

THE DILEMMA OF RENOVATION IN ARABIC POETRY MUSIC : A STUDY IN THE CRITERION OF VERSE

Dr. Mohammad Issa Alhourani ¹ Dr. Muhammad ismail Amayreh ²

¹ Al-Ain University – AbuDhabi – UAE . mohammad.alhourani@aau.ac.ae
ORCID:<http://orcid.org/0000-0001-9651-5217>

² Arabic department - Zayed university – UAE . Muhammad.amayreh@zu.ac.ae

Abstract:

This research is an attempt to figure out the renovation dilemma in the Arabic poetry music both old and new in the purpose of getting to a definite and clear understanding about the renovation attempts, discussing their most unique aspects, their importance, their validity for public taste and the ability to subject them to certain standards which can separate from what is musical and what is not, what to be accepted and what is not, and hence, who is the person or institution qualified and authorized enough to give the final decision about these issues.

Briefly does this study shows the role of music in the structuring of the poem, preserving poetry from getting lost, the approximation between rhythm and singing, and the need to set up poetically musical disciplines and even linguistic ones; this leads us to the question: was prosody created to become a restriction or a standard? And supposedly, it was created to become a standard, how fixed is it?

The research also looks at the renovation attempts in the old and in the modern times; showing the need of renovation, some attempts to criticize the heritage and its leads and then the modern attempts of renovation covering their kinds and examples and reaching to the phenomenon of rhyme poetry and finishing with what is called nowadays as the prose stanza.

Keywords: (poetry music, prosody, renovation, poetic standards)

Introduction

The case of inertia and renovation of Arabic poetry music is still one of the most sensitive cases whether in the past or nowadays. Some say the music is the soul and basis of poetry, and that there can never be poetry without it. Some other people consider that music may limit the poetic experience and frame it in boundaries that stand as obstacles against the poet's feelings and outpourings. While we can find that there are some people who puts a challenge that poetic music is not only what Al-Khalil invented, and that there are kinds of poetic music which can be reached in so many other ways. Nevertheless, this research is trying seriously to consider this problematic issue and discuss its cases whether now or in the past in order to found an identified and clear view of the renovations that have occurred to the Arabic poetry music throughout the times; in the purpose of discussing its main features, importance, validity to the public taste and its ability to be subjected to the standards which separate the musical from the non-musical and what is accepted and what is not, and hence who has the authority to make such a decision. We all know that every one of us has his/her own taste o music, so what is accepted for me might not be likewise for the others no matter how ancient or how over modernized it could be.

The main difficulty in such kind of studies remains, however, in the nature of music we are talking about; the thing that leaves a wide space for a question that is big in itself, and which I never found a satisfying answer about. The question is: how fare is the music of poetry interrelated with music in its broader sense? And do the studies of the music of poetry represent reflections for literary and criticism studies or should we consider them to be reflection of the general musical studies?

Well, this research is divided into three main chapters preceded by an introduction and followed by a conclusion. The first chapter is entitled *poetry and music* in which I discussed briefly the role of music in the structuring of the poem and in the process of preserving poetry itself from getting lost. In this chapter, I also looked into the similarities and differences between toning and singing, and of course there is a discussion about the need to set musical and linguistic disciplines to poetry.

The second chapter, on the other hand, was entitled *between standardization and restriction*. This chapter was mainly designed so that I can make a clear understanding about the issue of what proceeds the other, prosodic rules or their fields of application. After that I dug into the prosodic rules

themselves discussing the puzzling question whether prosody was created to be a standard or a restrict, and if it was a standard, to what extent is this standard fixed?

The last chapter came under the title: *renovation: reasons and types* in which I had a closer look on the need to renovate, the attempts which had been done on the matter of heritage and its varieties and then the modern attempts of renovation along with all its kinds and examples to end up with the phenomenon of foot in the matter of verse having a look afterword on the prose poem.

I concluded this study with a display of the most important results which I have come to, and then I ended it up with a display of a list of the sources and references.

I believe it is very important to mention that I have applied the chronological order as a methodology to follow the renovation movements in the Arabic Poetry Music and to be able to discuss its kinds and shapes. I never aimed at using the deep analytical studies because of our inability to go that far with a study of this kind and size, though I have a vision that a topic of this size might be fine to start with as a huge project which will be able to tackle the issue from all its sides and to make deeper studies that link between the science of music in general and the poetic music.

Chapter One: Poetry and Music

1. Music, and its role in the structuring of the poem:

Music is the ultimate condition of poetry. It is the fundamental component that separates it from prose. The ancient peoples had realized that fact, so they paid a considerable interest in toning and singing and had their time with the musical frame that emerges from the prosody measure, in addition to the rhythm sounding in the inner and outer rhymes.

No scholar can deny that music is nothing but a representation of poetic meter and that meter is the condition of poetry among the ancient Arabs; there is no poem without meter, and the listener will never be attracted unless there is a uniformity of the tones and a procession that will lead to the rhyme that forms the peak and maximum of the rhythm. This, for the poet, the first stop station, and for the listener, the first attraction station which relieves the ear calling for all the other senses for more.

The beauties of poetry are countless. Yet, its soul is the music. It is what gets it close to ourselves ((with what it has got of the ring of pronouncing, the procession of stanzas and the repetition of some of them in a certain manner))².

And because the music of the poem is of a single attitude, it then plays a great role in the structuring of the poem in general, and as a matter of fact, it is this frame that forms the first basis in the vaults of structuring an Arabic poem.

2. The role of Music in Preserving Poetry:

Many scholars argue that the reason why a lot of pre-Islamic poetry has arrived to us and why a lot of the prose which accompanied that same poetry has not is that poetry is easier to memorize and communicate. As communicating was oral, poetry seemed easier to memorize and communicate. Actually, the music of poetry, which results from the uniformity of its rhymes and the regularity of its stanzas of posing and moving, is the thing that makes memorizing and communicating it such an easy job among narrators. On the other hand, the lack of music in prose- in most cases- was the main reason why its oral narration was lost, with one exception of the assonances which their music might again be the main reason behind their being kept and communicated.

The ancient peoples had the idea that memorizing the rhymed talk and repeating it was of no toil to the memory. The historians of Arabic literature explained the plenty of poetry that we have of the ancient times compared to prose that memorizing and recalling poetry is easier and less tiring.

The kinds of music as found in Arabic poetry are so many. It might be that ((this abundance is the result of the fact that they never knew stability or stable housing in their lives; they were always on the move looking for food and water. Yet, as soon as the poem starts in a certain way of meter, the whole poem starts to be settling in this meter, and it becomes the basis to all the music that will follow))². This tone is what made it easier and less tiring to preserve pre-Islamic poetry; a preserving that made it possible to get to us through narration and oral talks. It could be however that what has reached to us is only the maximum tuning, and that the un-harmonized and un-toned musical opus were lost because they were difficult to remember.

3. Tuning of Poetry is a Subjective Alternative to the need to sing:

If singing was the art that glees our hearing and makes different impressions according to the listener's status, poetry on the other hand would be the first basic vault of that art upon which all the poets made a stand because of what it has got of sound coordination. ((its rhymed words a musical nature stirs a strange wonder in us because of what it has got of expecting of certain chapters that harmonize with what we are hearing to form all in all that chain of attached rings which none of the goes different from

the others' scales and which ends up with a certain number of syllables that have the same sound and which we call the rhyme)).

The toning of poetry that we repeat for our own hearing makes us both producers and receivers at the same time, exactly like someone who is singing to himself in a space empty of any sound but his. This might be the first base from which the pre-Islamic people absorbed their musical components. If not, how in the world can such a rhythmic harmony occur without a good knowledge of the musical rule which came later as a result of information made by the poet himself long before Al-Khalil. Entertaining ourselves with vocal music is a common thing among all the public, especially when performing their jobs or feeling alone. A vision comes to my mind of a poet crossing the desert all alone without any companion except for his voice singing some lines of verse of his own compositions, or of others' in which he might sense a uniformity that can give him the pleasure of rhythm.

4. The Need to Put a Musical Discipline For Poetry

There is no question that Al-Khalil Al-Farahidi is the founder of prosody though there are many arguments about the real causes that made him found such a science, and which are very often arguments about Al-Farahidi himself and not about the real need of musical disciplines. It was said that Al-Khalil prayed to might Allah to open for him the door of a science that no one ever reached to it before, and so this science was directed to him while he was in the pilgrimage. It was also said that he heard of the methods of the whistlers which sounded the similar to the poetic meters. Some people also said that he was of knowledge of his contemporary poets writings and that they sometimes diverted from those meters which made him set disciplines. This final supposition is closer to be true in our point of view though we also think it was possible that he had heard of the Greek, Persian or other prosodies. Even though I do not want to get into an argument with these opinions because I see them so meager in comparison with this huge science. I, however, would like to suggest a reason that may seem more reasonable than the other reasons which is the nature of that era which witnessed a lot of complexity of many sciences and kinds of knowledge. And to cope with the revolution of information, the interaction of cultures, the great acquaintance by the Arabs on the others' sciences and this great interest in poetry and the familiarity of listening to it in a tune, plus the existence of a person who has got such wide knowledge and science and who is a poet memorizer of a musical ear, it was necessary to found the bases of this science. It is worth mentioning that the Arabs had some knowledge of the rhyme but never called it rhapsody at that time.

5. The Linguistic and Rhythmic Discipline:

The ancient linguistics divided the science of nature into many sectors, the most important of which are: prosody and its scales and the rhymes and their types. As for rhapsody, we can define it as the science that links between poetry and its meters, so that the meters can be the rhythmic discipline that connects the general music melodies of the poem to each others. The rhyme, in this case, is the linguistic discipline in which the flows of prosodic scale are formed, so that they may blend into the limits of hearing to finally reach the maximum of the rhyme.

((Scale and rhyme are two major bases of the Arabic poem and two foundations that the poem cannot be constructed without. They are the bedrocks in its outer music which can only be measures by prosody))².

If the scale was a musical discipline, it would not be far from other rhythmic disciplines which we sense in the outer rhymes and the sounds emerging from the letters and not to forget what movement is caused by the last letter of the rhyme in the reader's and listener's self with the flow of music making them pleased to what they are listening to. It seems to me that the ancient people tried to compensate with poetry that musical vacuum; as music was not abundant for everyone in the long-stretched desert.

Chapter Two: Between Standardization and Restriction

1) Which was first; the prosodic rule or its application?

It is well-known that the music of pre-Islamic poetry with all its scales and rhymes was not subjected to any kind of written rule. However, no one can deny that deep feeling of music and that toning formality which must have had an approved taste basis to what it can do to the ear; as it never hurt it and never diverted from that formality. That is why there were signs about music and not rules, the thing that leads us to the result that prosody which was found by Al-Khalil was a mere complicating of already existing scale patterns and was never a discovery of new patterns which poetry can end up to.

From this point, we can see that saying that there are some problematic poetic texts in the period before the rule is accepted, because the rule-most often- is a reflection of the majority and most frequent and not about the minority or the less occurring. Though no one can deny that there were poems and stanzas in the pre-Islamic poetry that diverted from the prosodic rule, no one said that they might have

been attempts to renovate the kind of music that was stable in the ears of the pre-Islamic period people. Plus, no one ever suggested that those texts might have been indications about a kind of music which was later composed in the minds.

If the famous (b-rhymed) poem by Obiedah Bin Al-Abras was one of those bricks which diverted from the prosodies of Al-Khalil, and it was composed even before him and so famous, and yet not excluded from the pre-Islamic sense from a poetry that is based on music, and was never hinted to as there is a mal-tuning in it, this may prove that the poetic music never restricted itself to any kind of prosodic limits, and Al-Khalil never wanted that to be a restrict, but rather a framing of the most frequent.

2) The Prosodic Rule:

Definition:

It is the science which was founded by Al-Khalil to frame the scales of poetry, to identify those scales in order to discipline the rules of poetic music which poetry can never exist without, and called this new science prosody which was later called the poetic scale which measures what is right and what is broken.

Founder:

There is no doubt that it was Al-Khalil Bin Ahmed Al-Farahidi who created the science of prosody. He died in Al-Basra in 178 AH, and was one of the greatest sciences in grammar and linguistics in the 12th century AH. In addition to his innovation of this sciences and mastering in the drawing of its methodologies and perfections, his book ((AL-Ain)) is considered the first basis of the Arabic Language Dictionaries.

Motif:

There were plenty of explanations about the reason that pushed Al-Khalil to found that science. Perhaps the closest explanations to the real personality of Al-Khalil is the genius and creative mentality which made him learn by heart the musical frames of most of the Arabic poetry at that time, so he felt afraid of the daring renovating minds to come with meters that were not known from the Arabs, and so this was his motif to found a basis for the new comers in order to know the rules of poetry in scale and in rhyme.

Its Frame:

The frame which was set by Al-Khalil is famous for its final exit which is in turn the dividing of the meters after the classification of the prosodic circles into meters in use and unused ones. He, in this classification, made the meters in use reach up to fifteen meters and the AL-Akhfash added the meter number sixteen. These are most of the scales which the poets used to construct their poems according to since the beginning of the pre-Islamic era till the modern era except for some new types which was formed in the process of the musical renovation, a thing that we will later talk about.

The frame, then, was so comprehensive that no one could oppose it in the long term of the ancient poetry, with one exception of what Al-Akhfash came with and what the generator poets constructed on the diversion of the Simple Meter. We have not seen any diversions of what Al-Khalil came up with, not mentioning the kinds which are originally not complicated and they are indeed very few.

3) Was Prosody Founded to Be a Standard Or a Restriction?

the importance of having a standard by which we can measure the good scale and distinguish the bad one seems to be so urgent with the fact that there is an enormous quantity of poems and so may poets whether before Al-Khalil or during his lifetime. Since poetry, as we say, is the major history of Arabs, and it is almost the only mirror of what they have lived in the pre-Islamic era, it was very important to take a look on the frame of that mirror and set up rules which can be a standard from which we can set off to establish a solid ground for what is yet to come of the poetic music.

And since the poet, either now or then, never looked at the criterion while composing his poem because its musical frame comes along with it, we almost understand the characteristics establishing of the musical framework which the mentality and creation of the poets of that era produced. However, this does not mean that prosody put a restriction for the later poets to limit their poetry at it. There is no better example about that than Al-Khalil leaving the unused meters without underestimating their music. His leaving of them was mainly due to the lack of a system, we cannot also forget the adding of the meter number sixteen which means that Al-Khalil never said that there was no other poetic music than what he came up with.

In addition to that, the science of prosody was founded as a standard not only for the poets to follow, but also for scholars and critics and researchers. As it is so significant to set rules and basics of the different sciences such as grammar to distinguish what is good from what is wrong, there is also a need to set a basic rule through which we can judge the rightfulness of the scale and its malfunction and to distinguish the good from the bad. The critics obliged the poets to stick to the prosody of Al-Khalil so

that if a poet diverted from it even a little, they would call him as a divergent of prosody and tried him in the court of poetry which never diverted a bit from Al-Khalil prosody¹.

4) **How Far Is The Standard Fixed?**

As we have said before, what Al-Khalil did was complicating of scales which were already there through their examples. And though he was well acquainted with most of the scales of Arabic poetry, there were some of them which he mixed up or didn't remember, and perhaps he was aware of it and extracted it out of its standard because the standard was the rule of the majority². If that extraction is considered small, it is still stirring up the question of how much did the first people to hear about his rhythm accept it which made them call it poetry. This makes us say that the prosodic standard is not necessarily the ultimately accepted musical standard. In the precipitate judgment the infidels of Quraysh gave to the Holly Quran that it was poetry has a musical origin as well. Hence, the divergent of some poems and stanzas from the prosody of Al-Khalil knowing that they were older than him, means that there were some musical tempers which were not included in the prosodic standard.

If it was proven that Al-Akhfash outsmarted Al-Khalil with the sixteenth meter, this might indicate that the prosody of Al-Khalil did not include all the music that forms out poetry. If someone said: this was identified by Al-Khalil in the fifth prosodic circle but marginalized it because it was unused, this saying would be closer to what we have mentioned before; that the unused meters were not marginalized due to lack in scale or rhythm but rather because there were no poems written according to them.

and if another one said that the prosody is definitely a fixed standard because the great poets in the later periods did not divert from them, we would say that the customary of the ear to hear some fixed pattern makes this pattern more accepted and known than the other patterns, and the fact that the Arabs heard that pattern from the ancient poets made them consider that pattern to be a fixed standard for approving or rejecting because the divergence from the standard is a sign of a bad musical taste.

5) **The Need For New Patterns:**

Undoubtedly, making the ear get used to a certain pattern of melodies makes the mission of renovation and change so difficult because as soon as this transformation is due, the ear will need a rest to move from one kind of rhythm to another.

Because of the cultural and civilized effects, the spread of singing and the emergence of different social classes in the Abbasid Era, there was an urgent need for lighter rhythms which can suit the nature of the new generation of poets who were so much inclined to the short meters and aimed at creating new types of meters which Al-Khalil had mentioned as marginalized due to the fact that none of the Arabs had composed on them¹.

Nevertheless, some of these new meters was well spread out and many people liked to hear such as the concise, the fractioned and the divergent meters. On the other hand, we can see that some other types of the new ones never found its way out because no one really liked them as a taste in music and they were merely used for training and prosodic competitions.

This initiation, however, generated a desire to look for new musical frames, especially in the communities which started to get to speak informally. This is when new scale patterns emerged and then turned into poetic arts in their own, and they were more like ballads. We can consider this the start of the public trend as opposed to the standard poetry as we will see in the next chapter.

Chapter Three: Renovation; Motifs and Types

A. Attempts in renovating the heritage:

- ✚ **Alghoumah:** this is an art that was generated by the songs of the people who were responsible for waking up people in the month of Ramadan who used to sing in order to wake people up for their last meal before daybreak. This type spread in Baghdad in the Abbasid state. It is full of melodies and off the language and its rules and had been named after the call which (Al-Msaher) used to call with which was like (ghoumah nsaher ghoumah) which means get up and let's wake the people up.
- ✚ **Al-Mulayah:** It is a public art which takes the rhymes of the simple meter a field with some diversions of what Al-Khalil had set. It has a certain shape in its rhymes. It appeared in Iraq in the second century AH and moved to Egypt where it flourished².
- ✚ **Al-kankan:** it is also a public art which took the fairy tales and the myths as a field. It appeared in Baghdad also by the (Msaher), just like (Al-Ghoumah). Most often the phrase of Kan Kan used to be said in this kind and that is where its name came from³.
- ✚ **Al-Doubit:** this is a pure Persian art which some Arab composers had borrowed and composed upon¹. It, very often, consists of two lines of four phrases². It depends on a common rhyme and rarely does any line goes off it except for the third phrase. Most of its words are colloquial.

- ✦ **Al-Zajel:** This is a colloquial kind of composition which never takes care about the linguistic rules and basics. It has taken a setting off point from the Arabic accents, and has differed in its way of composition from one area to another.
- ✦ **Al-Mashahat:** this is considered as the most important poetic arts that formed a significant ring in the chain of renovation attempts of the Arabic poetry music. This renovation was basically on the form, and it is considered the first revolution made by poets since ancient times in what is related to the scale and the rhyme⁴.

Al-Mashahat, which first appeared in Andalucía, did not count on the colloquial instead of the standard Arabic unless very rarely. Plus, the greatest writers of that time composed on them. Their music was so delighted and flowed in different systems but in the end formed a fertile rhythm which was often dominated by the divergent of the simple meter with some development and change that fitted with its different forms, and which were the main job of the people of Andalucía⁵. These attempts cannot be compared to the attempts that we have mentioned and which depended on the colloquial style in general and on the fourth class poets as a base.

Yet, there is more to say; there had been some other attempts for renovation and which were not better than their ancestors and were accompanied by new styles in rhymes as the double, the silent, the triangle, the square and the pentacle.

Except for Al-Mashahat, the real scale for all these renovations was nothing but an attempt to get free from the standard Arabic Language rather than from scales. Plus, the variations in the rhyme was the thing that pushed many of those who wrote in the mentioned patterns to try and vary even more.

Even if these patterns have got their own fans, I do not see in them a new core to renovate the poetic music, and not even to found new frames of rhythm. What I do see actually is that they emerged in certain occasions to serve mere public purposes; this might be the reason why they were merely used later in some particular public occasions and never transcended to the level of true poetry.

B. Renovation Attempts In The Modern Times:

Despite the renovation attempts in the Arabic poetry music in the heritage, which were most often inclined to the colloquial and depended on poetic forms that never had a place that comes close to the traditional poem either in form or rhythm, the superiority of the traditional poem remained the most comprehensive and complete frame. This was the case until we came to the modern times which were considered a revolution on everything that was old and not only in our lands, but in the whole world as well.

❖ **The Ongoing Verse:**

The ongoing verse which appeared in the beginning of the modern age was not a drift from Al-Khalil scales, but rather a drift from the rhyme pattern which continued to accompany the Arabic poem for centuries.

Some poets tried in the ongoing verse, which is the verse that liberates from the rhyme as every line has its own rhyme. The reason behind this drift is that ((the unified rhyme may limit the meanings and drive the poet away from his original thoughts and obliges him to submit his ideas and feeling to the rhyme scheme. This shocks the sensation of the poet while he is in the coma of creativity and the sensation of creation. The ringing effect of the rhyme scheme spoils the rhythm of the scale; taking into consideration that the images and ideas in the good poem are more important elements))¹.

Despite ((the failure of the followers of the ongoing verse movement in achieving their aims of writing poetic stories and epic and dramatic poetry, and their failure in supplying modern Arabic poetry with new blood))², this kind of poetry was the spark for a huge rebellion on the rhyme scheme and committing to it.

❖ **The Stanzas:**

It is the poetry that tries to reform the poem through renovation in its general form and not the prosodic scale. It depends, however, on the variation in the rhyme scheme according to each stanza.

This new type of poetry tried to destruct the familiar form of the conventional poem, in spite of the fact that it is not a wonderful kind in this point as we have noticed that Al-Mashahat has got something similar to it.

This kind spread a lot among the outlandish writers who depended on the doubles, the threes, the fourths and the fifths. What really matters for us here that the concept of renovation did not depend on the change in the structure of the rhythm scales but on the change in the one-kind melody which is generated by the one rhyme system. However, some still consider that there are more who followed this renovating style either in the rhyme or in the scale of the

number of rhyme schemes. This is how we can see the poem called (the End) by Naseeb Areedah as a former example to deal with the unity of the rhyme scheme and not the unity of the prosodic meter as Moure' says.

❖ **The Prose Poetry:**

It is one of the literary forms that appeared in the beginning of the twentieth century and it is a middle ring between prose and poetry.

((in this kind of poetry, the writer tries to let go of the rhyme scheme using prose melodies instead, or the melody of the idea that results from the nature of the experience, trying as much as he can to compensate the loss of the rhyme scheme by using new artistic techniques or methods))³.

This type of literature did not witness a wide spread. The poets reversed from it soon and its wave was lost. However, it is still a ring in the chain of renovation.

❖ **Mixing up meters:**

Some say that mixing the meters up in a single poem is a phenomenon that has its roots in our Arabic Poetry, especially with Obeidah Bin Al-Abras, Emro Al-Qais and Al-Morqash.

Though searching in the phenomenon in the old times took it out from a familiar path into a path that is off the rule, the modern poetry in the beginnings of the twentieth century witnessed serious attempts to mix up meters, especially among great poets like Al-Sayab and Abdulsabour. This mix, however, soon fell back with the offspring of the free verse to start the game all over again.

❖ **Free Verse:**

I will not make a pause at the renovation attempts in the frame of the free verse, or what was called the rhymed verse, which in my opinion is closer to the names than to the real nature of this type of poetry. The beginnings of this type, which preceded Al-Sayab and Nazek Al-Malaekah are nothing but original shadows of this historical shift from the long term of the Arabic Poem structure.

It does not really matter who proceeded in this Al-Sayab or Al-Malaekah, what really matters here is that the poetic scale got off the dependence on the rhyme scheme meter to be depending on the basic brick in that building which is the rhyme.

From this point, some saw that this is a key to a door that opens a new fertile land of poetic structure. The poem does not structure its rhymes, but it organizes itself and what it expresses of troubled sensation that never rests. And it was better for the poem to picture this trouble situation and changes its musical units according to the emotional changes of the inner self. In order to give a living image, it is better to be swinging because it would be very unnatural if it went on straight paths.

If the poem, from the new perspective, has become expressing about an emotional self experience most often, and has started to put frames for a complete self-being, it is natural to be a mirror for its writer, and it is natural that its music comes out from a musical taste which was raised on the new patterns of music. This might be the reason why Taha Hussein and some others had to say ((the people of culture are never satisfied with the old music because their hearing styles have ascended, and are never satisfied by the European music because it does not cope with their tastes and talks. The Arab World is now waiting for a new music and a new poetry, and the success in that depends on the ability of the musician or the poet to quote from the modern what is suitable and from the old what is still working and then should have enough warmth in himself to cook the two types forming of them both a one type that is relieving for the listeners and the readers))².

And because the free verse depends on the same rhyme that was set by al-Khalil as a basis for its meters, this poetry, as I see, has never got off the Arabic poetry music from a prosodic perspective, but used to stretch it sometimes and shortens it some other times. The poet here is free to repeat the same rhyme in the same line. He has the right to use it once, twice, or more. This regularity is the same matter that makes us judge that a lot of the rhymed verse, especially in the beginning, is right to be enrolled in the field of the two lined poetry, and that the main obstacle not to do that is not the rhyme scheme or the poetic circle. Hence, the rhymed verse is not a diverging from prosody but a stretching up of it.

❖ **The prose poem:**

The name itself might be considered as an obvious deviation from one of the most important poetic bases, which is to stay away from prose because there is nothing that can link the two of them the language, unless we except some pros types from the structure of the poetic line. So the name poem implies that this type should be classified as poetry, while the name prose suggests that we should take it off the field of poetry and lie it within the realm of verse. Of

course, this will not stop its being as beautiful as any, though I still see that some of these attempts should never be under the title of poetic renovation but a misleading and a deviation from one of the most important basics of poetry which is the general musical frame.

After all, I do not believe that this art can be considered as a birth of a hybrid type, though some great experiences like Unci Al-Haj, Amal Dunkel, and Yousef Al-Sayegh directly gives the impression that this type will find its way to the birth of a new creative style that may compete with the rhymed poem but it is still daring to defy the poetic music in general making it lack the most important component.

As for what is rumored about that the inner rhythm and the rhythm of the color and the image and the movement are the substitutions for the outer music, well, this remains restricted to how accepting the ear is to that kind of music which we cannot see or even understand but flows in our hearing to make us either accepting to it or rejecting to its dissonance and its getting out of the frame of musical and hearing tastes.

And even though Arabic is different from English, as the last one is considered intonation-typed, while Arabic is considered as a syllabic language, we still find some people who finds a sense of intonation in Arabic, the thing that makes it possible to apply the idea of the inner rhythm which all the followers of prose poem suggest.

Despite all that, intonation alone cannot make a language takes the position of another or a music for another, or a poetry for another. Each language has its own privacies that cannot be deviated from itself, then how about the most secret of its privacies which is poetry and which speaks for the first person in any language.

Conclusion:

This research has concluded that the renovation attempts in the Arabic poetry music were swinging between freeing from the traditional form with committing to the rhyme scheme on the one hand, and the deviation completely from the rhyme scheme on the other hand.

Though these attempts never took a deep dimension that seeks the radical change, they were still points that shook the rule, and worries those who depend on prosody and the rhyme scheme as a basis for the straight form of poetry if not for its existence.

The other attempts which appeared in the later periods such as Al-Goumah and Al-Mollayah and Al-Kankan, were not attempts to renovate but to get free from the standard linguistic frame, so its most famous frames was to structure in the colloquial tongue; and even if we sense a touch of deviation in the scale patterns, it is still not renovation in the real sense; it could be considered as an undesired development in the communities of the cultured who are eager not to deviate in the language of poetry from the standard one.

In the modern age, we have seen how the attempts were accelerating in front of the opening up to the world in order to get out of the rhyme scheme frame. We have also seen that the ongoing poetry and the stanzas and what accompanied them were not diverging from the scale but rather a n inclination to feel free from the restrictions of the rhyme scheme. This went on until the rhymed verse arrived; which was a real deviation and a huge revolution in the history of the Arabic poetry. The rhymed poem occupied its position as not less than the conventional one, and the people were divided in front of it into two main categories. However it proved to be standing during less than half a century that it could absorb the experience and that the minds and listening tastes would accept it along with its rhythms.

Although this poem is not a deviation from Al-Khalil scales, it was able to swing with these same scales into a new rhythmic path. This poem is still able to absorb the modernization attempts although some people started to have a trend towards the prose poem to get free of the rhyme. Here I can say that the outer rhythm of any poem which is framed somehow, is indispensable; no matter how much the cultural centers celebrated of the different new names of what can the inner rhythm can bring.

This research is with the opinion that states that the door will always be opened for new serious studies that can include both the music in general and the poetic music to discuss their connection and what can music, with all its different sciences, provide to the poem of rhythm and tones.

Sources and References:

Anis, Ibrahim, Poetry Music, I 5, Anglo-Egyptian Library, د.ت.

- Bakkar, Youssef, Building the poem in the ancient Arab criticism, Dar Al-Manahil, Lebanon, 2009.

- Al-Tabrizi, Yahya Bin Ali, Al-Kafi in Presentations and Quarrels, by Hassan Abdullah Al-Hassani, Al-Madani Press, Cairo, 1969.
- Jadwa, Azza Mohammed, Arabic poetry music between old and new, 3, Al-Rashed Library, Riyadh, 2003.
 - Ibn Jaafar, Qudaamah, Criticism of Poetry, Kamal Kamal Mustafa, I 2, Al-Khanji Library, Egypt, 1963.
 - Hussein, Taha et al., Literary Guidance, Dar al-Kitab al-Arabi Press, Cairo, 1954.
 - Al-Hamwi, Yaqoot, Dictionary of Literature, Review of the Ministry of Education, Dar Revival of Arab Heritage, Egypt, T.
 - Hili, Safi al-Din, current unemployed and expensive license, the investigation of Hussein Nassar, the Egyptian General Book Organization, Cairo, 1981.
 - Ibn Rushi, Abu Ali Hassan, Mayor in the manufacture of poetry and criticism, the realization of Mohieddin Abdul Hamid, I 3, Press happiness, Cairo, 1963.
 - Guest, Shawky, Literary Criticism, 3, Dar Al Ma'arif, Egypt.
 - Abdul Jawaad, Ibrahim Abdullah, presentations between originality and modernity, Dar Al Shorouk, Amman 2002.
 - Ayad, Shukri, Arabic poetry, Dar al-Maarifah, Cairo, 1968.
 - Al-Qahtani, Abdul Mohsen Farraj, Between the standard of performances and rhythmic poetry, I 1, literary literary club, Jeddah, 1996.
 - Kushak, Ahmed, Attempts to Renew the Rhythm of Poetry, Al Madina Press, Cairo, 1985.
 - Moreh. Q, Modernization Movements in Modern Arabic Poetry, translated by Saad Musloh, World of Books, Al-Madani Press, Cairo, 1969.
 - Moreh. Q, Modern Arabic Poetry Translation of the patron saint and Mr. Saad Mosleh, Arab Thought House, Cairo 1986.
 - Hidara, Mohamed Mustafa, trends of Arabic poetry in the second century AH / Dar al - Knowledge University, Alexandria, 1981.
 - Yacout, Ahmed Suleiman, Offers of Hebron what has and what it, the House of Knowledge University, Alexandria, I 1, 1989.