

POETIC MUSICALITY IN THE POETRY OF ZAFIR AL-HADDAD

A MUSICALIDADE POÉTICA NA POESIA DE ZAFIR AL-HADDAD

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Abstract

This study, entitled “Poetic Musicality in the Poetry of Zafir al-Haddad,” presents a stylistic and analytical investigation aimed at examining the rhythmic structure in al-Haddad’s poetry by exploring poetic musicality in both its external and internal dimensions, and by clarifying its role in shaping aesthetic meaning and enhancing the psychological impact on the recipient. The study is grounded in the premise that poetic rhythm is not merely a formal feature, but rather a structural component intrinsically linked to content and actively involved in meaning production. The research adopts a stylistic approach, drawing upon the principles of prosody, phonetics, and Arabic rhetoric. It integrates description, analysis, and interpretation, supported by selected poetic examples from al-Haddad’s corpus. The first section external addresses musicality, represented by meter and rhyme as the fundamental pillars of poetic rhythm. It demonstrates the diversity of metrical patterns employed by al-Haddad—such as al-*ṭawīl*, al-*kāmil*, al-*khafīf*, and al-*basīṭ*—and highlights their suitability for expressing various poetic purposes and emotional states. The study also examines the function of rhyme, both absolute and restricted, in achieving phonetic harmony and generating rhythmic effects ranging from fluid continuity to deliberate pauses that reinforce meaning. The second section focuses on internal musicality, manifested through phonetic and stylistic devices within the text, including repetition, paronomasia (*jinās*), and initial rhyme (*taṣrīʿ*). The analysis reveals the centrality of repetition in its various forms (phonemic, lexical, and structural) in constructing rhythm and deepening semantic impact. It further illustrates the role of paronomasia in balancing phonetic aesthetics

Resumo

Este estudo, intitulado “Musicalidade poética na poesia de Zafir al-Haddad”, apresenta uma investigação estilística e analítica que visa examinar a estrutura rítmica na poesia de al-Haddad, explorando a musicalidade poética em suas dimensões externas e internas e esclarecendo seu papel na construção do significado estético e no reforço do impacto psicológico sobre o destinatário. O estudo baseia-se na premissa de que o ritmo poético não é meramente uma característica formal, mas sim um componente estrutural intrinsecamente ligado ao conteúdo e ativamente envolvido na produção de significado. A pesquisa adota uma abordagem estilística, valendo-se dos princípios da prosódia, da fonética e da retórica árabe. Ela integra descrição, análise e interpretação, apoiadas por exemplos poéticos selecionados do corpus de al-Haddad. A primeira seção aborda a musicalidade, representada pela métrica e pela rima como os pilares fundamentais do ritmo poético. Ela demonstra a diversidade de padrões métricos empregados por al-Haddad — tais como al-ṭawīl, al-kāmil, al-khafīf e al-basīṭ — e destaca sua adequação para expressar diversos propósitos poéticos e estados emocionais. O estudo também examina a função da rima, tanto absoluta quanto restrita, na obtenção da harmonia fonética e na geração de efeitos rítmicos que vão desde a continuidade fluida até pausas deliberadas que reforçam o significado. A segunda seção concentra-se na musicalidade interna, manifestada por meio de recursos fonéticos e estilísticos dentro do texto, incluindo repetição, paronomasia (jinās) e rima inicial (taṣrīʿ). A análise revela a centralidade da repetição em suas várias formas (fonêmica, lexical e estrutural) na construção do ritmo e no aprofundamento do impacto semântico. Além



with semantic depth, reflecting the poet's skillful manipulation of rhetorical resources. Additionally, the study discusses the function of initial rhyme as a rhythmic device that frames poetic openings and reinforces sonic cohesion. The study concludes that Zafir al-Haddad demonstrates a high level of artistic awareness in employing rhythmic elements, successfully achieving an integration between external and internal musicality that serves and enriches the poetic experience both aesthetically and semantically. It affirms that rhythm in his poetry constitutes a dynamic structure wherein sounds and linguistic patterns interact to produce a coherent and impactful poetic discourse. Accordingly, this research contributes to stylistic studies by shedding light on the rhythmic dimension in al-Haddad's poetry and by emphasizing the dialectical relationship between form and content in Arabic poetic texts.

Keywords: Poetic Musicality. Zafir al-Haddad. Poetic Rhythm. Paronomasia (Jinas). Initial Rhyme (Tasri'). Stylistic Analysis.

disso, ilustra o papel da paronomasia no equilíbrio entre a estética fonética e a profundidade semântica, refletindo a habilidade do poeta na manipulação de recursos retóricos. Adicionalmente, o estudo discute a função da rima inicial como um recurso rítmico que enquadra as aberturas poéticas e reforça a coesão sonora. O estudo conclui que Zafir al-Haddad demonstra um alto nível de consciência artística no emprego de elementos rítmicos, alcançando com sucesso uma integração entre musicalidade externa e interna que serve e enriquece a experiência poética tanto esteticamente quanto semanticamente. Afirma que o ritmo em sua poesia constitui uma estrutura dinâmica na qual sons e padrões linguísticos interagem para produzir um discurso poético coerente e impactante. Assim, esta pesquisa contribui para os estudos estilísticos ao lançar luz sobre a dimensão rítmica na poesia de al-Haddad e ao enfatizar a relação dialética entre forma e conteúdo nos textos poéticos árabes.

Palavras-chave: Musicalidade Poética. Zafir al-Haddad. Ritmo Poético. Paronomasia (Jinas). Rima Inicial (Tasri'). Análise Estilística.

1 THE INTRODUCTION

Praise be to God who revealed the Holy Quran in clear Arabic, and gave the Arabic language eloquence and clarity that cannot be matched or rivaled. Peace and blessings be upon the one sent as a mercy to the worlds, our master Muhammad, who was given concise and eloquent speech, and upon his family and all his noble companions.

To proceed: Arabic poetry is an ancient cultural phenomenon that has occupied a large space in the human conscience and has attracted the attention of critics and researchers throughout the ages. Perhaps the most prominent feature that distinguishes this poetry from all other forms of literary expression is the rhythmic energy inherent in its structure, manifested in what is known as “poetic music.” This music is not limited to meter and rhyme, which represent external music, but extends to include the internal sound phenomena contained in the poetic text, such as repetition, alliteration, assonance, and other rhetorical tools that give poetry beauty and an intense suggestive meaning.

The poet Al-Haddad is one of the remarkable poetic voices that contributed to enriching the Arab poetic heritage. He presented a poetic experience full of figurative images and diverse music. His poems revealed a delicate sense of rhythm and a high stylistic awareness in employing meters, rhymes, and all other expressive tools, as if the meter were the one choosing the poet, not the other way around. Moreover, his poems showed a superior ability to invest the characteristics of linguistic sounds and employ them to serve the meaning and the poetic purpose.

This research has focused on studying “poetic music in Al-Haddad’s poetry” in its external and internal aspects. The importance of this topic lies in the fact that it sheds light on an essential aspect of Al-Haddad’s poetic aesthetics that has not received a sufficient independent study, and it also contributes to highlighting the close relationship between the rhythmic form and the semantic content in his poetic experience.

A number of reasons prompted us to choose this topic, most notably: the richness of Al-Haddad’s poetry in diverse musical phenomena that make it a fertile model for study and analysis, and the desire to highlight the functional role of the rhythmic dimension in building the poetic image and semantic suggestion in his poetry, in addition to what poetic music represents as a methodological pillar in modern stylistic studies.

The research adopted the stylistic approach in analysis and interpretation, with the help of data from the science of prosody, linguistic phonetics, and Arabic rhetoric. It combines description, analysis, and conclusion, and links the poetic evidence with a critical reading documented with sources and references approved in this field of knowledge.

The research plan, as dictated by the nature of the subject, is divided as follows: The introduction, which includes the importance of the topic, the reasons for its selection, the methodology employed, and the research plan. Then, the first section: External Music, which addresses meter and rhyme as the two fundamental pillars of rhythmic structure. Next, the second section: Internal Music, which examines the phenomena of repetition, alliteration, and parallelism in al-Haddad's poetry. Finally, the conclusion, which includes the most significant findings of the research.

In conclusion, we note that this research is extracted from a master’s thesis, prepared specifically for publication in peer-reviewed scientific journals. We have been

careful to ensure scientific accuracy and honesty in documentation, asking God for success and guidance.

2 FIRST TOPIC (EXTERNAL MUSIC)

The language of poetry is distinguished by a fundamental feature that sets it apart from other literary arts, namely the music accompanying the verses. Rhythmic tones emerge accompanying the regular letters in the fabric of the poetic verse. “Ancient Arabic poetry has general and fixed rhythmic characteristics that are represented in the external music, which is called frame music or standard music, and it is the music of meter and rhyme.”¹This regular structure of Arabic poetry gives rise to what is known as external music, and the basis for the formation of this music is the basic poetic elements: meter and rhyme.

The Arabs were concerned with the musicality of speech. Dr. Ibrahim Anis says: “The Arabs were concerned with the musicality of speech because they were not people of writing and reading, but people of listening and reciting, and this characteristic remained prominent in Arabic poetry in all eras.”²This characteristic that distinguished the Arabs—their reliance on listening and reciting—led them to pay attention to these musical features. Some Arab scholars went so far as to attribute rhythmic characteristics to Arabic poetry alone. Abu Uthman al-Jahiz says: “The Arabs have poetry that no non-Arab shares with them. I have heard eloquent speeches and lengthy orations from non-Arabs that they call poetry. Either they have poetry with known meters and established rhythms, and if a letter is added or omitted, or a consonant is moved or a moving letter is made silent, it breaks and changes it. This is found only with the Arabs, not with others.”³.

The speech of the Arabs proceeds in a horizontal, systematic pattern in each verse until it reaches the rhyme, then it settles to announce the end of the rhythm of the verse on the horizontal level, then it moves to the verse that follows it on the vertical level to announce the beginning of a new rhythmic series that is repeated in each verse of the

¹The Music of Poetry, Ibrahim Anis, Anglo-Egyptian Library, Cairo, 5th edition, 1978, p. 7.

²The Music of Poetry, Ibrahim Anis, p. 9.

³Al-Hayawan, Abu Uthman Amr ibn Bahr al-Jahiz, edited by: Abd al-Salam Muhammad Harun, Dar al-Jil, Beirut, 1416 AH, Vol. 1, p. 74.

poem. That is, the poem is characterized by two types of rhythmic paths: the rhythm of the single verse, which is directed on the horizontal level, and the rhythm of the verse with what is below it of the verses, which proceeds in a vertical direction. In Arabic poetry, words are distributed through a geometric system governed by specific laws, producing different rhythms according to these laws (the stability of meter and rhyme), which produces the rhythm that “is based on influencing the sense of hearing, and then this is reflected in the emotional and intellectual state of the recipient, and leaves an effect on his mental and imaginative powers, and this is achieved through the structural framework that organizes letters, words, and structures distributed according to a specific phonetic geometry in which the poet relies on division and repetition.”⁴.

Rhythm, by its very nature, arises from the systematic distribution of words that are also regularly repeated. Musical distribution does not rely solely on external systems; for “rhythm—like meter, which is its special form—depends on repetition and expectation. The effects of rhythm and meter stem from our expectation, whether what we expect to happen actually happens or not. Usually, this expectation is unconscious. The sequence of syllables in a particular way—whether these syllables are sounds or images of speech movements—prepares the mind to accept a new sequence in this pattern and no other.”⁵Repetition at its various levels constitutes a distinctive phenomenon that produces rhythmic movements that the recipient anticipates and awaits.

External music is the music resulting from the poem's external form. The structural system upon which the poem is built is the repetition of two elements in each verse: meter and rhyme. This structural system, through its repetition, leads to a harmonious rhythmic tone in each verse, and this harmony is shared with the preceding and following verses as well. This structural system has been associated with poetry since the Arabs' first attempt to define it: "A metrical and rhymed statement that conveys meaning."⁶The two basic pillars of external music are: meter and rhyme.

⁴The Music of Arabic Poetry, Old and New, Abdul Redha Ali, Dar Al Shorouk, Amman, 1st Edition, 1997 AD, p. 21.

⁵The Poetic Image, C. D. Lewis, translated by Ahmed Nassif Al-Janabi and others, Dar Al-Rasheed Publishing, Baghdad, 1982, p. 38.

⁶Criticism of Poetry, Qudama ibn Ja`far, edited by: Muhammad Abd al-Mun`im Khafaji, Dar al-Kutub al-`Ilmiyya, Beirut, (n.d.), p. 64.

2.1 First: weight

Meter is a fundamental element through which poetic rhythm is produced, to the point that it has been described as “the greatest pillar of poetry and the one most deserving of its special characteristics. It includes rhyme and necessarily brings it about, unless the rhymes differ, in which case that is a defect in the rhyme, not in the meter.”⁷ From this indication it becomes clear that meter is fundamental to poetry, and that the second element (rhyme) - despite its importance - is subordinate to meter. This goes beyond that to the point that if the rhyme differs in any way, this does not harm the meter, but rather the effect is limited to the rhyme.

The poetic meter is the mold in which words are born to express a poetic experience, and this mold is of great importance; for “poetic meters do not represent an external mold separate from the experience of poetry, but rather they are closely related to its emotions and the essence of its poetic experience; and because poetic meters or rhythms represent a special musical framework that represents all other colors of rhythm.”⁸ When a poet's feelings and emotions spring forth, they emerge in a consistent rhythm based on his choice of meter that represents them. Hazem al-Qartajanni says: “Since the purposes of poetry are diverse, some intended for seriousness and gravity, others for humor and wit, some for splendor and magnificence, and others for belittlement and contempt, it is necessary that these purposes be reflected in meters that suit them and appeal to the soul.”⁹ This critical approach, which Al-Qurtajani referred to, is based on an objective foundation; when the poet composes his poem, he expresses human emotions and feelings, regardless of whether these feelings are sadness, joy, love, or hatred, and he chooses what is appropriate to this poetic mood at the moment of its emergence.

It is noted that “the first characteristic of meter is that it is a horizontal line that extends from the beginning of the verse or poetic line, and ends with its end, which is usually a rhyme letter that connects or represents the rhythm of the rhyme in the poetic

⁷Al-Umdah fi Mahasin al-Shi'r wa Adabih, Ibn Rashiq al-Qayrawani, edited by: Muhammad Muhyi al-Din Abd al-Hamid, Dar al-Jil, Beirut, 5th edition, 1981 AD, Vol. 1, p. 134.

⁸The Music of Arabic Poetry, Shukri Muhammad Ayyad, Dar Al-Ma'rifah, Cairo, 2nd edition, 1978 AD, p. 18.

⁹Minhaj al-Bulagha' wa Siraj al-Udaba', Hazim al-Qartajanni, edited by: Muhammad al-Habib bin al-Khuja, Dar al-Gharb al-Islami, Beirut, 3rd edition, 1986 AD, p. 263.

text, then it begins again after it has emptied itself.”¹⁰The poetic verse follows a horizontal rhythmic pattern, culminating in rhyme, and then repeats itself in the following verse, which must be equal in both meter and rhyme to the first. Al-Haddad employed a variety of poetic meters in his poetry, each expressing a specific psychological state and poetic purpose. Below is a presentation of the most prominent of these meters, along with illustrative poetic examples.

2.1.1 *The long sea*

The long meter is the meter that poets have used the most. Dr. Ibrahim Anis says: “There is no meter among the meters of poetry that rivals the long meter in terms of its prevalence, as it contains nearly a third of ancient Arabic poetry.”¹¹It is a common meter in which most poets have found what they were looking for, and its metrical pattern¹²:

Fa ‘ūlun Mafa ‘īlun Fa ‘ūlun Mafa ‘īlun × Fa ‘ūlun Mafa ‘īlun ...

As for the reason for its name, it has been reported that it is the longest of the meters in terms of the number of letters; as the number of its letters reaches forty-eight letters.¹³One of the examples cited by al-Haddad is his saying:

*And on a day when rain appeared from its clouds, just as the beloved wept, love troubled him.*¹⁴

Thunder laughs in it from the tears of life × And lightning smiles from the breaths of its winds

The goodness of the Shahanshah told of the deeds of his storm × and no, but his storm is derived from him

The poet employed the long meter to express his innermost feelings, and the flowing rhythm—from the opening foot of each verse to its final rhyme—helped to create rhythmic pathways imbued with evocative power. It is noteworthy that the rhythm in al-Haddad's verses moves in two directions: first, a horizontal, flowing direction within each

¹⁰See: *The Music of Arabic Poetry, Ancient and Modern*, Abdul-Ridha Ali, p. 26.

¹¹*The Music of Poetry*, Ibrahim Anis, p. 88.

¹²See: *Al-Kafi fi al-Arud wa al-Qawafi*, Al-Khatib Al-Tabrizi, edited by: Al-Hassani Hassan Abdullah, Al-Khanji Library, Cairo, 2nd edition, 1994 AD, p. 33.

¹³See: *Al-Umdah*, Ibn Rashiḡ Al-Qayrawani, Vol. 1, p. 137.

¹⁴*Diwan Al-Haddad*, (ed. T), p. 30.

verse, then a vertical direction that concludes with the rhyme and is repeated in the following verse. We also observe certain words that form a distinctive phenomenon (such as "qalaq" and "yuqahqih"), words whose rhythm is concentrated on the letter "qaf," a relatively strong letter suitable for conveying intense meanings.¹⁵ And it is distributed by the poet in a regular manner in specific places within the metrical feet to ensure the quality of the rhythmic flow. Thus, the meter absorbed the poet's idea and charged it with sonic charges that are characterized by suggestive power, as the poet wanted.

2.1.2 *The complete sea*

The second meter in Al-Haddad's poetry is the complete meter, and its foot¹⁶:

Mutafa'ilun / Mutafa'ilun / Mutafa'ilun × Mutafa'ilun / Mutafa'ilun / Mutafa'ilun

As for the reason for its full name, it was mentioned that Al-Khalil, the founder of this science, named it "because it contains thirty movements that are not found together in anything else."¹⁷ This meter has a great capacity, and for this reason it was frequently used by poets, especially in long poems. Hazem al-Qartajanni says: "The Kamil meter is the most complete of the seven parts, and they were right to call it Kamil because it is suitable for every type of poetry, and for this reason it was frequently used in the speech of the ancients and the moderns."¹⁸ It is a sea suitable for various purposes, possessing a distinctive expressive power. Among Al-Haddad's examples is his saying:

O you who made me drink the bitter draughts of love by rejecting me, when he prepared to depart and bid me farewell¹⁹

You shot me with the arrows of your gaze, intentionally; if only my heart had known.

But he was deceived, and passion deceived him, and the heart was captivated by love and enthralled.

In a continuous rhythmic flow on two sides (horizontal and vertical), the poet used words characterized by the strength resulting from the beloved's rejection. It is noticeable

¹⁵See: Linguistic Sounds, Ibrahim Anis, Anglo-Egyptian Library, Cairo, 5th edition, (n.d.), p. 47.

¹⁶See: Al-Kafi fi al-Arud wa al-Qawafi, Al-Khatib Al-Tabrizi, p. 39.

¹⁷Al-Umdah, Ibn Rashiq Al-Qayrawani, Vol. 1, p. 138.

¹⁸Minhaj al-Bulagha, Hazem al-Qartajanni, p. 269.

¹⁹Diwan al-Haddad, p. 47.

that the poet relied on informative styles, as well as verbal intensity, for which the rhythm of the complete meter provided its solid ground for launching; it is “better in informative than in creative, and closer to intensity than to tenderness.”²⁰The image of the words from which the poet composed his verses was characterized by a strength that reveals the effect of the beloved’s rejection on the poet’s soul. For this reason, the complete meter represented the text in the best way, in addition to employing informative methods that indicate the emphasis of the action resulting from rejection. Thus, the complete meter was able to accommodate the blacksmith’s experience in a distinctive way.

2.1.3 Light sea

And the light sea metrical foot²¹:

Fa'ilatun / Mustafilun / Fa'ilatun × Fa'ilatun / Mustafilun / Fa'ilatun

The reason it is called "light" is because it is the lightest of the seven-syllable units.²²It is a distinctive meter in poetic composition. It has been said about it: “It is the lightest of meters on nature and the most pleasant to the ear. It resembles the Wafir meter in its softness, but it is easier and closer to harmony. If its composition is good, you will see it as easy yet difficult because the versified words in it are close to prose. There is no meter in all the meters of poetry that is similar to it and suitable for handling all meanings.”²³It is a distinctive meter, but its effectiveness depends on the poet's skill and mastery in its application. An example of this can be found in al-Haddad's poetry:

*And the daisy resembles the smile of a beautiful woman × who smiled in it out of wonder and amazement.*²⁴

In stature, smile, delicious saliva, pleasant scent, complexion, gaps between teeth, and mustache.

Like a sun in silver, in emerald, that has shone beneath a nail of gold.

In a beautiful rhythmic image, the melodies flow with the words of Al-Haddad, expressing his description of this flower, which he likens to a beautiful girl who embodies

²⁰Minhaj al-Bulagha, Hazem al-Qartajanni, p. 269.

²¹See: Al-Kafi fi al-Arud wa al-Qawafi, Al-Khatib Al-Tabrizi, p. 49.

²²See: Al-Umdah, Ibn Rashiq Al-Qayrawani, Vol. 1, p. 142.

²³Minhaj al-Bulagha, Hazem al-Qartajanni, p. 271.

²⁴Diwan al-Haddad, p. 32.

all the virtues of feminine beauty. The poet has adapted the rhythm of the light meter to suit his concise words, creating a distinctive rhythmic phenomenon that imbues the verse with sonic suggestions that match the descriptive atmosphere of the lines. It is a light rhythm, as if its words are narrating a story.²⁵ The poet, in his condensation of words, made the verse closer to a narrative accumulation charged with phonetic suggestions, as is evident.

2.1.4 Simple sea

The simple meter is one of the well-known meters in Arabic poetry, but its metrical foot²⁶:

Mustafa'ilun / Fa'ilun / Mustafa'ilun / Fa'alaun

As for the naming of this sea as “Al-Basit,” it was said that Al-Khalil named it “Al-Basit” because it expanded beyond the length of “Al-Taweel,” and its middle and end were “fa'lun.”²⁷ This is the reason for the name. As for the characteristics of this meter, it is “close to the long meter, but it is not as spacious to accommodate meanings, nor is it as flexible to manipulate structures and words, with the parts of the two meters being equal. From another perspective, it surpasses it in delicacy and eloquence; and for this reason, it was scarce in the poetry of the pre-Islamic poets, and abundant in the poetry of the later poets.”²⁸ It is a sea characterized by both delicacy and eloquence, as well as a length that helps to encompass the poet's unique experience. An example of this in al-Haddad's poetry is his saying:

*A lightning flash from Nu'man, appearing unexpectedly, stirred up a ache between my ribs, appearing unexpectedly.*²⁹

I kept complaining of a longing, a yearning like a glimpse of him, burning within my ribs, complaining of its burning desire.

I was not the first lover to die of grief, fearing rejection; his days passed and he passed away.

²⁵See: The Music of Poetry, Ibrahim Anis, p. 95.

²⁶See: Al-Kafi fi al-Arud wa al-Qawafi, Al-Khatib Al-Tabrizi, p. 45.

²⁷Al-Umdah, Ibn Rashiq Al-Qayrawani, Vol. 1, p. 137.

²⁸Minhaj al-Bulagha, Hazem al-Qartajanni, p. 268.

²⁹Diwan al-Haddad, p. 65.

In a rhythmic, ascending progression, beginning at the first point and concluding at the end of the first hemistich, then resuming at the beginning of the second hemistich until it concludes with the rhyme. Perhaps the equal number of metrical feet contributed to this harmony, in addition to the phenomenon of alliteration. The poet manipulates the structures, choosing the one closest to expressing himself through rhythmic flow. In describing his love and the beloved's rejection, the poet reveals verbal force, but at the same time, he considers ease of pronunciation, since "in pronouncing the sounds of his language, man tends to economize on muscular effort and seek the easiest paths, while still achieving his goal of highlighting and conveying meanings."³⁰ This rhythmic flow reflects the poet's consideration of the psychological aspect, expressed through eloquent language, as well as the meter he employs. In short, the poet's chosen meters express the feelings and emotions that stirred within him, giving rise to his expressive poetic imagery. His meters flowed spontaneously, conveying all these emotions, as if the meter itself chose the poet, not the other way around.

2.2 Second: rhyme

Rhyme is the second pillar of external music, and Al-Khalil bin Ahmed - the founder of the science of prosody - defined rhyme, saying: "The last letter of the verse, followed by the first consonant that precedes it, with the movement of the letter that precedes the consonant."³¹ Rhyme consists of repeated sounds, arranged according to their rhythmic patterns between consonants and vowels. It may be a single letter or a syllable. Ibrahim Anis says, "Rhyme is nothing but a series of sounds that form at the ends of lines or verses of a poem, and their repetition is an important part of poetic music."³² These are sounds that must be repeated in order to produce music, and not only that, but also harmony between them. It is "the study of what the poet follows in the ends of the verses so that a kind of musical proportion and harmony is required between the ends of the verses."³³

³⁰Linguistic Sounds, Ibrahim Anis, p. 162.

³¹The Book of Rhymes, Al-Akhfash, edited by: Azza Hassan, Dar Al-Sharq Al-Arabi, Aleppo, 2nd edition, 1980 AD, p. 14.

³²The Music of Poetry, Ibrahim Anis, p. 244.

³³The Music of Poetry, Ibrahim Anis, p. 245.

When discussing rhyme, the term “rhyme letter” stands out, which is “the last correct letter in the verse, and the poem is built upon it, and it is attributed to it. It is said: a poem is a “nun” or an “ayn” if the rhyme letter in it is “nun” or “ayn.”³⁴The rhyme can be as small as the final consonant and its vowel, or as large as several consonants. The rule is that when a poet chooses a particular type of rhyme for the first verse, it must be adhered to in the remaining verses. This rule applies to both meter and rhyme.³⁵Based on the above, it has become clear to us that the rhyme is the movement of the last verses in terms of the type of letter, as well as its movement. If the movement between them is disrupted, some defects specific to the rhyme appear, such as *iqwa'*.³⁶and competence³⁷and others.

Rhymes are classified in several ways, including according to the movement of the final consonant: if it is quiescent, the rhyme is restricted; if it is vocalized, the rhyme is unrestricted.³⁸According to common practice in Arabic poetry, absolute rhyme is more prevalent because it allows for a free ending to the verse. Dr. Ibrahim Anis points to this, saying: “This type of rhyme—that is, the restricted rhyme—is not very common in Arabic poetry, hardly exceeding 10%. It is even less common in pre-Islamic poetry than in Abbasid poetry, because song in the Abbasid era had become integrated and harmonized with this type.”³⁹That is, the development brought about by the expansion of the state, as well as the development of singing within it, contributed to the choice of absolute rhymes, as they are easier to sing than their restricted counterparts.

2.2.1 *Absolute rhymes*

An example of absolute rhyme in Al-Haddad's poetry is his saying on the rhyme letter "dal":

³⁴Dictionary of Arabic Terms in Language and Literature, Magdi Wahba and Kamel Al-Muhandis, Library of Lebanon, Beirut, 2nd edition, 1984 AD, p. 167.

³⁵See: Al-Umdah, Ibn Rashiq Al-Qayrawani, Vol. 1, p. 167.

³⁶See: Al-Umdah, Ibn Rashiq Al-Qayrawani, Vol. 1, p. 175. Al-Iqwa': The difference in the rhyme's movement between a dammah and a kasrah.

³⁷See: Al-Umdah, Ibn Rashiq Al-Qayrawani, Vol. 1, p. 176. Al-Ikfa': The difference of the rhyme letter with letters that are close in articulation.

³⁸See: The Music of Poetry, Ibrahim Anis, p. 247.

³⁹The Music of Poetry, Ibrahim Anis, p. 248.

*It is enough for me to be well, for I have become encompassed by it, with what has weakened the arms of my adversaries.*⁴⁰

You arrived like rain, reviving what had befallen it, after a period of lightning and thunder.

Her joy freed hearts from their shackles, though they had been tossed about in sorrow.

We observe the accumulation of rhythm in its flowing form, ending with the rhyme point. The rhyming letter is blended with the poetic verse until it becomes one with it. It is a part of the verse first, and a seal of the rhythm in the same verse second. It is the echo that the ear expects and awaits, as it is “the collective tap to which the sounds that preceded it return, no matter how different they are. It is the controlling echo that you expect to come.”⁴¹The poet expressed a tremendous ability to employ rhythmic linguistic features at different levels, but the most prominent image of rhythm came through the rhyme and its rhyming letter, and the poet dedicated his linguistic experience to summoning words that include the letter “dal” as their rhyming letter, and at the same time they are based morally on expressing delicate feelings; the sounds that are distributed throughout the poetic line in a horizontal way end in the rhyme to return again.

His saying also rhymes with the letter ba:

*May my return bring you closer, my country × And grant that this comes to pass for me, where is my youth?*⁴²

May God curse the date pit, for woe to the thing that causes the young man such torment.

I recount to you the events of the nights, a conversation that was mostly reproachful.

In this appeal that the poet launched in conversation with his homeland - which is an imagined monologic dialogue, during which the poet takes the homeland as a party to the dialogue - he used in all of this the rhyme of the letter B in a homogeneous fabric, trying to benefit from the characteristics of the letter B; it is “one of the voiced letters, and one of the labial letters, and it was named so because its point of articulation is

⁴⁰Diwan al-Haddad, p. 28.

⁴¹The Music of Poetry, Ibrahim Anis, p. 246.

⁴²Diwan al-Haddad, p. 33.

between the lips.”⁴³The sound extends through the rhyming couplet⁴⁴The rhythmic repetition made expressive in a suggestive way the stirrings of the soul through the drawing of the rhyming words, as well as the meanings they indicate.

2.2.2 Restricted rhymes

An example of restricted rhyme in Al-Haddad's poetry is his saying:

*I am the key to amusement and merriment × My appearance is charming and my circumstances are wondrous*⁴⁵

I am in the presence of a king whose person possesses beauty, generosity, and good manners.

Despite their rarity in Arabic poetry, these rhymes were sometimes the expressive means for poets. Perhaps the reason for their prevalence is the truncated rhyme scheme, which introduces a movement to the final consonant due to its quiescence. The poet, in his self-centeredness, found that expressing himself with a restricted rhyme (the silent "ba") was more suitable. He focuses on himself in the first verse, and the rhyme scheme enhances the flow of its rhythm, which then abruptly stops due to the quiescence, expressing a pivotal point: the poet's reference to himself in the first verse and the description of the gathering he is in in the second. We observe al-Haddad's use of both absolute and restricted rhymes, with varying degrees of prevalence. Absolute rhymes are more common than restricted ones for reasons we have already mentioned. However, we note that al-Haddad, in his use of rhymes, benefited from all their phonetic and aesthetic qualities.

3 SECOND TOPIC (INTERNAL MUSIC)

Internal music is the second type of rhythm, formed from internal elements within the text, or what is called morphological rhythm resulting from the sequence and

⁴³Linguistic Sounds, Ibrahim Anis, p. 47.

⁴⁴See: Al-Umdah, Ibn Rashiqa Al-Qayrawani, Vol. 1, p. 169.

⁴⁵Diwan al-Haddad, p. 35.

repetition of a number of words within the text.⁴⁶It is based on a number of elements such as repetition, alliteration, and parallelism, among others. This type of music represents a natural extension of the external rhythmic structure, but it is characterized by greater spontaneity and wider flexibility in expressing feeling and artistic vision.

3.1 First: repetition

This artistic style is the basis of rhythm and a fundamental pillar of it; all rhythmic phenomena - or most of them - are the result of repetition or generated from it. This is what Armstrong pointed out when he said: "Rhythm - as meter, which is its special form - depends on repetition and expectation. The effects of rhythm and meter stem from our expectation, whether what we expect to happen actually happens or not, and this expectation is usually unconscious."⁴⁷That is, the repetition of the metrical feet in a specific way produces the meters we know, and the repetition of the rhyme or the last movement in the verses produces the phenomenon of rhyme; therefore, the phenomenon of poetic rhythm in general stems from meter and rhyme, and both of them depend on repetition.

We pointed out that repetition is of great importance, noting that repetition has multiple forms, not just one, which are as follows:⁴⁸First: Repetition of the letter. Second: Repetition of the word. Third: Repetition of the phrase or sentence. All these types of repetition aim and are directed towards one goal, which is to enhance the rhythmic and semantic aspects at the same time. Poetic language is originally an emotional language that aims to arouse the feeling in the recipient, far from rigid language. This is what Dr. Ibrahim Anis explicitly pointed out when he described this language by saying: "The poet's desire to charge his words and phrases with a great deal of meaning led him to resort to a special system in arranging those words."⁴⁹Arranging the words in their general form, along with the use of repetition, results in rhythmic characteristics.

⁴⁶See: *Stylistic Structures in Poetic Text*, Hassan Al-Banna Ezz El-Din, Egyptian General Book Authority, Cairo, 1991 AD, p. 56.

⁴⁷*The Poetic Image*, C. D. Lewis, p. 38.

⁴⁸See: *Issues of Contemporary Poetry*, Nazik Al-Malaika, Dar Al-Ilm Lil-Malayin, Beirut, 7th edition, 1989 AD, p. 230.

⁴⁹*The Music of Poetry*, Ibrahim Anis, p. 244.

3.1.1 Letter repetition

Letter repetition is the repetition of one letter more than another, and this repetition results in a reiteration and intensification of phonetic characteristics, i.e., the dominance of the repeated sound in the verse in which it appears.⁵⁰The repetition of a letter reinforces its phonetic quality. Among the examples of this type found in al-Haddad's poetry is the following:

*They marched on, and my heart marched with them; whenever they spurred their camels, I spurred mine.*⁵¹

At the forefront of the people is the sun of beauty, carried by a figure that sways like a branch, then it stirs.

We notice the poet's insistence on employing letters with phonetic features, such as the letter "seen" (س); the poet repeated it six times, and "seen" is a sharp letter, and it is a voiceless letter.⁵²It also has special connotations, including “abundance and spaciousness without specification.”⁵³The letter “seen” in its ascending sound and the proximity of the words that included it reinforced the sound accumulation within a single line.

3.1.2 Word repetition

This refers to the repetition of a word once or more, which enhances both the vocal and semantic impact; the emphasis on a particular word compels the listener to focus their attention on it. An example of this in al-Haddad's poetry is his saying:

*There are two kinds of virtue: a person's virtue through good manners comes first, followed by virtue through lineage.*⁵⁴

The virtue of a person of good character makes him independent of lineage, but a person of good lineage is not independent of good character.

⁵⁰See: Issues in Contemporary Poetry, Nazik Al-Malaika, p. 232.

⁵¹Diwan al-Haddad, p. 38.

⁵²See: Linguistic Sounds, Ibrahim Anis, p. 80.

⁵³Al-Khasa'is, Abu Al-Fath Othman Ibn Jinni, edited by: Muhammad Ali Al-Najjar, Egyptian General Book Authority, Cairo, (n.d.), vol. 2, p. 158.

⁵⁴Diwan al-Haddad, p. 41.

We note al-Haddad's indication that literary merit takes precedence over lineage, as the former compensates for the absence of the latter. However, if the former is lost, it cannot be replaced by the latter. Al-Haddad intensified the repetition of these words in regular patterns that revealed unparalleled skill. The word "merit" was repeated four times explicitly, and once in a modified form as "two merits." This was followed by the word "lineage," which was repeated three times, and then the word "literature," which also appeared three times. These three words were the focus of the poetic image in its semantic and aesthetic performance alike.

3.1.3 Repeating the sentence

We mean by this the repetition of a phrase or verse more than others. Repetition represents a fundamental phenomenon in enhancing the semantic and phonetic aspects of Al-Haddad's poetry; he used it in a way that indicates unparalleled skill, as he would adapt phenomena according to what he wanted, which enhances the semantic performance in a way that is saturated with phonetic suggestions at the same time, and this is a fundamental feature of Al-Haddad's poetry.

3.2 Second: paronomasia

Alliteration is one of the embellishments that aims to beautify speech, by enhancing aesthetic performance through the selection of methods whose role is to improve speech and meaning. It is "verbal aesthetics achieved by a special structure of words, and relationships drawn precisely between the sounds of words and the sounds of letters."⁵⁵ This is a rhythmic element of great effect, as it focuses the phonetic meaning and thus highlights the sound effect. It refers to "the presence of two or more words that are similar in sound and spelling, but different in meaning. These words must be identical in structure and vowel markings, without any additions or omissions."⁵⁶ As for the reason

⁵⁵The Science of Rhetoric, Abdul Aziz Atiq, Dar Al Nahda Al Arabiya, Beirut, (n.d.), p. 195.

⁵⁶Jewels of Eloquence in Meanings, Expression and Rhetoric, Ahmed Al-Hashemi, Modern Library, Beirut, (n.d.), p. 305.

for the name, it has been indicated that the letters in it are of the same type.⁵⁷The basis of paronomasia is that two words must be identical in form but different in meaning for the term "paronomasia" to apply. However, this type is called perfect paronomasia. There is another type of paronomasia that is imperfect, meaning that the word differs either in the number of letters, their order, or their vowel markings. An example of this is derivational paronomasia, where two words share a root, as in the verse: "So set your face toward the upright religion."⁵⁸

Alliteration—like other rhetorical devices—possesses aesthetic and semantic qualities in terms of sound and emphasis on meaning. However, this is not absolute; it is also limited by the poet's usage. Al-Jurjani alluded to this when he said: "Alliteration is only pleasing when two words are similar in sound to the mind, and when the common ground between them is not far-fetched."⁵⁹That is, the aesthetic value of paronomasia depends on the method of its use. It depends on who invokes it and on the method of its use that makes its aesthetic characteristics stand out. Paronomasia "confirms the tone through the total or partial similarity in the structure of the words. This similarity in sound drives the mind to seek a meaning to which the two words refer, with the harmony it evokes between the tone of the verbal similarity and its denotation of the meaning in the context of the verse."⁶⁰Alliteration appears in Al-Haddad's poetry in several forms, including his saying:

*She is graceful, swayed by the breeze, with the grace of a young girl, and with the swaying form of a willow branch.*⁶¹

In the preceding verse, we observe the poet's use of the word "al-Saba," a perfect pun. The first word carries the connotation of the gentle easterly wind, while the second, "al-Siba," refers to the early stages of youth. This pun serves a semantic function in the wordplay, in addition to the aesthetic effect of the sound due to the similarity of the letters, thus enhancing the phonetic suggestion between the two words. The aesthetic expression of the meaning is also present in the verse, as the beloved's beauty is linked to

⁵⁷See: *The Science of Rhetoric*, Abdul Aziz Atiq, p. 195.

⁵⁸Surah Ar-Rum, verse 43.

⁵⁹*Secrets of Eloquence*, Abdul Qahir Al-Jurjani, edited by: Mahmoud Muhammad Shaker, Al-Madani Press, Cairo, 1991 AD, p. 12.

⁶⁰*The Science of Rhetoric*, Abdul Aziz Atiq, p. 197.

⁶¹*Diwan al-Haddad*, p. 50.

gracefulness, as he is swayed by the gentle breeze, and his body is likened to a slender, graceful tree.

His saying:

*I have an opinion, for X has a quality that necessitates that he be loved.*⁶²

He grew up with the Nile until he grew fat, and became hunchbacked.

The poet describes the Nile fish (al-ra'y), and his description is not without wit; he describes it in a way that makes the listener want to eat it. He employs paronomasia (wordplay) for this verbal manipulation on two levels: aesthetic and phonetic. "Al-ra'y" refers to the Nile fish, and "al-ra'y" also means opinion or opinion about this fish. He then repeats the same phrase in the description: "It grew up" (tarabba), meaning it developed, and "until it grew up" (hatta raba), meaning it increased in size. This aesthetic use of paronomasia enhances the meaning of the verse, revealing the poet's ability to employ and manipulate rhetorical devices as skillfully as he used to work iron in his previous profession.

His saying:

*The Levant has smelled the greatest sparkling of it. The Franks have wiped out some of its streams.*⁶³

Hasten to do a good deed like your full moon, so that it may be for your father, for it is for his descendants.

In the context of praise and exhortation to jihad, we see the poet employing a derivational pun in an image that connects historical scenes represented by the Battle of Badr. This battle was led by the Prophet Muhammad (peace be upon him), and thus the poet reinforces the description by alluding to the Fatimid creed, as they considered themselves an extension of the Prophet's lineage. The pun between "Badr" and "Badr" is a derivational pun that enhances the sound, in addition to its semantic function in alluding to this. The poet had previously employed another pun in his phrase "Sham minhu al-Sham," where the first "Sham" refers to the Levant, while the second refers to the clouds awaiting rain, some of whose downpour would wipe out the Franks, the enemies of the

⁶²Diwan al-Haddad, p. 53.

⁶³Diwan al-Haddad, p. 56.

Fatimids. The performative image of the pun was malleable to the poet, who directed it as he wished.

His saying:

*May God water the pillars with the pillars × And may the rivers flow in their paths*⁶⁴

In a distinctive performative technique, the poet balances the use of paronomasia in the first and second hemistichs of the verse. In the first hemistich, he mentions "al-Sawari," which refers to the remaining columns of temples, and "al-Sawari," which refers to the clouds that move at night. In the second hemistich, he employs a derivational paronomasia in the phrase "madhahibaha," meaning "their place of departure," and "al-dhihab," meaning "the rain." Here, the poet intensifies the semantic impact through the use of paronomasia, thus enhancing the phonetic significance, in addition to the aesthetic beauty of the verse, which stems first from the descriptive power and second from the concise rhetorical device.

3.3 Third: rhyme

Rhyme is one of the prominent rhythmic phenomena, and it was described by Qudama bin Ja`far, who said: "You intend to make the opening of the first hemistich in the first verse of the poem like its rhyme."⁶⁵ That is, the rhyme is in the first hemistich and the second hemistich is in the first verse, and in poetry it is similar to rhymed prose.⁶⁶ This rhetorical device serves rhythmic purposes, in addition to its semantic value. An example of this in al-Haddad's poetry is his saying:

*A reproach, but I did not understand × And where is your blame from my ears?*⁶⁷
And how much blame would it take for you to remove a love that has taken root in my ribs?

In the image of the lover, the blacksmith emerges to express his yearning for his beloved, so completely consumed by love that he hears no reproach, nor is he swayed by

⁶⁴Diwan al-Haddad, p. 58.

⁶⁵Criticism of Poetry, Qudama ibn Ja`far, p. 86.

⁶⁶See: Al-Umdah, Ibn Rashiq Al-Qayrawani, Vol. 1, p. 174.

⁶⁷Diwan al-Haddad, p. 60.

any discourse. It is noteworthy that the entire phonetic phenomenon of the rhyme is expressed through an existential pronoun attributed to the poet himself (the words: "I hear," "my hearing"). This insistence on referring to himself allows the vocal performance to work in concert with the conceptual one in achieving the intended purpose.

His saying:

*O place of the soul in my body, and my sword against the enemy, and my hand*⁶⁸
O Abu Ishaq, the supplication of one who has not seen complaint to anyone.

In a rising sonic cadence that intensifies with a pause in the rhythm, then resumes its flow once more, the two words in each hemistich share the rhyme scheme (my body - my hand). This visual intensification elevates the semantic significance of the interval between the first and second halves, as it represents the soul's place within the body, and without the soul, the body has no value. In the second halve, it clarifies that it is the sword and the hand, indicating its crucial role. This sonic manipulation—in addition to the semantic performance—reveals the poet's ability to evoke words with both suggestive and sonic power.

4 CONCLUSION

In conclusion, this study, which examined the poetic music in Al-Haddad's poetry through a stylistic and analytical approach, reveals that the poet masterfully grasped the external and internal aspects of poetic music, demonstrating a high level of artistic awareness and refined poetic ability. His verses became an arena where the sounds of meter, rhyme, repetition, alliteration, and assonance intersected, producing together an intricate rhythmic fabric that served and enriched the meaning. The research yielded a number of findings, which can be summarized as follows:

1. The poetic meters in Al-Haddad's poetry varied remarkably; he employed the long, the complete, the light, the simple, and others. His choice of each meter was consistent with the poetic purpose and the psychological state he wanted to express, which indicates a deep awareness of the connotations of poetic meters and their suggestive energies.

⁶⁸Diwan al-Haddad, p. 62.

2. Al-Haddad benefited from the possibilities of rhyme, both absolute and restricted, in a way that reveals his mastery; the absolute rhyme gave his verses rhythmic freedom and sonic flow, while the restricted rhyme contributed to achieving dramatic pauses that enhance and clarify the meaning in some poetic contexts.
3. Repetition in its three forms (letter repetition, word repetition, and sentence repetition) was a pivotal phenomenon in Haddad's internal music, and he employed it in a way that strengthened the ties between sound and meaning, thus embodying what the critics have said, that poetic rhythm is essentially an organized repetition that the recipient expects and seeks.
4. Al-Haddad's use of paronomasia was characterized by artistic and semantic depth; it was not merely a fleeting verbal embellishment, but rather a phonetic and semantic tool with suggestive power. The poet succeeded in utilizing its complete and derivational types in a way that combines verbal sound with the depth of meaning, and demonstrates the extent of his mastery of the language and its secrets.
5. Alliteration played an integrated rhythmic and semantic function in Al-Haddad's poetry; it mostly came at the beginnings of poems to frame the main idea and place the recipient in the heart of the poetic atmosphere from the first moment. The poet resorted to it specifically in contexts of longing and emotion, which reveals a delicate sense of the relationship between form and content.

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