

**The Effectiveness of Metrical Phonology in terms
of the Prosody of Standard Arabic
Language Syllabification/ A Phonological Study**

Supervised by

Prof. Dr. Constantin Manea, PhD

Submitted by

Al-Rubaye Ibraheem Ahmed Shakir, M.A



Abstract

This study aims to stand on the effectiveness (or impact) of the Metrical Phonology in accordance with the prosody of Arabic language syllabification. The Metrical phonology is represented as a branch of linguistic theory that deals with the phenomena of stress in the natural language. As put by Al-Mozainy et. al. (1985), it is termed so since it is an approach that posits a reminiscent of hierarchical structure functioned in traditional illustrations of the poetic meter. In addition, it's also much wider in coverage in that it connects the stress with many other fields (or domains).

As a matter of fact, the ancient Arab scholars (or prosodicians) such as Al-Faraheedy, Ibn Jenny, Al-Qeirawany, Al-Tabreezy..etc. had been widely tackled on discussing and substituting the poetic meters into 16 meters of autosegmental arrangements (15 meters had been arranged by Al-Faraheedy and one additional meter by Al-Akhfash) in order to arrange and maintain the musical and harmonic features of the Arabic poetry as what will be shown in the research.

Key words: Metrical Phonology, autosegmental, hierarchical , syllabification.

The Aims of Study

1. Identifying the Metrical Phonology in terms of Arabic prosodies.
2. Clarifying the Roles of prosodic metrics in terms of the construction of Arabic poetry .
3. Shedding light on the pioneers of such an approach (even Arabs or Non-Arab scholars).
4. Approving the idea that the mechanism of Metrical Phonology, which was pioneered by Firth (1984), have been tackled by many Arab ancient scholars (such as Al-Faraheedy who rooted such an

approach in the second half of the eighth century by exploring 15 meters of autosegmental arrangement of prosodic boundaries).

5. Clarifying the constituents of such an approach (such as feet, tiers, trochees..etc.)

The Questions of Study

1. What's the effectiveness of Metrical Phonology (MP) in terms of Arabic language prosody?
2. How can the MP involve in the construction of Arabic Prosody?
3. Who are the pioneers of such an approach?
4. Exploring the mechanism applicability of such an approach in terms of the Arabic prosodic meters of poetry.
5. What are the main essential constituents of the theory?

The Main Objectives

The main determination of this study is to identifying the phonological impact of Metrical Phonology in accordance with the Prosody of Standard Arabic Language Syllabification.

The Specific Objective

1. Identifying the terminology and mechanism of MP.
2. Clarifying the phonological movement of derivation in terms of such an approach.
3. Shedding light on the hierarchical constituents of metrical theory.
4. Showing the effectiveness of the relative prominence which is exposed by utilizing binary branching structures, where each pear is labeled as S (strong) and W (week).
5. Clarifying the relational reason behind the MP terminology in terms of the two contrastive languages.

6. Illustrating the relational mechanism of such an approach in terms of the two languages.

1. The Origins of Metrical Phonology

Metrical Phonology Theory, as defined by Khalifa (2017), is "an approach developed within the framework of generative phonology in order to apply to the phenomena of stress by concentrating on the foot as a phonological unit". From the perspective of metrical phonology, stress is considered as a relational property identified by Relations of prominence among constituents in a hierarchical structure.

As put by Liberman (1975), Halle and Keyser (1971) show that the conceptual terminology of the term meter (or metrical phonology) to indicate to an abstract structure associated with the linguistic objects, is authorized by a well-established tradition.

Halle and Keyser demonstrate that the concept meter is rooted, in classical times, in a theory which aims to involve both of music and poetry. They continue, this theory displayed rhythms as infinite series of repeated patterns, in which the repeated unit was drawn from a limited set of possible feet. As a matter of functioning, these infinite patterns (in music or poetry), are submitted to be metered (or measured) depending on the fact that the finite sections had to be excised.

Liberman (ibid) simplifies that the laws overriding how such cuts could be established, and what further changes in the resulting pattern were possible, organized the **metrics** theory. In addition, Liberman states that the rules, controlling the measured association patterns with strings of words, are included for convenience under the same rubric.

Halle and Vegnaud (1981) illustrate that it is based on distinguished levels (or tiers); each tier has a particular constituent. They continue, the first level contains syllables; the second involves feet, and the third ones covers the phonological word. They show that the first tier is the represented as a

cornerstone, due to the fact that the other tiers are constructed. They add, Stress is submitted to be connected only to the rhymes of Syllables.

According to Liles (1971), Whether the rime carries a tense, a lax vowel or a diphthong is a critical issue for the placement of stress as exemplified by Liles (ibid) below:

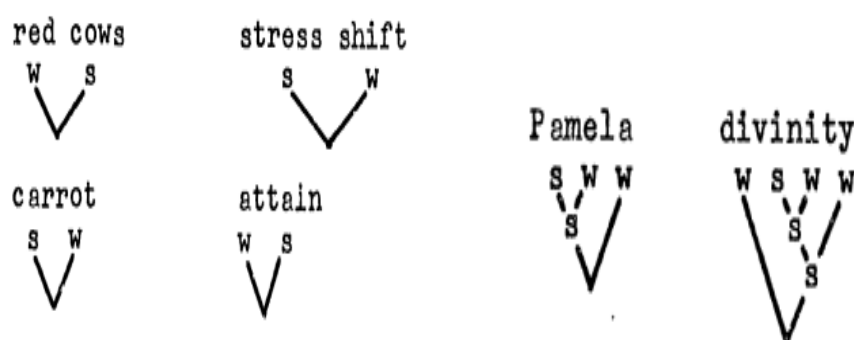
Astonish /ə stə nɪʃ/	maintain /meɪn teɪn/
Purple /pɜː pəl/	secure /sə kjʊː/

Table no. (1) is adopted from Liles (ibid)

According to the first column, Liles clarifies that the words end in syllables, which carry a lax vowel; so, the stress takes place on the penultimate syllables. In the second ones, Liles shows that the words end in syllables involving a long vowel and diphthong (or tensed rhymes), so they attract stress.

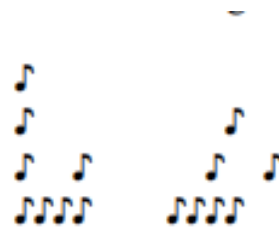
As a matter of fact, Liberman (1975) states that the metrical system composed of two complementary parts metrical patterns (trees) and metrical grids, is obtained from the establishing law of Metrical Phonology Theory.

Hayes (1980) simplifies that in a tree, the relative prominence is exposed by utilizing binary branching structures, where each pear is labeled as S (strong) and W (weak) as exemplified below:



Hayes (1980) shows that the tree can deal with disyllabic words as well as multisyllabic ones where non-terminal components and the syllables specification for relative strength are allowed.

Hayes continues, the relational positional features rather than inherent ones are described by the node label S and W. In addition, the defect of metrical patterns is distinguished by capturing constituent structures only and excluding rhythmic ones. For Hayes, this stimulates the metrical grids production adopted in the metrical analysis. And in fact, rhythmically, the metrical grid fulfills the requirement of music; it divides the time intervals in a way that is accustomed with a musical notation, as shown in the following one:

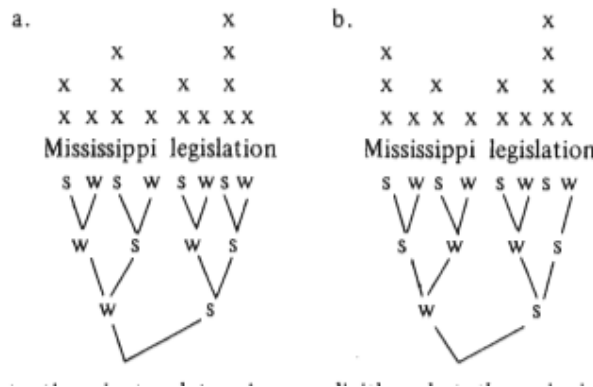


Musical note no.(1) is adopted from Hayes (ibid)

Liberman (1975) simplifies that the note values show a suitable way of indicating stress on different levels at which divisions, subdivisions, and subdivisions, etc. of a of time interval occur (commonly, the non-binary divisions are permitted. Liberman adds, as well as time, the grid is considered as endless where any position in it can be chosen to begin with, and sequences are available backward, forward, up, or down the hierarchy. Furthermore, as put by Hayes and Puppel (1985), the grid represents an abstract set of units arranged in columns and rows. They add, the columns height embodies the stress prominence of Syllables, while the rows represent the rhythmic beats series on distinct levels.

According to Liberman and Prince (1977), in terms of grids, the one-to-one correspondence between the components of a terminal set and Syllables is compulsory.

As shown by Halle and Vegnaud (1981), the cross-linking, in grids, is not allowed, so that the stress on the first grid is connected with the first Syllable, and the stress on the second ones is connected with the second Syllable, not to the first or third, etc. (Halle and Vegnaud, Ibid). 'Mississippi legislation' , by Halle and Vegnaud, is considered as an instance for a metrical grid projecting from a metrical tree:



2. The Poetic Autosegmental Meters of Arrangement

Morphologically, Nawiyat (1983) clarifies the morphological terms of meter البحر by stating البحر means الشق (the notch) or الاتساع (the expand), it was said بَحَرْتُ اذن الناقة (I notched the camel's ear). Conceptually, it's the repetitive trochees for a poetic purpose, Al-A'smar (2005) shows that it's termed so (as البحر (the sea)) since the poetry has indefinite number of trochees and weights such as the sea.

2. (1)The Weights of Poetic Meters

(A) Al-Taweel Meter (or the Long meter) البحر الطويل

Al-Damanhoury (1957) clarifies that it's called so since it has the most sounds meters, which is if counted, it would be approximately forty eight sounds, no meter has such a feature. As discussed by Al-Qasim (2003), Al-

Tabreezy (1030-1109 A.C) states "it's termed as 'Al-Taweel' (or the long) for two reasons; firstly, it inquires the longest poetic stanza (which exceeds forty eight sounds), secondly, the poles occur on the first part of its stanzas, then the reasons, as a reason for the pole to be longer than the reason, it's called (the long)".

Khalouf (2012) shows that it's the most powerful meter, it was the most popular in terms of the ancient poetry till it was said that (one third out of the Arabic poetry was based on Al-Taweel meter). Khalouf continues, its tempo is performed by the finest harmony that is resulted by repeating the trochees *فعولن مفاعيلن* together, twice per poetic part. Khalouf illustrates some basic facts related to such a meter as follows:

• **وزن البحر الطويل (Al-Taweel Meter weight):**

*فَعُولُنْ مَفَاعِيلُنْ فَعُولُنْ مَفَاعِيلُنْ * فَعُولُنْ مَفَاعِيلُنْ فَعُولُنْ مَفَاعِيلُنْ*

• **ضابط البحر الطويل (Al-Taweel Meter fluency):**

*طَوِيلٌ لَهُ دُونَ الْبُحُورِ فُضَائِلٌ * فَعُولُنْ مَفَاعِيلُنْ فَعُولُنْ مَفَاعِيلُنْ*

• **(Al-Taweel Meter permissions): جوازات البحر الطويل**

(1) In Consistency

- **الكَفّ:** Omitting the seventh consonant of *مَفَاعِيلُنْ* to be resulted as *مُفَاعِيلُ*.
- **القَبْضُ:** Omitting of the fifth consonant of *مَفَاعِيلُنْ* to becomes *مَفَاعِلُنْ*, and also *فَعُولُ / فَعُولُنْ*.
- It's unpermitted for **الكف** and **القبض** to be positioned on *مَفَاعِيلُنْ*, so **الكف** and **القبض** (ther are accepted if they occurred on a part or two, but not more, since there would be a sense rejection). Khalouf (2012)
- **الخُرْمُ:** Omitting the first collective pole at the beginning of trochee (*فَعُولُنْ*); if it is safe (or *سالمه*), it becomes (*عُولُنْ*) it's called the perforation, if grasped (or *مقبوضة*), the result would be (*عُولُ*). Khalouf (ibid)

(2) The Wedges and Beats

As illustrated by Khalouf (2012), the long meter has one grasped wedges (مفاعيلن) and three (مفاعلن):

- Grasped wedge (مفاعيلن): (مفاعلن) and one accomplished beat (مفاعيلن).
- Grasped wedge (مفاعيلن): (مفاعلن) and one grasped beat (مفاعيلن): (مفاعلن).
- Grasped wedge (مفاعيلن): (مفاعلن) and one omitted beat (the last reason of trochee is omitted) and results (مفاعيلن) : (مفاعي + مفعولن).

According to its wedges and beats, the grasping is essential in the wedges and it's represented as زحاف which is essential as well, الكف is prohibited in (مَفَاعِلُنْ) and (مَفَاعِلُنْ). For القبض, it's also prohibited in (فَعُولُنْ) in order to avoiding the effectiveness of such a one-single vowel.

(B) Al-Madeed Meter بحر المديد

Abdul-Hameed (1981) shows that Al-Qeirawany states " it's termed as 'Al-Madeed' (the extensive) since its seven- component trochees are extended". Or it's called so because its collective pole is extended in the central part of its seven components. Al-Damanhoury (1957)

Al-Damanhoury demonstrates that this boundry is partially used (it's often comes cut-up), so it's so rare to be functioned. Al-Damanhoury lists down many basic fact for the meter:

• وزن البحر المديد (the weight of Al-Madeed)

فَاعِلَاتُنْ فَاعِلُنْ فَاعِلَاتُنْ فَاعِلُنْ ** فَاعِلَاتُنْ فَاعِلُنْ فَاعِلَاتُنْ فَاعِلُنْ

• ضابط البحر المديد (Al-Madeed meter fluency)

لِمَدِيدِ الشَّعْرِ عِنْدِي صِفَاتُ ** فَاعِلَاتُنْ فَاعِلُنْ فَاعِلَاتُنْ

- the permissions of Al-Madeed meter: جوازات البحر المديد

Al-Damanhoury lists down the permissions of Al-Madeed meter as follows:

(1) In Consistency:

- **الْخَبْنُ**: it requires the omitting of second vowel; so that (فَاعِلَاتُنْ) becomes فَعِلَاتُنْ, فَاعِلُنْ is changed to (فَعِلُنْ).
- **الْكَفْ**: the Omission of the seventh consonant; such as (فَاعِلَاتُنْ) becomes: (فَاعِلَاتُ).
- **الشَّكْلُ**: the omitting of the second vowel and seventh consonant; (فَاعِلَاتُنْ) becomes (فَعِلَاتُ)

(2) Its wedges and beats اعاريضه و ضربيه

Al-Damanhoury (1957) shows that Al-Madeed meter contains four wedges and seven beats as follows:

- Its first wedge are accomplished (it's wedges accept الْخَبْنُ, الْكَفْ and الشَّكْلُ) and has a resembled beat (even الْكَفْ and الشَّكْلُ aren't permitted in order not to be affected by a single short vowel).
- Its second wedge is partial and omitted and has three beats:
 - Its wedge and beat are partial and omitted , الْخَبْنُ isn't permitted: (فَاعِلَاتُنْ) becomes (فَاعِلَا).
 - Partial and omitted wedge (فاعلاتن): (فاعلا) and a short beat (فَاعِلَاتُنْ): (فَاعِلَات).
 - Partial and omitted wedge (فاعلاتن): (فاعلا) and a short beat , الْخَبْنُ is prohibited in order not to be contracted with the third wedges (فَاعِلَاتُنْ): (فَاعِلُنْ).
- Partial wedge مخبونة and omitted, they have two beats:
 - Partial wedge مخبونة and omitted (فَاعِلَاتُنْ): (فَاعِلَا) and a short beat (فَعِلَاتُنْ): (فَعِلَاتن).
 - Cut-up accomplished wedge (فاعلن) and a cut-up accomplished beat (فاعلن).

(C) Al-Baseet (The Flat Meter) البحر البسيط

For Al-Qeirawany, Al-Faraheedy terms this boundry (the flat) since it's flattened as compared to Al-Taweel. As discussed by Al-Qasim, Al-

Tabreezy states " the reason behind its term is that its seven-components trochees are flattened in the first of each ones, or because of the flatness of its beat and wedges".

Al-Damanhoury (1957) puts down many basic fact for Al-Baseet meter as:

• وزن البحر البسيط (the weight of Al-Baseet)

مستفعلن فاعلن مستفعلن فاعلن ** مستفعلن فاعلن مستفعلن فاعلن

• ضابط البحر البسيط (Al-Baseet meter fluency)

إنَّ البسيط لديه يبسط الأمل ** مستفعلن فاعلن مستفعلن فاعلن

• جوازات البحر البسيط the permissions of Al-Baseet Meter:

(1) In consistency:

- الخبن: The omitting of the second consonant (or short vowel); so (فَعْلُنْ) : (فَاعِلُنْ) and (مُتَفَعِّلُنْ) becomws (مُسْتَفْعِلُنْ).
- الطِّي: The omitting of fourth consonant sound; (مُسْتَفْعِلُنْ): (مُسْتَفْعِلُنْ).
- الخَبْل: The omitting of the second and fourth consonant sounds; (مُتَعِلُنْ): (مُسْتَفْعِلُنْ).
- الخَرَم: It's the addition of one sound (or more) in the beginning of the first poetic part stanza, or at the ending in some autosegmental meters.

(2) Its Wedges and Beats اعريضه و ضربه

In fact, Al-Damanhoury (1957) shows that Al-Baseet meter contains four wedges and six beats as listed:

• البسيط التام The Accomplished Flat meter:

- the wedge is deceived (or مخبونة) (فَعْلُنْ) and the beat is مخبون (فَعْلُنْ) as well.
- The wedge is cut-up مقطوعة and the beat too the both are (فَعْلُنْ).

- The wedge is deceived (فَعْلَن) and the beat is cut-up (فَعْلَن).
- **The Partial Flat meter البسيط الجزئي:**
 - Both of الضرب و العروض (the beat and wedge) are accomplished; the both are (مستفعلن).
 - The wedge is accomplished (مستفعلن) and the beat is cut-up (مفعولن).
 - Both of the wedge and beat are cut-up (مفعولن).
 - Both of them are deceived and cut-up (فعولن).

Al-Damanhoury (1957) notifies that if the deception (or الخبن) occur on the third beats and wedges (specifically the partial and cut-up), the poetry would be constrained (or arrested). It's weighted as:

مستفعلن فاعلن متفعلن مستفعلن فاعلن متفعلن

And changed to be:

مستفعلن فاعلن فعولن مستفعلن فاعلن فعولن

(D) The Lavish Meter (or الوافر)

As put by Abdul-Hameed (1981), Al-Qeirawany states that it's termed الوافر for its lavish trochees (a pole by a pole). For Al-Qasim (2003), Al-Tabreezy discusses the reason behind its terminology as the lavish of its short vowels as compared with other prosodic meters. Al-Qasim (ibid) digs deep in such a meter and presents down its basic facts:

• وزن البحر الوافر (the weight of Al-Wafir)

مُفَاعَلَتُنْ مُفَاعَلَتُنْ مُفَاعَلَتُنْ * مُفَاعَلَتُنْ مُفَاعَلَتُنْ مُفَاعَلَتُنْ

• ضابط البحر الوافر (Al-Wafir Meter fluency)

بُحُورُ الشَّعْرِ وَافِرُهَا جَمِيلٌ * مُفَاعَلَتُنْ مُفَاعَلَتُنْ فَعُولُنْ

• the permissions of Al-Wafir Meter: جوازات البحر الوافر

(1) In Consistency:

- (مُفَاعَلَتُنْ): Syncopying the fifth short vowel; **العصب (the nerve)**: (مُفَاعَلَتُنْ).
- **العقل (the brain)**: Omitting the fifth short vowel (which's unpleasant in fact); (مُفَاعَلَتُنْ): (مُفَاعَلَتُنْ).

- **النقص (the loss):** Syncopying the fifth short vowel and omitting the seventh consonant; (مُفَاعَلْتُنْ): (مُفَاعَلْتُ) (actually, it's pleasant).

(2) Its Wedges and Beats اعاريضه و ضربيه:

Al-Qasim (2003) clarifies that Al-Wafir has two wedges and three beats:

- Both of Accomplished wedge and beat مفاعل مفاعلتن: فعولن مفاعل مفاعلتن فعولن.
- Partial accomplished wedge (مفاعلتن) + an accomplished beat (مفاعلتن)+ a partial accomplished beat (مفاعلتن).
- Partial accomplished wedge (مفاعلتن) + a nerved partial beat (مفاعلتن).

(E) Al-Kamil Meter (The Absoulte Meter) البحر الكامل

As authorized by Al-Qasim (2003), Al-Tabreezy explains the reason ot its terminology by stating " it's called so for its absolute short vowels, It consists of thirty vowels (no meter carries such a number of short vowels), even it's the same with Al-Wafir, but Al-Kamil has an addition more than Al-Wafir, also the short vowels of Al-Wafir is existed even it's not origionally adopted, but Al-Kamil is origionally adopted, as a result of being more absolute than Al-Wafir, it's termed so". AlTabreezy continues, it also has the greatest number of beats since it contains nine beats. In addition, it's one of the pure meters, trochee unified, even if partial or accomplished, it's been used by the poets, and represents (with Al-Taweel) the most usable meters in the Arabic poetry.

• وزن البحر الكامل (the weight of Al-Kamil)

مُتَفَاعِلُنْ مُتَفَاعِلُنْ مُتَفَاعِلُنْ مُتَفَاعِلُنْ مُتَفَاعِلُنْ مُتَفَاعِلُنْ مُتَفَاعِلُنْ مُتَفَاعِلُنْ مُتَفَاعِلُنْ

• ضابط البحر الكامل (Al-Kamil meter fluency)

كَمَلِ الْجَمَالَ مِنَ الْبُحُورِ الْكَامِلِ ** مُتَفَاعِلُنْ مُتَفَاعِلُنْ مُتَفَاعِلُنْ مُتَفَاعِلُنْ

- **the permissions of Al-Kamil Meter: جوازات البحر الكامل**

(1) In Consistency:

- (مُتَقَاعِلُنْ): (مُتَقَاعِلُنْ): Syncopying the second short vowel, الأضمار (مستفعلن).
- الخزل: syncopying the second short vowel and omitting the fourth consonant. (مفتعلن): (متفاعلن) .
- الوقص: The omitting of second vowel.

(2) Its Wedges and Beats اعاريضه و ضربيه

It has three wedges and nine beats as listed by Al-Qasim (2003):

- Both of its wedge and beat are accomplished; the both are (متفاعلن), الخزل and الوقص, الأضمار are permitted.
- Both of its wedge and beat are cut-up; (متفاعلن), الأضمار longy is permitted.
- Accomplished wedge (متفاعلن) + invisible feet beat (متفا): (فعلن).
- Accomplished feet wedge (متفا): (فعلن) + an accomplished foot beat (فعلن): (متفا).
- Accomplished foot wedge and beat; the both are (متفا): (فعلن).
- An accomplished foot wedge (متفا): (فعلن) and invisible accomplished feet beat (متفا): (فعلن).
- Partial accomplished wedge (which الخزل and الوقص و الأضمار are permitted) (مُتَقَاعِلُنْ) + a tailed beat (also الخزل and الوقص و الأضمار are permitted) (مُتَقَاعِلُنْ) (متفاعلان).
- Partial accomplished wedge (الخزل and الوقص و الأضمار are permitted) (مُتَقَاعِلُنْ) + a swaggered beat (الخزل and الوقص و الأضمار are permitted as well) (متفاعلاتن) (مُتَقَاعِلُنْ ثُنْ).

(F)Al-Hazj (The Echo Meter) بحر الهزج

As authorized by Abdul-Hameed (1981) and Omar (ibid), Al-Qeirawany and Al-Tabreezy clarifies that this meter is termed so because it resembles the sound's Echo (or echoing and repeting) due to the existence of two light reasons following its poles, it's obligatory partial.

• وزن البحر الهزج (the weight of Al-Hazj)

مَفَاعِيلُنْ مَفَاعِيلُنْ مَفَاعِيلُنْ مَفَاعِيلُنْ مَفَاعِيلُنْ مَفَاعِيلُنْ مَفَاعِيلُنْ مَفَاعِيلُنْ

• ضابط البحر الهزج (Al-Hazj meter fluency)

على الأهرآج تسهيل ** مَفَاعِيلُنْ مَفَاعِيلُنْ

• the permissions of Al-Baset Meter: جوازات البحر الهزج

(1) In Consistency:

- (مَفَاعِيلُنْ): (مَفَاعِيلُنْ): the omitting of fifth consonant sound; القَبْضُ
- (مَفَاعِيلُنْ): (مَفَاعِيلُنْ): the omitting of seventh consonant; الكف
- (مَفَاعِيلُنْ): (مَفَاعِيلُنْ): the omitting of /m/; الخرم

:اعاريضه و ضربه (2) Its Wedges and Beats

Al-Qasim (2003) shows that it has a single partial accomplished wedges (which الكف is permitted and القَبْضُ is not) and two beats:

- Partial accomplished wedge (الكف is permitted and القَبْضُ is not) (مَفَاعِيلُنْ) and a single partial accomplished beat (both of الكف و القَبْضُ are prohibited) (مَفَاعِيلُنْ).
- Partial accomplished wedge (الكف is permitted and القَبْضُ is not) (مَفَاعِيلُنْ) and a single omitted beat (مَفَاعِيلُنْ): (فعولن).

(G) بحر الرجز (the Shivered Meter) Al-Rajz

In fact, the reason behind its term is varied since Al-Qeirawany states "it's termed so because of its disordering characterization such as a two shivering-leg camel, and it's the most ancient prosodic meters" authorized by Abdul-Hmeed (1981). Zeidan (1993) says "most perhaps, its term is derived from a camel walking sign, and the term 'الرجز' was firstly used by the ancient Arab Camels' markets to indicating to the camel's foot", this meter is used accomplished, cut-up, partial and broken.

• وزن البحر الرجز (the weight of Al-Rajz)

مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ

• ضابط البحر الرجز (Al-Rajz meter fluency)

• **جوازات البحر الرمل the permissions of Al-Raml meter:**

Abdul-Hameed (1981) lists down the permissions of Al-Raml meter as shown:

(1) In consistency:

- **الْخَبْنُ**: the omitting of second long vowel; (فَاعِلَاتُنْ): (فَاعِلَاتُنْ).
- **الْكَفْ**: the omitting of seventh consonant sound; (فَاعِلَاتُنْ): (فَاعِلَاتُنْ).
- **الشَّكْل**: the omitting of 2nd long vowel and 7th consonant; (فَاعِلَاتُنْ): (فَاعِلَاتُنْ).

(2) Its Wedges and Beats اعاريضه و ضربيه

- Omitted accomplished wedge (فَاعِلَا): (فاعِلن) + an accomplished beat (فَاعِلَاتُنْ).
- Omitted accomplished wedge (فَاعِلَا): (فاعِلن) + an omitted accomplished beat (فَاعِلَا).
- Accomplished omitted wedge (فَاعِلَا): (فاعِلن) + a short accomplished beat (فَاعِلَاتُنْ): (فاعِلان).
- Both of Partial accomplished wedge and beat; (فَاعِلَاتُنْ).
- Partial accomplished wedge (فَاعِلَاتُنْ) + and a partial مُسَبِّغ beat; (فاعِلتان): (فَاعِلَاتُنْ ن).
- Partial accomplished wedge (فَاعِلَاتُنْ) + a partial omitted beat (فَاعِلَا): (فاعِلن). Abdul-Hameed (1981)

(I) Al-Saree'a (The Rapid Meter) البحر السريع

As put by Abdul-Hameed (ibid), Al-Qeirawany states "it's termed so for its fast articulation in terms of the tongue; this rapid feature comes as a result of the abundance of light reasons within". Al-Qeirawany adds "the reasons are faster than the poles in articulation, it's represented as the most ancient meter and it was used cut-up and accomplished. Abdul-Hameed (ibid) sheds light on several facts regarding such a topic as follows:

• **وزن البحر السريع (the weight of Al-Saree'a)**

مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ مَفْعُولَاتُ * مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ مَفْعُولَاتُ

• ضابط البحر السريع (Al-Saree'a meter fluency)

بَحْرٌ سَرِيعٌ مَا لَهُ سَاجِلٌ * مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ مَفْعُولَا

- جوازات البحر السريع the permissions of Al-Saree'a Meter:
- Abdul-Hameed (1981) lists down the permissions of Al-Saree'a meter as shown:

(1) In consistency:

For Abdul-Hameed, the Rapid meter has two permissions as seen:

- الخَبْنُ: the omitting of second long vowel; (فَاعِلُنْ) and (مُسْتَفْعِلُنْ): (مُتَفْعِلُنْ).
- الطي: the omitting of fourth consonant sound; (مُسْتَفْعِلُنْ): (مُسْتَعِلُنْ).
- الخَبْلُ: the omitting of second and fourth consonants; (مُسْتَفْعِلُنْ): (مُتَعِلُنْ).

(2) Its Wedges and Beats اعاريضه و ضربه

- Both of displayed curved wedge and beat (which الخَبْنُ is prohibited in the both); (فَاعِلُنْ): (مَفْعُولَا).
- Displayed curved wedge (الخَبْنُ is prohibited) (مَفْعُولَا): (فَاعِلُنْ) + a curved constrained beat (الخَبْنُ is prohibited as well) (مَفْعُولَاتُ): (فَاعِلُنْ).
- Displayed curved wedge which الخَبْنُ is prohibited (مَفْعُولَا): (فَاعِلُنْ) + a beat اصلم prohibits الخَبْنُ (مَفْعُولُ): (فَاعِلُنْ).
- Both displayed and مخبولة wedge and beats (مَعْلَا): (فَاعِلُنْ).
- Displayed مخبولة wedge (مَعْلَا): (فَاعِلُنْ) + a constrained beat (مَفْعُولُ): (فَاعِلُنْ).
- Cut-up constrained wedge and beat (الخَبْنُ is permitted); (مَفْعُولَاتُ): (مَفْعُولَان).

(J) Al- Munsarih (The Simple Meter) البحر المنسرح

As authorized by Abdul-Hameed (1981), Al-Qeirawany states "it's termed so for its simplicity in the tongue, and it's rarely used in the past. Anees (1972) clarifies that when reading its poems, no one could distinguish its

musical harmony, it seems somehow disturbed and confused, and it's used accomplished and broken.

Abdul-Hameed lists down some basic facts regarding such a meter:

• وزن البحر المنسرح (the weight of Al-Munsarihi)

مُسْتَفْعِلُنْ مَفْعُولَاتُ مُسْتَفْعِلُنْ * مُسْتَفْعِلُنْ مَفْعُولَاتُ مُسْتَفْعِلُنْ

• ضابط البحر المنسرح (Al-Munsarihi meter fluency)

مُسْرَحٌ فِيهِ يُضْرَبُ الْمَثَلُ * مُسْتَفْعِلُنْ مَفْعُولَاتُ مُسْتَفْعِلُنْ

- the permissions of Al-Munsarihi Meter جوازات البحر المنسرح
- Abdul-Hameed (1981) lists down the permissions of Al-Munsarihi meter as shown:

(1) In consistency

- مُتَفَعِّلُنْ: (مُسْتَفْعِلُنْ): the omitting of second consonant sound; الخبن
- مُسْتَفْعِلُنْ: (مُسْتَفْعِلُنْ): the omitting of fourth consonant; الطي
- مُتَعَلِّلُنْ: (مُسْتَفْعِلُنْ): the omitting of second and fourth consonants; الخبل

اعاريضه و ضربه (2) Its Wedges and Beats

Abdul-Hameed (1981) shows that it has three wedges and four beats:

- Accomplished wedge (مُسْتَفْعِلُنْ) + a curved beat (مُسْتَفْعِلُنْ): (مُتَفَعِّلُنْ).
- Accomplished wedge (مُسْتَفْعِلُنْ) + a cut-up accomplished beat (مُسْتَفْعِلُنْ): (مَفْعُولُنْ).
- Constrained, broken wedge and beat; (مَفْعُولَاتُ).
- Displayed, broken wedge and beat; (مَفْعُولَا): (مَفْعُولُنْ).

البحر الخفيف (K) The Light (Al-Khafeef meter)

As registered by Al-Qasim (2003), Al-Tabreezy simplifies that it's called so for its lightness (it has lots of reasons) and the reasons are lighter than poles, it's widely announced in the Islamic era and used partial or accomplished.

Al-Qasim (ibid) mentions many facts for such a meter as shown:

• وزن البحر الخفيف (the weight of Al-Khafeef)

فَاعِلَاتُنْ مُسْتَفْعُ لُنْ فَاعِلَاتُنْ ** فَاعِلَاتُنْ مُسْتَفْعُ لُنْ فَاعِلَاتُنْ

• ضابط البحر الخفيف (Al-Khafeef meter fluency)

يَا خَفِيفَا خَفَّتْ بِهِ الْحَرَكَاتُ ** فَاعِلَاتُنْ مُسْتَفْعُ لُنْ فَاعِلَات

• جوازات البحر الخفيف the permissions of Al-Khafeef Meter

(1) In consistency

Firstly, it is permitted with (فَاعِلَاتُنْ):

- (فَاعِلَاتُنْ): (فَاعِلَاتُنْ); الخبن: the omitting of second long vowel;
- (فَاعِلَاتُنْ): (فَاعِلَاتُنْ); الكف: the omitting of seventh consonant sound;
- (فَاعِلَاتُنْ): (فَاعِلَاتُنْ); الشكل: the omitting of second long vowel and seventh consonant;

Secondly, it's permitted with (مُسْتَفْعُ لُنْ):

- (مُسْتَفْعُ لُنْ): (مُسْتَفْعُ لُنْ); الخبن: the omitting of second consonant sound;
- (مُسْتَفْعُ لُنْ): (مُسْتَفْعُ لُنْ); الكف: the omitting of seventh consonant sound;
- (مُسْتَفْعُ لُنْ): (مُسْتَفْعُ لُنْ); الشكل: the omitting of second and seventh consonants;

اعاريضه و ضربه (2) Its wedges and beats

Al-Qasim (ibid) clarifies that it has three wedges and five beats:

- Accomplished wedge and beat; (فَاعِلَاتُنْ).
- Accomplished wedge (فَاعِلَاتُنْ) + an omitted beat (فَاعِلَاتُنْ).
- Accomplished omitted wedge and beat; (فَاعِلَا).
- Partial accomplished wedge and beat; (مُسْتَفْعُ لُنْ).
- Partial accomplished wedge (مُسْتَفْعُ لُنْ) + Partial short omitted beat (فَعُولُنْ): (مُسْتَفْعُ لُنْ).

بحر المضارع (L) Al-Mudhari'a (The Resemblance meter)

Abdul-Hameed (1981) authorizes that Al-Qeirawany states "the reasons behind its terminology are varied, Al-Faraheedy demonstrates that it's termed so since it resembles Al-Khafeef (actualy it's so rare meter and

never been used just in a partial case)". Abdul-Hameed lists down many basic facts for such a meter:

• وزن البحر المضارع (the weight of Al-Mudhari'a)

مَفَاعِيلُنْ فَاَعْ لَأَثْنُ مَفَاعِيلُنْ ** مَفَاعِيلُنْ فَاَعْ لَأَثْنُ مَفَاعِيلُنْ

• ضابط البحر المضارع (Al-Mudhari'a meter fluency)

تُعَدُّ الْمَضَارِعَاتُ ** مَفَاعِيلُنْ فَاَعْ لَا ت

• جوازات البحر المضارع the permissions of Al-Mudhari'a meter

(1) In consistency:

- (مَفَاعِيلُنْ): (مَفَاعِيلُنْ): the omitting of seventh consonant sound; الكف
- (مَفَاعِيلُنْ): (مَفَاعِيلُنْ): the omitting of fifth long vowel; القبض

اعاريضه و ضربته (2) Its Wedges and Beat

As stated by Abdul-Hameed, it has one wedge and one beat:

- (فَاَعْ لَأَثْنُ) Partial accomplished wedge and beat;

بحر المقتضب (M) Al-Muqtadhib (The Clipping meter)

As put by Abdul-Hameed (1981), Al-Qeirawany simplifies that it's called so since it's clipped from Al-Sareei'a meter by omitting its first trochee, it couldn't been used just in a partial case. Abdul-Hameed gives many basic rules as follows:

• وزن البحر المقتضب (the weight of Al-Muqtadhib)

مَفْعُولَاتُ مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ ** مَفْعُولَاتُ مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ

• ضابط البحر المقتضب (Al-Muqtadhib meter fluency)

اِقْتَضَبَ كَمَا سَأَلُوا ** مَفْعُولَاتُ مُسْتَعِلْ

• جوازات البحر المقتضب the permissions of Al-Muqtadhib meter

(1) In consistency:

- (مَفْعُولَاتُ): (مَفْعُولَاتُ): the omitting of second consonant sound; الخبن
- (مَفْعُولَاتُ): (مَفْعُولَاتُ): the omitting of fourth long vowel; الطي

Abdul-Hameed (1981)

اعاريضه و ضربته (2) Its Wedges and Beat

Abdul-Hameed shows that it has a single wedge and a beat:

- Partial curved wedge and beat; (مُتَعَلَّن): (مُتَعَلَّن).

(N) Al-Mujtath (The Corpsed meter) بحر المجتث

As authorized by Al-Qasim (2003), Al-Tabreezy explains its terminology by stating that it's termed so since it's clipped (or corpsed) from Al-Khafeef meter by omitting its first trochee. Anees (1972) says "no one could have distinguished such a meter before the Abyssiniyan era, when the poets had started writing short poems most perhaps they were sung and harmonized dependently". Al-Qasim (ibid) puts down many basic facts for such a meter:

• وزن البحر المجتث (the weight of Al-Mujtath)

مُسْتَفْعِلُنْ فَأَعْلَاطُنْ مُسْتَفْعِلُنْ فَأَعْلَاطُنْ مُسْتَفْعِلُنْ فَأَعْلَاطُنْ

• ضابط البحر المجتث (Al-Mumujtath meter fluency)

إِنْ جُنَّتِ الْحَرَكَاتُ ** مُسْتَفْعِلُنْ فَأَعْلَاطُ

- the permissions of Al-Mujtath meter جوازات البحر المجتث

(1) In consistency:

- (مُتَفْعِلُنْ): (مُسْتَفْعِلُنْ) the omitting of second consonant sound; الخين
- (مُسْتَفْعِلُنْ): (مُسْتَفْعِلُنْ) the omitting of seventh consonant sound; الكف
- (مُسْتَفْعِلُنْ): (مُسْتَفْعِلُنْ) the omitting of second and seventh consonant sounds; الشكل

(2) Its Wedges and Beat اعاريضه و ضربه

Al-Qasim (2003) clarifies that it has one single wedge and beat:

- Partial accomplished wedge and beat; (فَأَعْلَاطُنْ).

(O) Al-Mutaqaarib (The Converging meter) بحر المتقارب

As stated by Abdul-Hameed (1981), Al-Qeirawany clarifies that it's called so for its components convergence, or the resemblance and shortness (all of them are five-component trochee). Or in other words, For Al-Qasim, Al-Tabreezy explains its terminology for the convergence of its poles from its reasons (there exists a light reason between each pole and another, this

meter is functioned partially or in an accomplished case. Al-Qasim lists down main basic rules for such a meter:

• وزن البحر المتقارب (the weight of Al-Mutaqaarib)

فَعُولُنْ فَعُولُنْ فَعُولُنْ فَعُولُنْ فَعُولُنْ فَعُولُنْ فَعُولُنْ فَعُولُنْ

• ضابط البحر المتقارب (Al-Mutaqaarib meter fluency)

عَنِ الْمُتَقَارِبِ قَالَ الْخَلِيلُ ** فَعُولُنْ فَعُولُنْ فَعُولُنْ فَعُولُنْ

• the permissions of Al-Mutaqaarib meter جوازات البحر المتقارب

(1) In consistency:

- (فَعُولُنْ): (فَعُولُنْ): the omitting of fifth consonant sound; القَبْضُ.
- (عُولُنْ): (فَعُولُنْ): the omitting of the first pole out of each trochee; الخَرْمُ or (عُولُنْ). Al-Qasim (2003)

اعاريضه و ضربيه (2) Its Wedges and Beats

Al-Qasim (2003) clarifies that it as two wedges and six beats as listed:

- An Accomplished wedge which the omission is permitted, and a short accomplished beat prohibits (فَعُولُنْ); القَبْضُ.
- An Accomplished wedge allows the omission (فَعُولُنْ) + a short accomplished beat (فَعُولُنْ).
- An Accomplished wedge allows the omission (فَعُولُنْ) + an omitted beat (فَعُولُنْ): (فَعُولُنْ).
- An Accomplished wedge allows the omission (فَعُولُنْ) + a semi-accomplished beat (فَعُولُنْ).
- A Partial omitted wedge (فَعُولُنْ) + a partial omitted beat (فَعُولُنْ): (فَعُولُنْ).
- A Partial omitted wedge (فَعُولُنْ) + a semi-accomplished beat (فَعُولُنْ): (فَعُولُنْ).

بحر المتدارك (P)Al-Mutadaarik (The Redressing meter)

Al-Damanhoury (1957) simplifies that it's termed so since it had been redressed by Al-Akhfash (an ancient Arab poet) from Al-Faraheedy who

- A partial accomplished wedge (فَاعِلُنْ) + a partial tailed beat (نْ): (فاعلانْ).
- A partial accomplished wedge (فَاعِلُنْ) + a partial light deceptive beat (فَعِلُنْ نْ): (فعلاتنْ).

As put by Mastour (2023), the poet Safy Al-Deen Al-Hilly has made a stanza for each prosodic meter as shown below:

الترتيب	البحر	أصل تفاعيله	أمرات تكرار الأصل	مفتاح البحر
1	الطويل	فعولن مفاعيلن	4	طويلٌ له دون البحور فضائلٌ فعولن مفاعيلن فعولن مفاعيلن
2	المديد	فاعلاتن فاعلن	4	لمديد الشعر عندي

Table no. (18) is adopted from Mastour (2023)

3	البسيط	مستقل فاعل	4	صفات فاعلاتن فاعلن فاعلاتن إن البسيط لديه بسيط الأمْلُ مستقلن فعلن مستقلن فعلن
4	الوافر	مفاعلتن مفاعلتن فعلون	2	بحور الشعر وأقربها جميل مفاعلتن مفاعلتن فعلون
5	الكامل	متفاعلن	6	كامل الجمال من البحور الكامل متفاعلن متفاعلن متفاعلن
6	الهزج	مفاعيلن	6	على الأهزاج تسهيل مفاعيلن مفاعيلن
7	البحر	مستقلن	6	في أبحر الأرجاز بحر يسهل مستقلن مستقلن مستقلن
8	الرمل	فاعلاتن	6	رمل الأبحر ترويه الثقات

Following diagram no. (18) by Mastour (2023)

**The Effectiveness of Metrical Phonology in terms of the Prosody of Standard Arabic
Language Syllabification/ A Phonological Study Supervised**

				فاعلاتن فاعلاتن فاعلاتن
9	السريع	مستعلن مستعلن مفعولات	2	بحرٌ سريع مائه ساحل مستعلن مستعلن فاعلن
10	المنسرح	مستعلن مفعولات مستعلن	2	منسرح فيه يضرب المثل مستعلن مفعولات مفتعلن
11	الخفيف	فاعلاتن مستعلن فاعلاتن	2	يا خفيفاً خفت به الحركات فاعلاتن مستعلن فاعلاتن
12	المضارع	مفاعيلن فاعلاتن مفاعيلن	2	تعدُّ المضارعات مفاعيلُ فاعلاتن
13	المقتضب	مفعولات مستعلن	2	اقتضب كما سألوا مفعلات مفتعلن
14	المجث	مستعلن فاعلاتن	2	أن جثت الحركات مستعلن فاعلاتن
15	المقارب	فعولن	8	عن المقارب قال الخليل فعولن فعولن فعولن فعول

Following diagram no. (18) by Mastour (2023)

16	المحدث ويسمى الخيب أو (المبتدأ)	فاعلن	8	حركات المحدث تنتقل فعلن فعلن فعلن فعل
----	--	-------	---	--

Following diagram no. (18) by Mastour (ibid)

3. The Rhyme in Arabic Language القافية في اللغة العربية

Mastour (2023) shows that the rhyme plays an essential role in terms of Arabic poetry (it's accompanied with the weight in such a role); but its hearing clearness, its sound prosody creates a phenomenal characteristic and indicative approach which the poem stands on (or the poetry as a result).

Mastour continues, regarding the rhyme, the ancient Arab poet took a special attention in account as same as the weight. For that, the rhyme and weight are represented the main basic elements to structuring the poetry, or representing the musical harmony of language.

As authorized by (1978), Conceptually weighted as فاعلة /fa:ʕilətu/, Al-Tanoukhy (939-994 A.C) explains that its term is derived from القفو /ʔlqəfu:/ (the following) as it's said قَفَوْتُ فُلَانًا /qəfəutu fula:nən/ (I've followed someone), then the sound /u:/ of القفو is changed into /i:/ because of the short /i/ that precedes. Ibn Mandhour states "القافية" (the rhyme) of the poetry comes as a derivational morphology of the stanza that is followed accordingly, or it follows the ending of each poetic stanza".

As put by Abdul-Hameed (1981), Al-Faraheedy, in specifying the rhyme, states "it could be represented as finalist two syncopied consonant sounds which the short vowel occurs in between; for example,

/nuʕi:b zəma:nuna: wə ʔlʕeibu fi:na:/ نَعِيبُ زَمَانُنَا وَالْعَيْبُ فِينَا

We find faults in our times

/wema: lizəma:nuna: ʕeibun siwa:na:/ وَمَا لَزَمَانُنَا عَيْبٌ سِوَانَا

But the fault lies in us

According to this stanza, Abdul-Hameed (ibid) clarifies that the rhyme occurs at the end of سِوَانَا (or وَانَا) = /0/0, to be summarized, the rhyme takes place from the first short vowel before the last two syncopies, also the rhyme could be occurred once a word, and twice in another.

3.1 The Rhyming

As authorized by A'teea (2006), Al-Hashimy (1995) defines the rhyming sounds as" those who are represented as the most essential elements in terms of poetic rhymes from the beginning to the ending, the prosodicians classify them into six sounds, even they're not gathered at the same stanza, approximately five of them might exist.

Safy Al-Deen Al-Hilly (1277- 1339) has collected them in the following stanza:

/madʒra: ʔlqəwa:fi: fi: ʔuru:fin sitətin/ مَجْرَى الْقَوَافِي فِي حُرُوفٍ سِتَّةٍ
/kəʃməsi təʒri: fi: ʔilu: birudʒiha:/ كَأَشْمَسِ تَجْرِي فِي غُلُوفِ بُرُوجِهَا
/təʔsi:suha: wə dəxi:luha: məʃə rədfuha:/ تَأْسِيسُهَا وَدَخِيلُهَا مَعَ رَدْفِهَا
/wərəuiuha: məʃə wəʃluha: wə xuru: dʒiha:/ وَرُويُهَا مَعَ وَصْلِهَا وَخُرُوجِهَا

3.2 The Rhyming Sounds

(a) الروي (The Rhyming sound): Al-Hashimy continues, the rhyming sound is considered as the most essential sound that should be repeated in each stanza so the poem is related to, thus it's said نونية /nu:nijə/, ميمية /mimijə/ or رائية /ra:ʔijə/. Al-Hashimy adds, each rhyme should carry a rhyming sound so it's represented as the most essential sound out of the rhyme. In fact, it's not necessary to including الوصل (the connectivity), الردف (the lengthening), التأسيس (the establishment), الدخيل (the borrowing (or loanword)) and الخروج (the existing) even if each ones exists, it should be repeated in the rest of the poetic stanzas.

According to the prosody and rhyme, the consonant sound may include the stressed consonant sound, so it's represented as one single sound as exemplified by Shawqy:

/ruḥə ʔiflin bərəḥə ʔlbuʔsə bihi/ رَبِّ طِفْلِ بَرَاحِ الْبُؤْسِ بِهِ
/məʔəru ʔlxəiri fətiʔən wə məʔər/ مَطَرُ الْخَيْرِ فَتِيًّا وَ مَطَرُ
/wəʃəbiʔin ʔzrət ʔldunija: bihi/ وَ صَبِيٍّ أَزْرَتِ الدُّنْيَا بِهِ
/ʃəḥə beinə ʔʔizi fi:ha: wəl xəʔər/ شَبَّ بَيْنَ الْعِزِّ فِيهَا وَالْخَطَرِ

/wərəfi:ʕin ləm juʕəudhu ʔəbun/ و رفيع لم يسوده أب

/mən ʔəbu: ʔlʕəms wə mən dʒədu ʔlqəmə/ من ابو الشمس؟ ومن جد القمر

/fələkə dʒa:run wədunija: ləm jədum/ فلك جار و دنيا لم يدوم

/ʕinəha: ʔlsəʕdu wəla: ʔlnəhs ʔistəmə/ عندها السعد ولا النحس استمر

(b) الوصل (The Connectivity): it's the long vowel which comes as a result of stressing the absolute rhyming sound; or in other words, it might be /a:/, /u:/, /i:/ and /h/ which couldn't been represented as rhyming sounds; Such as الجين، وقرا A'teea (2006)

(c) الرَدَف (The Lengthening) and Semi-vowels: it's the lengthening sound that preceds the rhyming sound without a juncture; the lengthening sounds are: /a:/, /i:/ which is preceded by the short /i/ and /u:/ which the short /u/ preceds it. Moreover, the semi-vowels are /a:/ and /w/ which are preceded by /a/; as اذكاه. Al-O'many (1993) and A'teea (2006)

(d) التأسيس (The Establishment): it's the sound /a:/ that preceds the rhyming sound and there's a specific sound between the establishment and the rhyming sound taken into the consideration that the sound /a:/ should be related to the actual word; e.g., ضامر حادر. A'teea (2006)

(e) الدخيل (The Stranger): it's the short vowel that positions between الف (the establishment /a:/) and the rhyming sound. In addition, it's not necessary for that short vowel to be apart from the trochee, but it should be a sound between the establishment and the rhyming; For instance, the sound /m/ in ضامر and /d/ in حادر. Al-O'many (1993).

(f) الخروج (The Existence): it's the lengthening sound that happens as a result of stressing the short vowel that occurred on the connective /h/; for example, مساويه instead of مساويهي. A'teea (2006)

3.4 The Short Vowels of Rhyming

These short vowels are categorized into six main subcategorizations;
الرس and الحذو , النفاذ , الأشباع , التوجيه , المجرى:

(a) **المجرى (The Route)**: it's the rhyming short vowel (or the absolute rhyming) even if /a/, /u/ or /i/; such as طویلُ /təwi:lu/ (tall) (the rhyming is /l/ and its route is /u/. (2001)

(b) **التوجيه (The Guidance)**: the short vowel that occurs on the sound that precedes the rhyming sound (or the restrictive rhyming); such as حَاقِدُ /ħa:qid/ (vengeful) (the rhyming sound is /d/ and its guidance is /i/). Al-Nassar (2001)

(c) **الأشباع (The Saturation)**: it's the short vowel that occurs on the stranger in the absolute rhyming (the movable rhyming); العادلُ /ʔa:ɖil/ (the equitable) (the rhyming is /l/, the route is /i/, the establishment is /a:/, the stranger is /d/ and the saturation is /i/. Al-Nassar (ibid)

(d) **النفاذ (The Enforcement)**: it's the short vowel that occurs on the connective /h/ (actually the connective /h/ commonly occurs after the rhyming sound), it could be syncopied; for instance أَبْرَدُهَا /ʔəbrəɖħəa:/ (the most coldest) (the rhyming is /d/, the route is /u/, the connectivity is /h/ and the enforcement is the underlined /ə/. Al-O'many (ibid)

(e) **الحذو (the follower)**: the short vowel that occurs on the sound that precedes the lengthening (or semi-vowel). If the sound is lengthening, so the follower should be compatible to that lengthening sound (/u/ before /u:/ or /w/, i/ before /i:/ and /a/ before /a:/); such as الْمُتَبَوِّلُ /ʔlmutəbuwl/ (the pisser) (the rhyming is /l/, the route is /u/, the follower is the underlined /u/ and the semi-vowel is /w/. Al-O'many (ibid)

(f) **الرس (The Rass)**: it's the short vowel that occurs before the establishment /a:/ (it's commonly /a/); for example الأصابع

/ʔlʔəʃa:biʕ/ (the fingers) (the rhyming is /ʕ/, the route is /i/, the establishment is /a:/, the stranger is /b/, the enforcement is /i/ and the rass is the underlined /ə/). Al-O'many (ibid)

3.4.1 The Types of Rhyme in Arabic

(a) **The absolute rhyme:** it's the short-voweled rhyming, or the saturated rhyming by either /a/, /u/ and /i/, also if its connected by the connectivity /h/ (even if syncopied of short-voweled). Al-Saed (2016) divides the absolute rhyme into six divisions as listed:

- **An Absolute –lengthening connected rhyme** قافية مطلقة
موصولة باللين e.g.,
وَدَعَ الكُذُوبَ فلا يَكُنْ لَكَ صاحِبًا.... إِنَّ الكُذُوبَ يَشِيئُ حَرًّا يَصْحَبُ
- **An Absolute rhyme connected with /h/ موصولة**
بالهاء:
ما وهبَ اللهَ لامرئٍ هبةً....أفضلَ مَنْ عَقَلِهِ وَمَنْ أَدَبِهِ
- **A lengthened absolute rhyme connected with the lengthening** موصولة باللين
مردوفة
إلهي لستُ للفردوسِ أهلاً.....ولا أقوى على نارِ الجحيمِ
- **A lengthened absolute rhyme connected by /h/ قافية مطلقة**
مردوفة موصولة بالهاء
الصمتُ أجملُ بالفتى....مَنْ مُنْطَقٍ في غيرِ جِئِهِ
- **An absolute establishing rhyme connected with lengthening** قافية مؤسسة موصولة باللين
باللين
ألا كل شيءٍ ما خلا الله باطلٌ....وكل نعيمٍ لامحالة زائلٌ
- **An absolute establishing connected by /h/ قافية مطلقة مؤسسة**
موصولة بالهاء
إذا كنتَ في كلِّ الأمور معاتباً....صديقك لم تلقَ الذي لا تعاتبُهُ

(b) **The Restricted Rhyme** القافية المقيدة: Al-Saed (2016) clarifies that the rhyming sound should be syncopied; it's divided by Al-Saed into three divisions as shown:

- **A restricted rhyme free of lengthening and establishment**
قافية مقيدة مجردة من الردف والتأسيس
يُريك البشاشة عند اللقاء... ويبريك في السرّ بزيّ القلم
- **A lengthening restricted rhyme obligatory free of establishment**
قافية مقيدة مردوفة واجبة التجرد من التأسيس
دنياك ساعات سرّ أغ الزّوال... وانما العُقبى خلود المأل
- **An establishing restricted obligatory free of lengthening**
قافية مطلقة مؤسسة واجبة التجرد من الردف
لا تطلبن دُنوّ دَا... مِنْ خليلٍ أو مُعاشِر

3.4.2 The Rhythmic Defects:

(2004) classifies the rhythmic effects into two kinds:

(a) The rhyming defects

- **الأطاء (Al-Ita'a)**: Repeating the pronunciation and meaning of the word in the last two repeated stanzas.
- **التضمين (Al-Tadhmeen)**: Relating the ending of the first stanza with the beginning of the second ones to fulfilling the meaning.
- **الاقواء (Al-Iqwa'a)**: Combining the route between two different short vowels in one-single poem such as /i/ and /u/. Bahrawy (1993)
- **الأصراف (Al-Israaf)**: Differing the short vowel of rhyming sound between /a/ and /u/ or /a/ and /i/.
- **الاكفاء (Al-Ikfa'a)**: Combining the two identical neighbouring rhymings in the existence. such as /n/ with /l/ and /ʕ/ with /ʁ/; for examples, بديع و بليغ and حزين و سهيل, Bahrawy (ibid)

- **الأجازة (Al-Ijaza):** Differing the rhyming sound by gapping the sounds existances and combining two gapping separated rhymings. Bahrawy (ibid)

(b) The defects that occur on the sounds preceding the rhyming

- **السناد (Al-Sinaad):** In Rhyme and Prosody, السناد is described as what treats the short vowels before the rhyming sound; Al-Bahrawy classifies Al-Sanaad into six types:
 - **سناد الردف (Sinaad Al-Radf) (The Lengthening Supportance):** by lengthening a trochee and ignoring another. Such as the stanzas of Tarfa ibn Al-A'bd:

إِذَا كُنْتُ فِي حَاجَةٍ مُرْسِلًا فَأَرْسِلُ حَكِيمًا وَلَا تُوصِه
وإنْ بَابُ أَمْرِ عَلَيْكَ التَّوَى فَشَاوِرْ لَبِيًّا وَلَا تَعَصِه

Also Ibn Al-A'bd says:

إذا كنت في حاجة مرسلاً فأرسل حكيماً ولا توصه
وإنْ بَابُ أَمْرِ عَلَيْكَ التَّوَى فشاور لبيبا ولا تعصه

- **سناد التأسيس (Sinaad Al-Ta'sees) (The Establishment Supportance):** As Clarified by Al-Bahrawy (1993), it's occurred by establishing a trochee and ignoring the another; as Al-A'jaj exemplifies:

يا دار امية أسلمي ثم اسلمي فخذف هامة هذا العالم

The second stanza inquires the establishment of /a:/ in العالم /ʔlʔa:lami/ (the world), but in the first ones, there's no establishment in the word أسلمي /ʔəslimi:/ (be muslim/ be safety).

- **سناد الحذو (Sinaad Al-hathuw) (The Follower Supportance):** The differing by short vowel before the absolute rhyming sound; such as the /a/ of /n/ and /i/ of /k/ in the two words (سند وكذ) (even some prosodicians allow such a sinaad, but, in general, its unlikely to be accepted).

- **سناد التوجيه (Sinaad Al-Taujeeh) (The Guidance Supportance):**

The differing of short vowel that occurs before the restrictive rhyming sound; such as the /a/ and /u/ in حُلْمٌ و حُلْمٌ (it's accepted since it's frequently used in Arabic poetry). As said by Emro'u Al-Qeis:

لا وأبيك ابنة العامري . . لا يدعي القوم إني أفر
تميم بن مر وأشباعها وكندة حولي جميعا صُبُر

- **سناد الاشباع (Sinaad Al-Ishba'a) (The Enforcement Supportance):**

The Differing of stranger's short vowels in the single poem either by /u/ or /i/; as states by Warqa'a bu Zuhair:

دعاني زهير تحت كل كل خالد فأقبلت أسعى كالعجول أبادر
فشلت يميني يوم أضرب خالدا ويمنعني منه الحديد المظاهر

Mastour (2023) collects the rhythmic defects regarding the types of supportance in the following stanzas:

أَمَّا الْعُيُوبُ فَهِيَ سَبْعٌ تُذَكَّرُ أَوْلَهَا الْإِيطَاءُ كَمَا قَدْ قَرَّرُوا
وَحَدُّهَا فِي الْمَذْهَبِ الْمَرْضِيِّ هُوَ اتِّحَادُ كَلِمَتَيْ رَوِي
لَفْظًا وَمَعْنَى وَإِذَا الْبَيْتُ افْتَقَرَ لِلثَّانِي فَالتَّضْمِينُ يَا صَاحِبَ اسْتَقَرَّ
وَحَدُّ الْإِفْوَاءِ اخْتِلَافُ الْمَجْرَى بِالْكَسْرِ وَالضَّمِّ وَقِيَّتَ الشَّرَّاءِ
أَمَّا إِذَا مَا كَانَ الْإِخْتِلَافُ بِالْفَتْحِ مَعَ سِوَاهُ فَالْإِصْرَافُ
وَأِنْ بِحَرْفَيْنِ قَرِيبَيْنِ اخْتَلَفَ نَفْسُ الرَّوِيِّ عَلَيْهِ الْإِكْفَاءُ انْصَرَفَ
أَوْ بِبَعِيدَيْنِ إِجَارَةً وَسَمِ أَمَّا السِّتَادُ فَهُوَ خَمْسٌ قَدْ عُلِمَ
رَدَفٌ وَتَأْسِيسٌ وَإِشْبَاعٌ كَذَا حَدُّهُ وَتَوْجِيهٌ وَعِلْمُهُ خُذَا
يُضَافُ لِلرَّدَفِ إِذَا لَمْ تَرُدْفِ بَيْنًا أَيْ مِنْ بَعْدِ بَيْتٍ مُرْدَفٍ
وَمِثْلُ ذَا يُقَالُ فِيمَا قَدْ تَلَا وَلِلْمَوْلَدِ أَجَارَ الْفَضْلَا
أَنْ يَنْتَجِي الْإِيطَاءُ وَالتَّضْمِينَا كَذَا السِّتَادُ كُلُّهُ يَقِينَا

3.4.3 The Modern Arabic Rhyme

A'teeq (1987) shows that the modern Arabic poets have ridded away all the rhythmic constraints. A'teeq states "it wouldn't be such a strange thing to exploring the renovation movement by structuring new rhythmic structuralism, getting rid all the boring factors from one perspective, and

creating an effective musical element from another". Then the poets became highly motivated for the semi-open rhyme (which means the poetry wouldn't been restricted by a specific rhyme respectively) and the most famous pioneers Khaleel Mutraan, Abdul-Rahman Shukry and many others especially from Lebanon, Syria and Iraq. Al-Sahraaty (1984)

A'teeq (ibid) clarifies that the modern rhyme, even takes a new shape (or structure), but it's more difficult than the old ones in terms of the poetic fluency since the latter was depending on the poet's linguistic amount who was spending nights without sleeping to forming the rhymes and suffering from two powers; the artificial built-up and the habitual sense. Dependently, A'teeq states "the spectrographic waveform and musical variation would be disabled, but the new rhyme tried to entailing between the rhyme and rhyming sound, or in other words, it tends to representing the rhyming sound as a portable sound" A'teeq continues, "the rhyming sound could vary from one line to another and can be dealt in accordance with the general requirement of the musical category; then as a result, the rhyme becomes the most suitable sound (or word) that the poetic sentence is ended by, so it can stand on and move into the next ones, to be précised, the modern rhyme allows the reader to stand and move at the same time".

3.4.4 The Poetic Permissions

As authorized by Al-Fatly (1985), Ibn Al-Saraaj defines the poetic permissions as "those which are granted to the poet to be existed from the linguistic grammar such as syntax and lexicon, the poet is allowed to contravene without affected by several arabic grammatical principles for the purposes of the weight integrity and rhythmic balance".

Mustafa (1996) simplifies that these permissions aren't considered as equalized in the same level in terms of likeable and pleasantness, some of them are ugly and unpleasant, and some are medially occurred. Mustafa

demonstrates that whenever the poet overuses these permissions, his poetry would be ugly and dislikable.

Mustafa (1996) shows that there exist many poetic permissions such as the permissions of adding, losing and changing as listed:

(a) The Requirements of Addition:

- The nunnation of what's unable to be lexicalized; e.g.:

ويوم دخلتُ الخدرَ خدرَ عنيزةٍ فقالت: لك الويلاتُ إنك مُرْجِلِي

- **The Nunnation of المنادى المبني**; such as:

سلامُ اللهِ يا مَطَرُ عليها وليس عليكِ يا مَطَرُ السلام

Originally, it's يا مَطَرُ not يا مَطَرُ but it's changes as a result of nunnation.

- **The Lengthening of short vowel**; for instance:

سيغنيني الذي أغناك عني فلا فقرٌ يدوم ولا غناء

Originally, it's (ولا غنى) but it's lengthened accordingly.

- **The Enforcment of short vowel so it results a lengthening sound from the same compatibility**; such as:

تنفي يداها الحصى في كلِّ هاجرةٍ نفِّي الدنانيرِ تنقأُ الصياريف

Originally, it is الصياريفِ not الصيارف.

(b) The Requirements of Lossing

Mustafa (1996) lists down the requirement of losing as shown below:

- **The Shortening of the Long sound**; for example:

لا بدَّ من صنعًا وان طال السَّفَرُ وان تَحْتَى كل عودٍ ودَيْرُ

Originally, it's صنعًا not صنعاء.

- **The Elision of non-vocative out of what's permitted to be vocative**; such as:

لِنِعْمِ الفتى تعشو إلى ضوء ناره طَرِيفُ بُنْ مَالٍ ليلة الجوع والخصرُ

Originally, it's مَالٍ not مَالِكٍ.

- **Avoiding the nunnation of lexicalized element**; for instance:

وما كان حصنٌ ولا حابسٌ يفوقان مرداسَ في مَجْمَع

Originally, it's مرداسٌ not مرداساً.

- **The Shortening of stressed elements in rhymes;** such as:

فلا وأبيك ابنةَ العامريِّ لا يدَّعي القومُ أنَّي أفرُّ

Originally, it's أفرُّ not أفرّ.

(c) The Requirements of Changing

Mustafa (1996) continues listing down the poetic permissions as follows:

- **Cutting-up the connective /ʔ/;** such as:

ألا لا أرى إثنين أحسنَ شيمَةً على حَدَثَ أن الدهرَ مِنِّي وَمِنْ جُمْلٍ

Originally, it's إثنين not اثنتين.

- **The Connectivity of cutting /ʔ/;** such as:

يَا أَبَا الْمُغِيرَةِ رَبِّ أَمْرٍ مَعْضِلٍ فَرَجُّهُ بِالْمَكْرِ مِنِّي وَالدها

Originally, it's يَا أَبَا not يَا أَبَا.

- **Assimilated Break-out;** for example:

الحمدُ لله العليُّ الأجلُّ أنتَ ملكُ الناسِ ربًّا فأقبلِ

Originally, it's الأجلُّ not الأجل. Mustafa (1996)

- **Coordination Forming;** for instance:

ألا يا نخلةً من ذاتِ عرقٍ عليكِ ورحمةُ اللهِ السلامِ

Originally, it's عليكِ وَ رَحْمَةُ اللهِ السلامِ not عليكِ السلامِ وَ رحمةُ الله. Mustafa (ibid)

3.5 The Music, The Phonological Engineering and The Prosodic Harmony

3.5.1 The Music

Isma'eel (1981) clarifies that the music is one of the most phenomenal features of Arabic poetry; Isma'eel says "the ear and soul are inclined and harmonized by the music". Isma'eel continues "this approves that a huge amount of the poetic attractiveness quantity comes as a result of its musical portrait (or could be the greatest amount respectively)". In addition, Isma'eel states "most of researchers attribute the poetic magic to be resulted from the musical portrait". Al-Rumaany (2000) shows that the musical

portrait is established from the weight which depends on the trochee repetition (consists of reasons, poles and junctures), and accordingly, the musical unit is constructed as well.

Al-Qeisy says "the trochee, rhyme and weight are anticipated in the structuralism of Arabic poetry, and these elements are recognized in the poetry's stanzas and prosodic meters ". Al-Qeisy demonstrates that the Arabic poetry is highly featured in terms of this phenomenon as one of its comprehensive colors for its articulatory musical connectivity which is performed by the sounds existences, the syntactic structure, sentence structures, the short vowels (or الحركات الاعرابية), the sentence syllables, the endings..etc.

Al-Qeisy continues, the Arabic poetry has descriptively granted what makes it to be depending on its parts and weights in each trying, to depending on the comprehension, purpose indication or theory creation (and these are exactly what recognized in the anthems, songs and poems). For that, as stated by Al-Qeisy, the tonal tempo, the stress placement continuity, the standing on the endings barriers that ended by a syncopid sound or a sound + short vowel and two sounds or three; all these elements have enabled the sound to be lengthening, echoing, repeating and vibrating.

3.5.2 The Phonological Engineering and Musical Harmony

As translated by Subhy (1987), Weleck and Warren simplify that the poet, in any era, has been still representing as a phonological engineer, a word-order violinist and a sema-morphological maestro by constructing these tones and notas by many phonological harmonies which commonly could be doubled repetitively in the same place, and also symmetrical and balanced in terms of the poem's system.

Weleck and Warren continue, hypothetically, if there's any probability to accumulate the musical harmony's theoretical basics, then its poetic

portraits would be varied in a poet or another; And this is crystalized by the degree of dependence on the phonological attractiveness and its beauty construction which are not separated from the visual nature and the signal poetic internal direction (or could be described as (an organization for the harmony of linguistic sounds)), and accordingly, there results a phonological music engineering (the poet invests his/her linguistic phonological power to making the harmonies as essential assistances in terms of the his/ her poetic tempo.

Findings and Results

1. The Metrical Phonology plays an essential role in the establishment of the musical poetry.
2. The Metrical Phonology, which was pioneered by Firth (1948), had been tackled by many Arab scholars in the second half of the eight century (such as Al-Faraheedy).
3. the musical harmony's theoretical basics is crystalized by the degree of dependence on the phonological attractiveness and its beauty construction which are not separated from the visual nature and the signal poetic internal direction (or could be described as (an organization for the harmony of linguistic sounds)).
4. the poet, in any era, is considered as a phonological engineer, a word-order violinist and a sema-morphological maestro by constructing these tones and notas by many phonological harmonies which commonly could be doubled repetitively in the same place, and also symmetrical and balanced in terms of the poem's system.
5. the tonal tempo, the stress placement continuity, the standing on the endings barriers that ended by a syncopid sound or a sound + short vowel

and two sounds or three; all these elements have enabled the sound to be lengthening, echoing, repeating and vibrating.

The Selected References

- A. Al-Fatly .(1985) .*Al-U'soul Fy Al-Nahw For Ibn Al-Saraaj* .Beirut: Al-Risaala institution.
- A. Al-Saed .(2016) .*Fy I'lm Al-Qafiya* .Al-Zahra'a Library.
- Abdul- Ra'ouf A .(1978) .*Kitaab Al-Qawafy for Abu Ali Al-Tanoukhy* .Egypt: Al-Khanaji Library.
- Abdul-Hameed M .(1981) .*Al-U'mda Fy Mahasin Al-Shi'r wa A'dabihi wa Naqdihi* .Al-Dar Al-Beidha'a: Dar Al-Rashaad press.
- Al-Damanhoury .(1957) .*Al-Irshad Al-Shafy A'la Mitn Al-Kafy Fy Al-U'roudh wal Qawafy*2 (المجلد nd .(Egypt.
- B. and Puppel, S. Hayes" .(1985) .On the Rhythm Rule in Polish تأليف H. and Smith, N. Hulst , ،*Advances in Nonlinear Phonology* .USA: Foris Publications Holland.
- B. Hayes .(1980) .*A Metrical Theory of Stress Rules. PhD Dissertation* .Massachusetts: Massachusetts Institute of Technology.
- B. Liles .(1971) .*An Introductory Transformational Grammar* .USA: : Prentice- Hall, Inc., Englewood Cliffs, N. J.
- H. Al-Nassar .(2001) .*Al-Qaafiya Fy Al-U'roudh Wal A'dab*1 (المجلد st .(The Religious Culture Library.
- Hamza, Robert Bley-Vroman & ,John McCarthy Al-Mozainy .(1985) .Stress shift and metrical structure .*Linguistic Inquiry*.144-135 الصفحات ،
- I. Anees .(1972) .*Al-Mu'ajam Al-Waseet* .Nassir Khesrow press.
- Isma'eel A .(1981) .*Al-Tafseer Al-Nafsy lil A'dab*4 (المجلد th .(Beirut.
- J. Zeidan .(1993) .*Tareekh A'daab Al-Lugha Al-A'rabiya* .
- M. Al-Qasim .(2003) .*Al-Kafy Fy Al-U'roudh Wal Qawafy for Al-Tabreezy*1 (المجلد st .(Beirut: Al-Maktaba Al-A'sriya.
- M. Al-Sahraaty .(1984) .*Al-Shi'ar Al-Mua'sir A'la Dhou'a Al-Naqd Al-Hadeeth* (المجلد 2nd .(KSa: Dar Tuhama.
- M. and Prince, A. Liberman" .(1977) .On Stress and Linguistic Rhythm ." *Linguistic Inquiry*.336 -249 الصفحات ،

- M. and Vergnaud, J. Halle ". (1981) .Harmony Processes ." *Crossing the Boundaries in Linguistics*.
- M. Liberman .(1975) .*The Intonational System of English*. PhD Dissertation . Massachusetts: Massachusetts Institute University.
- M. Nawiyat .(1983) .*Al-Mutawasit Al-Kaafy3* (المجلد rd ed .(Al-Mua'sasa Al-Wataniya lil Litaab.
- M. Rumaany .(2000) .*Fy Al-Tahleel Al-U'roudhy* .Al-Exandria: Dar Al-Ma'arifa Al-Jami'ya.
- M. Subhy .(1987) .*The Theory of Literature (by Warren and Weleck* .(Beirut ' Lebanon: Al-Mu'asasa Al-A'rabiya lil Dirasaat wal Nashr.
- N. Al-O'many .(1999) .*Al-Manhal Al-Saafy A'la Faatih Al-U'roudhy wal Qawafy* .Oman: wizarat Al-Turaath Al-Qaumi wal Thaqafa.
- N. Al-Qeisy .(بلا تاريخ) .*Al-lugha wal Shi'ar* .Baghdad: Faculty of Art.
- O. Khalouf .(2012) .*Kun Sha'iran (A new and simplified way for learning the weights of Arabic poetry* .(Maktabat Al-Malk Fahad Al-Wataniya.
- R. Mastour .(2023) .*Muhadharaat Fy Al-U'roudhy wa Museeqa Al-Shi'ar* .Blida ' Algeria: University of Blida.
- S. Bahrawy .(1993) .*Al-'roudhy wa Eqa'a Al-Shi'ar Al-A'raby (Trying to produce a scientific knowledge* .(Al-Hae'a Al-Masriya Al-A'amma lil-Kitaab.
- S. Halle M. and Keyser .(1971) .*Its Form, Its Growth and Its Role in Verse* .Harper and Row.
- Sheikh-AlA'rab .(2004) .*Al-Meezan Al-Jadeed Fy I'lm Al-U'roudhy wal Qaafiya* (المجلد 1st .(Dar Wa'el lil Nashr.