

Some Terms in Poetics: Sound

rhyme

perfect rhyme

masculine (one syllable)

page-wage

straight-debate

unclean-demean

feminine (two or three syllables)

growing-flowing

unfortunate-importunate (three-syllable, or dactylic)

imperfect or slant rhyme

assonant

make-fate

consonant

most-fast

internal rhyme “A capital **ship** for an ocean **trip**/
Was the Walloping Window Blind”

sight rhyme bough-cough

hidden rhyme (*Cockney*)

wife=trouble (“trouble and strife”)

alliteration

“The **l**one and **l**evel **s**ands **s**tretch far away.” (Shelley)

onomatopoeia

splash, gurgle, murmur

Much onomatopoeia is language specific. For example, “splash” in Japanese is “bo-chunk.”

repetition

end word

ghazal:

Where are you now? Who lies beneath your spell tonight?

Whom else from rapture’s road will you expel tonight? (Agha Shahid Ali)

Repeated line – triolet, villanelle

refrain (one or more lines repeated) e.g., many songs (“As Time Goes By” from *Casablanca*)
Strictly Sonnets

Some Terms in Poetics: Meter

The rhythms in English verse are based on *stress*, as opposed to those of Latin and Greek verse, which are based on *quantity* (long and short vowels). So Latin and Greek scansion shows the “accent” as a *macron* (–), whereas in English the *ictus* (/) is generally used. The marking for short or unaccented syllables (u) is called a *breve*.

by line length:

1 foot – monometer

2 feet – dimeter

3 feet – trimeter

4 feet – tetrameter

5 feet – pentameter

6 feet – hexameter

7 feet – septameter

8 feet – octameter

by foot size and shape:

Two-syllable feet:

u / iamb

/ u trochee

/ / spondee

u u pyrrhus

Three-syllable feet

/ u u dactyl

u u / anapest

u / u amphibrach

/ u / amphimacer

There are names for four-syllable feet, but you have to pay extra to know them.

Some Terms in Poetics: Stanzas

Couplets: A little learning is a dangerous thing;
Drink deep, or taste not the Pierian spring:
There shallow draughts intoxicate the brain,
And drinking largely sobers us again.
Pope

Tercet: Do not go gentle into that good night,
Old age should burn and rage at close of day;
Rage, rage against the dying of the light.
(from a villanelle) Thomas

Quatrain: It is an ancient Mariner,
And he stoppeth one of three.
'By thy long grey beard and glittering eye,
Now wherefore stopp'st thou me?
Coleridge

Cinquain: These be
Three silent things:
The fallen snow, the hour
Before the dawn, the mouth of one
Just dead
Crapsey

Sestet and octave are the parts of a **Petrarchan** sonnet. We have seen plenty of examples.

A seven-line stanza is a *septet*. The main surviving seven-line form is the **rime royal**:

Borne by the trustless wings of false desire,
Lust-breathed Tarquin leaves the Roman host,
And to Collatium bears the lightless fire
Which in pale embers hid, lurks to aspire
And girdle with embracing glames the waist
Of Collantine's fair love, Lucrece the chaste.
Shakespeare

