



ISSN: 2957-3874 (Print)

Journal of Al-Farabi for Humanity Sciences (JFHS)

<https://iasj.rdd.edu.iq/journals/journal/view/95>

مجلة الفارابي للعلوم الإنسانية تصدرها جامعة الفارابي



The Reflection of Luzūm mā la yalzam (Unnecessary Necessity) or Triple Rhyme in Some English Poems

Instructor: Muzahim Hussein Mohammed

College of Tourism Sciences, Mustansiriyah University, Baghdad, Iraq

muzahimhussein@uomustansiriyah.edu.iq

انعكاس اللزوم ما لا يلزم أو القافية الثلاثية في بعض القصائد الإنجليزية

المدرس: مزاحم حسين محمد

كلية العلوم السياحية، الجامعة المستنصرية، بغداد، العراق

Abstract

Objectives: This study tackles one of the important poetical devices; namely, rhyme. The study attempts to expose the different types of rhyme in Arab and English poetry. It delves deeper historically to show the first sources that left its impact on the English rhyme especially the triple rhyme or what is called in Arabic Luzum ma la yalzam. In fact, the first and only poet in Arabic who wrote this type was Abu Al-Alaa Al-Ma'ari.

Methods: The data of this study are taken from a range of Arabic and English reliable references that tackle this subject related to the different rhymes in Arabic and English poetry.

Results: The study has revealed that Al-Ma'ari's poetic innovation of this technique has travelled to Iberia peninsula and leave its impact on the Andalucía poetry (Mushahat and Zajal). These new forms of poetry influenced greatly on the troubadour poets who opened new horizons to the European poetry especially the English one on many levels especially the technique of triple rhyme (that originated in the Middle East by Al-Ma'ari who invented this type of rhyming).

Conclusion: the study concludes that the technique invented by Al-Ma'ari finds its way to the English poetry and many English poets trace his technique of triple rhyme in their poetry.

Keywords: luzum ma la yazam, Abu Al-Alaa Al-Ma'ari, triple rhyme, Muashahat, Zajal, troubadour.

المستخلص

الاهداف: تتناول هذه الدراسة واحدة من اهم التقنيات الشعرية الا وهي القافية وتحاول ان تعرض الانواع المختلفة من القوافي في الشعر العربي والانكليزي على حد سواء، وتتبع تاريخيا المصادر الاولى التي تركت اثارها على القافية الانكليزية ولاسيما القافية الثلاثية والتي تدعى بالشعر العربي بتقنية لزوم ما لا يلزم والتي اول من ابتكرها وكتب بها هو الشاعر والفيلسوف المعروف ابو العلاء المعري.

المنهجية: ان هذه الدراسة قد استقت معلوماتها من طيف معتمد من المصادر اموثقة سواء التي كتبها المؤلفون العرب او الانكليز.

النتائج: ان الدراسة تكشف كيف ان التقنية الشعرية التي ابتكرها ابو العلاء المعري وجدت طريقها الى شبه الجزيرة اليبيرية والتي تعرف الان (باسبانيا و البرتغال) وتركت بصماتها على الشعر الاندلسي المعروف ب (الموشحات والزجل). هذه الاشكال الجديدة من الشعر قد اثرت بصورة كبيرة على شعراء التروبادور والذين بدورهم فتحوا افاق جديدة للشعر الوري ولاسيما الشعر الانكليزي في عدة نواح لربما ابرزها كانت القافية الثلاثية التي نشأت في الشرق الاوسط على يد ابي العلاء المعري.

الخلاصة: ان الدراسة استنتجت بان التقنية التي ابتكرها ابو العلاء المعري وجدت طريقها الى الشعر الانكليزي وكثير من الشعراء الانكليز قد استخدموا هذه التقنية الشعرية للقافية الثلاثية في قصائدهم.

1.Introduction

Each language has its own poetic devices that help to make its literature unique in its own way; yet, many languages have the same technique of poetic devices. For instance, the rhyming technique is the one that has the common features in the most languages. Rhyme is one of the essential devices that poetry is characterized with. Poetry, in general, is based on lots of rhetorical devices such as metaphor, simile, puns, alliteration and many other devices. Yet, the important devices among them are rhyme and rhythm. Generally speaking, rhyme is the repetition of syllables, typically at the end of verse lines. Rhymed words conventionally share all sounds following the word's last stressed syllable.

Etymologically speaking, (Qafia), the Arab word for rhyme, comes from the old Arabic verb, Qaffa, which means to follow something, from middle Arabic; the word "Qafi" is the person who traces tracks (Faris, 1979, p. 112). In the fifth century, the word acquired another meaning which is related to poetry indicating the end sound of the verse. The word "rhyme" in English comes from Middle English, "ryme, rime" (c,1200) which means "measure, meter", from Old French "rime" related to Old Provencal "rim", from Latin "rithmus", from Greek "rhythmos." (etymonline, 2025)

1.1 Methodology of Study

1.2 The Problem of Study

There are diversity and differences in the forms of rhymes in the poetry of each nation. Nevertheless, rhyme has the same technique in producing the ending sounds. The problem of study lies in tracing the impact of Al-Ma'ari technique on the English poetry especially the technique of the triple rhyme.

1.3 Hypotheses

It is supposed that the technique invented by Abu Al-Alaa Al-Ma'ari is a quantum leap in the art of rhyming due to his innovation of a new technique in rhyming that had its impact on English poetry via different ways especially via the poetic forms written in Andalucia.

1.4 The Study Objectives

- To clarify the rhymes technique in the Arab and English poetry.
- To elucidate the technique of Luzum ma la yalzem (the triple rhyme) that invented by Al-Ma'ari.
- To find out how Al-Ma'ari technique influenced greatly the poetry originated in Andalucia that had its fingerprints on the English poetry.

1.5 The Study Contents

- 1.The study tackles the etymology of the word rhyme in Arabic and English.
- 2.The study shows the technique of rhyme in Arabic and English poetry.
- 3.To elucidate Al-Ma'ari's innovation in the technique of triple rhyme.
- 4.To touch upon the impact of Al-Ma'ari on the Andalucia poets who in turn left their fingerprints on the English poetry.

2.1 The approach of comparative literature

Comparative literature is one of the most important branches in the field of literature. The study of comparative literature is considered one of the important critical studies that has drawn the attention of many researchers and scholars of comparative since the beginning of its inception. The studies of comparative literature have a fundamental impact on addressing critical and literary issues and open up for researchers wide and new horizons for researchers to see other international literatures. Moreover, it helps in increasing understanding and rapprochement between peoples and the connection of countries with other countries and that influenced in the field of arts, literature and different human sciences (Nida, 1991, p. 23)It is known that comparative literature originated in Europe, specifically in France. The French critic Villemain was the first scholar who used this term, in his hands, it was completed and the types of research were completed and became of great importance among the sciences of literature to meet the importance of modern literary criticism, and the results of his research became the pillar of literature and modern criticism It is stated that comparative literature is not the balance and contrast between literature of nations, but the comparison is an essential point that enables the researcher to discover similarities, symmetries and differences among literary works (Al-Khateeb, 1999, p. 267)

2.2 Schools of Comparative Literature:

The well-known schools of comparative literature are three:

First: It is the traditional French school, which is considered the first trend that appeared in comparative literature in the early nineteenth century. Abel Villemain was the first to use the term comparative literature who gave

lectures at the Sorbonne University about the relations of French literature with European literature, and he tackled the mutual influences between French literature and English literature (Ghilan, 2006, p. 25) . This school combined great writers and scholars who believed in openness and internationalism and denied the tendency of closure and isolationism (ibid) This school is also called the historical school because it is based on historical methods and its studies are based on investigating the phenomena of the process of influence and influence between different national literatures. This school has specific conditions for comparative studies and has special features that are unique to it.

Second: is the American School. It was said that the harbingers of the emergence of the American trend in comparative literature (or the so-called American school) date back to 1958 when the critic René Wilke gave his lecture entitled (The Crisis of Comparative Literature) at the literary conference of the International Association of Comparative Literature, which was held at Chapel Hill University, USA, and a strong criticism of the traditional French school (Hilal, 1961, p. 47) . The most important thing on which the American school was based is its rejection of everything that the traditional French school came in theory or was applied and made that school (the American school). A new concept called for new foundations in the field of comparative studies (Wilke, 1989, p. 308) However, there are many scholars in America and other countries who oppose this idea and believe that there are wide differences between literature written in one language and that these many differences and differences provide a special material for comparative literature (Al-Khateeb, 1999, p. 270)

Third: It is the Russian or Slavic school, and this school appeared in Russia and socialist countries, and it is one of the schools of great importance based on an ideological basis that emerged from the womb of Marxist philosophy. It has a cultural pattern that differs from the concepts of the French and American Schools She called for linking the cultural, historical and aesthetic to the spiritual system of each people and not neglecting the national differences between cultures and looking at them objectively, and stressed the need to link literary comparison with the social components of literature (Ghilan, 2006, p. 25)

The research fields of comparative literature are numerous, the most important of which are linguistic research, the study of literary genres, topics, myths, the influence of a writer in other literature, as well as intellectual currents, literary doctrines and image science. In fact, the fields of research in the twentieth century are many and varied, but they are wider and more diverse because of the efforts of Americans in comparative literature and their great expansion in this concept and their openness to various critical, artistic and cognitive tendencies. The most prominent new axes are:

- 1.Studies of similarity and variation that transcend linguistic, geographical or cognitive boundaries.
- 2.Comparison of different literature, arts, sciences and human knowledge.
- 3.Translation studies are considered by its advocates today as a field of knowledge independent of comparative literature and give it more importance than comparative literature.
- 4.Intertextuality studies, which are the collection of texts, whether previous or contemporary, that can be found in the individual and social consciousness and unconsciousness, and intertextuality studies almost replace traditional influence studies (Ghilan, 2006, p. 26)

As well as the emergence of new topics such as the history of education (due to its impact on the formation of scientific and literary thought), the theory of reading, which is considered the (reading is a new creation of the text), semiotics (the science of interpreting the meanings of signs, symbols and signs) and colonial studies (which examines the cultural relations between the West as a colonizer and the countries outside the West that fell under the colonialism with the analysis of literary texts). Also, there is the issue of cultural globalization and literary developments resulting from the spread of technological culture and the revolution of communication media, computer writing and the Internet. All these topics include in the field of comparative literature in our time (Ghilan, 2006, p. 26).

3.1 Rhyme in Arab Poetry

Arab poetry is dated back to about two hundred years or more prior to the Islamic era in the seventh century. The first known poems are written in about the fifth century. Those poems are written in an eloquent language and in a magnificent style which means that Arab poetry is written before the fifth century dating back to centuries before that century. Rhyme in Arab poetry is usually associated with prosody. The scholars who study prosody tackle rhyme as a branch of prosody and divide rhyme into three categories; the first is (Motewater), the second is (Moteradif) and the third is (Motedarik). According to Ibn Rasheeq Al-Qairewani, Motewater rhyme consists of two main parts, the first is the letter of (Itlaq), the stopped vowels (ي - و - ا); the second part is the

letter of (Rewi) which is consonant letter (Rasheeq, Al-Umda, 1981, p. 35) as the Audre poet, Jameel Buthayna, who lives in the Umayyad era, says:

"ألا ليت ريعان الشباب يعود
ودهرنا تولى يابثين يعود

Oh, might it flower a new that youthful prime

And restore to us, Buthayna, the bygone time" (Khalosi, The Art of Translation, 1982, p. 28)

Here, the rhyme is Motawater, the letter of (Itlaq), the stopped vowel is the letter (و) while the Rewai letter is (د). Moteradif rhyme is based on three parts, the first is the Itlaq letter, the stopped vowel and the second is intruder letter (moving consonant); the third is Rewi consonant letter (Al-Tabrizi, 2012, p. 57) as Amr bin Buraqa Al-Himdani, lived in pre-Islam era, says:

"متى تجمع القلب الذكي وصارما
وانفا حميا تجتنبك المظالم

As long as you combine a wise heart, a sharp sword

And proud nose misdeeds will avoid you" (Khalosi, 299-300).

The letter of (Itlaq) which is the stopped vowel is the letter (ل) in the word (مظالم) and the letter (ل) which alternates according to the word that used in the rest of verses and so on; the letter of Rewi is (م) which is considered the main letter of rhyme. Here, the syllable (الم) in the word of (مظالم) comes compatible musically when the intruder letter is changed. The last type of rhyme is Motedarik which has one syllable with three consonants with diacritical marks like (ضمّة-فتحة-كسرة) which means these three consonants are moving without any stop and the end letter is Rewi (Rasheeq, Al-Umda, 1981, p. 35) Here, the first two lines of Al-Mutanabbi's famous poem to Saifuddaula the rule of Aleppo in Abbasid era:

"واحر قلباه ممن قلبه شيم
ومن بجسمي وحالي عنده سقم
مالي اكتم حبا قد برى جسدي
وتدعي حب سيف الدولة الأمم"

"How glows mine heart for him whose heart to me is cold,

Who liketh ill my case and me in fault doth hold!

Why should I hide a love that hath worn thin my frame?

To Saifuddaula all the world avows the same" (Khalosi, 304)

These lines are obvious example to motedarak rhyme where the words ((شيم-سقم-امم)) contain three consonants with diacritical marks and the last letter (م) of these words is Rewi letter.

4.1 Rhyme in English Poetry

Old English poetry was based primarily on the technique of alliterative verse, in other words, the words of the verse begin with a specific sound. In fact, there is no clear evident about how the technique of rhyming poem was introduced to English poetry. Some scholars believe that it is attributed to the Irish influence due to some archaic references that this technique was introduced to Early Medieval English poetry via Irish literature. (Keleher, 1938) The other influence is the Arab one; according to Maria, Arab poets employed rhyme extensively and had developed many forms of rhyme since the sixth century. This technique of rhyme traveled to England under the influence of Arab poetry in Andalucía, south of modern Spain. (Menocal, 2003, p. 88)

According to Abrams, In English versification, standard rhyme consists of the repetition, in the rhyming words, of the last stressed vowel and of all the speech sounds following that vowel: late-fate; follow-hollow. He points out that there are two rhymes, the first is the traditional one that comes at the end of the line and the second, the internal rhyme which occurs at the middle." End rhymes, by far the most frequent type, occur at the end of a verse-line. Internal rhymes occur within a verse-line, as in the Victorian poet Algernon Swinburne's

"Sister, my sister, O fleet sweet swallow" (Abrams, 273).

A stanza from Coleridge's "The Rime of the Ancient Mariner" illustrates the patterned where both of internal rhymes (within lines 1 and 3) and of an end rhyme are used (lines 2 and 4):

"In mist or cloud, on mast or shroud,

It perched for vespers nine;

Whiles all the night, through fog- smoke white,

Glimmered the white moon- shine" (ibid).

In English poetry, we can find many different rhymes such as the imperfect rhyme, masculine rhyme, feminine rhyme also known as double rhyme and eventually the triple rhyme (the subject of this study).

4.2 Imperfect Rhyme

The imperfect rhyme is (also known as partial rhyme, "near rhyme", "slant rhyme", or "pararhyme"). This rhyme is employed by poets in the verses dedicated to children; it does not conform to the syllabic- sound scheme;

instead, it depends on the repetition of specific sounds as in these six lines written by Wilfred Owen using only two sets of partial rhymes, established at the end of the first two lines:

"The centuries will burn rich loads

With which we groaned,

Whose warmth shall lull their dreamy lids,

While songs are crooned

But they will not dream of us poor lads" (ibid, 274).

Here, (loads-lids-lads) and (groaned-crooned) are just same words without come in sound syllabic scheme.

4.3 Masculine Rhyme

The masculine rhyme consists of a single stressed syllable as in Wordsworth's stanza " The Solitary Reaper":

"I listened, motionless and still;

And as I mounted up the hill,

The music in my heart I bore,

Long after it was heard no more

Still-hill, bore and more are the good example of this kind of rhyme." (Abrams, 273).

4.4 Feminine Rhyme

Contrary to the masculine rhyme, the feminine rhyme consists of a stressed syllable followed by an unstressed syllable. Encyclopedia Britannica refers to it as feminine rhyme, it is also called double rhyme, in poetry; a rhyme that involves two syllables (as in motion and ocean, willow and billow). Robert Browning alternates both feminine and masculine rhymes in his "Soliloquy of the Spanish Cloister":

"Gr-r-r there go, my heart's abhorrence!

Water your damned flower-pots, do!

If hate killed men, Brother Lawrence,

God's blood, would not mine kill you!

What? your myrtle-bush wants trimming?

Oh, that rose has prior claims—

Needs its leaden vase filled brimming?

Hell dry you up with flames!" (ibid)

4.5 Triple Rhyme

The triple rhyme, or rhymes involving three syllables as defined by Oxford Reference, is a rhyme of three syllables: the first is stressed and the others are unstressed: *beautiful/dutiful*. Triple rhymes are used chiefly for comic purposes in light verse. Abrams, in his Glossary of literary Terms, states that this kind of rhyme used by poets to show surprising situations in a comic way. In his poem Don Juan (1819), Lord Byron used triple rhyme to pay attention to the comic effect by intensifying this effect by the pressure of the rhyme to force a distortion of the pronunciation.

"Unto his nearest follower or henchman,

Oh Jack! I'm floor'd by that ere bloody Frenchman!" (ibid).

This way of maltreatment of words is called forced rhyme as it is humoredly exploited by the poet Ogden in his poem "Rhinoceros:

Farewell, farewell, you old rhinoceros,

I'll stare at something less prepoceros" (ibid).

5.1 Al-Ma'ari's Innovation in Triple Rhyme

Abu Al-Alaa Al-Ma'ari is one of the controversial literary figures in the Arab literary. He was a poet, a philosopher and a writer; he was called the Lucretius of Islam and Voltaire of the east. Al-Ma'ari was born in a small village called Al-Ma'ara which was called later Maarat Al-Nu'man in 973 A.D. He descended from a secular family; his father was a well-reputed judge. He lost his sight at the age of five due to small pox disease. His blindness was not an obstacle for him to pursue his learning. He memorized the Holy Quran under the supervision of his father who taught him, in addition to Quran lots, of books of jurisprudence, grammar, criticism, poetry, philosophy and other fields of knowledge. Later he was sent to Aleppo to attend the circles of learning led by many prominent scholars like the grammarian Ibin Sa'ad. (Al-Adeem, 2007, p. 81)

He was described by many historians as a good reader, a book worm. at the beginning of the 11th century, he determined to visit Baghdad, the capital of Abbasid state which was the cynosure of the whole world and

destination of the poets, philosophers, scientists, linguists, and others where he lived for two years reading the books of the central library in Baghdad attending the circles of philosophers and men of letters there. His journey to Baghdad enriched his experience and his outlook about life, traditions and the superstitions that society believed in as well as deepened his skepticism about the religions. In fact, this journey besides the one that he made to Tripoli and Lathiqia was the turning point in his life. This is what he declared in one of his Luzumiat (the triple rhyme).

“Mohammed or Messiah! Hear thou me,
The truth entire nor here there can be;
How should our god make the sun and moon
Give all his light to one. I cannot see.” (Rihani, 1920, p. 40)

According to Ibin Al-Adeem (the historian of Aleppo), at the age of forty and after his journeys Abu Al-Alaa Al-Ma'ari decided to stay at home and made an oath not to leave his home again and called himself (hostage of two prisons) which means that he was in the prison of blindness and house (Al-Adeem, 2007, p. 99). Ibin Khilliqan, the Arab-Islamic biographer and historian states that Al-Ma'ari had powerful memory and influenced by the Indian and far east philosophy. In most of his writing, he attacked the superstition and follies of his age and forbade eating meat due to he was vegetarian (Khilliqan, 2011, p. 165). He wrote many collections of poems just like (Saqt Al-Zand) and lots of books, the famous one is *Risalat Al-Gufran* (letter of forgiveness) that Dante in his masterpiece (Divine Comedy) inspired with. Yet, the most eminent achievement in the poetical career of Al-Ma'ari was (Luzumiat). Unquestionably, Al-Ma'ari is considered the first poet who invents or let's say the first one who uses this technique in rhyming in Arab poetry. He introduces a new form of rhyme that never used before by adding third rhyme to the basic one, in other word, he adds a third sound before the letters or sounds of (itlaq) which are the stopped vowels. In fact, this is a difficult task for the poet to use but Al-Ma'ari with his genius and vast knowledge in language manages to do that. Many poets after him tries to imitate his experience, unfortunately, they didn't reach to his craftsmanship in this field.

In the medieval ages, Arab-Muslims conquered the peninsula of Iberia (Spain and Portugal) and settled in Andalucia which was well-known with its natural beauty and attractive sights. The new marvelous environment motivated the poets of Andalucia to experience a new form of Arab poetry; therefore; they followed of Al-Ma'ari technique in verifying rhymes. They innovated new forms of Arab poetry like Muwashahat and Zajal by mingling the traditional Arab poetry with folksongs of the native people of Andalucia. Muwashahat consists of different three rhymes contributed in three verses, (the first verse is Quful and the second called Bait) whereas the third one is (Jarja). Zajal is a sort of a strophic form comprising five stanzas or more with triples rhymes, (Ruud, 2006, p. 707) usually the last verse of Muwashahat and Zajal ends with what is called Mozarab which is mixing Arabic words with Spanish ones (Cuddon, 1998, p. 522) as Abu Al-Abbas Al-Tudaili wrote:

لحظات بابلية..... ملأت قلبي عشقا
ولمى ثغر مفلج..... لائمي منه موقا
ألبا ديا استا ديا... ديا ذا العنصرة حقا
بستري ميو المدبج.. واشق الرمح شقا

Al-Tudaili used the Arab meter called (Al-Ramal) that consists of three moving phonemes and two stopping, i.e. four feet. The first two lines written in formal Arabic; the second two lines written in Mozarab. The words (ألبا، ألبا، ألبا) are Castellán (Spanish) words; ألبا is Alba (Dawn), ديا means Dia (day), استا for Esta (this), ميو for Mio (my) while بستري means vestir (dress). The letter (v) in the word (vestir) is pronounced in the Spanish as the sound (p) (Lulwa, 1981, p. 104)

According to Ibin Bassam, the first poet who wrote Muwashahat was Muqadam ibin Muafi Al-Qubbari who mixed Arab verses with the Spanish ones verifying the rhythms and rhymes (Bassam, 1981, p. 178). Yet, Muwashahat and Zajal flourished originally at the hands of Ibin Kuzaman and Abu Al-Abbas Al-Tudaili. Ibin Qusman (1078-1160) was a well-known roaming minstrel who born and lived in Cordoba (a city in Andalucia). He spent a part of his life moving from one city to another praising the patrons whereas Abu Al-Abbas Al-Tudaili (1092-1126) was a minstrel and poet from Tudela city (north of Spain). He spent most of his life in Seville, known as Al-Ma'ari of Andalucia because both of them were blind (Jasim, 2012). Ibin Qusman and Abu Al-Abbas Al-Tudaili found out that Al-Ma'ari's technique of triple rhymes was a great opportunity to develop the poetical form they wrote.

According to Al-Tikriti, the poets of Muwashahat employed the rhyming technique that Al-Ma'ari innovated to write their new poetical technique (Al-Tikriti. 35). This new poetical form spread widely in the Iberian Peninsula

and found its echo in (Provençal region), south of France with the troubadour poets (Hitti, 1964, p. 562) . Lulwa states that the word troubadour comes from Arab origin; he elucidates that (troub) refers to the song while (dour) means wandering to be (the wandering song). (Lulwa, 1981, p. 105)

Alongside with Muwashahat and Zajal of Andalucia, the crusading campaigns contributed in the emergence of the troubadour. Some of notable lords of Occitan participated in these campaigns and settled there during their occupation Palestine and Syria (Simon Gaunt, 1999, p. 9). In fact, William of Aquitaine was the first troubadour poet who involved in the crusades in 1101 and settled in Palestine. He had a good knowledge of Arab culture and poetry. He wrote his first poem in the holy land narrating how he met two Arab ladies (during his journey) and saluted them morally. He also referred to the dialogue that happened among them (Provencal, 1994, p. 54). This type of poetry of troubadour with verifying rhymes found its way to dominate the whole Europe especially in England. the king of England, "Richard I Lion-hearted" (1157-1199), son of the king Henry II, himself was a knight and troubadour poet (1133-1189) and Eleanor of Aquitaine, the daughter of William of Aquitaine brought with her, when got married, lots of minstrels of troubadour: those who left their fingerprints on the English poetry especially with miscellaneous rhymes (Kenneth, 2003, p. 46) as Lord Byron did in Don Juan:

“The first attack at once prov'd the Divinity
(But that I never doubted, nor the Devil):
The next, the Virgin's mystical virginity;
The third, the usual Origin of Evil;” (Juan, 2025)

The triple rhyme also appeared in many poems of Shakespeare and Tennyson; Shakespeare in Merchant of Venice used this rhyme by adding sound (t) in the words (not, that) preceding the ending rhyming word (gold, told):

“All that glisters is not gold
Often have you heard that told”. (Shakespeare, 1974, p. 47)

In fact, the poetical technique of Al-Ma'ari in triple rhyme was deeply reflected in the technique of the triple rhyme used by the English poets. Al-Ma'ari mentioned in one of his luzumiat that he lives in three prisons (blindness, house and imprisoned soul)

أراني في الثلاثة من سجونى
فلا تسأل عن الخبر النبىث
لفقدى ناظرى ولزوم بيتى
وكون النفس في الجسم الخبيث

Here, Al-Ma'ari used third sound (ب) before the basic sound (ي-ث) and these verses translated by Nicholson:

“Methink I am thrice-imprisoned- ask not me
Of news that need no telling
By loss of sight, confinement in my house,
And this vile body for my spirit's dwelling” (Rihani, 1920, p. 32)

Conclusion

Al-Ma'ari technique found its way to impact English poetry through many sources like Andalucia Muwashhat and zajal that were considered the cornerstone of the troubadour. The crusades campaigns conveyed the Arab literary impact to the whole European culture and poetry especially the English one. It is worth mentioning that Dante's Comedy Divine was greatly influenced by Al-Ma'ari's Risalt Al-Gufran (the Letter of Forgiveness). The medieval age was a period of contact between the Middle east and Europe through the Arab culture and literature which left its impact on the European ones.

References

(n.d.).

Abrams, M. H. (1999). *A glossary of Literary Terms*. Boston: Heinle & Heinle.

Abrams, M. H. (1999). *A glossary of Literay Terms*. Boston: Heinle & heinle .

Abrams, M. H. (1999). *A glossary of Literay Terms*. Boston: Heinle & Heinle.

- Al_Tabrizi. (2012). Sharih Diwan Al-Hamasa. In Al_Tabrizi, *Sharih Diwan Al-Hamasa* (p. 57). Beirut: Dar Al-Kutub Al-Ilmia.
- Al-Adeem, I. (2007). *Al-Insaf We Al-Tahari*. Damascus: Dar Al-Julan.
- Al-Khateeb, H. (1999). *The Horizons of Comparative Literature*. Damascus: Dar Al-Fikr.
- Bassam, I. (1981). Al-Tajeera Fi Mahasin Ahl Al-Jazeera. In I. Bassam, *Al-Tajeera Fi Mahasin Ahl Al-Jazeera* (p. 178). Beirut: Dar Al-Thaqafa.
- Cuddon, J. A. (1998). *A dictionary of Literary Terms and Literay Theory*. Delhi: Doba House.
- etymonline. (2025). *rhyme*. Retrieved from www.etymonline.com/word/rhyme
- Faris, I. (1979). Maqaees Al-Lugha. In I. Faris, *Maqaees Al-Lugha* (p. 112). Beirut: Dar Al-Fikir.
- Ghilan, H. M. (2006). The Comparative Literature. *Yemeni Studies*, 25.
- Hilal, M. G. (1961). *The History of Comparative Literature*. Cairo: Anglo-Egyptian Bookshop.
- Hitti, P. (1964). *History of Arabs*. London: Macmillan & Co.ltd .
- Jasim, Z. T. (2012). The Influence of Blindness in Al-Tudail's poetry. *College of Arts Journal*, 265.
- Juan, d. (2025). *canto11*. Retrieved from lord byron: www.poetryverse.com/
- Keleher. (1938). Doglas Hyde and the Irish Renaissance. *New Mexico Quarterly*, 8.
- Kenneth, H. (2003). *The Era of the Crusades* . Virginia: The Teaching Company Limited Partnership.
- Khalosi. (1982). *The Art of Translation*. Baghdad: Dar Al-Rasheed.
- Khalosi. (1982). *The Art of Translation*. Baghdad: Dar Al-Rasheed.
- Khalosi. (1982). *The Art ot Translation*. Baghdad: Dar Al-rashhed for publication.
- Khilliqan, I. (2011). *Wafiyyat Al-Ai'an*. Beirut: Dar Sader.
- Lulwa, A.-W. (1981). *The Blowing in the Ashes*. Baghdad: Dar Al-Rasheed.
- Menocal, M. R. (2003). *The Arabic Role in Medieval Literary History*. Pennsylvania: University of Pennsylvania.
- Nida, T. (1991). *The Comparative Literature*. Beirut: Dar Al-Nahda Al-Arabia.
- Provençal, L. (1994). *Arabic Civilization in Spain*. Cairo: Dar Al-Ma'arif.
- Rasheeq, I. (1981). *Al-Umda*. Beirut: Dar Al-Jeel.
- Rasheeq, I. (1981). *Al-Umda*. Beirut: Dar Al-Jeel.
- Rihani, A. (1920). *The Luzumiat of Abu Al-Ala'a*. New York: James. T. White & Co. .
- Ruud, J. (2006). *Encyclopedia of Medieval Literature*. New York: Facts & file, Inc.
- Shakespeare, W. (1974). *The Merchant of Venice*. Lodon: Longman Group Ltd.
- Simon Gaunt, S. K. (1999). *The Troubador*. New York: Cambridge University Press.
- Wilke, R. (1989). *Critical Concepts*. (M. Usfoor, Trans.) Kuwait: Alim Al-Ma'arifa for publication.