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### EPISTEMOLOGY OF PROSODY IN THE RULES OF RHYTHM

*Mohammad Shaker Juma Bakri*<sup>1</sup>, *Dr. Ahmed Abdylazeez Awaad*<sup>2</sup>

<sup>1,2</sup>Department of Arabic Language, College of Arts, University of Anbar, Iraq

Email: [abnalramady89@gmail.com](mailto:abnalramady89@gmail.com)

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#### ABSTRACT

This research studies propositional rules as an epistemological study, as it takes upon itself the search for the rules laid down by prosody scholars among the folds of books, and explores those rules by conducting a cognitive study, because propositional science is devoid of a comprehensive cognitive study that classifies rules in it similar to other sciences such as jurisprudence. And language, and this study deals with grammar as major and minor, and the major rule in this study is memorizing rhythm, and minor rules branch out from it that goes back to the major in its mission and release of episodic judgments.

#### MEMORIZE THE RHYTHM

It came in the language dictionaries about a substance that they said: "The fall in war: shock after shock," and the signature: if the rain hits some of the earth and misses some, and it was said: it grows some of the earth without some, and as for rhythm: it is "from the rhythm of the melodies of singing, which is that He signs the melodies and makes them clear." Thus, the rhythmic rhythm is close to these meanings, so the sound appears once and disappears once, as the plant appears in one land and does not appear in another, and the rhythm is composed of the movements and stillnesses that make up the sound, like the shock of war one after another, to be these units The phonetic part of the activation from the cause of the stake, so the light cause is the shorter sound, longer than the heavy one, and longer than the peg, so that the causes and stakes show those transverse parts through which the measured saying is obtained; Because it is the combination of activations and the presence of commas and consonants leads to rhythm, which is: "a regular shift on the melody with commas, and the weight of poetry is a regular movement on the letters with commas."

The people of performances agree on the nihilism of the difference between the two industries of performances and percussion, for performances divide time by means of audible letters, and percussion divides time by melody.

Al-Khalil Al-Farahidi relied on induction in setting its verse rules, and if the linguists had determined the time and place to control the linguistic code, taking into consideration 150 years before Islam and the same after it, then Al-Khalil relied on time and place also in controlling the rhythm of the seas of Arabic poetry, when he set the arithmetic system He distinguished the branch and the root and gave everything its name. This was nothing but an extrapolation of the condition of poetry. So he adhered to what he heard of poetry, and did not neglect the rare, but stipulated hearing in everything that was placed, and he did not leave the judgment to his taste in launching accidental judgments; Because the apparent purpose of Al-Khalil from his accidental work is to memorize the rhythm of Arabic poetry, as was the purpose of the language: that there is no error or confusion, and the goal of jurisprudence is that: there is no harm or harm, and that is why the purpose of the accidental reaction was to describe the rhythm of poetry, and thus rhythm is one of the most important characteristics of poetry If the rhythm is absent, then the poetry is absent because it is a stable element that has no frame in which the figure is adorned, as the scholars see.

Al-Khalil Al-Farahidi distinguished between the rhythms by means of the phonetic concepts he used, so he proved every rhythm he heard poetry on, and neglected anything else, that Al-Khalil was not far from the rhyme. "Between the last letter of the verse to the first consonant that follows it with the vowel that precedes the consonant." However, a feature that appears prominent among the ancients is their interest in weight rather than rhyme, especially in their definitions as they link poetry to being metered and rhymed, but we also find their saying that weight is greater The pillars of poetry and the first have a specificity, and it can be said that rhythm is the essence of the science of prosody because it is not specific to meter without rhyme, and it includes all the extremities, because the total rhythm of the sea results from the vocal units, which include weight and rhyme together, and that the weight and rhyme consist of those letters The spoken ones are vowel and consonant, which represent the basis of the rhythmic system, and this is what prompts them to say: "Only what appears on the tongue is counted in the performances." The letters that are not pronounced cannot be part of the parts of the rhythm at all.

Because the rhythm differs from the weight by describing the rhythm as the repetitive tone in some way, the scholars have dealt with the metaphorical and pointed out that it is "the most appropriate and suitable for analyzing poetry"; Because it is made up of those causes and pegs, through which the sound effect appears, through which the construction of the science of propositions was launched.

### ***The Original Present Tense Rhythm***

Present tense in the language: similar, and he wants to search by the similarity of the verbs to each other in terms of the arrangement of the causes and stakes on the one hand, and the similarity of the verbs in the house in terms of their arrangement on the other hand. And from which the sound rules are built.

The most prominent person who dealt with the idea of the present tense is the Carthaginian, as it deals with the parts and their arrangement where the activators of two objects are consonant with the activating of the verbs in terms of the progression of the wedge on the one hand and followed by a light reason on the other hand, so that the sound of the verb appears in my object, and like it appears the sound of the active in the fragmented activating of a passive active, and thus "Audio units were taken into account...depending on the number of the moving parts and the consonants in them," which is what prompts them to say: that hearing is at ease when the two parts are adjacent, so it comes in an active way, followed by it, and then it is announced.

As for Al-Farabi in his music, he indicated that every saying can be balanced if the saying is regular transitions that end in a consonant, and the regular transitions are represented in the form of causes and pegs that Al-Khalil Al-Farahidi put into his system, which must be taken into account in the poem for the sake of proportionality and repetition of the tone, and whenever "Music loses the proportionality and equality between its tones, then it becomes a cause for repulsion."

The consonant in the Arabic performances does not depend on one image, and the research dealt with the image of the syllable with the other in terms of the origins of the causes and the wedges, and the juxtaposition of "the operative that ends with a wedge exceeds with the operative that ends with a wedge", and this is what prompts the non-convergence of the two wedges and their image, so do not come, for example An active activator and then an active activator "except that the weight was neither palpable nor desirable," and for this reason, every new propositional structure must be seen in the forms of its contrast on the one hand, and on the other hand its response as a branch to an original, and when we find it due to an old ancestor, we return it and do not put it at all. Or a new sea, and if someone wrote on these activations: (They did, they did it, they did it), we must return the activations to the form of the consonant so that the stake is in one home, so we say: Such activations represent the image of the light sea: So, do not touch the benefactors, because they are high.

### ***Every Show That Disturbs the Rhythm Is Abstained***

If the accident in the language is: the thing that comes suddenly and what happens to the thing unexpectedly, then the accident in the rules of presentation: every change goes from the original to a second form, and the symptoms are different, some of them are good and some of them are ugly, and the ugly ones were ugly for many reasons, the most important of which: that they It disturbs rhythm, some of which lead to the confusion of one sea

with another, and some of them lead to the breaking of language and its system.

Many contingent applications fall under this rule, as the people of offers deal with the issue of monitoring in the present sea, noting that the activation of two effects between the ya and the n in it is monitoring, “they are neither omitted together nor fixed together”, and if the activation is affected by arrest, the symptom of the palm becomes abstained and vice versa; Because allowing them to enter two exhibits on one activation disturbs the rhythm, and this accidental application can enter into more than one accidental rule, as it is included within the rule: the creeping of the creepers is abstaining, and the large number of changes to the part is forbidden, which is what this research deals with in its rules.

Among the other applications indicated by the research, is that the third part in the simple sea does not suffer from crawls at all, because it is a reptile whose instinct is known to be ugliness because it causes the rhythmic imbalance, and the fact that such crawl appears clearly to the connoisseur of poetry with instinct. Al-Khalil would not depend on his taste as much as he relied on induction, for he wrote down what he found in poetry, even if it was a prophet, though he was writing down what is apparent and not what is completely rare, while Al-Ma’arri was looking at his taste and placing his episodic judgments on those incidents.

And what leads to disturbance and disruption in the rhythm of the accidental crawl arrest: delete the fifth, “The analogy was his entry on the doer not separated by the peg, but he did not reply.” Unusual in Arabic poetry. God knows

### ***What Is Built on The Difference Takes into Account the Permanence of The Difference***

It is known that the seas of poetry are built in two ways: the first is the seas that are composed of similar activations such as al-Kamil, and the other is built of different activations such as the long and the mushreh, and this rule is concerned with those different seas.

The most prominent thing that the people of the show deal with in this section is the long sea, and they refer to this difference when they deal with arrest and dependence in hitting the deleted long sea, pointing out that the activation that precedes the third hit is interrupted by arrest, and the original in its advance is taking into account the difference, because the activation of multiplication by deletion is transmitted To Mufai, which is similar to Fooln, so they tended to catch Fooln for the permanence of the image of the difference; Because his lack of commitment leads to a breach in his rhythm.

Perhaps a questioner asks: What about the other seas of poetry that are built on difference? I say: The seas that are based on difference are all taken into account in which the images of difference are taken into account, and the scholars have dealt with the image of the long because it is the most prominent

thing in which similarity can occur. So the whole, for example, is the one who beats him with a match, and he is the one who hits him with a good fit, and perhaps the secret behind his goodness is that he takes the rhythm out of his monotony according to what I see, while returning the different to the similarity may make the recipient feel monotonous, and God knows best.

### ***A Broken Peg Does Not Advance Over a Heavy Cause in The Hair***

It is known that the heavy reason is composed of two vowels, and the wedge mafruq is composed of three letters, the first of which is a vowel, the second is a consonant, and then the last vowel letter. It is not possible, because in the five-vowel makes us stand on a vowel, and in the seventh, there must be a reason after the heavy, which leads to the meeting of four vowels, and for this it is necessary to "present the heavy reason on the differentiated wedge."

### ***Sectioning Is Not Permitted If the Remainder Is Less Than Complete***

If the Arabs dispense with a word with a word, until the first becomes a drop like their use of abandoning and dispensing with a waiver and farewell, the poets have dispensed with the partial from the complete in many cases, the Hebron system refers to the origins of the seas of poetry in its circle, and it is not possible to judge and definitively that the Arabs when used The sea was divided, and she did not know it completely, as Al-Khalil brought it in its circles, but she dispensed with it by her nature, or she became overwhelmed by the complete and sensed the smoothness of the fragmented, so she established the fragmented and neglected the complete. From the completeness, "and there is nothing in poetry that is missing from its parts, so what was canceled would be more letters than what remained, but what was canceled would be less than what remained or equal to it," and this is what leads to the fact that the long was not used as a partial, as in the long and simple; Because what falls from the long and the simple is a pentagonal part by the part, and it falls with the long part with a seven-factor.

This rule, according to the references of the people of bids, aims to make the part deleted with an activation less than the one that precedes it, but the part is correct if the deleted activation is similar to the one before it or less than it. It passed through the full sea, when they deleted an activation similar to the one before it, they indicated its weakness, so it was strengthened in addition.

### ***As His Movements Increased, He Was Reduced by Deletion, Sedation, Or Both***

The scholars of verse look a lot for the lightness and smoothness of the rhythm, and the lightness and smoothness of the foundations that the numerologists adopt in permitting and prohibiting, good and ugliness and other rulings, and in this section they look at the poetic seas whose movements increased and which the Arabs tended to reduce due to the large number of their movements, in the full sea they permitted. The second housing is interacting due to the large number of vowels until it became passive." The full activations carry only six consonant letters, while each activation has five

vowels, as if they tended to reduce the full by pronouncing the proportion of movements and consonants in it, and thus the active activation is lighter in pronunciation and faster than the active.

And in the wafer, when they dealt with the nerve in it because of its many movements, they also dealt with the picking in it as well, they find that the wafer was lightened by its weight at the origin of its circle, the Arabs reduced it by picking to be palatable and can be used, especially since the activations of the wafer “there are many movements and fall into the place of omission.”

### *Succession Of Changes Abstained*

If the logical rule says: the part is indivisible, and it is for the people of language: the minor is not made smaller, and according to the people of rhetoric their rule that says: the sequence of additions is ugly, then the succession of changes is an ugly abstain in the presentations as well.

The accidental applications that fall under this rule are numerous, and it is a rule to which the seas of Arabic poetry are subject. For its safety from the succession of changes, they said that “his fist is conditional on his non-holding, and his palm is conditional on his non-holding.” The observation also comes in the activation of the effects between the fa and the waw, so they do not fall together at all in the summary.

The sequence of changes does not depend on the single activation, but extends to the entire section, as they refer to preventing the sequence of changes on the activations, so it is known that the good creep itself, if it multiplies in the half or the house, becomes ugly, and this guides not to allow “the catch before the amputated beating, And do not take possession before the second offers, which are omitted if the pieces entered it... lest three changes follow one another, and that is an apparent unfairness” in the converging sea, because “most of the portion was deleted and only a slight reason remains from it. I made it necessary to be safe.” Perhaps the unfairness is evident in the form, as it “leads to preventing the emission and extension of the sound.”

Rather, this study lays down the rule of succession of changes from the rules of memorizing rhythm; Because the reasons in each activation are from the foundations of rhythm and its signifier, they “realize that the fall of the foundations of the melody and the absence of them leads to the loss of the rhythmic links that would compose between its vocabulary and create harmony and harmony between them, and they also realize that the interruption of musical links between the vocabulary components of the poetic line will weaken or fade his music.”

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