

RHYME AND THE KINDS OF RHYME IN POETRY



Pronunciation: /raɪm/

Etymology: Greek *rhythmos*: "measured flow or movement"

While reading metrical verses, a reader may feel a harmoniously tuneful and melodious effect, produced by *syllables* and *words*. Such kind of musicality and melodiousness, is created on the basis of rhythmic sensations produced by exactly

similar or at times, *comparable* sounds (in accordance with the melodic requirements of metrical contexts), giving rise to a variety of rhymes. According to a general perception, the term *rhyme* exclusively refers to an association between similar sounds at the end of poetry; in context, the present section shall seek to apprise its readers of different kinds of rhymes as preferred by poets in the vast realm of English literature.

As mentioned earlier, similar sounds in poetry help create a rhythmic effect which assigns it a pleasant cadence. Such an effect is created through an agreement of sounds between words, and the relationship between *stressed* and *unstressed* syllables. Rhyme is mostly used by poets, though it is occasionally used by prose writers as well. Critics have elaborated different kinds of rhymes, based on *exact* correspondence between (internal and ending) sounds on one hand, and a *comparable* correspondence between the aforementioned sounds on the other hand, according to the metrical demands of poetic compositions. Learners of the art of versification are therefore required to build an in-depth understanding of rhythmic patterns in poetry, from all possible dimensions.

The formal arrangement of rhymes at the end of the lines of poetic verses is known as *rhyme scheme*. In a poem, the rhyme scheme is usually notated with *lower case* letters of the alphabet; the same letter is attached to the words that rhyme together, thereby indicating the overall *rhyme scheme* of a poem.

The rhyme scheme of first two stanzas from Emily Dickinson's "*Because I Could Not Stop for Death*" can be identified as follows: