


Chinese is a language having four tones: Level, Rising, Falling, and Entering. For metrical purposes the latter three are classed together as Deflected. The tones vary in pitch, length, and motion: Level tones are long and constant-pitched, while Deflected tones are short, vary in pitch, and move rapidly up or down in utterance. All Chinese verse employs end-rhyme, with other optional embellishments being alliteration, riming compounds, onomatopoeia, and repetition ("reduplication") of words. Every Chinese written character represents a monosyllable, and verse lines may consist of either four, five, or seven characters. Historically the major metrical modes have been Four-syllable Verse (pre-7th century B.C.), Ancient Verse (ca. 200 B.C. to 200 A.D.), Regulated Verse (eight-line poems with either five- or seven-syllable lines; ca. 600–900 A.D.), Lyric Metres (poems written to existing music; 900–1200), and Dramatic Metres (similar; 1260–1341).


See also: E1506.

OTHER ASIATIC


L1576  Draper, John W. "Rhyme in the Pacific." Morgantown: West Virginia University, 1959. 29 pp. Traces "the geography of rhyming in the pre-missionary Polynesian world" from its origin in ancient Chinese verse.

L1577  Fischer, Jack L. "Meter in Eastern Carolinian Oral Literature." Journal of American Folklore 72 (1959): 47–52. Older myth-poems and dance songs in the Micronesian Caroline Islands show quantitative meter, since in that language as in Japanese vowel length is phonemic. There is also some secondary stress patterning, the stresses falling on the odd syllables in the line. The songs seem to be metered in lines of eight morae, one long mora equal to two shorts or two pauses, etc.; lines are usually grouped in twos and threes. The modern songs show no such meter.

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**AFRO-ASIATIC**

**SEMITIC**

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Hebrew


L1596 Baroway, Israel. "The Accental Theory of Hebrew Prosody: A Further Study in Renaissance Interpretation of Biblical Form." ELH 17 (1950): 115–35. Follows L1597–99. The prevalent Renaissance theory that Hebrew verse was quantitative was attacked in the seventeenth century by Scaliger, G. J. Vossius, and Wither, whose work was based on that of earlier Hebraic scholars, especially Tremellius (whose influence can be seen in Sidney), drawing a distinction between the Hebrew "metre" and its "rhythm" or "number."

L1597 -----. "The Bible as Poetry in the English Renaissance: An Introduction." JEGP 32 (1933): 447–80. Baroway's first study in this field surveys all the material that the later articles examine in detail. See especially section 5 (pp. 472–78) on versification.

L1598 -----. "The Hebrew Hexameter: A Study in Renaissance Sources and Interpretation." ELH 2 (1935): 66–91. Follows L1597. The (mistaken) Renaissance belief that Hebrew verse was quantitative was derived from the Church Fathers (Origen, then Eusebius, then Jerome), who took it from the first-century writers Philo and Josephus, Jews seeking to legitimize their poetry by giving it an explanation consistent with all the highest Classical standards. Thomas Lodge's translation of the works of Josephus was the linchpin. With patient sound scholarship, Baroway shows that nine books of the Old Testament were believed by the English to be in hexameters on the authority of Josephus and Lodge.


L1600 -----. "Tremellius, Sidney, and Biblical Verse." MLN 49 (1934): 145–49. Sidney's judgments on the rhythmicity of Biblical verse were based on the preface to Tremellius's Latin translation of the Bible. Hebrew commentators as early as Philo had distinguished between "rhythm" (or "number") and "meter."


L1604 -----. Die Bücher Joshua, Richter, Ruth: Eine rhythmische Untersuchung. Stockholm,
1955.


L1623 Golomb, Harai, and M. Perry. [Two Cases of Correlation Between Rhythmical

-- 697 --


A major study of parallelism, rhythm, and meter in Hebrew poetry. The reprint edition also has an important Introduction and Bibliography.


The poet wrote lines as much as eighty syllables long based on a unit of trochaic feet.


See Part I (Lecture III), "Of the Hebrew Metre," as well as the short concluding chapter of the book, "A Brief Confutation of Bishop Hare's System of Hebrew Metre."


L1650 ......, "Zur hebräischen Metrik, II." Studia Theologica 7 (1954): 54–85, 166.


L1657 R obinson, T. H. "Hebrew Poetic Form: The English Tradition." Vetus


L1660 Saalschutz, [?]. Von der Form der hebräischen Poesie. Königsberg, 1825.


See also: E483, E896–97, E1221.
Arabic


OTHER AFRICAN


L1708    Peck, H. T. "Onomatopoeia in Some West African Languages." American Journal of Philology 7 (1886): 489-95. Sonal mimesis is central to word-formation in these languages "beyond anything in any other language yet observed." Many examples.

AMERINDIAN

University of Kansas, Humanistic Studies vol. 2, no. 4 (1921): 1–63.
See chapters 2, 6, and 7 of Part Two on repetition, "Musical Qualities," and onomatopoeia.


Notices a similarity between meter and orthography in that both systems incorporate certain features (rules) of the phonetic material (spoken language) while disregarding certain others. This, he observes, "leads one to inquire whether the rules that are being disregarded in the two cases have anything in common."

Especially enlightening are the examples of linguistic structure in the original Indian poem vs. "literal" and "literary" translations.