

Rhythm in Modern Arab Criticism

Leila RAHMANI¹

¹Abu Bakr Belkaid University of Tlemcen (Algeria)

The E-mail Author: rahmleila1968@gmail.com

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Abstract:

Rhythm remains one of the most complex and elusive terms to define, persisting through both ancient and modern eras without a clear consensus. The concept has often been enshrouded in ambiguity across numerous studies, spanning both theoretical and practical applications. This study delves into the significance of rhythm as perceived by contemporary Arab critics, who have pinpointed the deficiencies within the science of prosody—particularly its failure to unravel the musical intricacies embedded in poetry. These critics argue that such shortcomings reflect deeper issues within the musical framework of ancient poetry, rendering traditional concepts of meter and rhyme as obsolete. According, rhythm became based on three levels: quantity, stress, and intonation.

Keywords: Rhythm, Modern Arab, Quantity, Stress, Intonation.

Introduction:

As the intellectual movement expanded and the fields of critical work diversified, a group of Arab researchers and critics emerged, expressing significant interest in the concept of rhythm. Their aim was to provide a precise and comprehensive definition of this term, enabling them to study its underlying aspects more effectively. At times, they drew upon the perspectives of Orientalists who had shown an interest in Arabic poetry. "When Orientalists began researching Arabic poetry, they classified it as quantitative poetry and analyzed the verses into segments rather than the traditional prosodic units used by ancient Arab scholars" (Anis, 1952, p. 148).

This scholarly pursuit has fostered a series of specialized and insightful studies, with significant contributions from figures such as Muhammad Mandour in *In the New Scale*, Ibrahim Anis in *The Music of Arabic Poetry*, Muhammad Al-Nowaihi in *The Issue of New Poetry*, Shukri Ayad in *The Music of Arabic Poetry*, Kamal Abi Deeb in *The Rhythmic Structure of Arabic Poetry*, Ali Younis in *Literary Criticism and Issues of Musical Form in New Poetry*, and Sayed El-Bahrawy in *Prosody and the Rhythm of Arabic Poetry*.

Among these endeavors, Mohammed Mandour's initial attempts stand out. He aimed to elucidate the dimensions of rhythm, positing it as a fundamental pillar of literary art, on par with quantity. Mandour conceptualized rhythm as a phenomenon omnipresent in both prose and poetry, emanating from the recurring patterns of sound or their echoes at regular or responsive intervals. Conversely, he defined quantity as a characteristic exclusive to poetry, marked by the duration of prosodic units spoken over a specific timeframe, which collectively define the meter (Mandour, 2004, p. 187).

Mohammed Mandour articulates a nuanced distinction between meter and rhythm, stating, "Meter is the total of the prosodic units, regardless of the measurement of each segment. In contrast, rhythm is a recurrence of a sonic phenomenon at specific proportional intervals" (Mandour, 2004, p. 187). He elaborates on this by focusing on quantity as the

essential attribute, determined by the amount of prosodic units articulated over a period. Each poetic form meticulously divides its lines into these units, which can either be uniform, as exemplified in the *Rajaz*, featuring repeated units of *Mutaqaribun*, or responsive, as seen in the long meter (*Fa'ulun*, *Mufa'ilun*, *Fa'ulun*, *Mufa'ilun*), where corresponding units mirror each other in a structured sequence.

Mandour proposes that meter acts as a framework shaped by the sequential occurrence of long and short segments, and rhythm in Arabic poetry emerges from a patterned emphasis on longer segments within each prosodic unit, occurring at consistent intervals. He asserts, "The correctness of this rhythm ensures the integrity of the meters" (Mandour, 2004, p. 232).

Additionally, he reflects on quantity by stating, "It alone is insufficient to capture the musical essence of poetry. Poetic emphasis, recurring consistently at the same position within each prosodic unit, is also crucial" (Mandour, 2004, p. 239). He defines this emphasis (stress) as "the return of a sonic phenomenon at equal or responsive intervals—for instance, a stronger tap following every three lighter taps, or a pause after every three taps, both create rhythm" (Mandour, 2004, pp. 233-234).

Through his insights, Mandour cautiously challenges the notion that the quantitative foundation solely underpins the prosodic structure of Arabic poetry, concluding that "Arabic poetry's complex meters are a synthesis of both quantity and emphasis" (Mandour, 2004, p. 232).

Conversely, Ibrahim Anis emphasizes rhythm as a pivotal yet underappreciated element, defining it as "a unit of melody that recurs in a certain manner in speech or a poetic line, characterized by a sequence of movements and pauses in a regular pattern across two or more speech segments or poetic verses" (Anis, 1952, p. 164).

Anis minimizes the importance of rhythm as a standalone term, viewing it in the recitation of poetry as "primarily an increase in the emphasis of the stressed syllable within a line" (Anis, 1952, p. 149). He concurs with Mandour that quantity alone does not bestow Arabic poetry with its distinctive musicality over prose. However, Anis diverges by highlighting an additional element—musical tone—which during recitation involves a modulation of pitch that moves the reciter and emotionally engages the listener, often eliciting a physical response (Anis, 1952, p. 158).

Despite Mandour's pioneering contributions, his analysis sometimes appears equivocal and lacking precision. In contrast, Anis's study underscores rhythm as a significant, albeit neglected, component, advocating for a deeper understanding of the interplay between melody and text in poetic recitations (Anis, 1952, p. 149).

Ibrahim Anis highlights that the music inherent in poetry is only fully realized through recitation, which not only depends on the sequential arrangement of segments but also necessitates a crucial interaction with the tone of speech, particularly its ascents and descents (Anis., n.d., p.99). This vocal attribute is deemed essential by Anis in distinguishing poetry from prose, emphasizing that "the arrangement of segments alone does not comprise the structure, but it must also be accompanied by a specific musical tone during recitation."

Anis also acknowledges the non-essential role of stress in the Arabic language, noting the lack of historical evidence pinpointing stress locations in Arabic as it was spoken during the early Islamic periods. He observes that "the meanings of Arabic words and their usages remain constant, regardless of stress placement variations." He elaborates on the physiological aspects of stress, explaining, "Stress is an activity involving all speech organs simultaneously" (Anis., n.d., p. 102).

When a stressed syllable is pronounced, all speech organs engage vigorously; the lung muscles intensify their activity, and the vocal cords draw closer, reducing air escape, which

amplifies the sound's volume and clarity for voiced sounds. In contrast, with whispered sounds, the vocal cords are more distanced than in non-whispered sounds" (Anis., n.d., p. 97).

Despite Anis's perspective on the instability and non-fundamental nature of stress within the sound system of Arabic, other scholars perceive stress as a potential cornerstone for a new rhythmic framework in Arabic poetry. Among them, Muhammad Al-Nowaihi recognizes stress's transformative potential, advocating for a shift from the traditional system of long and short segments to one based on stress, noting its significant role in establishing a harmonious rhythmic system due to its profound effectiveness.

In his concluding remarks, Al-Nowaihi reflects, "The ultimate truth that emerges from our studies, which requires no further emphasis after all that has been discussed, is that our contemporary poetry, while still anchored to the traditional quantitative foundation, has undoubtedly progressed towards integrating a stress-based system into its rhythm" (Al-Nowaihi, 1964, p. 245).

Shukri Ayad adopts a more balanced view between Anis and Al-Nowaihi, positing that "poetic rhythm relies on two main pillars: quantity and stress, each serving different functions within the poetic structure" (Ayad, n.d., p. 55). He further explores the concept of quantity by considering the linguistic nature of Arabic, stating, "Arabic is fundamentally a quantitative language, as evidenced by how elongation letters affect meaning, notably in the derivation of active and passive participles, infinitives, and augmented verb forms" (Ayad, n.d., p. 46). This nuanced understanding underscores the intertwined roles of quantity and stress in shaping the rhythmic and musical dimensions of Arabic poetry (Ayad, n.d., p. 49).

Shukri Ayad articulates the significant role of stress in Arabic poetry, highlighting its capacity to diversify rhythm or, more precisely, to enable poets to craft the desired impact through rhythmic harmony and discord among various elements that collectively create the music of poetry. Ayad underscores the intrinsic presence of stress in Arabic poetry, asserting, "Arabic poetry is never devoid of stress, though its rhythm may predominantly rely on the temporal proportion between the segments that form a collective unit rather than on stress alone" (Ayad, n.d., p. 35).

Ayad further elucidates earlier discussed terms, explaining that "intonation, which involves variations in voice pitch, referred to by Anis as the music of speech, facilitates the expression of different communicative states, such as informing, questioning, and exclaiming." He defines two types of stress: the stress of elevation and the stress of intensity, both correlated with the length of the segment (Ayad, n.d., p. 36).

Ayad's approach in his research is primarily descriptive, focusing on delineating the components of rhythm rather than analyzing or interpreting them. His objective is to reveal elements overlooked by traditional prosody, ultimately concluding, "The rules of Khalil's prosody serve as a framework for us; we endeavor to enrich it with our study of rhythm, which we consider paramount as it could establish the universal laws governing the music of poetry" (Ayad, n.d., p. 70).

Kamal Abu Deeb stands out among those who firmly deny any role of segmental quantity in shaping the prosodic structure of Arabic poetry. His research is distinguished for several reasons: it is heavily grounded in linguistics, it is notably assertive, precise, and clear in its assertions, and it presents one of the most bold and challenging stances in this field, as evidenced by the subtitle he chose for his work—Towards a Radical Alternative to Khalil's Prosody. This work represents a comprehensive effort to address the musical aspects of Arabic poetry (Abu Deeb, 1981, p. 230).

Abu Deeb describes rhythm as, "An activity that imparts to the sensitive recipient a sensation of internal movement with increasing vitality, lending a profound melodic unity to the sequence of movements by endowing specific characteristics to the elements of the motion

mass, which vary according to complex factors" (Abu Deeb, 1981, p. 231). This description underscores the dynamic and nuanced nature of rhythm as it interacts with the listener's perception, highlighting its role in shaping the overall aesthetic experience of poetry (Abu Deeb, 1981, p. 232).

Kamal Abu Deeb's exploration of rhythm in poetry frames it fundamentally as an activity. This conceptualization shifts rhythm away from mere stasis, imbuing it with dynamic qualities of movement, vitality, and growth (Abu Deeb, 1981, p. 232). He posits, "In the language of music, rhythm is the activity that breathes life into disparate musical notes which, through their succession, form the musical phrase". Abu Deeb argues that adopting musical terminology not only enriches but also significantly enhances the theoretical understanding of poetic rhythm's nature (Abu Deeb, 1981, p. 246).

Abu Deeb delves into the internal movement that only a skilled and perceptive recipient can experience. For him, rhythm arises from the interactive dynamics between the poet and the recipient, a transformative movement that shifts from stillness to activity, evoking feelings ranging from joy and delight to sadness and pain.

He closely associates rhythm with the active element of stress, viewing it as essential in defining a distinctive temporal unit or core where stress manifests. In this view, stress is not just an additive element but the primary activity that imbues rhythm with its characteristic weight and form, making it the driving force that shapes the rhythmic contour (Abu Deeb, 1981, p. 306).

While recognizing the importance of the quantitative foundation, Abu Deeb emphasizes the necessity for quantity and stress to merge effectively: "Quantity, in general, represents a motion mass that alone does not generate rhythm but requires stress to impart its vital nature and musical structure within the unique characteristics of musical fields. Stress infuses vitality into rhythm; it is not arbitrarily applied (Abu Deeb, 1981, p. 373).

Despite the considerable freedom in determining its placements, it is intrinsically linked to the quantity of the motion mass through its relationship with the horizontal succession of its foundational nuclei". He elaborates that stress enhances the quantitative mass, organizing and transforming it into cohesive musical phrases. Consequently, rhythm emerges from the interplay of stress and quantity, varying across languages, with Arabic poetry exemplifying the perfect unity between these elements to create its distinctive rhythmic vitality (Abu Deeb, 1981, p. 311).

This perspective is not contradictory to earlier assertions in Abu Deeb's research, where he initially underscored the reliance on the quantitative foundation integrated with stress to craft the rhythm of Arabic poetry. However, his views evolve, particularly evident from chapter seven following in-depth research in the acoustics laboratory at the University of Pennsylvania.

Post-analysis, Abu Deeb begins to question the sufficiency of the quantitative approach, concluding, "This analysis reveals the limitations of the purely quantitative perspective and its inadequacy in explaining rhythmic phenomena, as stress fundamentally underpins rhythm". This shift marks a significant pivot in his study, moving towards a more stress-centric understanding of rhythm in Arabic poetry (Abu Deeb, 1981, p. 312).

Kamal Abu Deeb meticulously differentiates between two forms of stress: linguistic stress and poetic stress. He argues that unlike linguistic stress, which is derived from the stress of a single word or its sound structure, "poetic stress emerges from the interaction between words engaged in poetic expression at an entirely different level—the level of horizontal nuclear sequences created by syntactic relationships". This allows for instances where poetic stress converges with linguistic stress when a single word constitutes a complete rhythmic unit, but it can also diverge significantly (Abu Deeb, 1981, p. 289).

Abu Deeb extensively explores the nature of stress, particularly poetic stress, attributing to it a profound role: "Poetic stress acts as a radical force in creating regularity and coherence within the poetic structure, bestowing units with their rhythmic identity, defining frameworks of rhythmic response, and establishing equivalence between units, ultimately crafting the distinctive personality and pattern of the rhythmic formation" (El-Bahrawy, 1993, p. 112).

He acknowledges the foundational work in this field by noting, "The study of stress has greatly benefited from Ibrahim Anis's analysis of linguistic stress, and Muhammad Mandour's examination of poetic stress. However, Muhammad Al-Nowaihi, who built upon Anis's groundwork, did not achieve a comprehensive understanding of poetic stress. Meanwhile, Mandour's contributions, though significant, were somewhat constrained within the theoretical confines of Khalil's system".

Our focus here is not to dissect Abu Deeb's entire study but to highlight the novel elements he identified that contribute to the rhythm of Arabic poetry. In his seminal work, *Prosody and the Rhythm of Arabic Poetry* (El-Bahrawy, 1993, p. 85), Sayed El-Bahrawy emerges as a scholar who presents, discusses, and analyzes the various perspectives on the effective elements in creating the rhythm of Arabic poetry (quantity, stress, intonation) through a scientific and objective lens, adding his insights to the ongoing dialogue.

El-Bahrawy continues the exploration of this topic without deviating significantly from established definitions, incorporating findings from phonetics and linguistics into his analysis. He defines rhythm as "the sequence of sound events over time, at equal or responsive intervals, thus rhythm organizes language sounds into a specific temporal pattern".

Resisting the traditional notion that Arabic prosody is solely quantitative, El-Bahrawy notes, "Arabic prosody is traditionally based on a distinct sense of quantity, though it does not entirely preclude qualitative elements, as suggested by some phenomena. The consistency of a prosodic unit and meter relies not only on the equality of segment quantities but also on their arrangement. The interaction between causes and pegs, particularly the positioning of the pegs among causes, distinguishes one prosodic unit from another despite their quantitative similarity." He concludes, "From this, it is inferred that Arabic prosody is fundamentally grounded on a clear, albeit non-scientific, understanding of quantity, with the potential inclusion of additional qualitative elements."

Sayed El-Bahrawy introduces key non-quantitative elements into the discussion of Arabic prosody, expanding the conceptual framework beyond traditional metrics. The first of these elements, as explored by Ibrahim Anis, is intonation. Anis notes, "Intonation manifests where a sentence both phonetically and semantically concludes.

A declarative sentence—whether affirmative, negative, conditional, or invocative—typically ends with a descending tone (↓), while an interrogative sentence concludes with a rising tone (↑). Should the speaker halt before completing the intended meaning, the sentence ends on a flat tone (→), which neither rises nor falls" (El-Bahrawy, 1993, p. 85).

The second critical element is stress, defined by Anis as "an elevation in the pitch of the voice resulting from intense air pressure expelled from the lungs" (El-Bahrawy, 1993, p. 127). He further elaborates on the nascent recognition of stress in Arabic, stating, "In the Arabic language, the importance of stress has not yet been fully determined, as its presence was only acknowledged in the modern era" (El-Bahrawy, 1993, p. 116).

He concludes with an overview of the ongoing scholarly endeavor, "With the advent of modern phonetic studies, extensive research into the significance of stress in Arabic has commenced, leading to numerous investigative attempts" (El-Bahrawy, 1993, p. 116). After a comprehensive review and discussion of various studies, the researcher must acknowledge the current limitations, stating, "For these reasons, it seems premature to assert definitive rules of stress in Arabic poetry" (El-Bahrawy, 1993, p. 117).

The study's intent, as articulated by its author, is to advance scientific knowledge within a rigorously defined methodological framework. The process involves critically reviewing the viewpoints of predecessors, highlighting and clarifying points of contention, and, where necessary, favoring certain perspectives over others while also offering critiques and contributing new insights.

This vanguard of researchers, with their established methodologies and extensive references, has significantly influenced the landscape of Arabic poetry. Their work has redefined the rhythmic and critical foundations of the field, positioning the scientific exploration of rhythm as a pivotal concern within literary criticism. The outstanding scientific contributions of Ibrahim Anis, particularly evident in his seminal work "The Music of Poetry," underscore this shift.

Anis's reflections post-research resonate with a critical truth about the essence of poetry, suggesting, "Let the critics then pursue as they will, striving to uncover all poetic secrets, to present them in various forms, and to explore the realms of imagery and metaphors.

From such endeavors, they may forge a science or art. However, our hope is that they will elevate the music of poetry to the highest regard, ensuring it remains distinct from other elements they might discover in some poems or through their explorations and studies. For poetry, in its essence, is nothing but musical speech that moves the spirits and touches the hearts" (El-Bahrawy, 1993, p. 126).

These critics, through their rigorous examinations, have endeavored to explore new rhythmic functions and relationships within the realm of Arabic poetic music, particularly through the quantitative system epitomized by Khalil's prosody. They undertook this effort after identifying certain deficiencies or gaps in earlier studies. Ibrahim Anis critically noted, "This rhythm has not yet been sufficiently studied and has largely been overlooked by scholars of prosody."

Kamal Abu Deeb offers a poignant critique of historical approaches to Arabic prosody, stating, "Similarly, the prosodists have ossified the vitality of Khalil's science into static, complex molds, which have strayed from their original purpose of describing poetic rhythm to merely dictating what rhythmic formations are permissible and which are not" (Anis, 1952, p. 15).

Shukri Ayad echoes this sentiment, emphasizing the need for a foundational reevaluation: "The rules of Khalilian prosody serve as a framework for us; we strive to enrich it by studying rhythm, which we believe is paramount as it can establish the universal laws governing the music of Arabic poetry." This perspective underscores the critical importance of rhythm studies in providing a comprehensive understanding of the music embedded in Arabic poetry (Anis, 1952, p. 129).

The focus on the phenomenon of stress in poetry and its pivotal role in the creation of rhythm is a significant aspect of these new inquiries: "With the advent of modern phonetic studies, thoughtful research into the importance of stress in the Arabic language began, and numerous scholarly attempts have been made in this area." It is recognized that the ancient Arab scholars, despite their deep study of the language, did not acknowledge the contemporary concept of stress in Arabic, which these modern studies are now bringing to light (Abu Deeb, 1981, p. 45).

Kamal Abu Deeb elaborates on his explorations into this area, stating, "The stress hypothesis I present here is an initial attempt; I do not claim it to be flawless, and I am aware that there are many aspects within it that still require refinement and further investigation. However, the publication of this hypothesis is intended to ignite interest, provoke discussion, and encourage subsequent research that may lead to its modification as a result of other

scholars' contributions. The hypothesis presented cannot assume its final form until this issue is resolved" (Ayad, n.d., p. 70).

These discussions and critiques form a crucial part of the evolving discourse on Arabic poetry, as they challenge existing paradigms and lay the groundwork for future research and analysis. The ongoing development and refinement of these ideas are vital for advancing the study and appreciation of the rhythmic and musical qualities inherent in Arabic poetry (El-Bahrawy, 1993, p. 117).

The role of stress in forming rhythm has captivated numerous researchers, leading to a spectrum of opinions. Some scholars attribute an absolute role to stress in the formation of rhythm, while others consider its influence to be only relative. These variances also extend to definitions of its nature, particularly because stress does not occupy a fixed position in the Arabic language and does not significantly alter the meanings of words through its placement, unlike in languages such as English.

The phenomenon of intonation, as discussed by Ibrahim Anis, has ignited considerable debate among scholars, resulting in a division of opinions. One faction, including Professor Dr. Tamam Hassan who articulated in his book "Research Methods in Language," asserts that classical Arabic did not acknowledge this phenomenon historically: "Classical Arabic did not know this study in the past, and the ancients did not record anything for us about this phenomenon". Conversely, another group believes that ancient scholars were aware of intonation, as evidenced by subtle references in their writings, though no formal rules were established (Abu Deeb, 1981, p. 33).

Among these, Ahmad Keshk, in his book "Functions of Linguistic Sound", explores intonation as a grammatical phenomenon, stating, "Although the old Arabs did not explicitly connect the phenomenon of intonation with their linguistic discussions, and perhaps overlooked formalizing rules for it, there exists intelligent, insightful considerations that make completely rejecting this phenomenon untenable, despite its lack of formal regulation" (Tamam, 1979, pp. 197-198).

It has been observed that researchers often conflate several terms such as rhythm, meter, music, and stress, which can complicate discussions around the aesthetic aspects of poetry. Ibrahim Anis articulated, "Poetry possesses multiple avenues to beauty, the most direct to our souls being the resonance of words, harmony in the sequence of segments, and the echo of some after a certain number of others, all of which we term the music of poetry." In this statement, the 'resonance of words' pertains to music, but the 'harmony in the sequence of segments' pertains to rhythm. Despite this, Anis refers to both concepts collectively as music, highlighting a notable confusion in terminology (Keshk, 1997, pp. 57-58).

When addressing the melody and its role in the preservation of poetry, Anis commented, "Historians of Arabic literature have noted the greater prevalence of poetry inherited from the ancients compared to their prose (Anis, 1952, p. 19). This may be attributed to the fact that poetry, with its rhythmic harmony and systematic sequence, is easier to remember and less burdensome to preserve". This observation underscores the integral role of melody and structured rhythmic patterns in enhancing the memorability and enduring nature of poetic works (Anis, 1952, p. 10).

The concept of rhythm in Arabic poetry is often confused with other musical elements. Ibrahim Anis differentiates rhythm from melody and music, noting that unlike these, rhythm is not primarily concerned with the sequence of segments. However, he offers a clearer depiction of music when discussing prose, stating, "Prose may include a type of music, evident in the rising and falling of the voice during speech" (Anis, 1952, p. 14).

This description highlights the melodic aspects, specifically the dynamics of the voice, as part of the music. Yet, immediately afterward, Anis conflates rhythm and music once

again, asserting, "In all this, there is music, but it is of a finer type in poetry; indeed, it is the noblest musical form of speech and the most precise because its system cannot be deviated from." Here, he refers to meter, implying that unlike music, meter adheres to a strict system (Anis, 1952, p. 14).

A similar confusion is noted in the works of Kamal Abu Deeb, particularly concerning the terms stress and rhythm. Abu Deeb critiques post-Khalil Arab prosodists for their failure to distinguish between meter and rhythm, focusing solely on the former. He argues, "But the Arab prosodists after Khalil, the brilliant mind, failed to distinguish between the two levels: meter and rhythm. Their entire discussion focused on the former, and by doing so, they confirmed that they did not grasp the true, radical dimension of Khalil's work, transforming Arabic prosody into a purely quantitative system with a single dimension, thereby obscuring its other, original dimension: the vitality of stress that gives Arabic poetry its distinctive nature." This observation highlights a significant misunderstanding in the traditional approach to Arabic prosody, where stress was often synonymously used with rhythm.

This confusion has implications for how Khalil's system was viewed and attempted to be scientifically analyzed or revised. As a result, the discussions did not yield radical findings about stress and quantity, leaving their definitions and interactions unresolved and open to further research. The hope, as expressed by scholars, is that "specialized scholars can advance these studies through a variety of avenues" (Abu Deeb, 1981, p. 118).

By tracing the development of rhythm among Arab scholars, it becomes apparent that ancient prosodists often conflated meter and music, while the terms 'meter' and 'rhyme' dominated their discussions. This historical focus likely led to the marginalization of the concept of rhythm and an under appreciation of its breadth and characteristics. The ancient emphasis on meter over rhythm may stem from a lack of recognition of rhythm's extensive features and its critical role in the musicality of Arabic poetry.

Modern scholarship has recognized these gaps and sought to redefine the understanding of rhythm within the context of contemporary poetry. According to current perspectives, rhythm in poetry now encompasses three primary levels: the quantitative, which remains fundamental but is now seen through a more critical lens; stress, which is appreciated for its significant impact on rhythmic dynamism and expression; and intonation, which brings a layer of vocal modulation that deeply influences the emotive and expressive qualities of poetry. This evolved understanding attempts to rectify past oversights by integrating a more holistic view of what constitutes rhythm, thereby enriching the analysis and appreciation of the musical elements in Arabic poetry.

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