

Ceàird a' bhàird

Rhyme (comhardadh) A **rhyme scheme** is the pattern of rhyming lines in a poem.

Two words rhyme if their final stressed vowel and all following sounds are identical; two lines of poetry rhyme if their final strong positions are filled with rhyming words. A rhyme in the strict sense is also called a “**perfect rhyme**”. e.g. *moon* and *June*, *sight* and *flight*, *deign* and *gain*, *madness* and *sadness*.

Perfect rhymes can be classified according to the number of syllables included in the rhyme

- **masculine: (fireann)** a rhyme in which the stress is on the final syllable of the words. (*rhyme*, *sublime*, *crime*)
- **feminine: (boireann)** a rhyme in which the stress is on the penultimate (second from last) syllable of the words. (*picky*, *tricky*, *sticky*, *icky*)

“Rhyme” can also refer to other kinds of phonetic similarity between words, and to the use of such similar-sounding words in organizing verse. Rhymes in this general sense are classified according to the degree and manner of the phonetic similarity:

- **assonance: (co-fhuaimneachd)** is repetition of *vowel sounds* to create internal rhyming within phrases or sentences, and together with alliteration and consonance serves as one of the building blocks of verse. For example, in the phrase “Do you like blue?”
“S e Coire Cheathaich nan aighean siùbhlach an coire rùnach as ùrar fonn”)
- **consonance: (uaithne)** matching *consonants* but not vowel sounds (“pitter patter”)
- **alliteration: (sruth fhacail / uaithne)** matching *initial consonants* is the repetition of the first consonant sound in a phrase. e.g. “Peter Piper picked a peck of pickled peppers”

Metre (meatair)

“The exact metrical scaffolding of a poem doesn't have to be in the forefront of consciousness of either the poet or the reader, any more than the exact key of a song. However, it is sometimes useful to have a vocabulary to describe rhythmical effects.”

Basic Definitions

Metre is normally based on the more or less regular alternation of a given pattern of **stressed** and **unstressed** syllables. The basic repeated unit is called a **foot**. Lines can be scanned, using a notation such as **0** for an unstressed and **/** for a stressed syllable.

0 / 0 / 0 / 0 /

Different metres are classified according to the kind of foot that predominates in a given piece of verse.

Common Metres

a. Rising:

1. iambic 0 /
2. anapaestic 0 0 /

b. Falling:

1. trochaic / 0
2. dactylic / 0 0

(NB: Few poems are wholly one or the other)

OR, to put it another way

1. disyllabic (iambic / trochaic)
2. trisyllabic (anapaestic or dactylic)

NB: Stresses Matter More than Feet:

Stress-based or Sprung Rhythm

Sprung rhythm has a set number of stresses but a varying number of unstressed syllables.

Types of Line

Lines in metrical and sprung rhythm can be described according to the number of feet or stresses.

1. Dimeter: 2 stresses
2. Trimeter: 3 stresses
3. Tetrameter: 4 stresses
4. Pentameter: 5 stresses
5. Hexameter: 6 stresses

Types of Stanza

A rhyme scheme can be defined by using letters for rhyming lines. Half-rhyme can be treated similarly.

1. **Couplet (leth-cheathramh)** *always* aa, bb, cc, etc.
2. **Quatrain (ceathramh)** *may be* abab, abcb, abba, etc.

Free verse poetry is *free* from the rules of poetry. The poet may choose to include some rhyming words but the poem does not have to rhyme.

It may be short or long. It may separate, or split, phrases and words between lines.

Punctuation may be absent altogether, or it may be used to place greater emphasis on specific words.

The main object of free verse is to use colourful words, punctuation, and word placement to convey meaning to the reader.

cainntean-chruth

- allegory: (**samhla**) An extended metaphor (**meatafor**) in which a story is told to illustrate an important attribute of the subject
- anthropomorphism: (**pearsanachadh**) Ascribing human characteristics to something that is not human
- antithesis: (**ana-tràchdas**) setting something against its opposite (e.g. *Not that I loved Caesar less, but that I loved Rome more*)
- hyperbole: (**àibheiseachadh**) Use of exaggerated terms for emphasis / humour
- irony: (**ioranas**) Use of word in a way that conveys a meaning opposite to its usual meaning
- litotes: (**àicheamhas**) Emphasizing the magnitude of a statement by denying its opposite (cha ghabh mi-fhìn an tàilliar / clachair / tuathanach... ach 's e mo ghaol...)
- metaphor: (**meatafor**) a term or phrase used to represent something else e.g. *All the world's a stage*; 'housing bubble'; 'mortgage meltdown'
- metonymy: (**meatonamaidh**) Substitution of a word to suggest what is really meant; naming something closely connected with what is meant; e.g. calling the theatrical profession 'the stage', horse racing 'the turf', or journalists 'the press'
- onomatopoeia: (**fuaiméalas**) Words that sound like their meaning (*plubadaich*)
- oxymoron: (**comhaicheadh**) Using two terms together, that normally contradict each other: e.g. *Bittersweet, cruel to be kind* and *beloved enemy*
- parable: (**cosbhalachd**) An extended metaphor told as an anecdote to illustrate or teach a moral lesson

- paradox: (**dubh-fhacal**) Use of apparently contradictory – enigmatic – ideas to point out some underlying truth e.g. *“though this be madness, yet there is method in it”*
- pathetic fallacy: Using a word that refers to a human action on something non-human *“The stars will awaken / Though the moon sleep a full hour later”, “the sun so calm and haughty”*; *“The red rose cries, ‘She is near, she is near’.”*
- personification: (**pearsanachadh**):
Attributing or applying human qualities to inanimate objects, animals, or natural phenomena
- proverb: (**seanfhacl**) A succinct or pithy expression of what is commonly observed and believed to be true
- pun: (**cainnt-chluich**) a form of word play that exploits word pairs that sound alike, or two senses of the same word: *“A pun is its own reword.” “The pun is mightier than the word.”*
- repetition: (**ath-aithris**) The repeated usage of word(s)/group of words in the same sentence to create a poetic/rhythmic effect
- satire: (**aoir / aoireadh**) The use of irony, sarcasm, ridicule, or the like, in exposing, denouncing, or deriding vice, folly, etc. A literary composition, in verse or prose, in which human folly and vice are held up to scorn, derision, or ridicule. A literary genre comprising such compositions
- simile: (**samhladh**) A comparison between two things using like or as
- synecdoche: (**mìr-riochdachadh**) A form of metonymy, in which a part stands for the whole *‘There were some new faces at the meeting’.*

- transferred epithet: an adjective modifying a noun which it cannot logically modify, yet which works because the metaphorical meaning remains clear. **e.g.** “untroubled sleep,” “peaceful dawn,” “life-giving water”
- zoomorphism: (**ainmh-chruthachd**) applying animal characteristics to humans