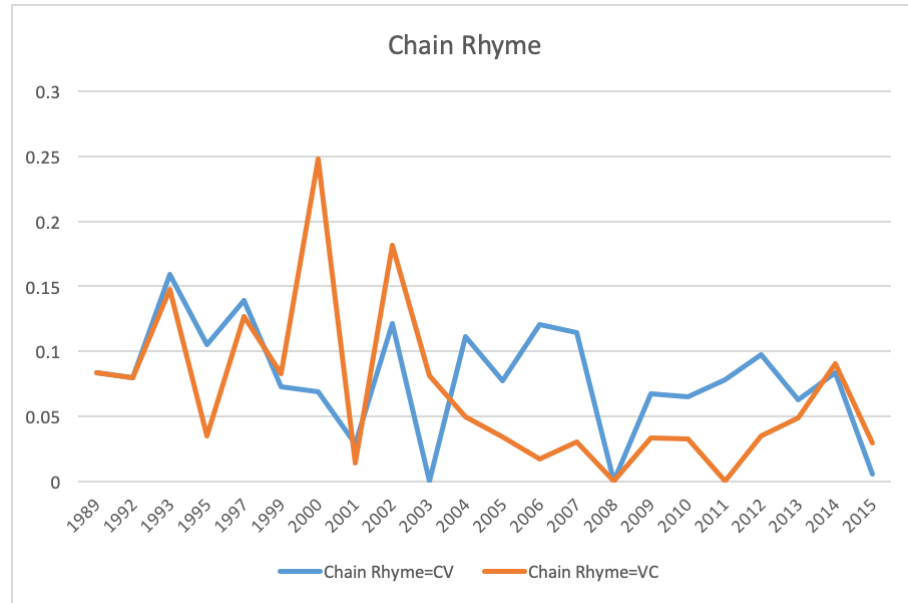
Figure 4.8: Chain Rhyme

Chain Rhyme trajectories of ratios of CV and VC syllable structures show quite interesting aspects than other Rhyme Tactics. Before 2002, both ratios present VC syllable structure has generally been deployed more than CV syllable structure from 1999 to 2002. After 2002, VC syllable structure seems not to have been deployed that before. Its trajectory presents gradually declined line until 2011. On the other hands, CV syllable structure seems to have been deployed more than VC syllable structure on the same time, even though both trajectories show non-stable trajectories that are neither steadily inclined nor declined lines since 2002.

4.7   Multirhyming

Trajectories of Multirhyming present quite similar with Internal Rhyme that is above on 4.7. It shows generally less ratios of CV and VC syllable structures than Internal Rhyme ratios. A notable thing is the trajectory of CV syllable structure
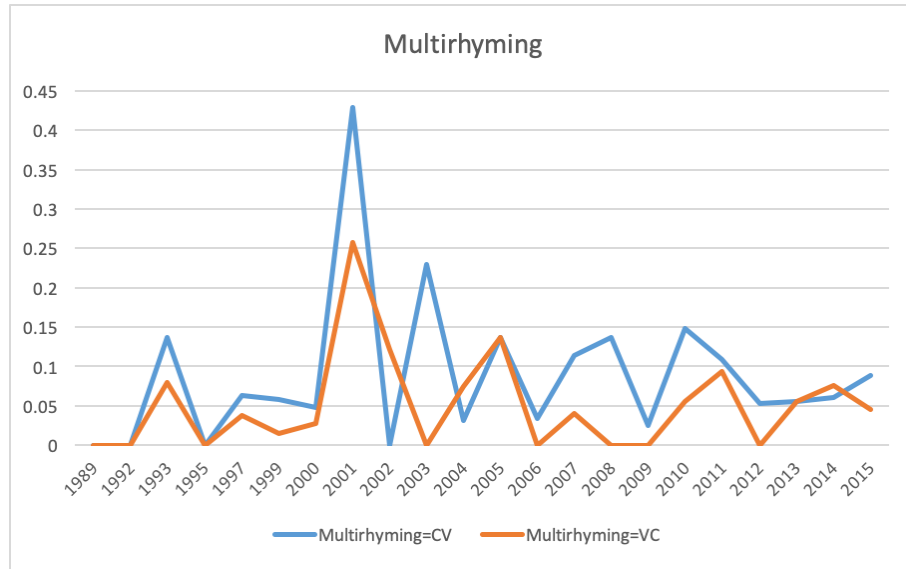
Figure 4.9: Multirhyming

represent CV syllable structure has been steadily deployed more than VC syllable structure in Trajectory Figure 4.9.

4.8 General story of Trajectory Graphs

Through Trajectory Figures 4.1 to 4.9, End Rhyme trajectories represent the ratios of CV and VC syllable structures have been drawn almost same on Trajectory Graph 1 End Rhyme. In other words, CV and VC syllable structures has been deployed almost evenly and End Rhymes in KHH and can be approached to both ways to figure End Rhyme. Commonly, it seems the trajectories of CV syllable structure show slowly and gradually increased trajectories over the trajectories of VC syllable structure from 2003. In other words, although the interaction of the two structures, still higher ratios of using CV syllable structure on Rhyme tactics, and Korean rappers play with slightly more CV syllable structure than VC syllable structure in their lyrics from 2003 through the graphs of trajectories. .

Copyright© Gihyun Gal, 2023.

50

Chapter 5 Additionally and significantly noteworthy rhyme tactic: End Rhyme

5.1 Splitting and shifting constituents

Kwon (2014) suggests " Given that basic Korean syntax is subject-object-verb, most sentences end with conjugative (terminative) verb endings, of which there are a relatively limited number." (p. 7) Therefore, she has given great views of Korean rappers' rhyme tactics as "In response to this limitation, some of the earlier rappers tended to either: 1) exploit the easiness of rhyming on these verb endings or; 2) resist this superficial rhyming tendency by incorporating assonance, alliteration, internal rhymes and more variety to their verb endings. (p. 7) Along with Kwon's suggestion, some rappers interestingly have deployed split or shifted syntactic constituents[1] or morpho-syntactic units such as case markers of subject, object et centra in order to present End Rhyme in their lyrics as a style. Even though, it is not frequently showed, the style is a noteworthy part in this study. A few rappers have deployed their End Rhyme with shifting constituents even though there are not many lines where have been shown the shifting on all of the lyrics. They have shifted either Korean word from SOV to SVO or separating nouns and its case markers which are usually subjective and objective markers to following lines in order to using End Rhyme. In other words, again, rappers either have split or shifted some syntactic constituents into different lines for implementing mostly End Rhyme.

These two lines are from a song "Old Story" (2004) [2] by Garion. 토양 /to.yang/ [tʰo.jaŋ] meaning 'soil' from the end of the line 49 and 일지라도 /il.ji.la.do/ [il.tɕi.la.do] 'even if' from the beginning of the line 50 are a syntactic constituent in

---

[1]A constituent is a word or a group of words that function as a single unit in syntactic analysis.
[2]They are on page 52.

49) 땅끝이 갈라지는 척박한 토양
    ttang.kkeu.chi/gal.la.ji.neun/cheok.ppa.kan/to.<mark>yang</mark>
    ttang.kkeut-i/gal.la.ji.neun/cheok.ppa.kan/to.<mark>yang</mark>
    earth.end-SUBM/crack.STAT/barren/soil
    barren soil with cracks at the end of earth
50) 일지라도 가꾸려든 의지와 거름의 수량
    il.ji.la.do/ga.kku.lyeo.deon/ui.ji.wa/geo.reu.mui/su.l<mark>yang</mark>
    il.ji.la.do/ga.kku.lyeo.deon/ui.ji-wa/geo.reum-ui/su.l<mark>yang</mark>
    even if/to cultivate/will-CONJ/manure-POSS/amount
    even if, the will to cultivate and the amount of manure
by Garion (2004)

Korean. In other words, 토양일지라도 /to.yang.il.ji.la.do/ [tʰo.jaŋ.il.tɕi.la.do] meaning 'even if the soil' should be put together as a constituent in a line. However, the rapper who is Garion split it to two parts and places them into two lines to implement End Rhyme.

There are other instances of constituents splitting and shifting of nouns and case markers. They are from "Martial Art" (2005) [3]by Garion. An objective noun /na.i/ [na.i] meaning 'age' and its objective marker /reul/ [ɾɯl] are separately place for presenting End Rhyme in 34) and 35). They must come together in order to function as an object as /na.i.reul/ [na.i.ɾɯl] meaning 'age.OBJ'. However, those two constituents are separated for deploying End Rhyme in 34) and 35). There is the exactly same instance in lines 35) and 36). A word 아이 /a.i/ [a.i] meaning 'child' which is deployed as End Rhyme at the end of line 35) and a word 등 /deung/ [dɯŋ] meaning 'back' in 36) are supposed to be one word as a compound word 아이등 /a.i.deung/ [a.i.dɯŋ] meaning 'child's back'. However, in order to present End Rhyme [a.i] through lines 34), 35) and 36), its constituents are separated into two lines.

The lines are from "Cut Cut Cut" (2015) [4] by Deepflow. This instance shows a syntactic constituents shifting such as from OV to VO in order to present a rhyme tactic which is Masculine. The entire line 60) is originally an imperative sentence which the word order should be OV such as 부처 찾지 마라 /bu.che.chat.jji.ma.la/

---

[3]They are on page 53.
[4]They are on page 53.

34)벌써 끝난거야 그게 마지막 나이
  beol.sseo/kkeut.nan.geo.ya/geu.ge/ma.ji.mak/n a.i
  beol.sseo/kkeut.nan.geo.ya/geu.ge/ma.ji.mak/n a.i
  already/over/that/last/age.OBJ
  it is already over, if that is my last age
35)를 말하는 거라면 나도 빛을 잃어버린 아이
  reul/mal.ha.neun/geo.la.myeon/na.do/bi.cheul/i.leo.beo.lin/ a.i
  reul/mal.ha.neun/geo.la.myeon/na-do/bich-eul/i.leo.beo.lin/ a.i
  OBJM/talk.PROG/about/I.1SG-also/light-OBJM/lost.STAT/child
  you are talking about, I am also a child who lost its light
36)등 뒤로 같은 침묵의 노래를 부르는 사이
  deung/dwi.e.seo/ga.teun/chim.mu.gui/no.lae.reul/bu.reu.neun/s a.i
  deung/dwi.e.seo/ga.teun/chim.mug-ui/no.lae-reul/bu.reu.neun/s a.i
  back/behind/same/silence.POSS/song-OBJM/sing/while
  behind of the back, while I sing the same silent song
by Garion (2005)

60)찾지마라 부처
  chat.jji.ma.la/ bu .cheo
  chat.jji.ma.la/ bu .cheo
  find.NEG.IMP/Buddha
  do not find Buddha
61)싹다밀어 불도저
  ssak.tta.mi.leo/ bu l.do.jeo
  ssak.tta.mi.leo/ bu l.do.jeo
  bulldoze.IMP.all/bulldozer
  bulldoze all
by Deepflow (2015)

[bu.tɕʰʌ.tɕʰatˀ.tɕi.ma.la] meaning 'do not find Buddha'. However, in order to deploy a Masculine tactic /buC.-/ with the line 61), Deepflow seems to change its original word order of the imperative sentence in the line 60).

5.2   Pure CV and VC End Rhyme

End Rhyme is the most productive rhyme tactic among all of rhyme tactics that have been talked in this study. Interestingly enough, many End Rhyme with CV and VC syllable structures are appearing within Internal Rhymes. Thus, seeing pure End Rhyme such as strict CV and VC syllable structures are at the end of lines is to understand the interactions which are commonly occurred between CV and VC structures through Rhyme Tactics. Pure End Rhyme has been analyzed with structures of CVX as CV syllable structure and XVC as VC syllable structure that

X is either there is a consonant or not.
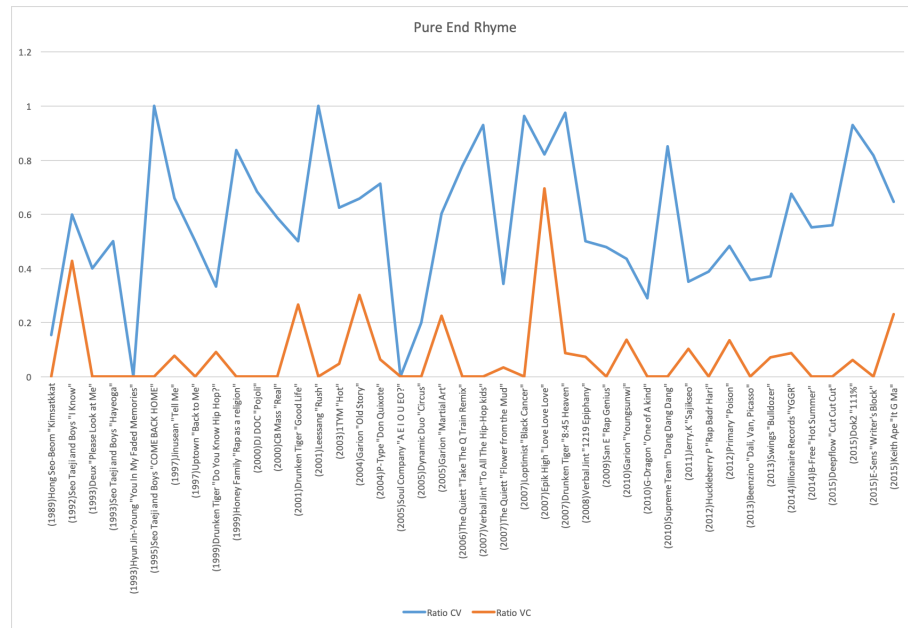
Figure 5.1: Pure End Rhyme

The graph shows much higher ratios of Pure End Rhyme with CV syllable structure than VC among songs. This Pure End Rhyme ratio can be shown that many Korean rappers have deployed CV syllable structure for their End Rhyme when they have composed their lyrics in Korean. Additionally, VC syllable structure has not been used as many as CV syllable structure on Pure End Rhyme.

There four lines which are analyzed by VC syllable structure from "Sajikseo" (2011) [5] by Jerry. K. Pure End Rhyme /Xil/ (X is either there is a consonant or not) is used through the fours line. However, before /Xil/, vowels, which are /ju/ and /a/ are proceeding before the End Rhyme.

Applying Pure VC End Rhyme on "Bulldozer" (2013) [6]by Swings shows the same situation with the Jerry. K's song which shows above. When Pure VC End Rhyme structure is applied, a vowel /a/ is preceding before the Pure VC End

---

[5]They are on page 55.

[6]They are on page 55.

4) 일구팔사년 일원 이십 육일
   il.gu.pal.sa.nyeon/il.wol/i.sip/**yu**.g`il`
   il.gu.pal.sa.nyeon/il.wol/i.sip/**yu**.g`il`
   1984 January 26th
   January 26th 1984
5) 입사일
   ip.s**a**.`il`
   ip.s**a**.`il`
   joining.STAT.the company.day
   the day of employment
6) 이천팔년 십이월 이십 육일
   i.cheon.pal.nyeon/sip.i.wol/i.sip/**yu**.g`il`
   i.cheon.pal.nyeon/sip.i.wol/i.sip/**yu**.g`il`
   2018 October 26th
   October 26th 2018
7) 퇴사일
   toe.s**a**.`il`
   toe.s**a**.`il`
   leave.STAT.the company.day
   the resignation date
by Jerry. K (2011)

48) 내 입이 내는 소린 뱅뱅 탕탕
   nae/i.bi/nae.neun/so.lin/baeng.baeng/t**a**ng.t`ang`
   nae/ib-i/nae.neun/so.lin/baeng.baeng/t**a**ng.t`ang`
   I.1SG.POSS/mouth-SUBJM/make-STAT/sound-TOPM/bang bang/bang bang in Korean
   the sound my mouth makes bang bang bang bang
49) 내 여잔 모든게 탱탱 빵빵
   nae/yeo.jan/mo.deun.ge/taeng.taeng/pp**a**ng.pp`ang`
   nae/yeo.ja-n/mo.deun.ge/taeng.taeng/pp**a**ng.pp`ang`
   I.1SG.POSS/girl-TOPM/everything/bouncy/busty
   my girl, everything is bouncy

23) 날 망치면 넌 못돼
   nal/mang.chi.myeon/neon/m`ot.dwae`
   na-l/mang.chi.myeon/neo-n/m`ot.dwae`
   I.1SG.OBJ-OBJM/you.2SG-TOPM/mean.ADJ
   if you ruin me, you are mean
24) 내가 쪽팔리면 넌 좆돼
   nae.ga/jok.ppa.li.myeon/neon/j`ot.dwae`
   nae-ga/jok.ppa.li-myeon/neo-n/j`ot.dwae`
   I.1SG-SUBM/ashamed-SUB/you.2SG-TOPM/fucked
   if you are ashamed of me, you are fucked
by Swings (2013)

Rhyme in lines 48) and 49). Additionally, when the Pure VC End syllable structure is applied, it is appeared within Internal Rhyme which is /Cot.dwae/ on lines 23) and 24). Therefore, /Cot.dwae/ is more likely to be Internal Rhyme rather than Pure CV End Rhyme. However, when Pure CV End Rhyme structure is applied, those two

lines can have only Pure End Rhyme within a monosyllable which is /dwae/.

Lastly, one interesting case of interaction between Pure End Rhyme in CV and VC syllable structures in a part of present perfect experience /jeok/. The mono-syllabic of present perfect experience is an interaction between Pure CV and VC End Rhyme.

29)있나요 빗물에 화장을 지워본 적
  in.na.yo/bin.mu.le/hwa.jang.eul/ji.wo. **bo** n/ **jeo** k
  it.na.yo/bin.mul-e/hwa.jang-eul/ji.wo. **bo** n/ **jeo** k
  have.PRES.PERF.IMP you/rainwater-byINSTR/makeup-OBJM/remove.PRES.PERF/ever
  ever removed makeup in the rain?
30)긴 생머릴 잘라본 적
  gin/saeng.meo.lil/jal.la. **bo** n/ **jeo** k
  gin/saeng.meo.li-l/jal.la. **bo** n/ **jeo** k
  long/straight hair-OBJM/cut.PRES.PERF/ever
  ever cut your long straight hair?
31)끊은 담배를 쥐어본 적
  kkeu.neun/dam.bae.reul/jwi.eo. **bo** n/ **jeo** k
  kkeun.eun/dam.bae-reul/jwi.eo. **bo** n/ **jeo** k
  ever held cigarettes after quitting smoking
  quit.STAT/cigarette-OBJM/hold.PRES.PERF/ever
32)혹시라도 마주칠까 자릴 피해본 적
  hok.si.la.do/ma.ju.chil.kka/ja.lil/pi.hae. **bo** n/ **jeo** k
  hok.si.la.do/ma.ju.chil.kka/ja.li-l/pi.hae. **bo** n/ **jeo** k
  perhaps/encounter/place-OBJM/avoid.PRES.PERF/ever
  ever avoided places for uncomfortable encounter?
by Epik High (2007) in CV

29)있나요 빗물에 화장을 지워본 적
  in.na.yo/bin.mu.le/hwa.jang.eul/ji.wo.b **on** /j **eok**
  it.na.yo/bin.mul-e/hwa.jang-eul/ji.wo.b **on** /j **eok**
  haev you ever removed makeup in the rain?
30)긴 생머릴 잘라본 적
  gin/saeng.meo.lil/jal.la.b **on** /j **eok**
  gin/saeng.meo.li-l/jal.la.b **on** /j **eok**
  ever cut your long straight hair?
31)끊은 담배를 쥐어본 적
  kkeu.neun/dam.bae.reul/jwi.eo.b **on** /j **eok**
  kkeu.neun/dam.bae-reul/jwi.eo.b **on** /j **eok**
  ever held cigarettes after quitting smoking
32)혹시라도 마주칠까 자릴 피해본 적
  hok.si.la.do/ma.ju.chil.kka/ja.lil/pi.hae.b **on** /j **eok**
  hok.si.la.do/ma.ju.chil.kka/ja.li-l/pi.hae.b **on** /j **eok**
  ever avoided places for uncomfortable encounter?
by Epik High (2007) in VC

When both CVX and XVC syllable structure are applied to lines of a part of present perfect experience which ends with /jeok/, End Rhyme is assigned as both Pure End Rhyme of CV and VC structure. Thus, the ratios of both show higher than

other songs. It is well shown that interactions of CV and VC syllable structures with repetitions of a part of present perfect /jeok/. Additionally, a splitting constituent, which is another part of present perfect /in.na.yo/ meaning 'have you' on the beginning of line 29 plays an important role even in Pure End Rhyme Part, as has been suggested by Kwon (2014). Therefore, quite many cases of End Rhyme with VC syllable structures are interchangeable with End Rhyme within Internal Rhyme by CV syllable structure. That is the reason why the graph shows the lower ratio of Pure VC End Rhyme to Pure CV End Rhyme and both CV and VC syllable structures are interacting with each other with the lower ratio.

Chapter 6 Conclusion

This study is again showing a way to enjoy KHH with different syllable structures of Body which is CV centered then VC syllable structure, because of Korean syllable is preferred to be realized with that form through Yoon and Derwing (2001) and Choi (2004) and (2005)'s ideas of Korean syllable structure with constraint rankings in the concept of OT (Kager 1999).

From 1989 to 2015, quite complexed Rhyme Tactics such as Internal Rhyme, Chain Rhyme or Multirhyming that Alim (2003) shows are deployed more than simple Rhyme tactics in CV syllable structure. Interestingly enough, there are a couple of interesting parts which are syntactic constituents that are split or shifted as a style and interactions between CV and VC syllable structures in many Rhyme tactics and Pure End Rhyme of CV and VC syllable structures. Even though constituents that are split or shifted are not generally appeared in spoken or written Korean, it is used as a style for presenting End Rhyme as a style. Many Rhyme tactics have gaps between approached of CV and VC syllable structures through the graphs due to a basic shape of syllable structure CVC as the most possible form as a monosyllable. Additionally, those two syllable structures are interchangeable depending on which syllable structure is applied. However, CV syllable structure is more frequently used in lyrics. In other words, KHH's Rhyme Tactics are practically using not only VC syllable structure but only CV syllable structure in order to present KHH as globalized and hybridized concepts of music genre for people who are interested in Korean language and KHH together.

In summary, the traditional African American music genre Hip-Hop has been mixed into Korean culture and Korean rappers have been using and mixing its

beautiful Rhyme Tactics with Korean language for being more globalizing genre as KHH in order to be attractive to many audience who are not Korean speakers. Thus, current Rhyme Tactics seem to have been a transitional time for being deployed them in different and mixed ways in terms of preferred syllable structures of languages, for instance, Japanese has quite complexed rhyming schemes that are used Moraic assonance inside of Maric syllable structure and Korean has Body syllable structure which is preferred as CV syllable structure with Rhyme syllable structure which is preferred as VC syllable structure, in order to present globalization and hybridization of language and music today.

Appendix

Providing the numbers of lines, that are involved rhyme tactics within each song's total lines by the song titles and year, and the ratios for trajectories, which lines where are applied by each tactic, have been divided by the overall lines of each song by each year. This is designated with tables in order to see how many lines are involved and how the ratios have been deducted for the graphs in this study. The lines of lyrics that have been counted when rhyme tactics are on lines have been used for the ratios of trajectories in this study. Transparently, the numbers represent the number of times of appearances by each rhyme tactic in lines by each song from table 1 to table 6. From table 7 to table 12, they show ratios of CV and VC syllable structures by rhymes tactics with years. Each column represents a ratio by each rhyme, and each row shows a ratio by year.

Table 1: The number of lines from End to Assonance

	End=CV	End=VC	Assonance=CV	Assonance=VC
Kimsatkkat (1989)	26	18	9	9
I Know (1992)	5	7	5	13
Please Look at Me (1993)	10	8	2	6
SHayeoga (1993)	28	28	7	19
You In My Faded Memories (1993)	0	0	4	6
COME BACK HOME (1995)	9	19	5	10
Tell Me (1997)	50	52	16	24
Back to Me (1997)	4	4	0	4
Do You Know Hiphop? (1999)	18	22	7	12
Rap as a religion (1999)	43	60	26	52
Pojoli (2000)	57	66	37	33
Real (2000)	17	19	24	24
Good Life (2001)	12	15	8	9
Rush (2002)	4	6	5	12
Hot (2003)	24	41	13	17
Old Story (2004)	44	43	5	26
Don Quixote (2004)	35	31	17	17
A E I O U EO? (2005)	41	41	43	47
Circus (2005)	30	29	8	32
Martial Art (2005)	63	71	22	46
Take The Q Train Remix (2006)	36	35	18	25
To All The Hip-Hop kids (2007)	43	47	11	17
Flower from the Mud (2007)	67	57	18	45
Black Cancer (2007)	27	34	18	19
Love Love Love (2007)	45	46	14	19
8:45 Heaven (2007)	41	46	0	23
1219 Epiphany (2008)	30	27	5	11
Rap Genius (2009)	25	23	12	18
Youngsunwi (2010)	39	51	35	45
One of A kind (2010)	38	41	22	34
Dang Dang Dang (2010)	27	30	6	10
Sajikseo (2011)	37	39	5	26
Rap Badr Hari (2012)	36	36	24	22
Poison (2012)	31	37	12	17
Dali, Van, Picasso (2013)	28	29	7	12
Bulldozer (2013)	70	69	30	39
YGGR (2014)	34	34	25	36
Hot Summer (2014)	29	33	3	9
Cut Cut Cut (2015)	50	66	14	56
111% (2015)	57	65	48	48
Writer's Block (2015)	11	37	25	28
It G Ma (2015)	17	26	12	18

Table 2: The number of lines from Alliteration to Masculine

Alliteration=CV	Alliteration=VC	Masculine=CV	Masculine=VC
0	0	5	7
0	0	11	5
0	0	10	9
1	1	16	13
0	0	5	5
0	0	12	7
8	3	13	16
0	0	3	0
1	1	15	18
4	4	21	25
12	9	27	36
6	6	11	17
0	0	12	12
0	0	9	9
0	0	15	15
0	0	33	14
1	1	13	13
3	3	15	7
1	2	9	4
0	0	26	11
0	3	11	0
0	0	2	2
5	5	42	1
0	3	11	4
0	0	22	29
0	0	11	2
1	1	4	0
1	1	20	13
9	9	23	29
3	3	32	30
0	0	12	10
0	2	19	2
0	0	13	4
4	4	21	13
1	1	11	2
3	3	29	22
2	10	19	3
0	0	8	9
0	0	36	7
0	0	15	7
0	0	8	3
0	4	11	2

Table 3: The number of lines from Feminine to Triple

Feminine=CV	Feminine=VC	Triple =CV	Triple=VC
14	9	2	2
3	5	0	0
7	5	5	2
7	11	11	2
1	0	0	0
2	6	2	0
6	9	4	0
5	3	2	0
16	5	2	1
47	41	15	2
53	23	5	1
9	6	3	0
16	32	6	0
8	5	5	0
8	0	0	0
20	19	2	0
18	9	9	4
6	0	1	1
11	6	0	0
49	24	18	12
18	15	2	2
24	9	14	6
19	19	8	2
2	4	0	2
20	4	12	5
29	0	21	9
10	2	2	0
9	3	4	0
8	0	8	0
15	4	4	0
12	2	4	0
15	4	4	2
5	6	0	0
10	0	5	0
2	4	5	0
16	7	14	0
12	3	2	0
18	8	10	0
34	26	9	0
13	15	7	0
2	2	0	0
15	6	9	9

Table 4: The number of lines from Quadruple to Quintuple

Quadruple=CV	Quadruple=VC	Quintuple=CV	Quintuple=VC
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
2	0	0	0
2	0	0	0
18	0	0	0
0	0	0	0
16	0	2	0
0	0	0	0
17	0	0	0
0	0	0	0
2	2	2	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	4	4	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
4	0	0	0
4	0	0	0
4	2	2	0
1	0	0	0
3	0	0	0
0	0	0	0
2	0	0	0
0	0	0	0
2	0	0	0
8	0	0	0
2	0	0	0
0	0	4	0
0	0	0	0

Table 5: The number of lines from Internal Rhyme to Chain Rhyme

Internal Rhyme=CV	Internal Rhyme=VC	Chain Rhyme=CV	Chain Rhyme=VC
3	0	3	3
0	5	2	2
10	4	2	3
8	2	7	6
0	0	5	4
3	8	6	2
10	12	9	8
0	0	2	2
7	5	5	6
51	28	10	11
60	23	8	27
9	5	2	9
11	6	2	1
2	2	4	6
8	14	0	6
11	15	5	8
21	11	13	0
4	0	2	2
4	6	10	3
34	12	6	3
13	16	7	1
14	14	12	0
11	15	14	6
9	6	0	1
3	1	5	5
24	4	14	0
4	0	0	0
15	6	8	4
16	11	0	3
25	2	9	2
4	0	5	2
9	5	5	0
7	4	5	0
13	4	6	4
2	3	2	0
17	12	7	7
11	3	2	4
16	7	9	8
30	24	2	3
14	8	0	4
2	3	0	0
13	8	0	4

Table 6: The number of lines of Multirhyming

Multirhyming=CV	Multirhyming=VC	Total lines
0	0	36
0	0	25
5	0	20
7	7	45
0	0	23
0	0	57
5	3	67
0	0	12
4	0	54
8	3	152
0	0	96
7	4	49
30	18	70
0	4	33
17	0	74
0	7	96
5	5	66
0	0	79
0	0	64
32	32	90
2	0	58
18	0	85
0	0	99
4	0	57
18	11	57
5	5	96
7	0	51
3	0	119
0	0	87
24	8	74
8	4	55
7	6	64
0	0	52
6	0	61
0	0	45
8	8	98
4	6	59
4	4	73
22	17	105
3	0	135
0	0	51
8	0	83

Table 7: From End to Assonance

	End=CV	End=VC	Assonance=CV	Assonance=VC
1989	0.722222222	0.5	0.25	0.25
1992	0.2	0.28	0.2	0.52
1993	0.431818182	0.409090909	0.147727273	0.352272727
1995	0.157894737	0.333333333	0.087719298	0.175438596
1997	0.683544304	0.708860759	0.202531646	0.35443038
1999	0.296116505	0.398058252	0.160194175	0.310679612
2000	0.510344828	0.586206897	0.420689655	0.393103448
2001	0.171428571	0.214285714	0.114285714	0.128571429
2002	0.121212121	0.181818182	0.151515152	0.363636364
2003	0.324324324	0.554054054	0.175675676	0.22972973
2004	0.487654321	0.456790123	0.135802469	0.265432099
2005	0.575107296	0.605150215	0.313304721	0.536480687
2006	0.620689655	0.603448276	0.310344828	0.431034483
2007	0.565989848	0.583756345	0.154822335	0.312182741
2008	0.588235294	0.529411765	0.098039216	0.215686275
2009	0.210084034	0.193277311	0.100840336	0.151260504
2010	0.481481481	0.564814815	0.291666667	0.412037037
2011	0.578125	0.609375	0.078125	0.40625
2012	0.592920354	0.646017699	0.318584071	0.345132743
2013	0.685314685	0.685314685	0.258741259	0.356643357
2014	0.477272727	0.507575758	0.212121212	0.340909091
2015	0.360962567	0.518716578	0.264705882	0.401069519

Table 8: From Alliteration to Masculine

	Alliteration=CV	Alliteration=VC	Masculine=CV	Masculine=VC
1989	0	0	0.13888889	0.19444444
1992	0	0	0.44	0.2
1993	0.01136364	0.01136364	0.35227273	0.30681818
1995	0	0	0.21052632	0.12280702
1997	0.10126582	0.03797468	0.20253165	0.20253165
1999	0.02427184	0.02427184	0.17475728	0.20873786
2000	0.12413793	0.10344828	0.26206897	0.36551724
2001	0	0	0.17142857	0.17142857
2002	0	0	0.27272727	0.27272727
2003	0	0	0.2027027	0.2027027
2004	0.00617284	0.00617284	0.28395062	0.16666667
2005	0.01716738	0.02145923	0.21459227	0.0944206
2006	0	0.05172414	0.18965517	0
2007	0.01269036	0.02030457	0.22335025	0.0964467
2008	0.01960784	0.01960784	0.07843137	0
2009	0.00840336	0.00840336	0.16806723	0.1092437
2010	0.05555556	0.05555556	0.31018519	0.31944444
2011	0	0.03125	0.296875	0.03125
2012	0.03539823	0.03539823	0.30088496	0.15044248
2013	0.02797203	0.02797203	0.27972028	0.16783217
2014	0.01515152	0.07575758	0.20454545	0.09090909
2015	0	0.01069519	0.18716578	0.05080214

Table 9: From Feminine to Triple

	Feminine=CV	Feminine=VC	Triple =CV	Triple=VC
1989	0.388888889	0.25	0.055555556	0.055555556
1992	0.12	0.2	0	0
1993	0.170454545	0.181818182	0.181818182	0.045454545
1995	0.035087719	0.105263158	0.035087719	0
1997	0.139240506	0.151898734	0.075949367	0
1999	0.305825243	0.223300971	0.082524272	0.014563107
2000	0.427586207	0.2	0.055172414	0.006896552
2001	0.228571429	0.457142857	0.085714286	0
2002	0.242424242	0.151515152	0.151515152	0
2003	0.108108108	0	0	0
2004	0.234567901	0.172839506	0.067901235	0.024691358
2005	0.283261803	0.128755365	0.081545064	0.055793991
2006	0.310344828	0.25862069	0.034482759	0.034482759
2007	0.23857868	0.091370558	0.139593909	0.060913706
2008	0.196078431	0.039215686	0.039215686	0
2009	0.075630252	0.025210084	0.033613445	0
2010	0.162037037	0.027777778	0.074074074	0
2011	0.234375	0.0625	0.0625	0.03125
2012	0.132743363	0.053097345	0.044247788	0
2013	0.125874126	0.076923077	0.132867133	0
2014	0.227272727	0.083333333	0.090909091	0
2015	0.171122995	0.131016043	0.06684492	0.024064171

Table 10: From Quadruple to Quintuple

	Quadruple=CV	Quadruple=VC	Quintuple=CV	Quintuple=VC
1989	0	0	0	0
1992	0	0	0	0
1993	0	0	0	0
1995	0	0	0	0
1997	0	0	0	0
1999	0.019417476	0	0	0
2000	0.124137931	0	0	0
2001	0.228571429	0	0.028571429	0
2002	0	0	0	0
2003	0.22972973	0	0	0
2004	0.012345679	0.012345679	0.012345679	0
2005	0	0	0	0
2006	0	0	0	0
2007	0	0.010152284	0.010152284	0
2008	0	0	0	0
2009	0	0	0	0
2010	0.037037037	0	0	0
2011	0.0625	0.03125	0.03125	0
2012	0.03539823	0	0	0
2013	0.013986014	0	0	0
2014	0.015151515	0	0	0
2015	0.026737968	0	0.010695187	0

Table 11: From Internal Rhyme to Chain Rhyme

	Internal Rhyme=CV	Internal Rhyme=VC	Chain Rhyme=CV	Chain Rhyme=VC
1989	0.083333333	0	0.083333333	0.083333333
1992	0	0.2	0.08	0.08
1993	0.204545455	0.068181818	0.159090909	0.147727273
1995	0.052631579	0.140350877	0.105263158	0.035087719
1997	0.126582278	0.151898734	0.139240506	0.126582278
1999	0.281553398	0.160194175	0.072815534	0.082524272
2000	0.475862069	0.193103448	0.068965517	0.248275862
2001	0.157142857	0.085714286	0.028571429	0.014285714
2002	0.060606061	0.060606061	0.121212121	0.181818182
2003	0.108108108	0.189189189	0	0.081081081
2004	0.197530864	0.160493827	0.111111111	0.049382716
2005	0.180257511	0.077253219	0.077253219	0.034334764
2006	0.224137931	0.275862069	0.120689655	0.017241379
2007	0.154822335	0.101522843	0.114213198	0.030456853
2008	0.078431373	0	0	0
2009	0.12605042	0.050420168	0.067226891	0.033613445
2010	0.208333333	0.060185185	0.064814815	0.032407407
2011	0.140625	0.078125	0.078125	0
2012	0.17699115	0.07079646	0.097345133	0.03539823
2013	0.132867133	0.104895105	0.062937063	0.048951049
2014	0.204545455	0.075757576	0.083333333	0.090909091
2015	0.157754011	0.114973262	0.005347594	0.029411765

Table 12: Multirhyming

	Multirhyming=CV	Multirhyming=VC
1989	0	0
1992	0	0
1993	0.136363636	0.079545455
1995	0	0
1997	0.063291139	0.037974684
1999	0.058252427	0.014563107
2000	0.048275862	0.027586207
2001	0.428571429	0.257142857
2002	0	0.121212121
2003	0.22972973	0
2004	0.030864198	0.074074074
2005	0.137339056	0.137339056
2006	0.034482759	0
2007	0.114213198	0.040609137
2008	0.137254902	0
2009	0.025210084	0
2010	0.148148148	0.055555556
2011	0.109375	0.09375
2012	0.053097345	0
2013	0.055944056	0.055944056
2014	0.060606061	0.075757576
2015	0.088235294	0.045454545

References

Alim, H. S. (2003). On some serious next millennium rap ishhh: Pharoahe monch, hip hop poetics, and the internal rhymes of internal affairs. *Journal of English Linguistics*, *31*(1), 60–84.

Choi, Y.-J. (2004). Frequency and relexicalization of cluster codas in korean. In *Annual meeting of the berkeley linguistics society* (Vol. 30, pp. 48–57).

Choi, Y.-j. (2005). *Consonant cluster simplification in korean codas: Language-internal and language-external constraints interface with reference to optimality theory* (Unpublished doctoral dissertation). University of Texas at Arlington.

Kager, R. (1999). *Optimality theory*. Cambridge University Press.

Kwon, D. L. (2014). Asserting Cultural Continuity and Performative Hybridity in Korean Hip-Hop and Rap. *KFLC*.

Park, J. (2016). Rap as korean rhyme: Local enregisterment of the foreign. *Journal of Linguistic Anthropology*, *26*(3), 278–293.

Tsujimura, N. (2013). *An introduction to japanese linguistics*. John Wiley & Sons.

TSUJIMURA, N., & DAVIS, S. (2008). Dragon ash and the reinterpretation of hip hop. *Global Linguistic Flows: Hip Hop Cultures, Youth Identities, and the Politics of Language*, 179.

Yoon, Y. B., & Derwing, B. L. (2001). A language without a rhyme: Syllable structure experiments in korean. *Canadian Journal of Linguistics/Revue canadienne de linguistique*, *46*(3-4), 187–237.

Vita

Gihyun Gal

Education

- **Induk University**, Associates degree, English **February 2011**

- **University of Kentucky**, Bachelor's of Arts ,Linguistics **May 2016**

Professional Positions

- **University of Kentucky**, language consultant **Spring 2015**

- **University of Kentucky**,research assistant, **August 2017 - May 2018**

- **University of Kentucky**, teaching assistant **August 2017 - May 2019**

- **University of Kentucky**, instructor **August 2018 - May 2019**

Scholastic and professional honors

- **University of Kentucky**, 4 terms on Dean's list **Fall 2014 - Spring 2016**

- **University of Kentucky**, Undergraduate Research Award in Linguistics **Spring 2016**

Conference Presentations

- **"Comblending in Korean neologisms with borrowing English words"**, Undergraduate Research Showcase, University of Kentucky, **April 2016**

- "Disrespectful attitudes make your verbal arts so lovely: The use of English and Korean swear words, expressions, and rhyming patterns in Korean disrespectful rap battles", Buckeye East Asian Linguistics Forum for Post session, **October 2018**

- "A way to enjoy Korean Hip Hop: Development of Rhyme tactics in Korean Syllable Structure", UK Asia Research Forum, University of Kentucky, **April 2019**