

The Arabic Poetry Of Al-Tafi'ila: Between The Terminology And the Rhythmic Determinants

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Abstract

This study aims at clarifying the rhythmic values of the ancient and modern meters of Arabic poetry as a basic tool in the Arabic language teaching/learning process. It seeks to enable the students to compare and contrast the Arabic rhythm in terms of 'Tafi'ila'. It is based on pursuing the facts of the connection and the separation between the deliberative prosodic studies' description of the nature of the rhythm that governs what is called the term 'Al-Tafi'ila poetry'. In addition, the path of the actual verification of this rhythm in modern Arabic poetry, which is done through the systematic investment in Al-Khalil's theory to examine the rhythmic basis of "Al-Tafi'ila poetry". It is found that this examination of the theory of traditional prosody allows to remove the ambiguity about the claims of the radical modernization brought about by the "Al-Tafi'ila" system on the contemporary Arabic poem. It will also establish a comprehensive conception of the reliability of the term "Al-Tafi'ila poetry" in representing the rhythmic nature of the poems that belong to it.

Keywords: Meter; Rhythm; Foot; Dynamics; Poetry; Slips; Defects

INTRODUCTION

This research seeks to elucidate the rhythmic values that make up the meters of Arabic poetry in its ancient and modern models, in order to test the state of response among these meters and the conventions that regulates the rhythm, which is the relativity in quantities and proportionality in qualities. As for the methodological motive behind this, it is represented in providing the appropriate objective entrance to know the dynamics of rhythm in Arabic poetry, and examining its quantitative perfection in light of the slips and defects (Zuhafat and Ilal) the unrepeated and repeated changes that occur to it. This study uses the analytical approach and it is based on observing the dynamics that govern the movement of rhythm in the Arabic poetry. This will enable it to generate an objective judgment in terms of the rhythmic organization on the so-called "Al-Tafi'ila poetry", and to know the extent to which this term corresponds to the rhythmic determinants that regulate this genre of poetry. To achieve this end, the study issued its topic under the main title, "The Poetry of the Al-Tafi'ila: Between Terminology and Rhythmic Determinants." As for the body of this study, it is represented in two research levels, namely: "The dynamics of rhythm" and "Modern Arabic Poetry between meter and Rhythm."

It is certain that the movement of rhythm in Arabic poetry cannot be achieved in isolation away from a broader concept on which it relies. It is the concept of rhythm itself as it was enshrined in the poetic field within rigorous prosodic controls and determinants. Of course, according to the requirements of its foundation, this rhythm does

not deviate from being a sound pattern based on the principle of ratio in quantities and proportionality in the qualities. This principle is completely consistent with the normative significance of rhythm in the general framework, as it is a sound phenomenon, which is repeated within a regular temporal pattern.

On this threshold of homogeneous awareness of rhythm, many specialized studies have risen to reveal the movement in which the latter is represented as poetry. Within this path, a discrepancy in determining the modalities and means regulating the formation of the rhythm of the poetic material has taken place. That is exclusively related to the disparity in the ability of researchers to link between the prosodic data of the poetic meter, the regulations of rhythm, which is reflected in the nature of the procedural circulation of the latter in the poetic process, and relating its movement to various determinants ranging from the syllable, the stress-accent, and the music regulations. Naturally, it will not be within the scope of this study to analyze the effort of every researcher in the dynamics of the rhythm of Arabic poetry. Rather, the quest focuses on discussing the general framework from which awareness of the dynamics of this rhythm emanated, according to its relationship to the aforementioned determinants.

The overall research attempts that have been accomplished to coordinate the movement of rhythm in the Arabic poetry with the effectiveness of the syllable are based on two main pillars. The first is to link this movement with the vocal formation whose syllabic units interact organically to form the poetic line. The other is to introduce the syllables that make up this formation within the framework of quantitative and qualitative regularity as the main factor that generates the rhythm. Moreover, the issue of quantitative and qualitative regularity of the syllables in the poetic line is considered to be at the core of intuitive awareness of the requirements of rhythm. In this respect, this represents a point of agreement among the researchers.

Despite the accuracy in defining these two pillars to extrapolate the dynamics of rhythm and relating it to syllabic effectiveness, there is no practical bridge between the quantitative and qualitative regularity and its apparent imbalance in the reality of poetry. The rhythmic changes of slips and defects (Zuhafat and Ilal) that poetically expel destroy the principle of quantitative and qualitative regularity of the syllables unless there is a reasonable justification for the imbalance of their content of time, and making it compatible with the requirements of rhythm.

The truth is that as long as the presentational data represent the rhythm in the poetic field. It is necessary to point out that the ancients do not differ from the modern ones in exporting the concept of poetic rhythm as equivalent to the prosodic meter. This can be reduced in what Ibn Fares goes to in the past by saying; the scholars of prosody are unanimous that there is no difference between composing prosody and composing rhythm; except that rhythm composition divides time in melody, and the prosody composition divides time into audible letters, Al-Sahibi (1963: 274-275). Within these circumstances, recently there has been a conscious assimilation of meter, which makes it synonymous with rhythm. Especially since the description of the latter in the poetic field comes in the light of what feet reflect in terms of phonetic values according to the determinants of rhythm (ratio in quantities and proportionality in the qualities). Within these circumstances, the concept of poetic rhythm in recent studies is consistent with the data of meter in its syllabic representations. An example of this is what Muhammad Al-Ayashi goes to in defining this rhythm. It is an organized and disciplined movement according to temporal standards that are chosen from among all movements, and

transcended it to the principles of relativity in quantities, proportionality in modalities, and periodic recurrence", Al-Ayashi (1976: 72). The poetic rhythm of Al-Ayashi almost emerges with the same significance, as same as for the most researchers in this field but with slightly different linguistic formulas, Al-Buhairi (1986:200) and Al-Omari (2003:19). On this level of compatibility in exporting a correct concept of rhythm, the state of syllabic consistency of the prosodic structures represented in poetry is governed by a basic problem, which was specifically reflected in the changes (Zuhafat and Ilal) that occur in these structures. Of course these changes will lead - according to the prosodic description - to a violation in the principle of relativity and proportionality on which the rhythm is based. It is important to note here that the interaction of researchers with this problem is represented in two directions. The first is to accept these changes of slips and defects (Zuhafat and Ilal) as an accidental case that can be understood within the concept of rhythm without conditioning it with the principle of relativity and proportionality, which is the root factor in its establishment. This can be seen by reviewing some approaches to the concept of the rhythm, which do not require the existence of patterning as the only manifestation of this rhythm in its normative form. Among these approaches is what Muhammad Hadi al-Tarabulsi goes. Where he believes that the poetic rhythm can be formed from the repetition of phonetic units in the textual context at equal distances to create harmony, or at non-standard distances to avoid monotony, Al-Tarabulsi (1991: 21), and in the same vein, the researcher Ali Younus pleads with an impression absorbed in confusion of the poetic rhythm. The matter - as he believes - is to compose between a group of elements, which combines the pattern and the departure from the pattern" Younus (1993:19), it is more like a line punctuated by some irregular zigzags, Younus (1993:19). Perhaps such an understanding of poetic rhythm as reflected in the two previous examples clearly establishes for a non-systematic overlap between rhythm with its normative determinants and speech in which the principle of relativity and proportionality is disturbed. Perhaps the confusion in understanding the poetic rhythm in this way is what provided the uncontrolled entrance to the confusion between the rhythms in Arabic poetry, represented by the meter. And, the means to improve this rhythm; such as homogeneity between the letters that make it up, or the frequent use of certain letters, or even focusing on accumulating the metaphorical surplus in the literary text, as these means are placed by many researchers in the category of what is called "internal rhythm". Naturally, it is not possible to justify withdrawing the characteristic of unity in the concept of rhythm in its qualitative format, even if its circles and levels are multiplied within the space of the poetic work.

The most prominent problem that encouraged some researchers not to stipulate the rhythmic pattern in its quantitative and qualitative dimensions, results from changes (Zuhafat and Ilal) in the meter formations of Arabic poetry. This results in - according to the transverse marking - a temporal displacement in the number of rhythmic units (feet), which makes the principle of relativity proportionality prone to violation. As for the other research dimension that dealt with the issue of the quantitative imbalance resulting from (Zuhafat and Ilal) in the formations of rhythm, it tried to provide objective explanations for this phenomenon in a way that guarantees consistency between the prosodic structures that are subject to these changes (Zuhafat and Ilal) in Arabic poetry. Besides, the conventions of rhythm with its known determinants that are based on the principle of relativity and proportionality.

This dimension focuses on temporal compensation as a decisive factor in achieving the requirements of rhythm, or meter, which is an alternative to rhythm in the old prosodic subject. Perhaps the traditional voice represented by Hazem Al-Qartajani is the first to turn to the realization of the principle of relativity and proportionality by temporal compensation in feet, which are subjects to the changes by (Zuhafat and Ilal). According to him, the rhythm is represented by rhymed meter, equal in feet due to their agreement in the number of movements (vowels and consonants) and their arrangement. As for what has been omitted from some of them (Zuhafat and Ilal), it can be replaced by the amount of omitted time until the rhythm is moderate, Al-Qartajani (1966: 236).

The most important thing that should be noted in what Hazem goes to is the objective compliance with the rules of (rhythm), which is based on relativity in quantities and proportionality in qualities. In this respect, he presents an advanced viewpoint on solving the problem of the changes (Zuhafat and Ilal) that undermine - within its level of prosody - the idealism of quantity and quality in Arabic poetry. This resolute of Hazem is considered an early rooting for solving the problem of slips and defects (Zuhafat and Ilal) in their rhythmic range. Nevertheless, - on the other hand - it is not enough to meet the explanation and clarification of the method of preserving the formula in which the rhythm is regulated, especially if the change affects the structure of the pegs or Awtad at the end of the poetic pattern, as these pegs reflect a fixed rhythmic value in the prosodic poetry formations. Their syllabic composition is the foundation for quantitative regulation in the series of feet (Tafaeel) that make up the poetic pattern, so the regular repetition required by the dynamics of rhythm is specifically represented in these pegs because of the stability of the syllabic structure in it. This can be clarified according to the rhythmic pattern that comes from the consonant and vowel sounds, and it is one of AL-rajz meter rhythmic patterns achievable in Arabic poetry:

/ o/o // o/o/o // o/o/o // o/o/o // o/o/o // o/o/o // o

(The symbol (/) indicates the vowel and the symbol (o) indicates the consonant.)

In this pattern, the peg, which is the syllabic quantum inscribed below it, stands out as a fixed sound value that is repeated regularly. The dots (.) indicate the position of the slips (Zuhafat) that change the temporal content of the light cause (/o) by deleting the consonant. And such a structure that the previous rhythmic pattern comes upon, reflects the possibility of compensating in the places of deletion by a consonant by prolonging the time-consuming period of the vowel that immediately precedes it. In this case, the perfection of quantity and quality of the aforementioned pattern is reached as follows:

/o/o//o /o/o//o /o/o//o /o/o//o /o/o//o /o/o//o

From the foregoing, it is clear that the temporal compensation, which Hazem believes, solves a major problem in dealing with the irregularity of the syllabic quantity of poetic meters, but that will not be sufficient definitively, as there are cases in which a change occurs in the structure of the peg within the last rhythmic unit. Example that the peg (/o) at the end of the aforementioned format, it may change to a form (/o), which means that it is impossible to compensate for the omitted sound due to the squiggly syllabic structure of the peg and its lack of time. This is because the addition of such a time will result in the absence of the quality of the peg that regulates syllable form, with the undermining of the principle of proportionality in the modalities required by rhythm.

On a related level, some specialists in the modern rhythmic study seek to address the problem of slips and defects (Zuhafat and Ilal), and their focal point to address this problem. It is represented by temporal compensation for the quantity omitted in the feet (Tafaeel). What is noticeable about the effort made by these scholars is that it lacks - for the most part - a disciplined methodology in conducting the time compensation process. There are scholars such as Muhammad Mandour who do not consider compensation to the place of change (Zuhaf). Rather he adds the omitted time to the quantity of the rhythmic unit (Tafi'ila) as a whole, Mandour (1973: 237-240). This view has a sharp transgression of the qualitative regularity of poetic meters, as it

equates between the one-quantum feet, such as Fa'ilatin /o//o/o and Mustafilun / o/o//o and Mutafileen //o/o/o. This means the negation for the qualitative condition in arranging the syllables of the feet is according to what is required by the rhythm. As for Muhammad Al-Ayashi; the principle of compensation- for him- is related to shortening the time in some syllables of ideal quantity to make them equal to their corresponding syllables in imaginary rhythmic units (Tafaeel), Al-Ayashi(1976:164-170). This unjustified tendency of Al-Ayashi to adopt assumptions - for which there is no evidence of their validity - cannot be considered an objective solution to the problem of slips and defects (Zuhafat and Ilal) in the formations of Arabic poetry. What Zaki Abd Al-Malik does, is not far from these attempts to deal with the problem posed by slips and defects (Zuhafat and Ilal) through the temporal compensation. He sees that this compensation is not in the syllable that is affected by the slip (alzuhaf), but rather in the section next to it, Younus (1993:36). Moreover, the imbalance in what Zaki Abdel-Malik raises about the position of temporal compensation is not much different from what Muhammad Mandour raises in undermining the qualitative basis for constructing the feet (Tafaeel) in the Arabic poetry. From all of the above, it is possible to deduce a well-established fact that most of the studies of rhythm could not prove the ideality of quantity and quality in Arabic poetry. Especially in the context of dealing with the changes of lips and defects (Zuhafat and Ilal) that occur in poetic meters.

Within another scope, many studies appeared that have gone beyond the feasibility of linking the dynamics of rhythm in Arabic poetry and any quantitative bases highlighted by the meters of AL- Khalil. This movement is subjected either to the effectiveness of stress, or to the data of the meter conventions. The truth is that this approach, which seeks to evade the clear quantitative basis in which the rhythmic units (feet) are organized in Arabic poetry, lacks a lot of methodological precision and sobriety. Following the studies that belong to this trend, it can be noted that what it proposes of models of stress falls within the framework of the quantitative regulation of the meters of Arabic poetry. Within the limits of the rhythmic units (Tafaeel) set by Al-Khalil, what indicates that the hypothesis of the quantitative absence of the rhythm of Arabic poetry is not correct. In addition, those who endorse the claim of accentuation in this poetry use - from a practical point of view - the data of prosodic meter in the same quantitative and qualitative system to determine the positions of stress, or to adapt these data to the conventions of rhythm. Moreover, not all scholars within this approach can monitor that. Among whom is Muhammad Mandour, who determines the location of the stress on the combined peg in each feet (Tafi'ila), Mandour (1973:240), and this is nothing less than a systematic normalization with the conventions of quantitative rhythm in Arabic poetry, because the distribution of stress in this case is formed on the basis of quantitative consonances between the feet (Tafaeel).

As for Kamal Abu-Deeb, he does not present a coherent proposal for the accent formations that Arab poetry is subject to. Despite his confused attempt to disrupt the prosodic description of the poetic meters of AL-Khalil. He has no choice but to propose random accent models within alternative quantitative formations that lack homogeneity in these rhythms, Abu-Deeb (1987: 31-36). Within the same path, the German orientalist Weil does not deviate from the quantitative pattern of the rhythmic units (feet) in determining the positions of the stress that make up the meters of Arabic poetry. He makes the stress on the pegs, and infers the validity of his theory from the building of prosodic circuits at Al-Khalil, Weil (1960: 667-677). As for the French orientalist, Guyard; He lays the quantitative pattern of the Arabic meters as a basis for linking them to the musical meter (4/4), in which the strong stress is located in the first rhythm and the secondary stress is located in the third rhythm, Ayad (1968: 68-84.). What Guyard goes to, is a repeated investment in the quantitative structure to determine the places of the stress, and this makes these places of rhythmic effectiveness related to the syllabic quantity of the meters in Arabic poetry.

The entirety of what is formulated about exporting the theory that governs the dynamics of rhythm in Arabic poetry is a subject to an impressionistic rooting that does not respond to the phenomena surrounding the meters of Al-Khalil. This has been revealed by the failure to adapt the slips and the defects (Zuhafat and Ilal) to the conventions of relativity and proportionality on which the rhythm is based. Despite the effort exerted in this regard, the problem with the idealism of quantity in Arabic poetry remained to a large extent. On the other hand, linking Arabic meters to stress is not an objective alternative to being of a quantitative and qualitative organization that is clearly expressed by the metric patterns. The sure indication that Arabic poetry is quantitative in its rhythmic composition is represented in the fact that stress is not one of the criteria used to distinguish it from prose. The quantitative organization is the only basis for differentiation between them. Within these circumstances, this study tends to prove the dynamics of rhythm in Arabic poetry based on the effectiveness of the peg as a fixed sound value, Kishk (2004:132). That is repeated in the structure, of the poetic pattern regularly, taking into account that the distance between each peg and another is occupied by equal feet in the themes with rhythmic units (Tafaeel). Or similar feet, or proportionate rhythms in the two different feet meters, and these feet are not expressed in short and long syllables as some scholars have gone, Younus (1993:21-23). Because there are slips that lead omission to take place in the short syllable. This means that the omission of this syllable represents the cancellation of an entire rhythm unit from the amount of poetic meter, so that there is an imbalance in the number of syllables. This proves that rhythm in Arabic poetry cannot alternately express its quantitative movement between short syllables and long syllables, and in this case, it is safer to express the temporal distance between the pegs by means of light reasons (/o). This includes all the meters of Arabic poetry except for the meters of Al-Wafer and Al-Kamil, where the minor separator consisting of three vowels followed by a consonant (///o) expresses the temporal distance between their pegs. With this procedure, it is possible to reach the digital evidence that expresses the dynamics of rhythm in the meters of Arabic poetry even with any changes (Zuhaf) that occur in the rhythm. The light causes or the minor separator, no matter how much change occurs to them by (Zuhaf), there remains evidence of them. It remains in its position in the prosodic format, and this can be illustrated by the feet format of one of the meters, let it be "Al-Mutagharabt". For example, where the prosodic segments are numbered according to their order in the pattern, and after that it is possible to reach the numerical formula that expresses the ideal quantity for this meter according to the positions of the pegs in it:

//o /o //o /o //o /o //o /o
 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
 1 2 3 4 5 6 7 8

Accordingly, the digital guide for the "Al-Mutagharabt" meter is due to the locations of the pegs:

1 3 5 7

In the event of deletion of the consonant for any minor reason, this digital guide will not be affected and will remain as it is:

//o /o //o /o //o /o //o /o
 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
 1 2 3 4 5 6 7 8

It is important here to express a basic note about the quantum idealism in the second metrical system of the "Al-Mutagharabt", which is that the deletion of consonants from light causes does not invalidate this idealism. This is because the duration of time for the remaining dynamics of these segments is always for cause. It can be concluded from all of this that the prosodic description of the quantity of Arabic poetic meters is not a rhythmic description, but rather a linguistic normative description that does not take into account the expression of light reasons with their true temporal value in poetry meters.

Of course, what applies to the rhythmic pattern of the convergent also applies to the rest of the rhythmic patterns of the other meters of poetry. For example, the digital guide for "Al-Raml" pattern according to the locations of the pegs is represented by a sequence: 2 5 8. Moreover, this digital evidence for the meter of "Al-Raml" will remain constant with all the slips (Al-Zuhafat) it is exposed. If "Al-khaban" occurs, which is the deletion of the second consonant from the activation on all parts of this meter, the digital evidence for it will remain as it is:

/ //o /o / //o /o / //o /o
 1 2 3 4 5 6 7 8

From the aforementioned, it appears that the appropriate rhythmic description of the meters of Arabic poetry can be obtained from the numerical determination of the locations of the pegs in these meters. This is sufficient to show the temporal and qualitative regularity required by the rhythm and this necessarily establishes an objective simplification in representing the dynamics of this rhythm according to the determinants on which it is based. This is the relativity in quantities and proportionality in qualities.

The conventions of rhythm that regulate the formation of traditional poetic meters are the same as the conventions that regulate the formation of rhythm in modern Arabic poetry, which has been called the term "Al-Tafi'ila poetry". Based on the circumstances of the rhythmic formation in this type of poetry, the study seeks to test the validity of the term that is applied to it, and this will result in an answer to the question: Is this type of poetry really (Al-Tafi'ila poetry)?

Modern Arabic Poetry Between Al-Tafi'ila And Rhyme

The rhythmic form of the modern Arabic poem, which is known as the Tafi'ila poem, remained a matter of dispute and controversy over its ownership among poets. Regardless of the reasoning related to the issue of precedence in creating this poetic style that differs from the old style, the problem raised by the new poetry in its idiomatic dimension is based on several fallacies, including in particular the arbitrary contrast between the rhythm of the old poem and the rhythm of the new poem. Then, building the difference between the two rhythms contains incorrect notes. This is evidenced by the description of the new poetry as A-Tafi'ila poetry in order to distinguish it from the old traditional poetry. Such a description cannot be accurate, because it ignores a certain fact, which is that ancient poetry in many of its meters uses one rhythmic unit (foot), and these rhythms are shown in the following table with the used foot as follows:

Table 1. The Rhythmic Form

Meter	Foot used
Al-Wafer	Mufa'alatun (/o//o)
Al-Kamil	Mutafailun (///o/o)
Al-Hzaj	Mufaileen (/o/o/o)
Al-Rajaz	Mustafilun (/o/o/o)
Al-Raml	Failatun (/o//o/o)
Al-Mutagharabt	Faulun (/o/o)
Al-Mutadark	Failun (/o/o)

Describing the new poetry within the rhythmic level as A-Tafi'ila poetry does not at all, place it in the category of disagreement with the old poetry. The latter in its seven types of meter (shown in the table) can be Tafi'ila poetry with considerations that make it acceptable to apply this term to new poetry. Even with the apparent existence of a discrepancy in the rhythmic organization between these two types of poetry, the term "A-Tafi'ila poetry" cannot be able to show the values the differentiate them.

According to these circumstances, it can be said that the old Arabic poetry in a large part of it is Tafi'ila poetry, just like the new poetry that was strongly launched from Iraq in the fifth decade of the twentieth century by two pioneers; Badr Shaker Al-Sayyab and Nazik Al-Malaika. There is another fallacy on which the description of "Al-Tafi'ila poetry" as a new poetry is based on. It is that this poetry depends in its rhythm on the repetition of one (Tafi'ila) which is used exclusively from the beginning to the end of the poem, but this ruling needs scrutiny. Especially since Al-Sayyab himself, the most prominent pioneer of the modern poetry, has used two different (Tafi'ila) in this type of poetry. An example of this is from his poems "Afia Jaikur", in which he says, relying on the two tafeelas "mustafa'il" and "fa'ilun":

"jykw'r lmm'y eizami wanfudi kafaniin	<i>mustafilun faeilun mustafalun faelun</i>
"Jaikur gather my bones and shake my shroud,	
Min tynihi, wagh'sili bilj'dwal aljari	<i>mustafilun faeilun mustafeilin faln</i>
Of its mud, and from the flowing stream,	
Qalbi alathi kan shibbakan alaa alnar	<i>mustafilun faeilan mustafilun fa'ln</i>
My heart, which was a window on the fire,	
Lawlak ya watani	<i>mstfeiln fa'ilun</i>
If it weren't you, my country,	
lawlak ya junati alkhdra' ya dari	<i>mustafilin failun mustafeilin falun</i>
If it weren't you, my green paradise, my home,	
Lam tlq 'uwtari	<i>mstfeiln fa'lun</i>
You did not meet my strings,	
ryhan ftnql ahati wa'asheari"	<i>mstafilun faeilun mstafilun fa'ilun</i>
A wind, to spread my groans and my poems"	Al-Sayyab (2017: 63)

It is known that most of the models of new poetry were composed on one foot, but there are other examples of this poetry that were composed of two feet, which was confirmed by al-Sayyab's poem "Afia Jaykur", as confirmed by Nazik al-Malaika, who is also one of the most important pioneers of this new poetry. In her book "Contemporary Poetry Issues", she states that the poets, the first of whom is Badr Shaker Al-Sayyab, tried to compose this poetry from other meters such as Al-Taweel, Al-Basset and Al-Khafeef. She sees that what they make is based on considering the unity in the free poem (the Tafi'ila poem) as two Tafeelas are used instead of one, Al-Malaika (1978: 18). Of course, Nazik Al-Malaika does not object this favour done by the fellow poets who belong to the school of new poetry. Perhaps this indicates that there is no objection to this type of poetry in absorbing two (Tafeelas) in its rhythmic formations. What can be said on this level is that the new poetry does not only meet with the old in that they are together using one (Tafi'ila) within their rhythmic systems, but rather the matter goes beyond that to the similarity in the use of the two (Tafeelas). This means that the nature of the rhythmic formation in the new poetry is completely consistent with the nature of this formation in the old poetry in terms of relying in each of them on the centrality of the pattern. Regardless of whether it consists of the repetition of one Tafi'ila, or the repetition of two responsive Tafeelas, such as (Foulin//o/o and Mufa'ilin//o/o/o) and (Mustafa'ilun//o/o/o and Fa'ilun//o/o/o). Nazik Al-Malaika considers this type of new poetry is permissible to be composed from two types out of the sixteen meters that are mentioned in the Arabic

prosody. Namely: the pure meters, the two parts of which consist of repeating one foot six times, and the mixed seas, in which the part consists of more than one Tafi'ila, Al-Malaika (1978: 83-85).

Perhaps the clearest radical fallacy in applying the term “Al-Tafi'ila poetry” to the movement of the new poetry is the establishment of the hypothesis that the rhythm governing this type of poetry emerges within the framework of the single foot. This hypothesis does not respond to the principle on which rhythm is based, which is relativity in quantities and proportionality in modalities. The rhythmic unit (Tafi'ila) outside the pattern does not have a quantitative content based on symmetry between the syllables, and specifically the pegs, which are considered the fulcrum in poetic meters. This is because the unit Tafi'ila does not have more than one peg, and the rhythmic pattern needs at least two pegs within two Tafeelas to create a space of time allowing the temporal arrangement of the pegs. This can be clarified as follows by repeating the rhythmic unit (mafaeelun // o / o / o) twice, and numbering its syllable components according to the order in which they appear:

//o	/o	/o	//o	/o	/o
1	2	3	4	5	6

Through the digital evidence of this pattern, it is possible to conclude that the peg that represents the rhythmic fulcrum is repeated after every two light causes (/o /o) according to the amount of time gap between (1 and 2). This means providing regularity for the occurrence of the pegs in a fixed amount of time. Attention to be paid to the fact that the poetic line in the poem may consist of one foot, and this does not reflect a denial of the fact that the pattern needs at least two pegs within two adjacent feet. As the pegs within a single foot in the poetic line can perform its rhythmic function through its horizontal relationship with the pegs in the subsequent poetic line.

Naturally, the ideal quantitative content is achieved in the feet (Tafaeel) within the new poetry patterns in the same manner in the traditional poetry. The pegs maintain the integrity of the structure, while the causes within the new poetry patterns maintain the order in their digital evidence regardless of the changes that occur. It occurs through Zuhaf, which are the same changes that occur in the causes in the rhythmic units (Tafaeel) within traditional poetry. The rhythmic description of new poetry as Al-Tafi'ila poetry is based radically on liberating each single Tafi'ila away from its associations with the others in the poetic system. This contradicts the facts of the rhythms in the new poetry, as the feet (Tafi'ila) in these meters are subject exclusively to the changes that occur in the traditional meters of poetry. As for the last foot (Tafi'ila) at the end of the lines within the new poetry patterns, it is equivalent to the last foot in the poetic lines of the traditional poetry. It is a subject to the same causes, whether they are causes of excess, or causes of deficiency. This can be clarified through the following two tables. The first reveals the changes that occur to a random sample of the traditional meter of (Al-Raml) in the filler and beat feet, while the second reveals the changes that occur in the corresponding pattern in the new poetry, which is the format that uses the pattern “fa'latan” from “al-Raml” meter:

Table 2. The Changes In The Rhythm Of The Al-Raml In The Filling Feet And The “Beating” Feet

The original tafleelah in the traditional meter	Changes in filler feet	Changes in beat feet
1- fa'ilatun /o//o/o	fi'latun ///o/o	1- fi'latun ///o/o 2- fa'ilan /o//o 3- fi'lan ///o 4- fai'lan /o//o o 5- fi'lan o o ///

Table 3. The Changes That Occur In The “Fa'ila'atn” /O//O/O Pattern Of The New Poetry In The “Filling” Patterns And The Final “Beating” Pattern

The original taflih in the pattern of ‘failatun’ in the new poetry	Changes in filler feet	Changes in the last foot of the poetic pattern
1- failatun /o//o/ o	fuilatun ///o/o	1-f'ilatun ///o/o

		2- fa'ilun /o//o
		3- fi'lun ///o
		4- fa'lan /o//o o
		5- fi'lan ///o o

Perhaps the most important thing that can be concluded from the foregoing is that the new poetry which is called the description of "Al-Tafi'ila poetry". It does not rely on standards different from those of traditional poetry in the formation of rhythm. If there is a difference between these two types of poetry in rhythmic organization, then it is not radical, but rather, it is an apparent difference attributed only to the discrepancy of the regulatory procedure of the poetic meter between the old form and the new form. Accordingly, it can be said that the traditional meter of Arabic poetry depends on the rhythmic effectiveness of the regular poetic line in the number of Tafeelas, while the meter in the new poetry depends on the rhythmic effectiveness of the irregular poetic line in the number of Tafeelas. As for giving the term "Al-Tafi'ila poetry" to the new poetry, it does not express the methodological accuracy that is required by rhythmic and prosodic considerations.

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