

## THE METRICAL STRUCTURE OF CLASSICAL ARABIC POETRY<sup>1</sup>

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Arabic philologists and critics during the Abbaside epoch (750-1258) concentrated on the selection of words, form, content, rhetorical figures, meter, rhythm and rhyme. They also concentrated on the proper choice of subject and the relationship between expression and content<sup>2</sup>. These elements have characterized the general scheme and structure of the traditional "classical" poem "*qaṣīda* pl. *qaṣā'īd*" since the *Ġāhili* period (pre-Islamic – 6<sup>th</sup> century). The first Abbaside philologist who talked about this poetic scheme was Abū Biṣr al-Āmidī (d. 981).

It would be useful first to explain that the main specific rule of the classical poem is the unity of meter and rhyme, a rule which was respected by classical and neoclassical poets until the 20<sup>th</sup> century. The second important structural rule of Arabic classical poetry is the unity of the verse or "*bayt*". The verse is independent of the overall theme, that means it does not use enjambment. The Abbaside philologist Ibn Raṣīq al-Qayrawānī (995-1064) considered that rhyme is an important element of the *qaṣīda* along with the metrical structure<sup>3</sup>.

The particular nature of Arabic classical verse and the general traditional scheme of old long "*mu'allaqāt*" poems from the 6<sup>th</sup> century, was broken during the Abbaside periods. The Abbaside poets and philologists thought that the poem as a whole should have a specific and individual subject or "poem unity".

Changes in Arabic poetry, such as the strophic or *muwašṣaha* poem in Spain (9<sup>th</sup> century) and the poetry known as *band* in Iraq (17<sup>th</sup> century) gave the poet new

<sup>1</sup> This paper also refers in brief to the metrical structure of some poetic forms.

<sup>2</sup> See e.g. Al-Ġāhiz. no date. *Kitāb al-bayān wa at-tabyīn*. v. 1. Bayrūt. p. 43. Ibn Tabātabā al-'Alawī. 1982. *'Iyār aš-ši'r*. Bayrūt. p. 9, 11, 17. Qudāma Ibn Ġa'far. no date. *Naqd aš-ši'r*. Lubnān. p. 18. Ibn Raṣīq al-Qayrawānī. 1934. *Kitāb al-'umda*. v. 1. Al-Qāhira. p. 113, 129. Ibn Qutayba. 1981. *Kitāb aš-ši'r wa aš-šu'arā'*. Bayrūt. p. 13-14.

<sup>3</sup> Ibn Raṣīq al-Qayrawānī. *op. cit.* v. 1. p. 131.

possibilities to make changes concerning the above mentioned rules. Strophic poetry for example moved away from the single rhyme and used some new rhythms. In particular, the poets of the Iraqi *band* also used various rhymes and two meters in one composition. The Iraqi *band* and modern poetry (romantic and free verse) of the 20<sup>th</sup> century are characterized by using enjambment.

Without any doubt the most important change in Arabic poetry was the move from verse unity, which is based on two identical hemistichs, to the rule of feet unity, which is based on the arrangement of feet. This rule became the basic structure of the *band* and free verse forms.

The metrical structure of the Iraqi *band* for example is based on the usage of more than one meter (two meters: *ar-ramal* "the running" and *al-hazağ* "the trilling"), using different numbers of feet. The close relationship between these two meters, derived from one prosodic circle, gives a similar musical value. The *band* also moves away from the rule of the single rhyme. For example, here is the *band* entitled *Fī waṣf al-āyāt al-arḍiyya* (The Description of Earthly Wonders) by the Iraqi poet Ma'tūq Ibn Šihāb al-Mūsawī (1616-1676), in which the poet moves freely from one meter to another:

*Hāliqun aḍḥaka fī qudratihi l-barq* (ramal, 3 feet)  
*fa-abdū šanaba l-lam'* (hazağ, 2 feet)  
*wa abkà muqala l-waḍq* (hazağ, 2 feet)  
*fa-ağrā dirara d-dam'* (hazağ, 2 feet)  
*fa-ahyā buqa' l-arḍ* (hazağ, 2 feet)  
*fa-anbatna danānira bahārin ḥamalathā*  
*quḍubu š-šaqr...*<sup>4</sup> (hazağ, 5 feet)

(Because of His power, the Creator (God) made the flash of lightning smile,  
and He whitened the light

He awakened the eyes for crying, drawing tears from them

He revived the Earth which was dressed, as spring, with a green garment

The red flowers looked like carmine-red pearls with juicy leaves)

As far as free verse is concerned it departs from the rigours of classical Arabic verse. It deviates from the single meter and rhyme in one poem. The structure of free verse is based on using variety in the number and arrangement of feet, and not on the classical arrangement of the unity of two hemistichs. It retains the old rule on the equal length of hemistichs however. The new poetic style moves freely from one rhyme to another. The Iraqi creators of free verse Badr Šakir as-Sayyāb (1926-1964), Nāzik al-Malā'ika (1923-) and Buland al-Ḥaydarī (1926-1996) created their own rhyming constructions.

It is necessary to point out that the first free poems were written in the *ramal* meter. This meter is melodious and has various metrical and musical possibilities, giving the poet more freedom of choice. The poets of free verse largely use the meters which are

<sup>4</sup> Ma'tūq Ibn Šihāb al-Mūsawī. 1884. *Diwān Ma'tūq al-Mūsawī*. Al-Qāhira. p. 190.

based on one repeated foot. Some attempts in the field of free verse appeared in the Interwar-period by the Egyptian poet from the *Apollo* association Aḥmad Zakī Abū Šādī (1892-1955), using more than one meter in one composition. There is also an attempt in the field of free verse by the Syrian poet Ḥalīl Šaybūb (1891-1951), who emigrated to Egypt, entitled *Aš-Širā'* (The Sail). It was published in the Egyptian periodical *Apollo* in 1932. An analogous form is found in other poems, such as: *Al-Ḥadiqa al-mayyita wa al-qaṣr al-bālī* (The Dead Garden and Old Castle) by Ḥalīl Šaybūb and *An-Nāy* (The Flute) by Bišr Fāris. It is also necessary to mention a poem by the Iraqi poet Anwar Šā'ul, which was written in 1929 in the *ramal* meter<sup>5</sup>.

Most present-day Arabic critics, e.g. Iḥsān 'Abbās<sup>6</sup>, confirm that the best known creators of free verse are the Iraqi poets Badr Šakir as-Sayyāb, Nāzik al-Malā'ika and Buland al-Ḥaydarī. The first free verse of As-Sayyāb entitled *Hal kana ḥubban?* (Was It Love?) was written on 29.11.1946. It is based on the *ramal* meter and consists of two, three or four feet with different rhymes<sup>7</sup>. This poem was included in As-Sayyāb's first collection of poetry, *Azhār dābila* (Wilted Flowers), published in 1947. His second *divan* *Asāfīr* (Myths) was published in 1950. Nāzik al-Malā'ika also wrote her first free

<sup>5</sup> See some free verses from the above mentioned poets in: Salma Khadra Jayyusi. 1977. *Trends and movements in modern Arabic poetry*. v. 2. Leiden. p. 378-379, 543-544. See also Kamāl. Naš'at. 1967. *Abā Šādī wa harakat at-tağdīd fī aš-ši'r al-'arabī al-ḥadīṭ*. Al-Qāhira. p. 399.

<sup>6</sup> Iḥsān 'Abbās. 1978. *Ittiğahāt aš-ši'r al-'arabī al-mu'āṣir*. Al-Kuwayt. p. 15.

<sup>7</sup> See for example the first poem of As-Sayyāb:

*Hal tusammīna l-laḍī alqā hiyāmā?*  
*am qunūnan fī l-amāni am ġarāmā?*  
*mā yakūnu l-ḥubbu nawḥan wa būsāmā?*  
*am ḥuḍūqa l-adlu' l-harrā, iḍā ḥāna t-talāqī...*  
(Do you call what I feel passionate love?  
Or madness of desire or love?  
Or thirst of the heart when our meeting approaches?)

See the whole poem in: Badr Šakir as-Sayyāb. 1971. *Diwān As-Sayyāb*. v. 1. Bayrūt. p. 101-103.

Nāzik al-Malā'ika says in her first free verse:

*Ṭala' a l-fağru*  
*iṣğī ilā waq' i ḥuṭā l-māšin*  
*fī ṣamti l-fağri, aṣḥi, unḡur rakba l-bākin...*  
(The dawn appeared

Listen to the thudding of the walkers steps

In the silence of the dawn, listen, see the crying people)

See the whole poem in: Nāzik al-Malā'ika. 1979. *Diwān Nāzik al-Malā'ika*. v. 2. Bayrūt. p. 138-142.

Buland al-Ḥaydarī also says in his poem *Ḥafqat at-ṭin*:

*Anā min nār*  
*wa nāri šahwati*  
*ahraqat ġismi wa māğat fī ḍamiri...*  
(I am rising from the fire  
And this fire is my greed,  
which burns my body, heaving in my conscience)

See the whole poem in: Buland al-Ḥaydarī. 1992. *Al-A'māl al-kāmila*. Al-Kuwayt-Al-Qāhira. p. 111-114

verse *Al-Kūlarā* (Cholera) in 1946. She published the first poetic divan *Šaḏāyā wa ramād* (Splinters and Ashes) in 1949. Buland al-Ḥaydarī published his first collection of new poems *Ḥafqat at-ṭīn* (The Beat of Clay) in 1946. Other poets who have written this poetry are 'Abd al-Wahhāb al-Bayātī (1926-1999) who published his first divan *Al-Masā' al-aḥīr* (Last Evening) in 1950, Sa'dī Yūsuf (1934-) from Iraq, Šalāḥ 'Abd aš-Šabūr (d. 1983) from Egypt, Adonis "'Alī Aḥmad Sa'id" (1930-) from Syria, etc.

It is important to point out that Arabs in all previous times had compared the traditional "classical" poetic verse to a tent made from hair. The content of the verse was compared to the equipment of a tent. Each traditional verse is divided into two equal hemistichs in respect of the number of feet and the length of the hemistich. However *'arūd* (pl. *a'arūd*), which Al-Ḥalīl Ibn Aḥmad al-Farāhīdī (d. 791) invented, is a measure for studying the prosody of verse and the whole of Arabic classical poetry. It helps us to differentiate between a good poetic structure and a bad one in terms of its prosody. The word *'arūd* is in the feminine gender, although it is used in the masculine. This word (pl. *'urūd*) means a valley or a strait<sup>8</sup>. It also describes a camel that is difficult to be led or trained. Another meaning of *'arūd* is a post in a tent. The word *Al-'Arūd* is also the name of a place in the Arabic Peninsula. Al-Fayrūzabādī (1329-1414) in *Al-Qāmūs al-muḥīṭ* (Ocean "Comprehensive" Dictionary) described how Al-Farāhīdī worked out this prosodic scheme in *Al-'Arūd*, that is in Mecca<sup>9</sup>. All the prosodic terms were derived from the different parts of a tent. It is also said that Al-Farāhīdī went along to the copper-smiths market one day and heard the beats of their hammers on the trays. This situation led him to compare this sound to the tones of the syllables in the feet.

Without doubt Al-Farāhīdī, the creator of Arabic prosody, knew the rules governing musical keys and the other elements connected with music, rhythm and melody. The prosodic arrangement is based on two facts: all expressions which are pronounced, will be written; however, expressions which are not pronounced will not be written<sup>10</sup>. Al-Farāhīdī, in working out the rules of Arabic prosody, used the inflected Arabic scheme, in which the *fa'ala* form is the basic rhythmical measure for every word. *Fa'ala* also became the basis for prosody. When Al-Farāhīdī analyzed the metrical structure of Arabic poetry he turned his attention first to analyzing the vowels and consonants, then the tones and sounds in which the vowels and consonants are joined together<sup>11</sup>.

Arabic verse, just as in Greek, is based on metrical feet, though Arabic prosody generally complies with the specific structure of the language. However, metrical differences between Arabic and Greek verse remain in the range of the language used<sup>12</sup>. Al-Farāhīdī pointed out that Arabic poetry is based on eight original feet: fa'ūlun //o/,

fā'ilun /o//o, mafā'ilun //o/o/o, fā'ilātun /o//o/o, mustaf'ilun /o//o/o, mutafā'ilun ///o//o, mufā'alatun //o//o, and maf'ūlātun /o//o/o; plus two secondary: fā'i / lātun /o/ : /o/o, and mustaf'i / lun /o//o : /o. Each foot consists of either five or seven parts (letters). Four of the feet are original (basic): fa'ūlun, mafā'ilun, mufā'alatun, and fā'ilātun. The remaining four feet are branches: fā'ilun, mustaf'ilun, mutafā'ilun, and maf'ūlātun<sup>13</sup>. Al-Ġawharī (d. 1005), who was considered by Ibn Rašīq al-Qayrawānī to be an analyst of Arabic prosody, stressed that there are only seven feet, there being no foot named maf'ūlātun /o//o/o/ in prosody, because he thought that it was derived from the foot mustaf'ilun /o//o/o<sup>14</sup>.

A certain number of feet form a meter. Some meters consist of four, six or eight feet. The foot in Arabic prosody consists of different syllables: long, medium and short. The number of syllables in one hemistich is often seven to fifteen. There are various possibilities regarding the usage of the syllables in Arabic poetry. If the verse begins with two medium syllables, one of them can be changed to short. However a verse which begins with three medium syllables (one after the other), the second or third can be changed to short. The same is true of a verse which begins with four medium syllables (one after the other), where the third can be changed to short, however it is rare. The meters which have a lot of long syllables in Arabic prosody are *aṭ-ṭawīl* (the long), *al-kāmil* (the perfect or full), *al-basiṭ* (the outspread), *al-wāfir* (the exuberant), *al-ḥafīf* (the light or nimble), *ar-ramal* (the running), *al-mutaqārib* (the tripping), *as-sarī'* (the swift), *al-munsariḥ* (the flowing) and *al-mutadārik* (the continuous or new). The short meters consist of a few syllables such as *al-hazaḡ* (the trilling), *al-muḡṭaṭ*, (the docked or amputated) and the catalectic "maḡzū'" *al-kāmil*, the catalectic *al-wāfir*, the catalectic *al-ḥafīf*, the catalectic *ar-ramal*. The medium syllables are found, generally in the *mutadārik* meter<sup>15</sup>.

The syllables in the Arabic foot refer to the *sabab* (cord), *watīd* (peg) and *fāšila* (interval, interspace). As far as the *sabab* is concerned, there are two kinds of this syllable. The first is called *sabab ḥafīf* (light), consisting of two letters (a moving letter followed by a quiescent, e.g. *lā* (no), *law* (if), *lī* (to me) " /o". The second is called *sabab ṭaqīl* (heavy), consisting of two moving letters, e.g. *laka* (for you), *ma'a* (with) " /". The *watīd* is divided into two kinds and consists of three letters. The first is called *watīd maqrūn* "maḡmū'" (three letters), consisting of two moving letters followed by a quiescent letter, e.g. *aḡal* (yes), *ilā* (to) " /o". The second is called *watīd mafrūq* (three letters), consisting of one moving, then one quiescent, then one moving letter, e.g. *qāla* (he said), *ḡā'a* (he came) " /o" <sup>16</sup>.

<sup>8</sup> Al-Ḥalīl Ibn Aḥmad al-Farāhīdī. 1967. *Kitāb al-'ayn*. v. 1. Baḡdād. p. 321.

<sup>9</sup> Al-Fayrūzabādī. 1978. *Al-Qāmūs al-muḥīṭ*. v. 2. Al-Qāhira. p. 331.

<sup>10</sup> Prosodic scanning is to scan a verse into pieces (syllables). There are two metrical ways to write the syllabic symbols: " / " (moving letter) and "o" (quiescent letter), or "v" (one moving letter) and " - " (two letters: moving letter followed by quiescent letter). I use the first way in this paper.

<sup>11</sup> Kamāl Abū Dīb. 1981. *Al-Binya al-iqā'iyya li-aš-ši'r al-'arabī*. Bayrūt. p. 195.

<sup>12</sup> Lars Johnson, Lars. 1994. *Arabic prosody and its applications in Muslim poetry*. Uppsala. p. 7-10.

<sup>13</sup> See e.g. Muhammad aš-Šādiq 'Afīfī. 1978. *An-Naqd at-ṭabīqī wa al-muwāzanāt*. Al-Qāhira. p. 233-234. 'Alā 'Abbās 'Alwān. 1975. *Ṭaṭawwur aš-ši'r al-'arabī al-ḥadīṭ fi Al-'Irāq*. Baḡdād. p. 245. Jerzy Kuryłowicz. 1975. *Metrik und Sprachgeschichte*. Warszawa. p. 211-215.

<sup>14</sup> Ibn Rašīq al-Qayrawānī. *op. cit.* v.1. p. 115-116.

<sup>15</sup> Ibrāhīm Anīs. 1981. *Mūsīqā aš-ši'r*. Al-Qāhira. p. 151-161.

<sup>16</sup> W. Wright. 1971. *A grammar of the Arabic language*. v. 2. Cambridge. p. 358. Adnan Abbas. 1996. *Studia nad prozodią arabską, band i muwaššaha*. Warszawa. p. 23.

As far as the *fāšila* is concerned, Ibn 'Abd Rabbihi (860-940) and other philologists did not mention it when they analyzed Arabic prosody, though they mentioned the other parts of the foot<sup>17</sup>. The *fāšila* is divided into two parts: *fāšila šuġrā* (smallest) consisting of four letters, that is three moving letters followed by a quiescent letter, e.g. 'amilā (they both worked), *raḥalū* (they left) "///o"; and *fāšila kubrā* (largest) consisting of five letters, that is four moving letters followed by a quiescent letter, e.g. 'amaluhum (their work), *sami'ahum* (he heard them) "////o".

The metrics of Arabic verse originate from the sound of a camel's footsteps as an Arab goes through the desert with his camel, and this classical metrical structure has been obligatory to the present day<sup>18</sup>. Arabs compare the meter "wazn, pl. awzān" to a sea "baḥr", which is rich in pearls. The author of Arabic prosody, Al-Ḥalīl Ibn Aḥmad al-Farāhīdī, divided Arabic meters into fifteen parts, but Al-Aḥfaš (d. 793) added one further meter "al-mutadārik" which makes sixteen: *aṭ-ṭawīl* (the long), *al-basiṭ* (the outspread), *al-madīd* (the extended), *al-wāfir* (the exuberant), *al-kāmil* (the perfect or full), *al-hazaġ* (the trilling), *ar-raġaz* (the trembling), *ar-ramal* (the running), *as-sari'* (the swift), *al-musariḥ* (the flowing), *al-ḥafīf* (the light or nimble), *al-muḍāri'* (the similar), *al-muqtaḍb* (the lopped or curtailed), *al-muġtaṭṭ* (the docked or amputated), *al-mutaqārib* (the tripping), and *al-mutadārik* or *al-muḥdaṭ* (the continuous or new). Generally, Arabic poetry consists of 36 kinds of feet called 'arūḍ, which means the last foot of the first hemistich, and 66 kinds of feet called *ḍarb*, which means the last foot of the second hemistich. These are the main kinds mentioned in prosodic circles. Al-Ġawharī however, in his book 'Arūḍ al-waraqa (Prosodic Paper), pointed out that there are only twelve Arabic meters. According to him, seven of them are simple (*al-hazaġ*, *ar-ramal*, *ar-raġaz*, *al-wāfir*, *al-kāmil*, *al-mutaqārib* and *al-mutadārik*); and five are composite (*aṭ-ṭawīl* which is formed from *al-mutaqārib* and *al-hazaġ*; *al-muḍāri'* which is formed from *al-hazaġ* and *ar-ramal*; *al-ḥafīf* which is formed from *ar-ramal* and *ar-raġaz*; *al-basiṭ* which is formed from *ar-raġaz* and *al-mutadārik*; and *al-madīd* which is formed from *al-mutadārik* and *ar-ramal*)<sup>19</sup>.

Arabic meter is either acatalectic "tāmm" or catalectic "maġzū", the latter form is without the last two feet of the first and second hemistichs of the verse. Some meters can be "mašṭūr", where one of two hemistichs of the verse is left out. All meters in Arabic poetry are used in an acatalectic form (full feet – trimeters or tetrameters) except perhaps the following: *al-muḍāri'* and *al-muātaṭṭ*. The meters which are rarely used in an acatalectic form are *al-madīd*, *al-hazaġ* and *al-muqtaḍab*. The catalectic "dimeter"

<sup>17</sup> Ibn 'Abd Rabbihi. 1876. *Al-ʿIqd al-farīd*. v. 3. Al-Qāhira. p. 188-191. Aḥmad al-Hāšimī. no date. *Mizān aḍ-ḍahab fī šināʿat šīʿr al-ʿArab*. Dimāšq-Bayrūt. p. 5-6. W. Wright. *op. cit.*. v. 2. p. 358. Wolfhart Heinrichs. 1987. "Poetik, Rhetorik, Literaturkritik Metrik und Reimlehre". in: *Grundriß der arabischen Philologie*. band 2: "Literatur". Wiesbaden. p. 195-196. Adnan Abbas. 1996. *Studia nad prozodią arabską, band i muwaššaha*. Warszawa. p. 23.

<sup>18</sup> Janusz Danecki. 1977. "Rym, rytm i melodia w poezji arabskiej". *Literatura na świecie*. nr 4 (74). Warszawa. p. 123 (see the whole paper: p. 121-127).

<sup>19</sup> Ib Rašīq al-Qayrawānī. *op. cit.*. v. 1. p. 115.

meters are often used in Arabic poetry, especially when the themes concern love, wine, descriptions or nature.

Here are the sixteen meters with their prosodic schemes:

*aṭ-ṭawīl* – consisting of eight feet. It is often used in an acatalectic form, but rarely a catalectic form. A lot of classical poems, including the *muʿallaqāt*, as well as neoclassical ones were written in this meter:

*faʿūlun mafāʿilun faʿūlun mafāʿilun x2*  
//o/o //o/o //o //o/o x2

*al-basiṭ* – consisting of eight feet. It is used either in an acatalectic form or a catalectic form. Classical and neoclassical poets use it:

*mustafʿilun fāʿilun mustafʿilun fāʿilun x2*  
/o/o/o /o/o /o/o/o /o/o x2

*al-madīd* – consisting of six feet. It is often used in a catalectic (dimeter) form, but rarely in an acatalectic (trimeter) form:

*fāʿilātun fāʿilun fāʿilātun x2*  
/o/o/o /o/o /o/o/o x2

*al-wāfir* – consisting of six feet. It is used either in an acatalectic (trimeter) form or a catalectic (dimeter) form. Classical, neoclassical and modern poets frequently use it:

*mufāʿalātun mufāʿalātun mufāʿalātun x2*  
//o//o //o//o //o//o x2

*al-kāmil* – consisting of six feet. It is used either in an acatalectic (trimeter) form or a catalectic (dimeter) form. Classical, neoclassical and modern poets often use this meter. It is melodic and comes close the *raġaz* meter (where the foot *mutafāʿilun //o//o* changes to *mufāʿilun /o/o/o*):

*mutafāʿilun mutafāʿilun mutafāʿilun x2*  
//o//o //o//o //o//o x2

*al-hazaġ* – consisting of six feet. It is often used in a catalectic (dimeter) form. It is frequently used in singing:

*mafāʿilun mafāʿilun mafāʿilun x2*  
/o/o/o //o/o/o //o/o/o x2

*ar-raġaz* – the oldest meter in Arabic poetry, which was used in singing. It consists of six feet. Some critics have pointed out that rhyming prose "saġ" was the basis of the development of this meter in the 6<sup>th</sup> century in Arabic poetry<sup>20</sup>. It is used either in an acatalectic (trimeter) form, a catalectic (dimeter) form, a

<sup>20</sup> See e.g. Dimitrij Frołow. 1988. Translated into Arabic by Muḥammad aṭ-Ṭayyār. "Naḍra ʿalā ušūl wa aṭar al-wazn fī aš-šīʿr al-ʿamūdī". *Naḥnu wa al-ʿArab*. Mosco. p. 109.

*mašṭūr* form (three feet left out) or a *manhūk* form (two feet left out of each hemistich). Poets often use the trimeter. It is an enthusiastic meter, which has often been used during wars since the 6<sup>th</sup> century<sup>21</sup>. The modernist poets of the first Abbaside period (750-850) used this melodious meter. The same thing took place in some free verse compositions after the Second World War in the 20<sup>th</sup> century:

*mustaf'ilun mustaf'ilun mustaf'ilun x2*  
/o/o/o /o/o/o /o/o/o x2

*ar-ramal* – consisting of six feet. It is used in an acatalectic (trimeter) form or a catalectic (dimeter) form. It is a melodious meter, having various metrical aspects. It was used in singing, and it was often used by modernist poets during the first Abbaside period. It was also used by the Iraqi poets of the *band* (17<sup>th</sup>-19<sup>th</sup> centuries), and by romantic poets during the Interwar period. A number of the first free verses were written in this meter after the Second World War:

*fā'ilātun fā'ilātun fā'ilātun x2*  
/o/o/o /o/o/o /o/o/o x2

*as-sarī'* – consisting of six feet. It is used in an acatalectic (trimeter) form, a catalectic (dimeter) form or a *mašṭūr* form. Classical and neoclassical poets use it:

*mustaf'ilun mustaf'ilun maf'ülātu x2*  
/o/o/o /o/o/o /o/o/o x2

*al-munsariḥ* – consisting of six feet. It is used either in an acatalectic (trimeter) form, a catalectic (dimeter) form or a *manhūk* form:

*mustaf'ilun maf'ülātu mustaf'ilun x2*  
/o/o/o /o/o/o /o/o/o x2

*al-ḥafif* – consisting of six feet. It is used either in an acatalectic (trimeter) form or a catalectic (dimeter) form. It is a light and melodious meter, which was often used by poets writing on the subject of love during the Ommaide (661-750) and Abbaside periods:

*fā'ilātun mustaf'ilun fā'ilātun x2*  
/o/o/o /o/o/:/o /o/o/o x2

*al-muḍāri'* – consisting of four feet. It is only used in a catalectic form:

*mafā'ilun fā'ilātun x2*  
/o/o/o /o/:/o/o x2

*al-muqtaḍb* – consisting of six feet. It is often used in a catalectic (dimeter) form, but rarely in an acatalectic (trimeter) form:

*maf'ülātu mustaf'ilun mustaf'ilun x2*  
/o/o/o /o/o/o /o/o/o x2

*al-muḡtaṭṭ* – consisting of four feet. It is only used in a catalectic form:

*mustaf'ilun fā'ilātun x2*  
/o/o/:/o /o/o/o x2

*al-mutaqārib* – consisting of eight feet. It is used either in an acatalectic form or a catalectic form:

*fa'ülun fa'ülun fa'ülun fa'ülun x2*  
/o/o /o/o /o/o /o/o x2

*al-mutadārik* or *al-muḥḍaṭ* – consisting of eight feet. It is used either in an acatalectic form or a catalectic form. It is often used as *ḥabab* (trof) where the main foot *fā'ilun* /o/o becomes *fa'ülun* /o/o. Poets often use *ḥabab* because it is very melodious:

*fā'ilun fā'ilun fā'ilun fā'ilun x2*  
/o/o /o/o /o/o /o/o x2<sup>22</sup>

A variety of metrical changes can be employed by poets to alter the meter. Metrical changes called *ziḥāfāt* "sing. *ziḥāf*" (crawling, creeping) are made to Arabic meters to give them more melody. These changes are not obligatory and are applied to the *asbāb* syllables in all the feet of a poem. Ibn Rašiq al-Qayrawānī considers that there can be no poetry without *ziḥāfāt*<sup>23</sup>. There are two kinds of *ziḥāf*: single and mixed or composite. The former is divided into:

- *'aql* (hobbling): the foot *mufā'alatun* /o/o/o of the *wāfir* meter becomes *mufā'ilun* /o/o/o.
- *'ašb* (binding): *mufā'alatun* /o/o/o changes to *mufā'altun* /o/o/o in the *wāfir* meter.
- *ḥabn* (shortening): *fā'ilun* /o/o becomes *fa'ülun* /o/o; *fā'ilātun* /o/o/o becomes *fa'ülātun* /o/o/o. This change is used in the *baṣīṭ*, *rağaz*, *ramal*, *sarī'*, *munsariḥ*, *madīd*, *ḥafif*, *muqtaḍab*, *muḡtaṭṭ* and *mutadārik* meters.
- *iḍmār* (concealment): *mutafā'ilun* /o/o/o becomes *mufā'ilun* /o/o/o in the *kāmil* meter.
- *kaff* (enfolding): *mafā'ilun* /o/o/o becomes *mafā'ilu* /o/o/o in the *ramal*, *hazağ*, *ṭawīl*, *ḥafif*, *madīd*, *muḡtāri'* and *muḡtaṭṭ* meters.
- *qabḍ* (seizing): *fa'ülun* /o/o becomes *fa'ülu* /o/o in the *ṭawīl*, *hazağ*, *muḡtāri'* and *mutaqārib* meters.

<sup>22</sup> For more detailed information about Arabic meters see: Al-Ḥafīb at-Tabrīzī. Edited by Al-Ḥassānī Ḥasan 'Abd Allāh. 1977. *Kitāb al-kāfi fi al-'arūd wa al-qawāfi*. Al-Qāhira. W. Wright. *op. cit.* v. 2. Muḥammad Isbar, Muḥammad Abū 'Alī. 1982. *Mu'ğam 'ilm al-'arūd*. Bayrūt. Aḥmad al-Ḥāsimī. *op. cit.* p. 31-122. Adnan Abbas. *op. cit.* p. 24-28.

<sup>23</sup> Ibn Rašiq al-Qayrawānī. *op. cit.* v. 1. p. 117.

<sup>21</sup> Dimitrij Frołow. 1991. *Klaseueskij arabskij stich*. Moskwa. p 124-125.

- *ṭay* (folding): *mustaf'ilun /o/o/o* becomes *musta'ilun /o//o* in the *rağaz*, *baṣiṭ*, *sari'*, *munsariḥ* and *muḩtaḩab* meters.
- *waqṣ* (breaking up): *mutafā'ilun //o/o* becomes *mufā'ilun //o/o* in the *kāmil* meter.

The second kind of *ziḩāf* is divided into:

- *ḩabl* (confusion): *maf'ülātu /o/o/o/* changes to *fa'ilātu //o/*; *mustaf'ilun /o/o/o* changes to *fa'ilatun ///o*.
- *ḩazl* (cutting off): *mutafā'ilun //o/o* changes to *mufta'ilun /o//o*.
- *naqṣ* (diminution): *mufā'alatun //o//o* changes to *mafā'ilu //o/o/*.
- *ṣakl* (hobbling): *fā'ilātun /o/o/o* changes to *fa'ilātu //o/*; *mustaf'ilun /o/o/o* changes to *mutaf'ilu //o/24*.

Other metrical changes called '*ilal* "sing, 'illa" (irregularity) are applied to *asbāb* and *awtād* in respect of the two feet '*arūd* and '*qarb*. There are two kinds of '*illa*: decrease and increase. Poets often also use these metrical changes in order to give their compositions more harmony. The usage of '*ilal* is clear in classical and neoclassical poetry. Al-Ġawharī treats all metrical changes as *ziḩāfāt*.

The decrease '*ilal* has nine forms:

- *batr* (cutting off): the foot *fā'ilātun /o/o/o* changes to *fā'il /o/o*.
- *ḩadaq* (flow): *mutafā'ilun //o/o* changes to *mutafā //o* in the *kāmil* meter only.
- *ḩadf* (omission, shortening): *fa'ülun //o/o* changes to *fa'ü //o*; *mafā'ilun //o/o/o* changes to *mafā'i //o/o*.
- *kaṣf* or *kaṣf* (cutting off, eclipsing): *maf'ülātu /o/o/o/* changes to *maf'ülā /o/o/o*.
- *qaṭ'* (cutting off): *fā'ilun /o/o* changes to *fā'il /o/o*; *mustaf'ilun /o/o/o* changes to *mustaf'il /o/o/o* in the *baṣiṭ*, *rağaz* and *kāmil* meters.
- *qaṭf* (plucking): *mafā'ilun //o/o/o* changes to *mafā'il //o/o* in the *hazağ*, *ramal* and *ḩafif* meters. It can be clearly seen in the Iraqi *band*.
- *ṣalm* (cutting off, mutilation): *maf'ülātu /o/o/o/* changes to *maf'ü /o/o*.
- *waqf* (stopping): *maf'ülātu /o/o/o/* changes to *maf'ülāt /o/o/o*.
- *qaṣr* (reduction).

The increase '*ilal* has three forms:

- *tadyil* (annotation, tailing): *mustaf'ilun /o/o/o* changes to *mustaf'ilān /o/o//oo*; *fā'ilun /o/o* changes to *fā'ilān /o//oo*.

<sup>24</sup> See e.g. Ahmad al-Hāsimī. *op. cit.* p. 11-13. Muḩammad Isbar, Muḩammad Abū 'Alī. *op. cit.* p. 57-58.

- *tarfil* (tailing, strutting): *fā'ilun /o/o* changes to *fā'ilātun /o/o/o*; *mutafā'ilun //o/o* changes to *mutafā'ilātun //o/o/o*.
- *tasbiğ* (extension, accomplishing): *fā'ilātun /o/o/o* changes to *fā'ilātān /o/o/oo<sup>25</sup>*.

There is also another '*illa* called *taṣ'iṭ* (ruffling) which like *ziḩāf* is not obligatory. The *fā'ilun /o/o* foot changes to *fālun /o/o*; and *fā'ilātun /o/o/o* changes to *fālātun /o/o/o* in the *raml*, *ḩafif* and *mutadārik* meters.

There are other '*ilal* which are treated as *ziḩāfāt*, and they are not obligatory. They give a lot of melody to poetic compositions such as *ḩarm* or *ḩazm* (piercing). This form of '*illa* is especially found in the Iraqi *band*, and often comes at the beginning of the hemistich. In *ḩarm* the *mafā'ilun //o/o/o* foot of the *hazağ* meter is changed to *fā'ilun /o/o/o*, *fā'ilu /o/o/*, and *fā'il /o/oo*. However, *ḩazm* adds one or more letters to the foot.

- *ṭalm* or *ṭarm* (slit)
- *ṣaṭr* (dividing, halving)
- *qaṣm* (shattering)
- '*aḩb* (incision)
- *ğamam* (abundance)
- '*aqṣ* (braiding)
- *ḩarb* (boring, splitting)

Some meters are composite (consisting of different feet: *aṭ-ṭawil*, *al-baṣiṭ*, *al-madīd*, *as-sari'*, *al-ḩafif*, *al-munsariḩ*, *al-mudāri'*, *al-muḩtaḩab* and *al-muḩṭaṭf*). They are largely used in classical Arabic poetry. Other meters however are not composite but are unmixed. They are seven of them, consisting of identical feet: *al-wāfir*, *al-kāmil*, *al-hazağ*, *ar-rağaz*, *ar-ramal*, *al-mutaqārib* and *al-mutadārik*. Free verse largely used these meters after the Second World War.

Long meters, such as *aṭ-ṭawil*, *al-baṣiṭ*, *al-kāmil*, *al-wāfir* and *ar-rağaz* were widely used by the poets of the well-known *mu'allaqāt* and other poem from the 6th century as well as various other periods up until the 20th century. The Abbaside poet Abū al-'Alā' al-Ma'arri (973-1057) stressed that the meters *aṭ-ṭawil*, *al-baṣiṭ* and *al-kāmil* were often used by classical poets during earlier periods<sup>26</sup>. For example, the *mu'allaqāt* of Imru' al-Qays (about 500-540), Ṭarafa Ibn al-'Abd (about 538-564), Zuhayr Ibn Abi Sulmā (about 530-627) and Labīd Ibn Rabi'a (about 560-661) are written in the *ṭawil* meter; 'Antara Ibn Ṣaddād (about 525-615) wrote in the *kāmil* meter; 'Amrū Ibn Kulṭūm (d. about 584) the *wāfir* meter; and Al-Hāriṭ Ibn ḩilizza al-Yaṣkuri (6th century) the *ḩafif* meter<sup>27</sup>. The *qaṣā'id*, which are written on panegyric themes frequently used the long meters.

<sup>25</sup> See e.g. Muḩammad Isbar, Muḩammad Abū 'Alī. *op. cit.* p. 74-79. Aḩmad al-Hāsimī. *op. cit.* p. 14-17.

<sup>26</sup> İbrāḩim Faḩḩī. 1986. *Mu'ğam al-muṣṭalahāt al-adabiyya*. Ṣafāqis. p. 61.

<sup>27</sup> See seven *mu'allaqāt* in: Az-Zawzanī. 1982. *Ṣarḩ al-mu'allaqāt as-sab'*. ḩalab.

In addition, the short meters are melodious and sung. They have been used during various periods up to and including the present day. Each hemistich of the short meter usually consists of seven to fifteen syllables. The short meters are: the catalectic *kāmil*, the catalectic *wāfir*, the *hazağ* meter, the *muğtaf* meter, the *muğalla' basif* (shorten), the catalectic *hafif* and the catalectic *ramal*.

Certainly lyrical poetry from the 7<sup>th</sup>-8<sup>th</sup> centuries and modernist poetry from the 8<sup>th</sup>-10<sup>th</sup> centuries was often written using these melodious short meters. The poets used these meters when they wrote on love and wine themes, or when the described nature. 'Umar Ibn Abi Rabi'a (644-711) often used the *ramal* and *hafif* meters<sup>28</sup>. Here is an example from the Abbaside modernist poet Abū Nuwās (757-814). The *qaṣida* is based on the catalectic *ramal*:

Inna raffā' aka hādā            alṭafu l-ummami kaffā<sup>29</sup>  
 /o//o/o            //o/o            /o//o/o            //o/o  
           fā'ilātun    fā'ilātun            fā'ilātun    fā'ilātun  
 (The hand of your seamstress  
 is nicer than others)

The Abbaside modernist poet Ibn al-Mu'tazz (861-908) also used some melodious meters. He says e.g.:

Hab li-'aynī ruqādahā            wa nfi 'anhā suhādahā  
 wa ṛhami l-muqlata l-lati            kunta fihā sawādahā<sup>30</sup>  
 (Let my eyes sleep  
 Banish sleeplessness from them  
 Be merciful to the eye,  
 in which you are the eyeball)

Melodious short meters were also used by the Arab poets from the Rebirth (2<sup>nd</sup> part of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century) and romantic (Interwar) periods, such as the Egyptian poets Maḥmūd Sāmī al-Bārūdī (1840-1904) and Aḥmad Ṣawqī (1868-1932). Here is an example from Al-Bārūdī:

Imla'i l-aqdāḥ            wa 'ṣi man naṣaḥ  
 wa rwi ḡullatī            yā    bnata l-farah<sup>31</sup>  
 (Fill the glasses, do not listen to the advisors  
 And you, the daughter of pleasure - wine,  
 quench my burning thirst)

<sup>28</sup> See the sixth table in: Dimitrij Frołow. *Klaseüeski arabiskij stich*. p. 182.

<sup>29</sup> Ṣawqī Dayf. 1969. *Ta'riḥ al-adab al-'arabi, al-'aṣr al-'abbāsī al-awwal*. Al-Qāhira. p. 232.

<sup>30</sup> Aṣ-Ṣūlī. Edited by Yūnis Aḥmad aṣ-Sāmarrā'i. 1978. *Ši'r Ibn al-Mu'tazz*. v. 2. Baḡdād. p. 261.

<sup>31</sup> 'Abd al-'Aziz ad-Dasuqi. 1960. *Ġamā'at Abūllū wa aṭaruhā fi aṣ-šī'r al-ḥadiṭ*. Al-Qāhira. p. 524.

The Iraqi neoclassical poet Ġamīl Šidqī az-Zahāwī (1863-1936) also says:

Hayhāta laysa li-man bihi            tūdī l-maniyyatu min ḥayātī  
 illā idā atati l-qiyā-            matu wa hya yawman sawfa ta'tī<sup>32</sup>  
 (You may have  
 a long existence,  
 Except however when death comes  
 The day of resurrection will arrive someday)

Melodious meters were largely used by romantic poets and by some poets after the Second World War. The émigré Libanese poet Ġubrān Ḥalīl Ġubrān (1890-1931) in the following fragment from his long poem *Al-Mawākib* (Parades) uses the melodious *ramal* meter:

A'tini n-nāya wa ḡanni            fa-l-ḡinā yar'ā l-'uqūl  
           /o//o/o            //o/o            /o//o/o            /o//o  
 wa anīnu n-nāyi abqā            min muḡidin wa ḡalīl<sup>33</sup>  
 //o/o            /o//o/o            /o//o/o            //oo  
 (Give me a flute and sing  
 Singing feeds the mind  
 The high sound of the flute will survive  
 longer than a proud or humble man)

Rašid Ayyūb (1871-1941) in the poem entitled *Wa walā mā 'arafnāḥ* (We did not know him who passed by) uses a short melodious meter, saying:

Fa ḡālū innahu ṣabbun            wa farṭu l-ḡubbi aḡnāhu<sup>34</sup>  
 (They say he has fallen in love  
 The feeling exhausted him)

The melodious light meter is also presented in the following composition of 'Abd ar-Raḥmān Šukrī (1886-1958):

Šaraḥa l-ḥayru wa l-aḡū fihī wa l-ḥayru aḡlabu<sup>35</sup>  
 (Goodness became clear  
 It has dominated)

It is proper to mention, that the melodious *ramal* meter has been very popular among the poets from the 7<sup>th</sup> century onwards. It was sung, and developed alongside

<sup>32</sup> Ṣawqī Dayf. 1974. *Dirāsāt fi aṣ-šī'r al-'arabi al-mu'āšir*. Al-Qāhira. p. 83.

<sup>33</sup> See the whole poem in: Ġubrān Ḥalīl Ġubrān. no date. *Al-Maḡmū'a al-kāmila li-mu'allafāt Ġubrān Ġubrān Ḥalīl Ġubrān al-'arabiyya*. Bayrūt. p. 353-364.

<sup>34</sup> Muṣtafā Badawī. 1969. *Muḥtarāt min aṣ-šī'r al-'arabi al-ḥadiṭ*. Bayrūt. p. 108.

<sup>35</sup> Ṣawqī Dayf. *Dirāsāt fi aṣ-šī'r al-'arabi al-mu'āšir*. p. 118.

music during the Abbaside periods and in Spain. The *ramal* meter is freer and gives the poets various metrical possibilities. A lot of Andalusian *muwaššahāt* were written in this meter, e.g. the three famous works of Ibn Zuhri al-Ḥafid (d. 1200), Ibn Sahl (d. 1251) and Lisān ad-Dīn Ibn al-Ḥafīb (1313-1374)<sup>36</sup>. The Iraqi *band* used this meter alongside the *hazağ* meter. Various romantic compositions and the first Arabic free verse also used this meter, e.g. the first free verse of the Iraqi poet Badr Šakir as-Sayyāb (1926-1964) *Hal kāna ḥubban?* (Was it love?)<sup>37</sup>.

As far as some new unusual rhythms or meters are concerned, they appeared during the first Abbaside period. A number of poets such as Razīn al-'Arūdī "known as Prosodic" and Abū al-'Atāhiya (748-825) tried to move away from the general prosodic scheme of Al-Farāhīdī, and create new rhythms and meters. Abū al-'Atāhiya for example invented the new rhythm "fā'ilātu lollo/ fā'ilā lollo x fā'ilātu lollo/ fā'ilā lollo":

*Li-l-manūni dā'irā- tun yudirna šarfahā*  
*fa-tarānā tantaqinā wāḥidan fa-wāḥidā*<sup>38</sup>  
 (By death we suffer adversity  
 It picks us out one by one)

The same thing is true for some compositions from the 19<sup>th</sup> and 20<sup>th</sup> centuries. Aḥmad Šawqī for example used a new rhythm in the following verse from his dramatic poem *Mağnūn Laylā* (The Mad of Love to Laylā):

*Ziyādu, mā dāqa Qaysu wa lā hammā*<sup>39</sup>  
*lollo lol lollo lollo*  
 (Ziyād: Qays did not suffer any worry)

Little used or new meters "*buhūr muḥmala* or *mustahdaṭa*" were also used by the modernist poets during the first and second Abbaside periods (750-950). These meters derive from known Arabic meters:

- *al-mustaḥil* (reversed *aṭ-ṭawīl*): *mafā'ilun fa'ūlun mafā'ilun fa'ūlun*  
 (/lo/o //o //o/o //o x2).
- *al-mumtadd* (reversed *al-madīd*): *fā'ilun fā'ilānun fā'ilun*  
 (/lo //o/o //o //o x2).
- *al-mutawāfir* (mixed *al-kāmil* with *ar-ramal*): *fā'ilatuka fā'ilātuka fā'ilun*  
 (/oll/ //oll/ //o x2).

<sup>36</sup> See the *muwaššaha* of Ibn Zuhri al-Ḥafid which was included in Ibn al-Mu'tazz's *divan* in: Aṣ-Šūlī. *op. cit.* v. 2. p. 170-172. See also the *muwaššahāt* of Ibn Sahl and Ibn al-Ḥafīb in: Ibn Sahl. Edited by Aḥmad Ḥusayn al-Qarnī. 1926. *Diwān Ibn Sahl*. Al-Qāhira. p. 53-55, 56-58.

<sup>37</sup> See the whole poem in: Badr Šakir as-Sayyāb. *op. cit.* v. 1. p. 101-103.

<sup>38</sup> Abū al-Farağ al-Isfahānī. no date. *Kitāb al-ağānī*. v. 3. Miṣr. p. 127.

<sup>39</sup> Ibrāhīm Anīs. *op. cit.* p. 203.

- *al-mutta'id* (reversed *al-muğṭaṭī*): *fā'ilānun fā'ilānun mustaf'ilun*  
 (/o/o //o //o/o //o x2).
- *al-munsarid* (reversed *al-mudāri*): *mafā'ilun mafā'ilun fā'ilānun*  
 (/o/o //o/o //o //o x2).
- *al-muṭṭarid* (another form of reversed *al-mudāri*): *fā'ilānun mafā'ilun mafā'ilun*  
 (/o/o //o/o //o/o x2).
- *al-farid*: *maf'ūlu maf'ūlu maf'ūlu maf'ūlu* (/o/o //o/o //o/o //o/o).
- *al-wasim*: *fā'ilānun fā'ilun fā'ilānun fā'ilun*  
 (/o/o //o //o/o //o).
- *al-mu'tamad*: *fā'ilātak fā'ilātak fā'ilā* (/o/o //o //o/o //o)<sup>40</sup>.

Al-Farāhīdī divided the musical values of the meters into five prosodic circles (groups). The arrangement done by Al-Farāhīdī was not chosen at random. It was done according to a concrete and specific prosodic analysis. He used a concrete point in each circle as the central point for the metrical structure of the foot and of the meter. He arranged the meters in each circle according to their similar musical values. For example the third circle begins from the *watid* and then moves through the two *asbāb* of the *mafā'ilun* foot (the point A is *mafā'i*, the point B is *i*, the point C is *lun*). This foot is the basic metrical element of the *hazağ* meter. If we begin from the first *sabab* "i" (the point B) we shall have the *rağaz* meter (the basic foot is *'ilunmafā* which is similar to the foot of the *rağaz* meter *mustaf'ilun*). If we begin from the second *sabab* "lun" (the point C) we shall have the *ramal* meter (the basic foot is *lunmafā* which is similar to the foot of the *ramal* meter *fā'ilānun*) Al-Farāhīdī built up the other circles according to the same arrangement<sup>41</sup>.

First circle: *dā'irat al-muḥṭalif* "the *ṭawīl* circle" (dissimilar) – consisting of three meters: *aṭ-ṭawīl*, *al-basīṭ*, *al-madīd*, and two little used meters: *al-mustaḥil* and *al-mumtadd*. It is called *al-muḥṭalif* because its feet have five to seven parts or "letters" (*fa'ūlun*, *fā'ilun*, *mafā'ilun*, *fā'ilānun*, *mustaf'ilun*). The *ṭawīl* meter begins from the *watid* "fa'ū", however the *madīd* and *basīṭ* meters begin from the *sabab*.

Second circle: *dā'irat al-mu'talif* "the *wāfir* circle" (harmonious) – consisting of two meters: *al-wāfir*, *al-kāmil*, and one little used meter: *al-mutawāfir*. Each foot of these meters consists of seven parts or "letters". This circle begins from the *watid* of the foot of the *wāfir* meter "*muṣā* in *muṣā'alatun*", leading to the foot of the *kāmil* meter "*mutafā'ilun*".

Third circle: *dā'irat al-muğṭalib* "the *hazağ* circle" (borrowed) – consisting of three meters: *al-hazağ*, *ar-rağaz* and *ar-ramal*. Each foot contains seven parts or "letters". This circle begins from the *watid* of the *hazağ* meter, the "*mafā* in *mafā'ilun*". The *rağaz* meter is derived from the *hazağ*, the *ramal* is derived from the *rağaz* meter. The *hazağ*

<sup>40</sup> Muḥammad Iṣbar, Muḥammad Abū 'Alī. *op. cit.* p. 126. Muḥammad 'Abd al-Mun'im Ḥafāğī. no date. *Aṣ-Ši'r wa at-ṭağdīd*. Al-Qāhira. p. 101-102.

<sup>41</sup> Kamāl Abū Dīb. *op. cit.* p. 98.



meter may also be derived from the *rağaz* meter, the *hazağ* meter from the *ramal* meter, and the *rağaz* meter from the *ramal* meter. The musical value of the three feet in these meters is similar.

Fourth circle: *dā'irat al-muštabiḥ* "the *sarī'* circle" (similar, analogous) – consisting of six meters: *as-sarī'*, *al-munsariḥ*, *al-ḥafīf*, *al-muḍāri'*, *al-muqtaḍab*, *al-muğtaṭṭ*, and two little used meters. The *musariḥ* meter is derived from the second foot of the *sarī'* meter, *muṣtaf'ilun*; the *ḥafīf* meter is derived from the *sabab* "taf" of the foot of the *sarī'* meter, *muṣtaf'ilun*; the *muḍāri'* meter is derived from the *watid* "'ilun" of the foot of the *sarī'* meter, *muṣtaf'ilun*; the *muqtaḍab* meter is derived from the third foot of the *sarī'* meter, *maf'ūlātu*; the *muğtaṭṭ* meter is derived from the *sabab* "'ū" of the foot of the *sarī'* meter, *maf'ūlātu*.

Fifth circle: *dā'irat al-muttafiq* (agreed, conformable) – consisting of two meters: *al-mutaqārib*, *al-mutadārik*, and one little used meter. Al-Farāhīdī and Ibn 'Abd Rabbiḥi (d. 940) did not mention the *mutadārik* meter. Al-Aḥfaṣ however added this meter. Each foot of these two meters contains five parts or "letters", and begins with a *watid* (*fa'ū* in *fa'ūlun* and *fā'i* in *fā'ilun*)<sup>42</sup>.

Another point to note is that the internal rhythm and the musical harmony of a composition has a specific structure. This rhythm is an important element of Arabic poetry, which concerns the tone of the foot or meter. Most earlier Arabic philologists and critics point out that rhythm is the product of rhyme. It gives more melody to the composition. It reflects the repetition of vowels and tones in a poem, that is, the regular repetition of moving and quiescent letters. Rhythm is largely dependent on the foot, with the meter being an important element. Contrary to monotone rhythm of the classical *qaṣīda*, the rhythm of modern free verse has a certain number of tones in the repeated feet which are arranged in an unequal way, resulting in an unequal hemistich length. It is important to mention that Arabic classical and neoclassical poetry use a variety of metrical structures rather than a variety of rhythmical schemes<sup>43</sup>. In spite of this, rhythm has a specific function in Arabic poetry.

Arabic poetry from earlier times is sung. Its internal melody is based on the unity of a single rhyme and meter. The syllables and tones of the meter are the basic elements of the rhythm. As soon as Al-Farāhīdī presented the rules of Arabic metrical structure he drew people's attention to the importance of poetic rhythm, and gave it a universal mathematical character<sup>44</sup>.

Rhythm helps us to differentiate between the melodies of poems. The *mu'allaqāt* of Imru' al-Qays and Ṭarafa Ibn al-'Abd, for example, are based on the *ṭawīl* meter, but they differ in their internal rhythm. The same is true of the *mu'allaqāt* of Labid Ibn

<sup>42</sup> See e.g. Ibn 'Abd Rabbiḥi. *op. cit.* v. 3. p. 195-198. Al-Ḥaṭīb at-Tabrizī. *op. cit.* p. 49-138. Muḥammad Isbar, Muḥammad Abū 'Alī. *op. cit.* p. 41-44. W. Stoetzer. 1989. *Theory and practice in Arabic metrics*. Leiden. p. 29-39. Kamal Kheir Beik. 1978. *La mouvement moderniste de la poésie arabe contem poraire*. Paris. p. 245-249.

<sup>43</sup> Muṣtafā Ġamāl ad-Dīn. 1974. *Al-Īqā' fi aš-ši'r al-'arabi min al-bayt ilā at-ṭafīla*. An-Nağaf. p. 14-15.

<sup>44</sup> Kamāl Abū Dīb. *op. cit.* p. 44.

Rabī'a and 'Antara Ibn Šaddād, which are based on the *kāmil* meter<sup>45</sup>. In addition, there are meters which give a more melodious rhythm to compositions. Metrical changes in the feet "*ziḥāf* and '*illa*" give the poem more melody. Some of these metrical changes have an important rhythmical value, such as *ḥarm* and *ḥazm*, which are used at the beginning of the *hazağ* meter.

Some modern poets of the Interwar period e.g., concentrating on the variety of internal rhythm, try to give their poems a melodious character. For example the following poem of Miḥā'il Nu'ayma (1889-1986) entitled *Ibtihālāt* (Devotions), in which the poet moves from rhyme to rhyme:

*Kaḥḥili Llāhumma 'aynī  
bi-šu'ā'in min diyāk  
kay tarāk  
fi ḡami'i l-ḥalqi, fi dūdi l-qubūr  
fi nisūri l-ḡawwi, fi mawḡi l-biḥār  
fi ṣahāriḡi l-barārī, fi z-zuhūr  
fi l-kalā, fi l-biṣri, fi ramli l-qifā*<sup>46</sup>

(God! Would you smear my eyes

with beams of your light

that I may see you

You are visible in the whole of creation; in the worms of the graves,

in the eagles of the sky and in the waves of the seas,

in the cisterns of the desert and in the flowers,

in the grass, in joy and in the sand of the desert)

A similar effect is achieved by Nadra Ḥaddād (1881-1951) in his work *Ḍariḥ aš-šā'ir* (Grave of a Poet)<sup>47</sup>; 'Alī Maḥmūd Ṭāha (1949-1902) in '*Āṣiqa* (Mistress)<sup>48</sup>, and *Dunyā an-nisā'* (The World of Women)<sup>49</sup>; and Ibrāhīm Nāḡi (1898-1953) in *Al-Aṭlāl* (Ruins)<sup>50</sup>, *Liqā' fi al-layl* (Meeting at Night)<sup>51</sup>, and *Ḥadiṭ farāša* (The Speech of a Butterfly). Ibrāhīm Nā'ī says for example in the last mentioned poem:

*Anā qatratu ṭ-ṭalli llatī hamasat biḥā ṣafatu l-ḡadiri*<sup>52</sup>

(I am a drop of dew

which was muttered by the lips of a stream)

<sup>45</sup> See the *mu'allaqāt* of Imru' al-Qays in: Az-Zawzani. *op. cit.* p. 7-56; Ṭarafa Ibn al-'Abd: p. 61-76; Labid Ibn Rabī'a: p. 126-163; 'Antara Ibn Šaddād: p. 193-216.

<sup>46</sup> Ḍār Šādīr wa Bayrūt. 1964. *Maḡmū'at ar-rabiṭa al-qalamīyya li-sanat 1921*. Bayrūt. p. 114.

<sup>47</sup> *Ibid.* p. 159-162.

<sup>48</sup> 'Alī Maḥmūd Ṭāha. 1972. *Zahr wa ḥamr*. Bayrūt. p. 52.

<sup>49</sup> 'Alī Maḥmūd Ṭāha. 1972. *Arwāḥ wa ašbah*. Bayrūt. p. 39.

<sup>50</sup> Ibrāhīm Nāḡi. 1979. *Layālī al-Qāhira*. Bayrūt. p. 45-67. See also Ibrāhīm Nāḡi. Edited by Aḥmad Rāmī i inni. 1961. p. 341-347.

<sup>51</sup> Ibrāhīm Nāḡi. *Layālī Al-Qāhira*. p. 36-42. (*Dīwān Nāḡi*. p. 145-146).

<sup>52</sup> Ibrāhīm Nāḡi. *Dīwān Nāḡi*. p. 183.

The poem quoted below by the émigré poet Fawzī Ma'lūf (1889-1930) entitled 'Alā bisāt ar-rīḥ (On a flying Carpet) draws one's attention by the good choice of melody, in which the internal rhythm of the feet is clear:

*Bayna rūḥi wa bayna ḡismī l-asīr  
kāna ba'du  
duqtu marra*<sup>53</sup>

(Between my soul and imprisoned body  
one day I suffered)

A similar style is seen in the following example by Ilyās Faraḥāt (1893-):

*Mā anti min ḥādā t-turābi wa lā  
tilka l-ḥayātī wa ḡālika l-ḡildi  
bal anti min rūḥi wa min kabidī*<sup>54</sup>

(You are not from this Earth  
nor from this life or this skin  
But you are from my soul and heart)

It is worth considering here the function of an accent in relation to the structure and rhythm of the words. It is the basis of poetic rhythm. The function of an accent is to define a concrete fragment and to differentiate it from the other syllable fragments. However the poetic function of an accent is often related to the linguistic accenting of the words. The poetic accent has two features: automatic, which is related to the nature of the words; and lively, which arises as a result of the relationship between the words and their content. We can say that the repetition of a tone in one or two words is an example of the close relationship between the linguistic and poetic accents.

The function of an accent was not studied by classical Arabic prosodic theorists or early philologists. Al-Farāḥidī for example was not interested in the function of an accent when he studied the function of *sabab* and *watid*<sup>55</sup>. Modern critics who have studied this aspect are Ibrāhīm Anīs, Muḥammad Mandūr, Šukrī 'Ayyād and the French Orientalist Guayar. Muḥammad Mandūr concentrated on poetic accents, however Ibrāhīm Anīs in his study *Al-Aṣwāt al-luḡawīyya* (Lingual Sounds "Tones") analyzed the linguistic accent, and the function of different syllables in Arabic language and poetry. Šukrī 'Ayyād studied the general function of an accent. As far as Guayar is concerned, he pointed out that each letter in the Arabic language can be treated as a syllable<sup>56</sup>. He also studied the short, middle and long syllables. Kamāl Abū Dīb also referred to accents in his study, and profited from the study of Ibrāhīm Anīs. Kamāl Abū Dīb stressed that an accent has an individual, intellectual and collective character. He analyzed the function, value and sense of an accent in Arabic meters<sup>57</sup>.

<sup>53</sup> Aḥmad Sulaymān al-Aḥmad. no date. *Ḥādā aš-ši'r al-ḥadiṭ*. Dimašq. p. 134.

<sup>54</sup> Ibid. p. 135.

<sup>55</sup> Kamāl Abū Dīb. *op. cit.* p. 294, 315, 472.

<sup>56</sup> Muṣṭafā Ḡamāl ad-Dīn. *op. cit.* p. 39-40.

<sup>57</sup> Kamāl Abū Dīb. *op. cit.* p. 353, 531.

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