

A STUDY IN THE STRUCTURE OF RHYTHM UPON OLD AND MODERN ARAB CRITICS

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Preface:

The Concept of Rhythm linguistically and terminologically: in language the concept of rhythm means *Almiq'a* and *Almiqah*: the hammer, and the rhythm is from a rhythm of the melody and singing, i.e. the tunes are composed and showed, which is in the science of music meant by the shift on the melody in a few times of amounts and percentages, which is what meter or melody caused of harmony and *Al-Saljamasi* was linked between it and the meter and said: "the poetry is the imaginative speech composed from metered and equal sayings and upon Arabs are rhymed", and the explanation of the metered by his saying: "the meaning of being metered, that is it has a rhythmic number and the meaning of being equal that is each saying is composed of rhythmic sayings, and the number of its time is equal to the number of other time". *Abo Al-Hayan Al-Tawheedi* clarifies that it is "a verb weighs tense of the sound with equal, similar and proportionate intervals, or it is... a frequency of tonalities movement and the repetition of steady tone falling in the diction and the flow of the metered and prose speech by consisting of a brief of musical elements" or it is the balance existing of approximate similarity between separated distances among each tone and tone, and this balance is the source of the agile style and a strong reason of self-satisfaction"

It should be noted that the researchers realized the coherent link between the musical rhythm and the system on which the movement of the body and nature is going on. Thus, it is from this hand represents a feature of life's features- as said by others- realized by the human in his cradle when his mother took him to sleep or dance him to stop crying. The natural experiments proved that that the beats of mother's heart represents the first rhythms heard by the child in his mother's abdomen, and after his birth on her chest, and we find that his feeling of the other rhythmic patterns grow with him gradually before his birth. The human also feels with the rhythm when he is still a fetus and realized it when he becomes a child sleeping on his mother's chest or when he is an infant, as well as he feels it when he becomes senior, in everywhere and every time, where everything in the existence moves whether being moving around himself or the other, independent or follower, and let's see to the spiral stars, the nature around us, to the body's parts, to the way of the breath and the circulation of the blood in them, all these we find them move according to a certain rhythm. It is no wonder that each human observes this rhythm in his expressive arts whether in poetry or in prose, and what likes it is words of the Arabs if we listen to it connected we feel a similarity of the distances between tones and others or when they approximate, which in this case provides ear a sense of rhythm

The rhythm is a pleasure, and its pleasure is not appearing in hearing and in mouth as much as it appears in a feeling of the receptor by achieving the adaptation and conformity among tunes, words and meanings which penetrate – undoubtedly – to his heart and shake his depths . *Oudenis* says: "Rhythm in poetic language is not growing in the external manifestations of the tune: the rhyme the alliteration, the combination of the letters or repulsed them, all these are appearances or special cases of rhythm principles and its general origins. The rhythm over takes these appearances to the secrets that reach between the self and the word, and between the human and the life". There is so coherent link between the term of the rhythm in Arabic language, and European languages which derived its term from the Greek utterance (*Ruthmos*), which means movement and streamline. In Arabic, the critics link between the two utterances the rhythm and the falling which is a sort of quick walking sorts, and the walking whether quick or slow, it is a movement contains the frequency and resemblance". We can deduce from what aforementioned that the rhythm is a stimuli response for the sound, picture, emotion idea and it is from this hand not just a mere psychological fact, but it is a creative element as the rest of other creative elements. This applies to a psychological influential and rhetorical dimension easy to pass to the other side where the receptor be present .

As for the poetic rhythm, we find that the Arabic poet is a speech formed by the rhythm and has a new formation as a result of combination two systems: one is linguistic, and the other is rhythmic (music), and the Arab critics realize that there is a rhythmic system makes speech becomes poetic, and it is constantly generating and the prosody is a form of the rhythm forms. *IbnQutaiba* emphasized on how *Abo Al-Ataheya* was dealt with

the rhythm by saying: "One day he sat under a shrub and heard a voice of the hammer and then he told this in the words of his poetry".

This shows the perception of the Arab poet to overcome the idea of rhythmic property and the prosody as well as he determined the sort of poetry to include all types of saying, which makes from him a poetic strength whenever the combination between the two systems be elaborate, and in this way becomes of most important creative process.

What is found in the poet, musician and dancer is based on the principle of system and proportionality. Actually, each one of them has a feeling but not mere a material which he links with it in a material form, since in poetry and prose is represented by the uttered movements, and in music it is embodied in the phonetic movements, and in dancing is embodied in physical movements, it is by all these sides considered as a container of the uttering, voicing and physical movement, and so it is felt by the human as being beautiful with pleasure and any defect is resulted may cause what named by turmoil. Besides, any explanation or variety results in changing of emotion and idea, in addition to the picture and feeling as well. It is worthy to refer that the rhythm is an artistic term appeared in the studies of the modern poetry.

These are the most important general definitions of the Rhythm concept linguistically and terminologically in connection with the most important definitions psychologically and aesthetically. It is not aimed in this section to investigate the perceptions of those who are studying, but to deal with a part of these perceptions as long as a division of them meets the requirements of all. We are in the process of clarifying the concept of rhythm upon old and modern scholars and students. It could be entered to the rhythm from the old perceptions and opinions, though the term of the rhythm as a concept has appeared in modern time in the critical area, but the perceptions of the rhythm upon old scholars were the basis on which the perceptions of modern scholars are based on and these modern perceptions can be described as more familiar with the concept to benefit from the modern knowledges in an attempt to enlighten and control it with a reference to the diversity and difference in perception and discussion in determining the essence of rhythm and its beauty.

First Topic

The Concept of the Rhythm Upon Old Scholars

The term of Rhythm is used for the first time by Greeks which means the movement and streamline or flow, and it is meant by the frequency of the movement and stillness, or the strength and weakness, or light and darkness or sound and silence or stress and relaxation...etc. This frequency may be in music, poetry, prose, painting, dancing, or...etc. and this means that rhythm is a mutual term between all time and spiral arts, where each art depends on "frequency, or succession, or interdependence", is a rhythmic art.

At the beginning of the Third Hijric Century the Arab countries have opened to the cultures of other nations for mixing that occurred in this time era which resulted in a cultural combination and intellectual cross-fertilization namely the communication that happened with the Greek and Persian civilizations which those have a clear influence on the Arabic culture at various domains and fields and Arabic Literature and language were among them. The Greek philosophy had an obvious influence, and the book (Oration) written by Aristotle had the great extent of this influence, and the term rhythm spread upon explainers of Arabic philosophy like Al-Farabi (339 H.), who said about this rhythm that "it is the shift on the tone in times of certain amounts and percents". While IbnSina (428 H.) said about this rhythm as "an estimation of what the time has of the knocks" It is observed in the two definitions a special interest towards times that each sound or each knock took as referred to by IbnSena. He also clarified that we could generalize this concept of musical rhythm to include uttered rhythm if the knock substituted by the syllable. In IbnSina's definition of the poetic meter, he says: "the poetry is an imaginative speech composed of sayings of frequent, equal and conformed rhythms on its meter...and by saying of conformed rhythms to be different from the prose". While the definition of the poetic meter upon Al-Farabi saying: "the poetic sayings are uttered with a rhythm and to be divided by parts, and its parts in each rhythm must be as diatonics and pegs of a few number and to be arranged in each meter in a limited way"

Al-Farabi and IbnSina focused on the aesthetic laws and bases on which the poetic meter is built, which represented by proportionality among its elements in the time of uttering it and the arrangement and consistent frequency of these metric elements through the poetic discourse or the organized shift in the time of uttering these metric elements which themselves are laws of rhythm and its aesthetic bases, by describing the poetic meter as an image of rhythm to emphasizing this coherent relation between music and poetry

Its concepts have multiplied since early time of history of the Arabic language and its literatures namely upon old Arab critics, since we cannot stop with a certain definition of the term, but its definitions varied and multiplied according to each author and his culture and interest, where we find that Sebawai (180 H.)who is considered the pioneer in the field of linguistic research pays attention to the phenomenon of rhythm since he

observed its influence in the self of the creative man and its impact on the receptor and he says: " Arabs wanted to extend the sound to make notation because the poetry is organised for singing and hymn".

The music is not an external ornament added to the poetry, but it is a way of intimation and a tool to express the deepest depths of the self, which is one of the most important elements of artistic formation in the poem of poetry which expresses of what hidden in the self and that prose speech couldn't express about, and this intimation task was made IbnAbidraba pay attention to it by saying: "The philosophers alleged that the tone which not released by the tongue, the nature released by the melodies and when appeared the self loved and the soul yearned" .

The old scholars mentioned what was in the universe of rhythm, and this was emphasized by Al-Jaheedh by saying:" what in the hearts of different sorts of animals of knowledge kinds related to the melody voices, nice articulations and beautiful songs that at all sounds are metered, moderated and rhythmic". The rhythm upon Arab old critics was a special thing since IbnTabatab linked with the concept of the poetry and the rhythm is existing and occurring in what the poetry caused in the external and internal structure of harmony and pleasure to the receptor by saying:"the metered poetry has a rhythm and this rhythm makes understanding of poetry easy to listen and to be accepted in a moderate and nice way by the receptor". We observe here that IbnTabatab linked the rhythm with the poetry, and made the quality of the poetry based on and no to overcome it, and the rhythm on it not limited to the meter and rhyme, but it is more comprehensive than it, it is a complete structure of meter and rhyme as well as better of organizing, formation and correction of meaning and utterance.IbnTabatab also suggests to the essence of the meter and its nature that is based on proportionality and moderation among its parts (means its measures) since that proportionality and organization be a reason in achieving harmony and rhythmic organization which respond to other elements of the poetic rhythm, such as rhyme and elements of rhythm. Abi Al-Abbass Abdullah bin Mohammed Al-Anbari (died 293 H.)referred to the nature of the poetic meter based on proportionality and combination among its units. He emphasized that the poetry is organized in a proportionate way and there is a harmony and combination among its units.

The poets were realizing the nature of the poetic meter and its dependence on the proportionality law and they were for long centuries, since the emergence of the poetry till its rhythmic formation laws formulated by Al-Khalil Bin Ahmed Al-Farahedi, created poetry and applied its various formation laws, among them the law of the rhythmic and metric dimension without knowing it, but they were imagined and felt it. Al-Qurtajni used the term of audios as a synonym to the rhythm, and the audible poetry is the chanted poetry and the nice singing and because " the prosody and music deal with approximate meters, and as much as the beauty of music has an influence in the self the beauty of rhythm has the same influence in it inconformity with the correct tastes". While Abo Hilal Al-A'skarimade the separated limit between the prose and poetry is the tonic rhythm that the poetry caused and he says: " the melodies which are the finest pleasures when the receptors heard them they feel its creative making which related to the composed poetry". The concept of rhythm upon IbnTabatab and Abo Hilal Al-A'skari and then Al-Marzouki and Al-Gerjani is what emerged relaxation in the self and psychological satisfaction which emerges from the poetry in its structure, stillness and acoustic harmony.

Accordingly, we find that the old critical opinions agree that the rhythm is an ambiguous concept and impossible to determine because it relates to the music which depends on hearing percussion which basically linked to the sound without the meaning and because poetry extinguished by its frequent tonic property(the meter), they described it by rhythm without other sorts of saying, and this conforming with the concept of poetry upon old scholars by saying "the poetry is a metered and hymned saying", and the poetry by this concept is to shed a rhythmic system on a linguistic system, and this agrees with what IbnTabatab said who describes the stages of writing the poetic poem " the churn of meaning that the poet wants to build the poetry on, in an idea of prose, and what prepared of words and utterances that conform it and rhymes that compatible, and the meter that makes saying flexible".

Second Topic

The Structure of Rhythm upon the Modern Scholars

The rhythm is defined as " the acoustic coloring vocalized by the same utterances and the meter imposed itself on the subject from inside and outside", and the rhythm is the movement of internal sounds which are not depending on the cuts of the prosodic measures and providing this elements is more harder than providing meter because rhythm differs by differing of language and the same used utterances and it differs from the meter as well". If it is possible to measure the meter by the prosody, the rhythm cannot be measured in a prosodic way- and it is- i.e., the rhythm- is a result from the crafted acoustic forms and the system on which the sounds follow each other in frequent categories".

Roman Jakobsondistinguishes between the meter and the rhythm clearly by saying "there are obligatory and optional rules of composing poetry determined by the poetic meter or measure, whereas optional rules are those

emerged by the poet in the content of the text". The poets differ in their use of the utterances to provide the element of rhythm to the poem, where the frequency has its artistic reference and the acoustic bell that the poet insists to use has its linkage with the psychological state that the receptor passes through and standing on the internal rhythm in the text and sounds of letters which are of musical properties since some of them are voiced, voiceless, smooth, hard or light and its musical bell fits the meaning when the poem reveals a rhythmic harmony I the balance of utterances, structures, and the use of sentences. Thus, the Arabic poem consists of united verses in its tonic system with the meter an rhyme and has its coherent melodious percents. The poem that has expressive words can harmonize with the emotions of the song poet and " the rhythmic structure which is considered the material appearance of the acoustic and poetic tissue and its semantic references is being deemed the poetic discourse influence in displaying acoustic units which could be recognized by a set of parallels and alternatives". The degrees of the rhythm include the external acoustic level which including prosodic meters and hymens andspreading themas well as the internal rhythm, "the functioning of the wide rhythmic scope stays an essential mark distinguishing between the poetic styles and determine the degree of its proximity or spacing from the singing state"

The rhythm differed upon the modern Arab scholars from that adopted by the old scholars since new and developed poetic races necessitated that poets violate the law of the rhythmic structure which stated in Al-Farahedi's meters and the other critics. Thus, the term of " the music of poetry" commonly had by them, and " Kamal Abo Deeb" has defined the rhythm by saying: " rhythm is the effectiveness that transfers to the receptor of the delicate sensitivity by existing internal movement of growing vitality gives the movable frequency a deep tonic unit byadding certain properties on the elements of the movable mass". The term of the rhythm saw " a semantic change to its concept whether in a limited or a wide way since it has more figurative images than it proved scientific facts" This is because the difference in the opinions of the students who tried to study this term " and the difference in their specializations and curricula and may be some definitions were similar for the similarity of its owners in what they say and adopt of methods and visions". A knowing person of the modern studies observes a restricting by some interested scholars and those who study the concept which they limit it between the meter and rhyme, but some others limit it within prosodic measures, and among them who widened it and entered in it non acoustic thing, where the rhythm upon them " not limited to the sound. It is the system that could be frequent by a stimuli or something influential (acoustic or formal) or (sensual, intellectual, magic or spiritual),it is also a formula for (harmony, conflict, parallel or overlap), it is then a system of acoustic, moral and formal waves, so that the image has a rhythm.

Therefore, Dr. Khalida Saeed refuses that the concept of the rhythm is to be limited within the prosodic meter or the other meters because " the rhythm in the deepest meaning is a second language not to be understood by the ear only, but it understood before the ear and senses by the absent and present awareness. This language has a bilateral relationship with the poetic atmospheres and it conjures up and inspires these atmospheres. This means that the rhythm is not mere a frequency of sounds and meters and not a number of syllables" Some of the students and researchers called for undermining the link between the rhythm and music, and to release rhythm from the control of acoustic musical dimension , because it causes damage to the concept of the rhythm, but this not means to make sound out of the rhythmic process because it constitutes an element in this process, though it is the weakest elements, since the rhythm could change the sound because the basic components of the rhythm are consistency of movement, meaning, idea and content. It seems that researchers talk about the rhythm of the prose poem, and try to find a rhythm for it, whereas others registered the state of the crisis in the modernized poetry as marked by the critic " Ahmed Al-Sebawai" in his study (The Crisis of Modernization in the Arabic Modern Poetry), in his talking about the rhythmic structure of the Arabic contemporary poetry showing the stages that it passed through as follows:

- 1.A stage of the music of poetry.
- 2.A stage of the rhythmic structure".

The author of book begins to discuss his point of view concerning the transfer from the rhythmic side of the Arabic modern poem, i.e. the transfer from the level of the writing by two equal lines ending of the rhyme to the level of writing by the measure within the lines of different length. As for receiving this poetry with its new rhythmic structure, he emphasizes the controlling of the theoretical side that the critics responded to it as an audience aware of the aesthetic of the poetic music providing in this respect a set of the artistic, self and aesthetic justifications to justify their point of view enjoying with this rhythmic structure and giving a creative and aesthetic legitimacy to this contemporary poetry. Such these sayings distract attention of the receptor " of the actual rhythm in the text to a non-existing rhythm just illusively and whatever great difference to be in the researchers' point of view- the old and the modern regarding the rhythm- the first idea that should be deduced by any researcher to a great extent- through similar and different opinions- that the rhythm is a certain thing, and

the human can realize not only by his senses, but by his instinct, and not by interpretation and assumption", because the basic in existing or non-existing the rhythm – as said by Dr. Shukri Mohammed Ayad : " is our feeling with it, and if the analysis failed to show the rhythm where we feel its existence, and this is a defect of the analysis not a defect of the rhythm". This means that the theory must be " in the service of the feeling, we not to modify feeling for the service, and not hesitate to judge of the theory decay – if partially- if we find it contradicts with the feeling"

However, as another model, Ahmed Al-Ma'dawi says during his talking about the book of " Kamal Abo Deeb" titled by (In the Rhythmic Structure): " this book is not talking about the new rhythmic structure just a little, because its aim is placing a radical alternative to Al-Khalil's prosody, i.e. the conventional rhythmic structure and not the new one as Oudenis made illusion on the back of the book, when he considered Abo Deeb's book is a Ambregya revolution".

Among the justifications, he shows us an opinion to the critic " IzeEldeenIsmaeel" who wrote by the measure and became linked with the movement of the self: the new musical formation is submissive directly to the psychological or emotional state which comes out of the poet".

This opinion that links music of poetry with the sensual flow of the poet represents a side of the receiving sides which has responded for such renewing necessity as for rhythmic structure, and the critic " IzeEldeenIsmaeel" linked it with freedom and setting off in free poetic expression which not restricted in advance by the restrictions of the conventional poetry imposed with its inherent music".

One of the researchers divided rhythm into external and internal, the former – as he sees- " is a acoustic movement exists from a certain format between the acoustic elements in the poem, whereas the latter is a movement found in the building of the poem or its tissue, without the element of the sound, which is a movement that cannot be realized through the sense of the hearing or sight, but through a complete understanding to the growth of the movement inside the total building of the poem". There are who called for the rhythm of thoughts and the rhythm of dots. The concept of the rhythm not stopped at the limits of the poetry and its meters and rhymes, but it widened to include novel, drama and what it has of events rhythm, narration rhythm and dialogue rhythm, and rhythm of color in the board and rhythm of the shadow and light in the photography. It seems that the term is more comprehensive than this because it includes the rhythm of the nature of the waves rhythm and seasons rhythm and rhythm of the night and day. The definition of the rhythm is not limited to the literature or to the language, where there are a rhythm for the nature and other for work, and a rhythm for traffic lights". But the rhythm of the nature differs from the rhythm of the art, since the rhythm of the nature representing by the frequency of movements or circulation with the same percent in certain times, whereas the rhythm in art may mean periodical frequency of various elements in itself, but they are similar in its positions of the work in order to detect the unity through variety The rhythm takes in its procedural contexts various forms, it is " the consistent frequency to a position or power center, to a meaning or movement. It is one of the unity sorts because it is a concentration on a movement, tone or certain utterance appears in alteration of movement and stillness, lights and darkness, a return of beginning in the end"

There are more than one definition showed by the modern researchers. Dr. Mohammed Mandour says on rhythm : " it is a return of acoustic phenomenon at equal or responsive distances of time". This definition includes a rhythm of the rhyme and a rhythm of syllables which constitute the measures, and the rhythm of measures constitute the poetic line. It also includes a frequency of the keynote that repeats with equal times within whole poem. Dr. Kamal Abo Deeb tried to develop this definition , where the rhythm in his perspective, exists from " a frequency of an acoustic phenomenon on certain distances, with a different way to the other acoustic phenomena in the text, which usually exists from a reaction of the two distinct elements". A person who focuses on these two definitions observes they both repeat the same basics: the frequency, the acoustic phenomenon and the certain distance.Mohammed Al-Hadi Al-Tarabulsi repeated this meaning adding to it an element of surprise to avoid boredom , the poetic rhythm exists- in his opinion- from a special functioning of the sounds in the speech which appears in a frequency of " acoustic units in the context on equal distances or on appropriate harmony, and sometimes on non-measured distances to avoid routine". It is no secret to the researcher his obvious influence of (Richard's definitions)of the rhythm particularly in the second line of the definition. The linguists did not neglect the tonic acoustic side in their definitions of the rhythm, where the poetic rhythm achieves – in their perspective- by " the regular return inside the uttered chain for resemble acoustic feelings constituted by different tonic elements"

Dr. IzeEldeenIsmaeel sees that the rhythm is not the meter, and it is often that rhythm and meter are inconsistent, where the meter enforced to much of the changes, and the rhythm is a movement of internal sounds which are not depend on the cuts of the prosodic measures, and availing this element is harder than availing meter, because rhythm differs with the different of language and the same utterances used, whereas the meter is not influenced by the laid utterances in it such as saying " A'yan" and could be substituted by " B'er" (in English means a well of water), while the rhythm is the acoustic coloring comes out the same utterances used.

However, the rhythm is not just Al-Khalili meter or the other meters, but it is a second language not realized by the ear only but by the senses, where the rhythm is the absent/ present awareness and has a bilateral relationship with the poetic atmospheres since it conjures up and inspires them. Then, the rhythm is a system of acoustic, moral and formal waves, and the image has its rhythm as the poem and " theessential value of the concept of the rhythm is not obliged as the old scholars said, but it is a semantic element of wide extent, where it gives the poet a possible great area of the movement and action".

The symbolists have cared about the poetic rhythm largely for what it has of a rhythmic function, and they wanted to join poetry with music and what it has of a great suggestive power, influenced in this by the music of the great German musician (Richard Wagner)and what it has of ability to suggest " the most accurate hidden psychological states and its deep inner conflicts that the speech cannot express it". They tried to burden the poetry the hidden, conflicting and different feelings and emotions that (Wagner)was able to burden it on music, where the music of (Wagner) – as said by Podlair , the father of French Symbolism- " expresses by purest and finest sounds what lies in depth of the human's heart which are more hidden". The symbolists put in their sight that " the task of the poetry is to restore what the music has plundered from it" The suggestion of the self innerswas the task of poetry before the music, and Malaramay made this end its ultimate aim when he chaired the Symbolic Movement in France, where he tried " to make poetry reach to this aim , practically and theoretically" . Thus, poetry began to compete music, and left the competence of the sculpture and painting, and the poet was no longer interested in depicting static external appearances, and wonderful surface forms, but he began to care about- as said by Lanson- " the conformed musical tone for each flap of his soul palpitations" During their attempt to restore the property of the poetry from the music, the symbolist poets didn't be late to use all the musical potentials of language deliberately, without that poem of music could mean upon them the acoustic interdependences of the utterances " in semi digital expressions as a pure format of the sounds. The poetic music is not simple acoustic relationships which may neglect the possible ability of the psychological suggestion of the words itself. There is an approximate degree upon the musical poet between the world of sound and the world of thought, and the sound upon him not mere a croon or hymn". The impact of the words not come by its physical sounds only, but by what it bear of deep, mixing and different memories in the self which react with them, without this means a separation of the acoustic side and psychological side of the word and its hidden treasure of the images and consequences ". The modernized critics see in Harmony and proportionality a aesthetic dimension is faster to the self of the receptor than the other aesthetic dimensions, and this is what Ibrahim Anees refers to by saying: " the poetry has many sides of aesthetics, the faster of them to our selves are the bell of the utterances, and the harmony in the syllables", while Dr. Shukri Mohammed Ayad makes the rhythmic movement a major reason for the quality of the artistic work, " through which the unity of the artistic work achieves that represented in the unity of the form and content, and the unity between the movement and the stillness" The rhythm is not a simple reference but it is a complex referential system of various words, and the rhythm seems in front of the reader as a material and sensual thing

However, Dr. Abdullah Al-Taiab divided the rhythm into simple, complex and composite of compound, where the simple rhythm is what realized by instinct upon the ordinary people such as Al-Rajez, Al-Ramel, Al-Kamel, Al-Mutaqarb, and Al-Mutdark, i.e. the pure rhythms, whereas the Arabic complex prosodic rhythm is that realized by the great exercise upon ordinary people of private ones such as Al-Taweel, Al-Madeed, Al-Baseed, Al-Wafer, Al-Hazaj, Al-Khafeef, i.e. from the most combined and some pure rhythms, and the composite compound of the Arabic prosodic rhythm is what realized by the great exercise upon the private of private people such as Al-Sar'e, Al- Munsareh, Al-Mudgr'a, Al-Mujtath, and Al-Mqtadab, i.e. the combined rhythms that composing with it is little and limited.

Dr. Mohammed GhonaimiHilal refers that what is meant by the rhythm is " the unit of the tone that repeats somehow in the speech or in the line of the poetry, i.e. the succession of movements and barracks regularly in two paragraphs or more of the speech or in the lines of the poem... whereas the rhythm in the poetry is represented by the measure in the Arabic meter" While the meter is " a total of the measures that a line of poetry is consisted of, and the poetic line was the musical unit of the Arabic poem" He sees rhythm through meter, and the meter with him is more general than rhythm and this is what adopted by many of the critics, but the rhythm is more comprehensive than the meter, where the meter, as aforementioned is a division of the rhythm, thus, " the meter is an ideal pattern cannot be achieved completely, and what actually achieved is the rhythm, and because the two terms agree in a basic of frequency according to the time percents, and the relationship between them may direct into another direction, and thus rhythm can be a realization of the meter, and by this meaning each meter has more than one rhythm because it has more than a realization". Thus, each art has its rhythm, and " the rhythm of the meter in poetry corresponds the time and numerical rhythm in music, because it exists on a frequency of similar syllables controlled by the measures, and the meter controls to the poetry reader the time of the reading as it controlled to the player of the music, and in the division of the meter into parts there is a determining of major stop positions. The stop is not only referred to the reasons of the relaxation and taking breath

upon the reader, but it also attracts attention to the utterance on which the stop occurred. Therefore, the stop on the rhyme increases its appearance among the parts of the poetic line"¹.

Conclusion

The term of rhythm is considered hard to be determined accurately whether in the old times or in the modern ones, and then we see that there is a extensive difference in determining it when it is used in the literary studies.

We found in the old era that the old Arab poets were realized the value of the rhythmic dimension in the poetic discourse and its expressive and suggestive function in their special conditions in which the oral culture prevailed on the creativity, communication and keeping and the poet depended on the chanting and singing, therefore they mastered in creating metric formations and strongly formulated the formulation of the rhymes, moreover they mastered in selecting utterances and words in a special coherent way. It seems that the poetic discourse is described by harmony whether in sounds or in utterances.

The two systems of meter and rhyme dominated on the Arabic poem through the march of its development, and formed the general and special taste (i.e. the critical). The critical taste expressed refusal of the liberation attempts from the patterning of these two rhythms and leaning some poets to renewing in them, but these attempts stayed an exclusion to the common and prevailing , and confined in limited purposes.

The old Arab theorists were on a awareness with a value of the rhythmic dimension and its effectiveness, and this awareness pushed them to care about it and an attempt to keep its originality and analyzing it, starting with Al-Khalil in his known, analytical and theoretical attempt of the two stable dimensions (the meter and the rhyme). If Al-Khalil's attempt, represented by the prosodic scholars after him, was distracted out of the essence of the rhythmic effectiveness and its value and tended to the standard, which changed to static rules and standards lack of the references and rhythmic values namely what related to the metric dimension, in which the focus was on the total standards (the measures) which hide the essence of the metric rhythm. The other critics and theorists were deep in their perceptions of the two stable dimensions (the meter and the rhyme). They didn't stop at the limits of Al-Khalil attempt, but they set off from it and overcome it by their concentrations on the values and functions of these two dimensions. The modern critical novel of the rhythm emphasized that the rhythm is more comprehensive and widest than it restricted by the meter and hymen and what accompanied of the internal rhythm created by the acoustic proportionality between the internal structure of the literary text, but overcame these limits . There are who called for the rhythm of thoughts and overtook to include novel and drama and what there is inside them of rhythm of the events and rhythm of the narration and rhythm of the dialogue..and the rhythm of color in the painting and the rhythm of shadow and light in the photography.

The term seems more comprehensive than this because it includes a rhythm of the nature, the rhythm of the waves, the rhythm of the seasons and the rhythm of the night and day. The definition of the rhythm is not confined on the literature qualitively or even on the language. There are the rhythm of the nature and other for the work, and the rhythm for traffic lights, but the rhythm of the nature differs from the rhythm of the art, the rhythm of the nature is represented by repeating movements or circulation by the same percent and in certain times, where there is no difference among the frequency of the seasons between a year and another, or the frequency formed by the pulses of the heart.. and this rhythm agrees with the prosodic pillars fixed by Al-Khalil.

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