

## THE DOMINANT METRE "BAḤR" IN THE MUSICAL COMPOSITION OF THE POETRY OF THE ṬAYY' POETS

### O METRO DOMINANTE "BAḤR" NA COMPOSIÇÃO MUSICAL DA POESIA DOS POETAS ṬAYY'

Article received on: 1/30/2026

Article accepted on: 4/24/2026

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The authors declare that there is no conflict of interest

#### Abstract

This study examines the poetic metres that dominated the literary output of the Tayy tribe and demonstrates how these metres shaped the musical and semantic identity of their texts throughout the pre-Islamic and Islamic periods. The study adopted a descriptive-analytical approach, combined with statistical analysis, of a body of poetry comprising 612 texts, including poems, pieces, fragments, and isolated verses. The analysis comprised 3,203 poetic lines to determine the distribution of metre among the tribe's poets. The results revealed a clear predominance of the 'Tawil' metre in the tribe's output, accounting for approximately 46.6% of the texts and 48.6% of the verses, followed by the 'Wafir', 'Rajaz', 'Basit' and 'Kamil' metres in lesser proportions, whilst certain metres (such as the 'Majth', 'Hajz' and 'Mukhtazib') were rare or absent. This distribution indicates a preference for long and complete metres, which affords the poet narrative scope and permits moods of pride, enthusiasm, lamentation, and epic narration. Metrical and functional analysis also revealed the prevalence of al-'ull and al-zahafat, as musical devices that justify changes in rhythm for expressive purposes by slowing down or speeding up the timing of the moving syllables, thereby serving the meaning and reflecting the fusion of music with the poet's psychological and mental state, thus playing an intellectual and auditory role in the text. The research also noted a change in the form of texts between the two eras, with a growing tendency towards short pieces and fragments in the Islamic era, as opposed to the predominance of long poems in the pre-Islamic era. The research demonstrated the dominance of metrical patterns, particularly the long metre, in shaping the musicality of the

#### Resumo

Este estudo examina os metros poéticos que dominaram a produção literária da tribo Tayy e demonstra como esses metros moldaram a identidade musical e semântica de seus textos ao longo dos períodos pré-islâmico e islâmico. O estudo adotou uma abordagem descritivo-analítica, combinada com análise estatística, de um corpus poético composto por 612 textos, incluindo poemas, peças, fragmentos e versos isolados. A análise abrangeu 3.203 versos para determinar a distribuição dos metros entre os poetas da tribo. Os resultados revelaram uma clara predominância do metro "Tawil" na produção da tribo, representando aproximadamente 46,6% dos textos e 48,6% dos versos, seguido pelos metros "Wafir", "Rajaz", "Basit" e "Kamil" em proporções menores, enquanto certos metros (como o "Majth", "Hajz" e "Mukhtazib") eram raros ou ausentes. Essa distribuição indica uma preferência por metros longos e completos, o que proporciona ao poeta amplitude narrativa e permite expressar sentimentos de orgulho, entusiasmo, lamentação e narração épica. A análise métrica e funcional também revelou a prevalência de al-'ull e al-zahafat, como recursos musicais que justificam mudanças no ritmo para fins expressivos, desacelerando ou acelerando o tempo das sílabas móveis, servindo assim ao significado e refletindo a fusão da música com o estado psicológico e mental do poeta, desempenhando, portanto, um papel intelectual e auditivo no texto. A pesquisa também observou uma mudança na forma dos textos entre as duas épocas, com uma tendência crescente para peças curtas e fragmentos na era islâmica, em oposição à predominância de poemas longos na era pré-islâmica. A pesquisa demonstrou o



Tayy tribe's poetry and highlighted that prosodic structure is not merely a rigid formal framework but an effective semantic tool for constructing poetic sensibility and tribal identity.

**Keywords:** Arabic Prosody. Poetic Metres. Tayy Tribe Poetry. Pre-Islamic and Islamic Poetry. Metrical Structure and Musicality.

*predomínio de padrões métricos, particularmente o metro longo, na formação da musicalidade da poesia da tribo Tayy e destacou que a estrutura prosódica não é meramente uma estrutura formal rígida, mas uma ferramenta semântica eficaz para a construção da sensibilidade poética e da identidade tribal.*

**Palavras-chave:** *Prosódia Árabe. Métricas Poéticas. Poesia da Tribo Tayy. Poesia Pré-Islâmica e Islâmica. Estrutura Métrica e Musicalidade.*

## 1 INTRODUCTION

### 1.1 Weight in linguistic terms

Mu'jam al-Ayn states that Metre "Baḥr" derives from 'thaql' (heaviness). Al-Khalil says: "wazn' or Baḥr is the heaviness of one thing relative to another of its kind, such as the Metre „Baḥr“ of dirhams' (Al-Farahidi, Al-Khalil ibn Ahmad, 2003, 4/368). It also indicates the soundness and correctness of an opinion: 'A construction indicating balance and correctness and al-zanna is the measure of a thing's weight; the root is wazna and it is the preponderance of weight, when attributed to the soundness of opinion and the strength of reason' (Ibn Manzur, Muhammad ibn Makram, (n.d.), 15/289).

### 1.2 Weight, in technical terms

Both classical and modern critics have accorded considerable attention to the Metre "Baḥr", as it is one of the most fundamental pillars of Arabic poetry. Classical critics, in particular, maintain that metre and rhyme constitute essential components without which poetry cannot be properly realized (Qadama, Qadama ibn Ja'far, 1956, 5). Al-Jahiz (255 AH) also noted the nature of the phonetic metre in speech, stating: 'Sound is the instrument of speech and the essence upon which articulation is based; through it, composition occurs, and the movements of the tongue will not constitute speech, nor will they be metred or free verse, except through the manifestation of sound' (Al-Jahiz, Amr ibn Bahar, (n.d.), 1/63). The importance of metre in distinguishing poetic speech from

other forms of speech became abundantly clear in Qadama ibn Ja'far's (337) definition of poetry as 'measured, rhymed speech conveying meaning' (Qadama, Qadama ibn Ja'far, (n.d.), 53). If the utterance is not metered, it is not considered poetry. They also discussed the elegance and sweetness that metre bestows upon speech, and the reason for their attachment to it and its connection to every detail of their lives. Abu Hilal al-Askari says (395 AH) (Among its highest ranks, which no other form of speech can attain, is the composition in which the words are measured and perfectly beautiful; and no other category of utterances reaches the level of poetry in the power of expression) (Al-Askari, Abu Hilal al-Hasan ibn 'Abdullah, 1981, 1/156)

In al-Khalili's prosody, the metre is called a 'bahar', so the metres of poetry are its 'bahars' divided into verses, the manifestations of which are evident in its music through a specific pattern (Music is based on the division of phrases into syllables of varying length, or into specific phonetic units in a particular pattern, regardless of the beginning and end of words; Similarly, in the metronomic system, a verse of poetry is divided into specific phonetic units or into phonetic segments known as 'tafa'il', regardless of the beginning and end of words; the phonetic segment or 'tafa'il' may end at the end of a word, it may end in the middle of it, and it may begin at the end of a word and end at the beginning of the following word) (Atiq, Abdulaziz, 2004, 11).

Thus, poetry is metered and its meaning is perceived, and its ideas are conveyed through the fusion of its language and music, thanks to the science of prosody (which is the scale of poetry; by it, the broken is distinguished from the metered, just as grammar is the standard of speech, by which the grammatically correct is distinguished from the incorrect) (Ibn Abbad, Abu al-Qasim Ismail, (n.d.), 3), Furthermore, the poet's choice of sounds was not arbitrary; rather, it was based on the extent to which the metre suited the emotional state at the moment of recitation. Thus, the poet's use of metres is dictated by linguistic, semantic and psychological necessities that correspond to the poet's state (Mubarak, Muhammad Rida, (n.d.), 172), This results in the formulation of metres with their phonetic system arranged with the utmost precision; it is 'the effectiveness that conveys to the sensitive recipient a sense of an internal movement with growing vitality, endowing the rhythmic sequence with a profound melodic unity' (Abu Deeb, Kamal, 1987, 230–231)

Following a meticulous analysis accompanied by statistical analysis of the poetry collection of the Tayy tribe, the research concluded that the poets of Tayy composed in most poetic metres, with some of these metres dominating to the extent that they constituted a phenomenon in the tribe's poetry; the poetic output of the tribe's poets 612 poetic texts, ranging from full poems to fragments, snippets and single verses, with a total of 3,203 verses distributed across metres with long syllables, complete, fragmented and split metres, including: (al-Tawīl, al-Wāfir, al-Rajaz, al-Basit, al-Kamil, al-Khafif, al-Mansarah, al-Mutqarib, al-Sari', al-Madid, al-Raml, Majzu' al-Raml, Majzu' al-Kamil, and Mashut al-Rajaz). Below, we review the proportions of the poetic metres employed by the poets of the Tayy tribe in the production of their poetic texts and the expression of their emotions.

**Table 1**

Percentage of Trend*	Number of Poems	Type of Poetic Meter	No.
46.6%	284	Tawīl	1
13.2%	81	Wāfir	2
12%	73	Rajaz	3
10%	64	Basīt	4
9%	55	Kāmil	5
3%	17	Mutaqārib	6
2%	13	Khafīf	7
2%	10	Munsariḥ	8
1.1%	7	Sarī'	9
0.3%	2	Madīd	10
0.3%	2	Ramal	11
0.3%	2	Majzū' al-Kāmil	12
0.2%	1	Majzū' al-Ramal	13
0.2%	1	Mashṭūr al-Rajaz	14
<b>100%</b>	<b>612</b>	<b>14 meters</b>	<b>Total</b>

The statistical table revealed a set of findings, and through their analysis, the study concluded that the poets of Tayy utilised all the Khalili metres in their compositions, except the Muqtaḍab and the Mudāri', which are two metres that are rarely used in Arabic poetry, and which Al-Akhfash rejected (Al-Akhfash came after him and discussed some of this, denying the existence of two of Al-Khalil's metres, namely the 'Mukhtazab' and the 'Mudari') (Anis, Ibrahim, 1952, 207–208). Thus, no valid examples of the Muqtaḍab metre are to be found in classical Arabic poetry (that metre which Al-Akhfash rejected, and for which we have found no valid examples in the poetry of the ancients) perhaps

their avoidance of these metres was in keeping with the authentic Arabic character, which almost neglects them (For some of the metres of the two circles—the suspected and the agreed upon—are, as they say, the present tense; Al-Akhfash denied that it could be a metre of Arabic speech, and Al-Zajjaj said: ‘It has been recorded so rarely that no poem by an Arab is to be found in it; rather, only a verse or two are narrated from it, and none but al-Khalil cited it.’ What Al-Akhfash and Al-Zajjaj said regarding the present tense, they also said regarding the brief form; and Al-Akhfash added a metre not mentioned by Al-Khalil in his account, namely the Mutadarak (Al-Tabrizi, Al-Khatib, (n.d.), 62), which also does not appear among the metres used by the poets of the Tayy tribe; nor did they use the Majtath metre in their poetry. Scholars of prosody have deduced from an analysis of the poetic output composed in this metre that it was used only in fragments, that is: consisting of four syllables as follows (Mana,’ Hashim Salih, (n.d.), 202):

### 1.3 Mustaf’ilun fa’ilatun mustaf’ilun fa’ilatun

The Majtath metre is one of the metres classified in Arabic poetry in general, and in classical Arabic poetry as well; its proportion in Arabic poetry was 0.6%, and in classical poetry 3.0%. The ancients viewed this metre with disdain, and poets composed very few of their poems in its rhythmic form. Dr Ibrahim Anis states: (We know almost nothing about this metre before the Abbasid era, when poets began to compose short pieces in it; it is most likely that these were recited and sung) (Anis, Ibrahim, (n.d.), 115), despite what we observe in the rhythm of this metre—its lightness, grace and fine execution—and the fact that the soul is drawn to it, delighting the ear with its short, marked rhythms. Hazim al-Qartajni says: ‘The beauty of the verses lies in the harmonious structure within them, which imparts sweetness, though there is little frivolity in it.’ It is therefore fitting to apply to it the words of Dr Abdullah al-Majzoub: ‘that it is one of the few short metres in which it is appropriate to lengthen the speech for the sake of delight and enjoyment’ (Al-Majzoub, Abdullah Al-Tayyib, 1989, 1/121).

Al-Khalil called it ‘Majtath’ (‘because it has been cut off, that is, severed from its full cycle’) (Ibn Rashiq, al-Hasan ibn Rashiq al-Qayrawani, 1981, 2/136), that is: the light one; nor did they compose their verses in the Hazaj metre, and the Arabs used it in a truncated form (Mana’, Hashim Salih, 2003, 130).

As is evident from the statistical results shown in the table, the poets of Tayy' composed predominantly in long metres with many syllables and complete metres, namely: (the long metre, the abundant, the rajaz, the simple, the complete, and the light), which were termed (national metres) (Anis, Ibrahim, n.d. , 2006). These were the metres that appealed to the public's ear, were adopted by all poets, and were most frequently used in their compositions. Through an analytical reading of the results derived from the table on poetic metres in the poetry of the Tayy tribe, and based on the above proportions, the predominance of the long metre becomes evident, This indicates that the poets of Tayy tend towards an extended poetic structure in poems of a long breath, a characteristic consistent with pre-Islamic poetry, which relies on pride, enthusiasm and praise, and reflects a strong ability to compose and organise poems in a classical style. As for the Wafir, Rajaz and Basit metres, these are also frequently used by the poets of the Tayy tribe in their compositions, which confirms that the Tayy tribe preserved the poetic traditions of earlier eras. As for the Kamil, Mutakabir, Khafif and Mansurah metres, these are the least frequently used, as are the fragmented forms of the metres, this indicates a clear preference for complete metrical structures and a distinct rhythmic identity, which is in harmony with ancient Arabic taste. The study will devote a separate section to each of the metres adopted by the poets of Tayy, focusing on the details of its rhythmic structure and prosodic characteristics, and the effect it has on shaping the musical structure of the text. This analysis is part of an analytical approach aimed at revealing the rhythmic features that contributed to the crystallisation of the poetic identity of Tayy .

The study also counted the number of poetic verses for each metre used by the poets of Tayy, with the following table presenting a number of findings, and in light of a careful extrapolation of these results from an analysis and interpretation of the precise numerical data indicating the proportions of the length of the verses of the poets of Tayy for each of the metres, that is: the proportion of poetic verses for each metre; this proportion determines the extent to which they adapted and extended it in their own work, and the extent to which they persisted in it, relative to the tribe's total poetic output, which is inferred from the number of verses for each metre compared to the total number of all verses in the poems of the poets of Tayy.

**Table 2**

Percentage of Length	Number of Verses	Type of Meter	No.
48.6%	1556	Ṭawīl	1
11.7%	374	Wāfir	2
10.2%	321	Basīṭ	3
9%	284	Rajaz	4
6.3%	202	Kāmil	5
6%	188	Khaffif	6
4%	130	Mutaqārib	7
2%	53	Munsariḥ	8
1%	24	Sarīʿ	9
0.3%	11	Ramal	10
0.3%	10	Madīd	11
0.3%	10	Majzūʿ al-Kāmil	12
0.3%	10	Majzūʿ al-Ramal	13
0.03%	1	Mashṭūr al-Rajaz	14
<b>100%</b>	<b>3203</b>	<b>14 meters</b>	<b>Total</b>

The table clearly illustrates the significance of the long metre, which underscores its centrality in Arabic poetry due to its association with the classical tradition and the epic structure of pre-Islamic poetry; likewise, the wāfir and the simple metres, which are among the broad metres allowing the poet flexibility in rhythm and variety in poetic lines. The table also reveals a prominent presence of the Rajaz and Kamil metres, owing to their vibrant rhythm and rapid structure. As for the other metres, they appear in limited proportions, not exceeding a few verses, suggesting that the poet al-Taʿi did not rely on them as primary rhythmic structures to which he turns in specific instances to achieve rhythmic variety or to meet a particular semantic need, and that this disparity in usage reflects the nature of the poet's poetic taste and serves as an indication of the continued prevalence of traditional metres, as they are better suited to encapsulating the poetic experience and generating the appropriate rhythm.

## 1.4 The Long Sea

The long meter is classified as a compound metre, as it consists of two basic metrical units (fa'ulun-mafa'ilun); it is the most common and easiest to memorise of the long meter patterns.

It has virtues among the seas      Fa'ulun mafa'ilun fa'ulun mafa'ilun  
(Al-Hashimi, Muhammad Ali, 1991, 26)

And its original rhythmic form:

Fa'ulun mafa'ilun fa'ulun mafa'ilun      Fa'ulun mafa'ilun fa'ulun mafa'ilun  
(Khalousi, Safaa, 1977, 43–44)

And the metres employed in Arabic poetry are:

1- Fa'ulun mafa'ilin fa'ulun mafa'ilin      Fa'ulun mafa'ilin fa'ulun mafa'ilin

(Closed syllables and correct stress.)

2- Fa'ulun mafā'ilin fa'ulun mafā'ilin      Fa'ulun mafā'ilin fa'ulun mafā'ilin

(Restricted syllables and restricted stress).

3- Fa'ulun Mafa'ilun Fa'ulun Mafa'ilun      Fa'ulun Mafla'ilun Fa'ulun Mafa'il

(Restricted syllables and omitted stress – slight reduction from the end of the syllable:

Mafa'ilun = Mafa'i = Fa'ulun)

It is one of the metres of the 'Dā'irah al-Mukhtalif' (Mana' and Hashim Salih, [n.d.], p. 40), in which the metre is formed by the succession of a double unit with two accents; this doubling of the unit indicates the diversity inherent in the balance between vowels and consonants within the metre—a balance characterised by its rhythmic variety. The patterns of this metre, that is: its syllables falling at the end of the first half of the verse, are not used in their full form, but rather the fifth letter is omitted, namely the silent 'y', so they become (mafa'ilun – mafa'ilun), The omission of the fifth consonant in the metre has a technical name, namely 'al-qabdh' (constriction), and the syllable in which this occurs is called 'maqbudhah' (constricted). As for the 'darb' (beat), that is, the metre occurring at the end of the second half of the couplet, it may be 'qabdh' in one poem or not in another. If the first couplet of a poem has both the 'qabdh' and the 'darb,' this must continue throughout the rest of the poem's couplets.

The 'filling' of the verse comprises all the syllables of the verse except for the 'qabdh' and the 'darb.' In the 'Tawīl' metre, the 'filling' of the verse involves an optional

alteration by omitting the silent ‘n’ from the first, third, fifth or seventh ‘fa’ulun’ in the sequence of syllables; thus it becomes ‘fa’ulun-fa’ul’ with a moving ‘l’, that is: by omitting the fifth consonant, it also becomes contracted. This alteration is not mandatory; if it occurs in the first ‘fa’ulun,’ it is not required in the rest of the verse. Furthermore, the contraction of ‘fa’ulun’ in the filling of one verse does not necessitate its contraction in the filling of the remaining verses. It should be noted that there is a distinction in terminology between the change that occurs in the filling and the change that occurs in the metres and beats. The change that occurs in the filling is called ‘al-zahaf’, whereas the change that occurs in the metres and beats is called ‘al-‘alla’, which is a mandatory change, (It is well-known in the long meter that the ‘zahaf al-qabdh’ is introduced into the filling, which involves the omission of the fifth consonant, so that ‘fa’ulun’ becomes ‘fa’ul’ and ‘mafa’ilun’ becomes ‘mafa’il’, and since the long metre is broad-chested and long-breathed, poets have found in it a wider scope for allusion and implication than is found in other metres (Al-Majzoub, Abdullah Al-Tayyib, (n.d.), 1/452).

The long metre is one of the most important and frequently used metres in Arabic poetry, possessing the highest frequency in Arabic poetry in general (26.5%), (There is no other poetic metre that rivals the Ta’wil in terms of prevalence; nearly a third of classical Arabic poetry was composed in this metre) (Anis, Ibrahim, (n.d.), 69), (and its proportion in classical poetry specifically was around 36.3%) (Abdul-Muti, Mahmoud Ali, 1434 AH, 40). Among the most important reasons for this is: (The Taweel metre is characterised by a high degree of internal tension, which affords the poet and the reader a greater degree of freedom in the choice of rhythm (Al-Bahrawi, Sayyid, (n.d.), 116–126), (Abu Deeb, Kamal, (n.d.), 176).

It is also distinguished by several musical characteristics and possibilities; Hazim al-Qartajni considers that ‘it—along with the Basit—is the most captivating of the metres’ (Al-Qartajni, Hazim, 2008, 268). As for ‘Abdullah al-Majzoub, he considers the Ta’wil to be (more expansive than the Basit, more unrestrained and gentler in tone; it is truly the moderate metre, and its melody is so gentle that it reaches you whilst you scarcely feel it) (Al-Majzoub, Abdullah al-Tayyib, (n.d.), 2/414–415), and it strikes the ear with a slow, measured rhythm, for it comprises twenty-eight syllables; thus, it occupies a middle rank in terms of speed, having regard to its cadences and rhythms) (Al-Bahrawi, Sayyid, 1993, 46).

It is well known (that it is one of the longest metres, the most imbued with majesty, sobriety, and depth, as well as offering possibilities for narration, narrative exposition, and dramatic presentation) (Abdul-Dayem, Sabir, 2008, 108). Furthermore, it suits most of the meanings that affect the lives of both the poet and the reader alike (serious meanings can only be conveyed with a long breath and are usually suited only to long verses) (Badawi, Abdu, 2000, 116–128). Consequently, it is frequently found in 'pride, enthusiasm and praise, as well as elegy' (Al-Shaib, Ahmad, 1946, 322). Hence, it casts its shadow over a third of classical poetry, as it is suitable for most subjects. As for the author of \*Al-Kafi\*, he believes that it (was named 'tawīl' for two reasons: firstly, because it is the longest form of poetry, as no other poetic form contains forty-eight letters; and secondly, because the 'tawīl' begins with 'awād' in its opening verses, followed by 'asbāb', and since the 'awād' is longer than the 'asbāb', it was named 'tawīl') (Al-Tabrizi, Al-Khatib, 1994, 22) .

The 'Tawīl' metre ranks first in the poetry of the Tayy tribe, both in the pre-Islamic era and in the Islamic period. They composed poetry in the three forms of this metre (the standard Tawīl, the contracted Tawīl, the truncated long metre). Poets' preference for this metre accounted for 46.4% of the tribe's poetry as a whole, with 284 texts (including poems, fragments, excerpts, and isolated verses) out of a total of 612 poetic texts. Furthermore, the number of poetic verses in the Ta'il metre accounted for 48.6% of the total verses of the tribe's poetry, with 1,556 verses out of 3,203, confirming the Ta'il poets' preference for this metre over other Khalili metres.

This prominence is due to numerous factors, the most important of which is the 'long breath' that characterises this metre; it is one of the metres with long syllables, allowing the poet to express the emotions stirring within him, supported by ideas that require ample space to be fully conveyed. This breadth, along with its comprehensiveness and perfectly ordered dimensions, is confirmed by the fact that the long metre is never incomplete; this metrical framework provides scope and space, allowing the poet to give vent to his innermost feelings and psychological repressed emotions, The second factor contributing to the Bahar al-Tawil's prominence is the nature of the life led by the tribe, which blended tribal civilisation in Yemen with the civilisations of the North following their migration to the Levant, the two mountains and Al-Hira, as well as the major events that accompanied it, the devastating wars between its clans, and its involvement in major

historical events, particularly after the advent of Islam, which altered the course of history in both the pre-Islamic and Islamic eras, as well as the nature and diversity of religions, and their active influence on the nature of their lives and their visionary representations in their poems, which compelled them to choose a poetic metre capable of accommodating all these influences and their political, religious and social authority over the poets' composition of their verses, as well as the artistic constraints imposed by the nature of the purpose suited to the chosen poetic metre. Through the statistical analysis conducted by this research into the number of poetic texts of all kinds and the number of verses, and by calculating the ratio between the pre-Islamic and Islamic eras, we have arrived at confirmed facts regarding every phenomenon substantiated by the statistics, as in the table showing the number of pre-Islamic texts composed in the long metre, the number of each type along with the number of its verses, and the percentage for each type:

**Table 3**

Percentage of Poets' Output	Number of Verses	Percentage of Poets' Preference	Number of Text Units	Type of Poetic Text	No.
73%	552	42%	60	Qaṣīda (Ode)	1
18%	137	26.5%	38	Qit'ā (Fragment/Short Poem)	2
6%	44	15.5%	22	Natfa (Brief Excerpt)	3
3%	23	16%	23	Single Verse (Isolated Line)	4
<b>100%</b>	<b>756</b>	<b>100%</b>	<b>143</b>	<b>Total</b>	<b>5</b>

The research, as indicated by the table above, has revealed a fact that is clearly established: long poems dominate the statistics regarding the preferences of the poets of Tayy, if we take the number of texts as a criterion; and if we were to apply our analysis to the number of verses, the lead would be clear and evident, by comparing the verses of the poems to the fragments, excerpts and isolated verses; these accounted for 73% of the output of the pre-Islamic poets, and the number of verses in their poems reached forty or more, as in the poem by Hatim al-Ta'i (May God curse you) (Al-Diwan, n.d., 70), which confirms the frequency of its repetition and the fluidity of its rhythms on their tongues, as well as the length of the Ta'i poets' verses in their compositions, which are

characterised by a high degree of internal tension that grants the poet and the listener a greater degree of freedom in choosing the intonation (Abu Deeb, Kamal, 1974, 176), for with this feature the poet gains flexibility in linguistic selection and in directing it stylistically and rhetorically, which contributes to the length of the poems and the large number of their verses (it allows for a high degree of choice in linguistic components and does not impose specific, limited linguistic forms), and it is from this logic that the poetry of Tayy emerged, consistent with authentic Arabic poetry and generally favouring the long metre, as the research in the preceding pages has clarified; for the tribe's poets expressed their poetic experience through this metre due to its suitability to their emotions and ideas, and because of its length, which suited their aspirations and the depth of their meanings, as well as the balance and calm it possessed, which were in keeping with the nature of their life in the pre-Islamic era and the multitude of events therein that required a metre characterised by comprehensiveness to encompass them, as in the poem by Hatim al-Ta'i (Al-Zarkali, Khair al-Din, (n.d.), 2/150; and Ibn Asakir, Ali ibn al-Hasan, (n.d.), 3/420–429):

- 1- I recognise ruins and crumbling ruins like your handwriting, on parchment, a book written in a delicate script (Al-Ta'i, Hatim, 2002, 43) I recognise—ruins—and crumbling like your handwriting—on parchment—an ornate book Fa'ul-mafa'ilun-fa'ulun-mafa'ilun Fa'ul-mafa'ilun – fa'ulun-mafa'ilun
- 2- The spirits broadcast it, after their companions, months, days, and a criminal year broadcast- it- to- the- spirits- after- their- companions months – days – a year – a criminal Fa'ulun – Mafā'ilun – Fa'ul – Mafā'ilun Fa'ulun – Mafā'ilun – Fa'ulun – Mafā'ilun
- 3- The whirlwinds have altered the appearance of its soil, the days have changed what was once a landmark Dawār-j has changed -nā -the appearance -of his land and changed - it has changed for the days -what was a landmark Fa'ul-mafa'ilun-fa'ulun-mafa'ilun Fa'ul-mafa'ilun-fa'ulun-mafa'ilun
- 4- And other than that, the passage of time and decay, For I know of the ruins, save for their confusion And other than that, the length of time and decay, for I know of the ruins nothing but their confusion Fa'ul - Mafā'ilun - Fa'ul - Mafā'ilun Fa'ulun - Mafā'ilun - Fa'ulun – Mafā'ilun

- 5- Her adornments swayed upon her, full of joy, and grace, like the Sabriyyah,  
they swayed Tahada - 'alayha hal - yuha, dha - ta bahjatn wa kashhan -  
katayya ssa - briyya – ahdhamā Fa'ulun - Mafā'ilun - Fa'ulun - Mafā'ilun  
Fa'ulun - Mafā'ilun - Fa'ul - Mafā'ilun
- 6- And we sacrifice enough of the light of the forehead, adorning it with burning  
rubies and scattered gems, arranged And we sacrifice – enough light for – the  
forehead – adorning it Tawqqa – Diya Qutn – and scattered – organised Fa'ulun -  
Mafā'ilun - Fa'ul - Mafā'ilun Fa'ulun - Mafā'ilun - Fa'ulun – Mafā'ilun
- 7- Like embers that flared up within it, after a slumber of the night, the spirits  
of youth, so they breathed Like embers of anger that flared up after a slumber of  
the night, the souls of the youths breathed Fa'ulun - Mafā'ilun - Fa'ulun – Mafā'ilun  
Fa'ulun–Mafā'ilun - Fa'ul – Mafā'ilun

The poet constructed his forty-line poem in the 'long sea' metre, with its measured rhythm and extended lines, to provide a suitable form for embracing his thoughts and giving free rein to his dreams, allowing him to pour forth the emotions churning within him, The poem employs a 'mabqud' metre, meaning the fifth consonant of the syllable is omitted, transforming it from 'mafa'ilun' to 'mafa'iln', and the 'mabqud' pattern is also applied throughout its forty verses, as it is considered obligatory. Furthermore, the 'zahaf al-qabdh' (shortened 'zahaf') is used in most of the poem's verses, resulting in the metre (fa'ulun = fa'ul). The zhaf performed two different functions in every verse in which it appeared, for each time it indicates a state of acceleration or deceleration in the poem's temporal flow and the frequency of its movements, which is directly linked to the poet's emotions and emotional state, and this variation in the placement of the zhafafs and their frequency is nothing but evidence of the poet's emotional turmoil, as the poem begins by standing upon the ruins, in the manner of the pre-Islamic Arabs, addressing an imagined companion and asking him about the remnants of the homeland that has vanished, thus metaphorically creating an atmosphere of contemplation and inquiry and capturing the reader's attention. This was established by the introduction of the 'zahaf' in the 'fa'ulun' metre, transforming it into 'fa'ul' in his words :

(Do you recognise these ruins and a shattered vision like your handwriting, on parchment, a book in miniature)

This metrical structure contributed to accelerating the rhythm, lending the poem an air of the questioner's eagerness and the pangs of longing, which reveals the depth of the poem's emotion. The rhythm also adds further vitality to the metaphorical image in which the life of the ruins is likened to a book of which nothing remains but symbols and signs; a contrast that highlights the vast gulf between two images: the image of the lifeless ruins, which in the poet's imagination are transformed into speaking beings that ask and answer in a remarkable humanisation, and the image of the weathered book that bears nothing but faint traces, with a rhythm suited to it, created by the creeping syllables, and which invites us to pause and reflect on the second verse, where the creeping rhythms that enter it blend with the linguistic structures, adding particles that form the rhythmic counterpart between the image of days and months, as well as the image of the spirits and their companions in a rhythmic acceleration: images of the wind of youth in the recurring scene of dew, their appearance in the poems of the Jahiliyyah, and their role in redrawing the features of the ruins. Here, the souls of the companions appear in the plural form, with the letter 'waw' softened, which places a clear emphasis on the idea of the collective impact of those souls upon the ruins, elaborating this through temporal prosodic divisions that correspond directly with the rhythmic significance of the vocabulary in a sequence mirroring the succession of the creeping verb forms. All this contributes to painting the picture of the life the poet yearns for. If we contemplate the third verse in the 'Ruins' poem, we find it replete with syncopation, as he says:

(The waves have altered the appearance of its soil, And the passing days have changed what was once a landmark)

The poet has lessened the intensity of the acceleration by utilising the rhythm of the letters, such as the letter 'j' in 'dawaj,' as well as the pause on the letter of verification (qad'), opting for a slower pace. This depicts the gentle swaying of those 'dawaj', describing their calm gait upon the ruins, conveying the wind from them until they altered the shape, And then the days came and altered the landmarks, that is: history, leaving nothing of them but a distorted view that invites contemplation and the evocation of their image in the mind. And he says in the fourth verse:

(And nothing else but the passage of time and decay, for I know the ruins only as illusions)

In a reduction of the proportion of rhymes and an acceleration of their rhythm, the rhyme here serves to slow the pace, thereby serving thought and imagination, This is confirmed in the fifth verse, as he recalls his homeland of old in a moment of nostalgia, in a process of presence and absence, substituting a scene from the past—which has an impact on the poet’s psyche—for scenes of the present, after that homeland lost its life. This serves as a kind of defence mechanism evoked by the poet’s psyche to achieve psychological balance following the crisis of separation and the intensification of the pangs of longing within the poet. In the fifth verse, he says :

(Her adornments swayed upon her, full of joy, and grace, like the folds of a sabriya, they swayed)

We find the use of slowing down in the rhythm of the verses resulting from the fusion of music with description, as description is considered one of the mechanisms of temporal slowing down, and what is known as ‘descriptive pauses or static pauses’, because they halt the flow of time, which has a direct effect on the music of the text, for we find Al-Ta’i lingering in his description of the homeland of old, when its people wore those beautiful costumes and delicate garments that suited the slenderness and grace of the waist, recalling the women’s figures and their enjoyment of slender, graceful bodies, in a pictorial scene conjured by the poet’s creative imagination, continuing the description in the same slow rhythm after his emotions have calmed and he has become lost in remembrance, moving on to a scene of courtship in accordance with the approach taken by pre-Islamic poetry, and proceeding to a sensual description of his beloved, saying :

(And her forehead is illuminated by a light, adorned by the sparkle of sapphires and pearls, arranged)

We find that the low-paced rhymes harmonise with the verse itself in evoking a contemplative, descriptive image painted with the calm and serenity of the vast sea; and the rhythms and rhymes contained within its structure played their expressive, moving role on both the poet and the reader alike, He embodied that beautiful woman in language laden with aesthetic connotations, choosing the expression ‘enough’ rather than ‘covered’ as a sign of self-sufficiency from the light of her brow in a rhetorical image that demanded the serenity and reverence of the vast sea to match the profound idea in the poet’s mind in depicting the light of her brow alone, with no other external covering; thus imposing the idea that his beloved is the radiance of the neck, and that the rubies and pearls are but

adornments, nothing more. and this calmness in the description and courtship was in keeping with the slowing of the rhythm of the verses, as confirmed by Dr Muhsin Atimsh's statement that ( 'The slowing of the rhythm indicates a clear calm in the psychological state, for the poet is no longer weeping and wailing, but has become a storyteller narrating a tranquil tale that requires a rhythm closer to slowness, and does not necessitate resorting to the speed created by the fast-paced metres' (Atimsh, Mohsen, 1986, 306). He has succeeded in portraying his emotions and psychological state, as he says:

(Like embers of the ghadha, after a lull in the night, the spirits of youth stirred and breathed)

Time has been condensed within the structure of the sea through the introduction of the metaphor of the embers of the ghadha, which helps to convey its imagery as members of the ghadha type of wood known for burning slowly and continuing to smoulder for a longer time. and what further enhances the slow rhythm is the breeze of youth, a gentle, calm wind blowing from the east at dawn; all this slowness intensifies the anguish of longing and separation, as well as being a metaphor for the recurrence of memories after every slumber that passes during a restless night, The abundance of rhymes also indicates the intensity of the sorrow, anguish, bitterness and pain that befall the poet. By applying the effect of rhythm in condensing meaning and conveying the idea concisely, we affirm the importance of rhythm, as well as the remarkable ability to create an impact on the reader and make them a partner in the production of the text, in accordance with modern reception theory. The long metre (subtle in its hum, expansive in spirit, rich in melody, noble and majestic in essence, it embraces the profound and serious in speech with the fullest depth and gravity of meaning) (Al-Majzoub, 'Abdullah al-Tayyib, (n.d.), 506). We therefore find it suited to the meanings of loss and courtship alike, as they blend with the depth that responds to the psychological calls arising from the poet's personal situation and the poignancy of separation. Herein lies confirmation of the importance of metre and its role in conveying the impact of meaning, as we are able to sense the musicality of the poem through the relationship the poet has established between its metrical structures and the meaning that embodies his suffering. The study drew a comparison between the representations of this metre in the pre-Islamic and Islamic eras, and arrived at several findings as illustrated in the following table:

**Table 4**

Percentage of Poetic Length	Number of Verses per Type	Percentage of Poets' Preference	Number of Text Units	Type of Poetic Text	No.
50.5%	293	18%	22	Qaṣā'id (Odes)	1
34.5%	200	40%	50	Qīṭa' (Fragments/Short Poems)	2
11.5%	68	27.5%	34	Nataf (Brief Excerpts)	3
3.5%	18	14.5%	18	Single Verses (Isolated Lines)	4
<b>100%</b>	<b>579</b>	<b>100%</b>	<b>124</b>	<b>Total</b>	<b>5</b>

Following an analytical review of the statistical findings, the study concluded that the proportion of poetic pieces (40%) was higher than that of poems, confirming that the nature of poetic forms was influenced by changing political, social, and religious phenomena between the two eras. This had a decisive influence on the poets' preference for the form of the fragment over that of the poem; the proportion of poems (18%) confirms the impact of major events on the poets' vision. The most significant of these events was the emergence of the new religion and the intensification of the conflict within the Tayy tribe between supporters and opponents, which led to a narrowing of their poetic scope and a tendency towards short, thought-dense verses to suit the nature of the rapidly unfolding events following the emergence of social and religious demands. They undertook research and consultation on the matter to arrive at the truth of the experience that formed the focal point of the event driving poetic production and the extent of the effectiveness of this type of poetic form without prejudice. The statistics reveal that 50.5% of the verses are short, and this proportion reflects the length of their poetic breath when delving into this sea; for instance, the poem by the Islamic poet Abdullah ibn Khalifa al-Bulani (al-Tabari, Muhammad ibn Jarir, (n.d.), 9/5) reaches 56 verses. With it, we delve into a creative, prosodic experience that utilises all the features of the long metre, confirming that metre constitutes an important pillar in the output of Islamic poets, achieving harmony between the realm of metre and the realm of meaning. This aligns with the view of the poet and critic Nazik al-Malaika, who states: (In metre there is something beyond verbal music; its melody is the melody of meaning, the echo of which is the metre) (Al-Malaika, Nazik, 1967, 18). This is what we perceive from our prosodic

analysis of the poem's verses and our examination of the role of metrical patterns in creating the semantic atmosphere that distinguishes his creativity, as he states therein:

- 1- I remembered Layla and the young man of the afternoon, and the memory of youth is a burden upon those who remember them (Al-Tabari, Muhammad ibn Jarir, (n.d.), 5/281–285) Tazkar-tu Layla wa-sh-shabiba-a as-sara wa-dzikru-s-saba barhan- 'ala man-tazakkar Fa'ul – Mafa'ilun – Fa'ul – Mafa'ilun Fa'ulun – Mafa'ilun – Fa'ulun – Mafa'ilun
- 2- And the youth departed, so I missed their company Oh, what a loss it was to you when they turned away. And the youths turned away, so I missed them Oh, what a loss it was when they turned away. Fa'ulun- Mafā'ilun- Fa'ulun- Mafā'ilun Fa'ul- Mafā'ilun- Fa'ulun- Mafā'ilun
- 3- So, cast aside the memory of youth and its loss and its traces, for they have departed from you So cast aside the memories of youth and its loss, for they have departed from you Falun - Mafa'ilun - Fa'ul - Mafa'ilun Fa'ulun – Mafa'ilun - Fa'ul - Mafa'ilun
- 4- And with you, O friends, when they perished, and found no source of life from the wellspring of death And with you – upon the companions, when they strayed, and found no source from the spring of death Fa'ul - Mafa'ilun - Fa'ul - Mafa'ilun Fa'ul - Mafa'ilun - Fa'ulun - Mafa'ilun
- 5- Their fate called them, and when his day came Among the people, so I knew that he would not delay She called them – Manaya – and whoever was – on his day from us – I knew that he would not – delay Fa'ulun – Mafā'ilun – Fa'ulun – Mafā'ilun Fa'ulun – Mafā'ilun – Fa'ulun – Mafā'ilun
- 6- Those were my followers and my refuge If today brings such a fierce reminder Ula - ka kaanu shay - 'atan li - wa mu'ilun Idha li-yu - ma alfa - dha - tada mun – mudhakkara Fa'ul – Mafa'ilun – Fa'ulun – Mafa'ilun Fa'ulun – Mafa'ilun – Fa'ulun – Mafa'ilun
- 7- Nor did I ever long for anything after them, making excuses for anything in this world, nor did I ever wish And I did not desire, after them, to make excuses for anything of this world, nor to live Fa'ulun - Mafā'ilun - Fa'ul - Mafā'ilun Fa'ulun - Mafā'ilun - Fa'ulun - Mafā'ilun

The poet has woven his poem with concise verses and rhythms, as it contains several scenes ranging from the introduction to the poet's shifts between reminiscence and lamentation for lost youth, remembrance of friends and mourning for them, reproach, wisdom and philosophy, All these meanings are captured by the rhythms of the long verse, with its cadences and cadences, in a deeply contemplative cadence, combining sorrow, nostalgia and philosophy, as the poet begins his poem with an introduction to greying hair and youth, and memories of the days of youth, He has infused his sorrow into an identification with the worlds of youth and childhood and the paradox of their manifestations, utilising the characteristics of the long verse and its distinctive spirit, which aligns with the poet's philosophy by engaging the reader in the creation of his text through a journey of the imagination to the world of dreams that has passed, as he says :

(I remembered Layla and the youth of my youth, and the memory of youth is a void for those who remembre)

His recollection of Layla—a symbol of love—and his recollection of youth—days gone by—make the return to the memory of youth painful, and how intense is the longing when the time of youth recedes; that beautiful time has passed, and its freshness is lost. Through the use of the zahaf and al-'all meters, the poet creates an intermittent rhythm resembling the breaths of old age and the sorrow associated with it, employing a slow rhythm that harmonises with the pace of the act of remembrance, as the poet blends the rhythm of the long sea with his personal experience, which has contributed to the development of the metrical structures of the verses and the creation of new relationships between them, The context of the poem and the emotional precision with which the poet begins through the act of remembrance, along with the evocative power of the text, allow us to interpret Layla as a symbol of a bygone era of just rule championed by Abdullah bin Khalifa, which led to him being hunted down and his blood sought, as if he were wishing for this youth to return so that the vigour of truth, symbolised by youth, might return. The presence of the 'zhaaf' (a type of prosodic pattern) in the first line, in its first and third syllables, is nothing but evidence of the poet's despair and despondency regarding the return of that hope; the omission of the fifth letter, as a metaphor for the loss felt by the poet, as well as his elongation of the time intervals between the syllables, which gives the verse a touch of allusion, evoking the past with its bliss and rejecting the present with its misery, utilising the 'qabdh' pattern that permeates the structure and rhythm of the entire

poem to break its monotony, and this is what we observed in the second verse as well, as the shortening of the fifth syllable (fa'ūlun) in the verse—which is based on a comparison between the past and the present, and the reflection and contemplation that such a comparison entails—harmonised with the presence of a single shortening in the second half of the verse:

(Youth has passed, and I have lost its bloom;  
Oh, what sorrow you must feel when it turns away)

Here, the philosophical idea is deepened and a sense of drama is imparted to life, death and time; for the 'glory of youth' is a metaphor for beauty and vigour—that is, life—and its pairing with the exclamatory style ('Oh, what sorrow for you') highlights the turmoil within the poet and heightens the rhythm through the elongation of the sound, which makes the melody swell and flow. Then, in the third verse, the poet moves on to a new scene within the poem, employing the rhetorical device of shortening to say:

(So cast aside the memory of youth and its loss, and the sorrow that arises when it has departed from you

That is to say: thinking of the youth that has departed stirs up pain, so turn away from it, as he asks himself to cease ruminating on the memories of youth and the melancholy that flows with them, and sends his greetings to the friends who are lost, employing creeping metres to harmonise the rhythm with the meaning, for here he introduces a creeping rhythm into the third and sixth syllables (mafa'iln = mafa'ln), The omission of the fifth consonant in the metre has led to an increase in vowels at the expense of consonants; here, he accelerates the tempo of the metrical structure, addressing the self with the necessity of longing for departed friends. One also notes an increase in internal rhymes within the fourth verse, where he says:

(I grieve for my friends when they departed, and found no source beyond the spring of death

For three sliding metres, in addition to the constrictions in the prosody and rhythm, form a rhythm that grows and rises; this rhythmic succession of recurring metres suggests the intensity of the event and its effect, which drives one to weep and dwell on sorrow with the repeated news of the companions' successive departures, with no hope of survival, For the verb 'fa'ul' conveys a slight unease akin to a stirring nostalgia, delving into his philosophy of life and death and the futility of attachment to this world.

Comparing death to a water source that every living being must eventually return to lends psychological weight to the idea, not to mention the intensity of the pain of separation following the departure of his companions, supporters and allies in his cause, when he says: (Their time has come, and for those whose day has come, know that it will not be delayed)

As if death were a caller summoning whomever it wills, we find that the verse remains free of the ‘zahaf’ meter in all its internal rhythms. This accords with the poet’s firm conviction regarding the philosophy of death: it is a predestined fate, a destiny for every human being that cannot be hastened, delayed, or diminished in any way. And if we examine the ‘zahaf’ meter in the first syllable of the opening line of the sixth verse :

(Those were my grey hairs and my refuge    If today I find this fierce remin

He says: those departed friends were my pillar and my refuge—that is, my shelter and support. Thus, the restriction of the first syllable of the verse’s opening to the ‘zahaf’ meter alone, is nothing but a metaphor for the poet’s longing for the early days of his supportive companions, who formed a shield and refuge for him in their movement, achieving metrical harmony by omitting a silent jarf to emphasise their support and defence of him, What further confirms the self’s rejection of the idea of separation is its refusal to yield to the world and all that it contains of companions other than them, and temptations that some might imagine would catch his attention, for he says: (Nor would I have desired, after them, to be distracted by anything of this world, nor to live long)

Reaffirming his philosophy of life’s predestination and inevitability—that man cannot postpone his appointed time, however deeply attached he may be to this world—the sea served as a fitting backdrop for these emotional states, whilst the repetition of the rhythmic patterns created a musical vibration that mirrored the psychological tension within the poet himself; The metrical patterns here are not merely a rhythm but the very voice of old age itself, weeping for its youth and its lost loves in a musical fusion blending nostalgia, philosophy, lamentation and contemplation. The distribution of the rhymes harmonises with the turmoil of emotion, thus uniting philosophy and music. Through the metrical analysis of the poem ‘Letters of Bani Nabhan’ by the veteran poet Zaid al-Kheil (al-Qaisi, Nuri Hamoudi, 57), we can sense a musical feeling for the long sea in a way that differs from our perception of it in the poems of the pre-Islamic poet Hatim al-Ta’i

and the Islamic poet Abdullah al-Bulani. As Zayd al-Khayl says (Al-Bazra, Ahmad Mukhtar, 1988, 92):

- 1- Would Umm As'ada had not bid farewell to her neighbours, and had not been so stingy towards those in need, so that they might be provided for Would she not have called upon her neighbours, O mother of As'ada, and felt it necessary to provide for those in need? Fa-'ulun - mafa'ilun - fa-'ulun - mafa'ilun Fa-'ulun - mafa'ilun - fa-'ulun - mafa'ilun
- 2- And the most detestable of women's traits is the harshest towards me; so, do not turn my family away with severity And the most detestable of women's traits is the harshest to me, so do not treat my family harshly Fa'ul - Mafā'ilun - Fa'ul - Mafā'ilun Fa'ul - Mafā'ilun - Fa'ulun - Mafā'ilun
- 3- The means of the sons of Nabhan are against us, and with them is a calamity as sharp as a sword when it cuts off the hand Wasail – Bani Nabhan – from us – and from them, a calamity like the edge of a sword when it cuts off the hand Fa'ulun - Maf'ulun - Fa'ulun - Maf'ulun Fa'ulun - Maf'ulun - Fa'ul – Maf'ulun
- 4- They called Malik, then we contacted Malik and his lamp was lit, so they lit theirs Da'uma - likun thumma it- tasalna - bi-Malikun Wa-kana - dhakka misba -hu-hu fa – tawqqada Fa'ulun - mafa'ilun - fa'ulun - mafa'ilun Fa'ul - mafa'ilun - fa'ul - mafa'ilun
- 5- And Bashar ibn Amr said: 'We have left Mujandal groaning under the burden there, and Ma'bad And Bishar – Nu 'Amran – has – left us – lying prostrate – groaning – with a burden – there – and a temple Fa'ulun - Maf'ulun - Fa'ul - Maf'ulun Fa'ul - Maf'ulun - Fa'ul – Maf'ulun
- 6- She stretched out with him, a woman of high rank When the sharp-tongued one grew weary and left She stretched out with him, a noble lady of high rank When the fierce, restless one grew weary and exhausted Fa'ulun – Mafa'ilun – Fa'ul – Mafa'ilun Fa'ulun – Mafa'ilun – Fa'ulun – Mafa'ilun
- 7- We found them riding horses like Qana and they were being robbed of the intended Samhari We met them – they were being driven – the horses – as if they were being driven – and we met them – and they were being driven – the Samhari

– the intended target Fa'ulun - mafa'ilun – fa'ulun - mafa'ilun      Fa'ulun –  
 mafa'ilun – fa'ulun - mafa'ilun

The poet Zaid al-Khayl composed his poem in the 'Tawil' metre, as it features numerous syllables and metrical patterns; indeed, this nine-verse poem comprises sixty-four metrical units of rhythm and cadence, all of which are 'mqabudah' (restrained), with the omission of the fifth consonant (mafa'iln = mafa'iln). The breadth of the metre and the abundance of syllables in the 'aruz' and the 'mabkud' rhythm afforded the poet a degree of freedom to express his emotions and feelings. In the first verse, he laments a woman's coldness and describes her traits with a touch of resentment, as the poet begins with personal emotion before immediately shifting to pride in a stylistic transition from the personal (women's morals) to the tribal (the Banu Nabhan), a common semantic leap in pride poetry, without beginning with a traditional or wine-related introduction, as was the practice of poets at the time, save in rare instances. It may be that, given the nature of the poem—a poem of pride recited during the raid of Tayy on Fazarah—and the demands of the occasion, the poet chose this context for his poem in an event of the utmost importance to him and his tribe, prompting him to embody the pride and grandeur of their victory in the raid on Fazarah and the great tribulation he endured therein. The harmony embodied in the poem's structure is nothing but a clear example of the fusion of music with imagery and meaning within a unified poetic structure that highlights the great tribal values of courage, generosity, and the corresponding feelings of pride and joy, in a musical composition that incorporates creeping rhythms (the introduction of the 'zahaf' into the 'fa'ulun' metre, which becomes 'fa'ul', and the changes occurring in the interludes of the 'zahaf' need not be strictly adhered to throughout the entire poem; and thus we find it creating an atmosphere of variation between acceleration and deceleration in the temporal tensions that correspond to the frequency of the zhaf, and the musical harmony between the words (for the zhaf and the al-'illa are among the means that eliminate the monotony of the regular form of the succession of movements and pauses).

That the clear role of the al-'illa and the zhafaf in this poem goes beyond mere rhythmic variation to a semantic function that reflects multiple meanings; for the broken or compressed rhythm (al-qabdh) parallels the intensity and ferocity of the battle, and the full extension of the metre reflects the breadth of pride and valour; the presence of the zhafah in the rhythm gives the endings of the verses a decisive, declarative tone,

reinforcing the image of the brave and noble knight. This change in the phonetic patterns lends poetry a rhythmic quality not achieved by the original metre, these metre changes grant the poet freedom to vary the musical tone in accordance with his subject matter, and his psychological and linguistic state. Through this metre, Zayd al-Khayl has been able to shape his experience into a moving melody; the poem has a passionate, boastful tone, as the poet presents himself and his people as valiant and helpful, painting a picture of battles, aid, and the rescue of horses.

This clearly demonstrates the role of the 'zahaf' in accelerating the rhythmic tempo, accompanied by a tone of boastfulness that demands a raised intonation and musical impact—features prominent in pre-Islamic tribal poetry and early Islam. Moreover, the long verse is distinguished by its capacity for narrative expansion, its ability to sustain battle scenes and intensify emotions; here it serves the purpose of pride and the associated breadth of meaning and expansiveness of imagery, creating a tense, rapid rhythm. This is particularly apt when the poet mentions: raids, attacks and assaults in combat, for example in: (His lamp was lit, so they kindled), the rising cadence in the 'fa'ul' metre creates a leaping rhythm that harmonises with the word 'kindled', highlighting the intensity of the ignition and the rush; whereas in the 'mufa'ilun' metre, it shortens the rhythmic time, generating a sonic sharpness that suit

Describing stabbing, cutting, wounds and the ferocity of battle, such as: (A calamity as sharp as the edge of a sword when it severed the hand), for the tightness of the metre corresponds to the edge of the sword, as if the rhythm itself cuts just as the sword cuts, The zahaaf meter gives the verse a decisive cadence, suited to might, decisiveness and the conclusion of the situation, particularly in the closing lines of verses that contain an affirmation of pride, just as the rhythm serves the meaning:

)They called out to Malik, then we contacted Malik and his lamp was bright,  
so they lit it(

The rhythmic tension created by the assonance blends with the sense of loyalty within the tribe, as the poet affirms his people's allegiance to Malik in battle—'Malik is a father among the fathers of Tayy'—and their loyalty to him is the same as that of other clans of Tayy, for they are the children of a single ancestor, as confirmed by (His lamp was lit, and it burned brightly), he seeks the great, radiant pride of a lamp spreading its light, like one who belongs to a noble and renowned house, in addition to the suggestion

of swift movement in the verse, which also suggests strength and rigour; and its presence in the verse provides a decisive conclusion befitting the tone of decisiveness and victory evident in his words: (And Bashir ibn Amr, we have left him lying groaning with a sword there, and a temple)

The poet also employed antithesis to deepen the musical effect of the creeping rhythms within a narrative paradox in his description of the horsemen engaging in a fierce battle, using ‘tamattat/‘aya’ and ‘tamattat’: It widened and stretched, yet grew weary: the combination of extension and strength against fatigue creates a dynamic image of the steeds and reveals their steadfastness, in harmony with the abundance of long rhythms and their counterpoint with the ‘al-qabdh’ and ‘zahaf al-qabdh’ in a balanced, poetic musical harmony, as we discern from (We rescue/aid; we take our right in a realm they plunder; we take by force), the poet’s choice to shatter expectations in his use of language to suit the metre compels you to pause in astonishment, revelling in the imagery of the battlefield as if you were listening to him say: We reclaim our rights, whilst they usurp them, as the diversity of social conditions is highlighted, stimulating the mind’s rhythm and granting the verse a powerful conclusion in an imaginative contrast that inspires the reader; in more than one instance, two contrasting images run parallel (a call to the sons of Nabhan, then a mention of their affliction, as he asks of the people (a gentle question), then describes their affliction as the edge of a sword (severity and harshness) in a rhythmic, visual contrast within linguistic constructions that deepen the psychological impact between the emotional question and military might, from the variation in the number of lines between one verse and the next to the consistency of the themes across all the forms and metres in the poem, which is nothing but a metaphor that intensifies the meaning, for ‘the needy’ is a metaphor for the poor and the supplicant, reflecting the poet’s criticism of those who are stingy with kindness, whilst ‘the fierce she-camel’ is a metaphor for the fierce she-camel, and this image is fundamental to Arab pride; and ‘his lamp is lit’ is a metaphor for a man’s honour and virtue, the lamp being the blazing glory.

In contrast, we find that the metre is correct, unmarred by the ‘qabdh’ rhythm, and this in itself is a metaphor and an affirmation of the completeness of his light above all other lights, with nothing omitted that might affect its brilliance; Even the warlike similes ‘a scourge as sharp as a sword’—are sensory comparisons that combine brilliance, strength and cutting power. In his line ‘the horses charge like spears’, he draws a parallel

between horses and spears in terms of speed, ferocity and precision, The poet has utilised this musically through correct metrical patterns in the verse's structure, without the use of a rhyming scheme; this is merely the result of the poet's desire to slow the pace of the narrative in describing the battle and to emphasise deliberation in achieving the objective and purpose. These linguistic structures and their connection to metrical patterns prevent the text from becoming monotonous and vary the rhythm between slow and fast. Furthermore, the predominance of the two metrical patterns (fa'ūlun and mafā'ilun) gives the poem's rhythm an active role in highlighting the overall structure of the poem from its first verse to its last, as both combine loyalty and courage, which are the two pillars of chivalry among the Arabs.

The study also noted that the use of the 'nattf' metre by pre-Islamic and Islamic poets stood at 15.5% for the former, and 27.5% for Islamic poets, helps to convey the poet's ideas and emotions to the reader with a degree of conciseness, intensity, rhetorical suggestion and figurative language based on semantic density within a stylistic framework favoured in specific contexts suited to this type of verse. The proportion was similar between the pre-Islamic era (3%) and the Islamic era (3.5%), which confirms the Tayy poets' understanding of the role of poetic structure within the overall context of the idea, in that it is not merely an external form that the poet invokes to impose his meanings upon, but rather it is ( 'the means by which words influence one another to the greatest possible extent...' (Richards, Ivor Armstrong, 2005, 194)

## 2 CONCLUSION

The research demonstrated that specific metres, foremost among them the long metre, were not merely technical devices for the poets of Tayy but were a central factor in the crystallization of their musical and rhetorical identity. Based on an analysis of 612 texts and 3,203 verses, it was found that the length of the verse in the 'al-Tawil' metre (accounting for ≈46.6% of texts and ≈48.6% of verses) allowed the Tayy poet to present themes of pride, enthusiasm, lamentation and contemplation with an extended narrative spirit in harmony with the character of tribal life and history. The research also showed that the use of al-'ill and al-zahaf (particularly the qabdh al-zahaf) was not limited to artistic embellishment of the metre but served semantic functions: acceleration when

tension or enthusiasm is required, and deceleration when the scene calls for contemplation or precise description. This harmony between the structure of the metre and the purpose of meaning confirms that, in Al-Ta'i's poetry, the form is a semantic tool that adds layers to the poem beyond mere musicality.

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