

# PalArch's Journal of Archaeology of Egypt / Egyptology

## RHYTHMIC METERS IN ALI MAHMOUD TAHA'S POETRY BOOK, LAYALI ALMALLAH ALTAIH IN THE ELECTRONIC NETWORK STUDY AND CRITICISM

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Poetry Book, Layali Almallah Altaih In The Electronic Network Study And  
Criticism– Palarch's Journal of Archaeology of Egypt/Egyptology 17(9) (2020),  
ISSN 1567-214X.**

**Key Words: Electronic Network, Rhythmic Meter, Poetry, Ali Mahmoud Taha,  
Tradition**

### **Abstract**

This research investigates the metric music in the poetry of Ali Mahmoud Taha between his commitment to the Arab meter heritage represented in the music of Khalil bin Ahmed, in rhythms and rhymes, and the innovation that he introduced to this heritage represented by his use in many poetic meters in his poems, images that were not approved by this heritage, as well as In much of his poetry he did not adhere to the unified rhyme, for he varied the rhyming letter within the one poem, and did not adhere to the letter of the rhyme did not adhere to a single one, in many of the poems of the book. In his poetry we are in front of two forms, one of them: A traditional musical tradition that adheres to the single rhythm, the unified rhyme, the sketches and the defects that were approved by Khalil bin Ahmed. The other: is the new form in which he renewed rhythms and rhymes and used images that were not approved by the metric heritage, and from here the idea of the research was born, as the research deals with poetic searches in the poetry of Ali Mahmoud Taha Indicating the poems that came in Al-Khalil metric heritage and the poems that did not adhere to this hereditary and were subject of renewal.

### **I. Introduction**

The meter of poetry is one of the most important features of the poetic structure, as it is what differentiates between what is prose and what is poetry. So, if the anonymous substance of poetry is the language that consists of words, and these words are a group of sounds that, upon their aesthetic formation, are subject to a special system that it draws the attention of the listener and the reader. And if this phonological organization is not limited to poetry only, but is shared by all literary works such as poetry and prose, yet this aspect remains

evident in poetry more than in prose, so meter is the first physical manifestations of the Acoustic texture and its connections.

## II. The general curve of meter

The meter is considered the main difference between poetry and prose, as it is the most important element of the poetic form. despite the many definitions of poetry that are concerned with language, imagination and emotion, yet meter has preserved its position and value in that, it is the main factor that differentiates between what is poetry and what is prose. Ibn Rashiq says: (meter is the greatest pillar of the end of poetry, and the first is privacy) (Al-Umda in the Industry and Criticism of Poetry, Dar Al-Jabal, p. 134)

And Charlton believes that: (The meter is the greatest characteristic of the poetry and distinguishes it from prose because of the innate tendency of souls to harmonize melodies of whatever type and source. So man is devoid to prefer the composed musical sound) (Charlton: Literature Arts, Arabization of (Naguib Mahmoud, Zaki 1954).

And the reader of Ali Mahmoud Taha's poetry, finds that there are certain general characteristics and special characteristics of his poetic meter. The general characteristics are what he shares with other poets who follow his approach, which is the composition of the poem on the system of metric units (verses) in which the poet adheres to one rhythm related to his tones and melodies, and he adheres to the one rhyme. And there are the special artistic characteristics that formed his meter which is based on his method of composing the words in the poetic sentence. Some of the exotic meters, and some sound patterns that had the greatest impact on spreading the metric atmosphere.

## III. The use of metric rhythm in the poetry of Ali Mahmoud Taha

The number of poems in the collection reached twenty-seven poems, the first of which is Bahr Al-Khafif. The poet used it in six poems, at a rate of 22/22%.

And in second place comes Bahr Al-Kamel, as he used it in five poems by the rate of 51/18%.

And in the third place comes Bahour (Al-Hazaj-Al-Mutaqarab-Al-Basit-Al-Tawil-Al-Raml). The poet used each of them in three poems by 11/11%.

Bahr Al-Manasrah comes in last place, as the poet used it in one poem, at a rate of 7/3%.

By reading the general curve of the meters that he used by Ali Mahmoud Taha in his collection (Layali Al-malah Altaih), one can come out with several observations.

First: Bahr al-Khafif and al-Kamil together are considered the most widely used meters in the book of poetry, as they were used by 74/40%.

Second: The two meters contain eleven poems, which is nearly half of the poems of the book.

Third: The poet used four pure poetic meters (Al-Kamil-Al-Hazzaj-Al-Mutaqarib-Al-Raml).

And the four meter of double-foot meter are (Alkhafif –Albaseet - Attaweel-Almansarah).

This means that he equated the use of pure meters with double-foot meter.

Fourth: The number of poems in which the meters were used, net-tafel, reached fourteen poems, at a rate of 80/51%

The number of poems in which double-foot meter were used was thirteen poems, 9/48%.

Fifthly: There are poetic meters that the poet did not use in his poem book at all

It is (Almadid -Alwafir - Alrajaz – Alsaree’ - Alhadir - Almghtadab - the Al-mujta’th).

Sixth: The poet used eight meters from those of Al-khalil bin Ahmed and equaled the use of the pure meters and the double-metered ones in his poetry, and this is consistent with his commitment in most of his poetry to the inherited style.

After we dealt with the beating rhythms of prosody, we dealt with the actions of the filler, as the fillers have witnessed many rhythmic formations, and all of them came in line with the prosody of Al-Khalil, which is called the (AL-zah-haf), he used:

(1) (Al-khaban) is the omission of the second consonant, and Alz-ahaf is located in (Al-Basit-Al-Raml-Al-Khafif) and becomes (mutafailun / 0/0 // mutafailun // 0 // 0), the poet says in the poem (Nasheed Afreeghi):

*haza'at billjrah min mikhlib allyth wanyab kull afa'a wasl*

(2) (Algabdh), which is the deletion of the fifth consonant fifth, and it is used in (Al-mutagharib – At- tawil – Al-hazaj)

The poet says in the poem (Sada Al-wahi): *nuk min nabe aljmal almkhllad sadaan alwahi fi aslwbih almtjddid*

(3) (Al-idmar), which is changing the second accented sound into an unaccented one. Al-zah-af meter enters into (Bahr al-Kamil, so it becomes mutafailun /// 0 // 0- mutafailun / 0/0 // 0.

#### IV. Musical innovations introduced by the poet to some of the poems in the poetic book.

First of all, innovation in the form of writing the poem, Poems took the form of Al-muwashshah. The poet was inspired by the shape of the muwashaha in two poems from his book: (The Song of Al-jondoul in the Carnival of Venice), and (Khamrat nahr Al-Rene), and the Muwashahah (a specially composed speech, which consists of more than six locks and five verses, and it is called: ‘At-tam), and in The least of five locks and five verses, which is called: al-aqaa. then At-tam: what began: in it with the locks, and the al-qada 'is what began with the verses). (Anan, Muhammad Zakaria, 1400 AH-1980)

'ayn amn eyny hatik almjaly? ya erws albhri, ya hulm alkhayali.)

Poems in which the rhyming versatile form was used. The poet used the form of various melodies of rhymes in three poems: (Ka'as Khayyam- Sir Nada Masriya – Al-museegia Al-amia'a).

The combination of poetic meters within a single poem.

In one of poems (Al-shita'a), in his poetic collection (Almal-lah Altai'h) the poet mixed between (Al-khafif and Al-mansharh. so when I read the poem I found that the musical tone in the poem is of Bahr al-Khafif, but he departed from the tone of Bahr Al-Khafif to the tone of Bahr Al-Munsarah in the prosodic beats of the Ninth and eleventh lines.

The poet says in the poem (Al-shita'a):

waa ajby mnki, 'in nsyti, wama asafy nafei'un wala ajabi

/// 0 - / 0 // 0 / - / 0 /// 0 /// 0/0 - // 0 // 0 - ///

maweiduna kan fi asayilih diffatan sundusyat al-unshub

<https://alraqmiyyat.github.io/2013/02-03.html>

wa eajby - mnki, 'in na - syti, wama asafy na – feun wala - eajabi

/// 0 - /0//0/ -/0///0 ///0/0 - //0//0 - ///0

mutalun – mufalatun – mustailun

fa'latun – mutafailun – fulun

(The prosody on Bahr Al-Mansarh) (the beats on Bahr Al-Khafif)

#### V. Results

The study came out with several results:

First: In his book of poems, the poet mixed between the metric heritage and innovation in this heritage, and this appeared in our discussion of the collection of poems.

Second: The poet did not deviate from the formations that are approved rhythms, and in one poem, for example in Bahr al-Kamil, we find the poet used (mutafailun // 0 // 0), (and mutafailun / 0/0 // 0) and (mutfa /// 0)).

Third: The poet mostly uses the complete image of prosody.

Fourth: We do not miss that the poet's use of the approved prosodic formations to enrich the poem's music.

Fifthly: In the rhythms of beating, the poet does not stop at the possible forms of beating rhythms in its complete form, but goes beyond that to the possible forms of beating rhythms.

Sixth: The changes that the poet introduces to the meter of the beating in the poems, help to mark the end with a special rhythm distinct from the general rhythm as (... the defects apparently practice important changes to the two verses of the line, changes that modify the entire rhythmic specificity of the verse) (Khair Bek, Kamal, 1986).

Seventh: In the filler beats,

a. the poet used all the rhythm variants permitted by the Al-Khalili propositions, so we found variations in the filler beats close to the beats used in their complete form. For instance, we found fa'latun ///0/0- are almost similar in usage to fa'ilatin /0//0/0.

b. Alzah'af-infected beats and that are prosodic-permissible are considered basic, as they appear clearly among complete beats. They are greater than they are Al-zah'haf-infected beats.

c. Through the rhythmic formations of the filler, the poet, deals with the poetic meter and looks at it as the elements forming the beats in its movement that responds to the meaning of the poem, or as one of the functions of the text.

d. The poet introduces (Az-zahafat) that can be inserted to the beats in a single poem, where we find the beats varies within the single poetic stanza from line to line, for example but not limited to we find:

The beats (mutafailun / 0/0 // 0) in the same line (mutafailun // 0 // 0), and (fa'alatun / 0 // 0/0) in the same line (falatun/// 0/0).

Eighth: The poet used new techniques in some of the poems, including the use of the form of Al-muwashshah, the use of the form of various rhyming compositions, and sometimes the combination of two poetic meters in one poem.

## VI. Conclusion

The research studied the poetic meters in the collection of Layali the Al-malah highlighting the poems in which the metric heritage was committed by studying the general curve of the meters. the study deals with the rhythmic beats of the prosody and the ways he used. As well as the rhythms of the beats of and the way he used them, as well as the fillers, and the extent of the poet's commitment to the musical heritage or breaking it. It also deals with the poems that renewed in the metric heritage, whether in which he used the technique of Al-Muwashshah, or poems in which he used multiple rhyme patterns, or poems in which he mixed more than one meter of poetry within a single poem.

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