

Manifestations of Rhythm and Acoustic Music in Poetic Discourse: A Stylistic Study

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Received: 22/07/2025 ; Accepted: 01/01/2026 ; Published: 03/08/2026

Abstract

The manifestations of rhythm and acoustic music in poetic discourse stem from considering rhythm as an active linguistic-semantic structure. This structure is not limited to meter and rhyme but extends beyond them to an internal music shaped through repetition, intonation, the distribution of syllables, and phonetic and syntactic parallelism. This interplay contributes to building meaning and intensifying the aesthetic impact.

This article aims to uncover the manifestations of acoustic rhythm in the poetic text, clarify its expressive and semantic functions, and highlight its relationship to the stylistic uniqueness of poetic discourse, as well as its capacity to guide reception and evoke emotion, relying on the stylistic approach and mechanisms of phonetic analysis.

Keywords: Rhythm – Internal Music – Padding Music (*Hashw*) – Epistrophe Music (*Tasdeer*) – Inlaid Music (*Tarsee*).

1.Introduction

Rhythm and music are among the fundamental elements upon which the poeticity and aesthetic of the poetic text are built. They function in a specific arrangement within an integrated, cohesive texture of densely grouped sounds. In fact, sound elevates stylistic beauty and fulfills its function across the space of the poem. Examples include the music of text endings (*Tasdeer*), the music of openings (*Tadtheel*), and the inlaid music of padding (*Tarsee*), due to the atmosphere that this music creates, reflecting what the poetic text adopts.

From this standpoint, our research opens up to internal music of all kinds, considering it an aesthetic pattern first and a functional pattern second. Hence, we pose the following questions:

- How does internal music manifest within the space of the poetic text?
- To what extent is rhythm effective in intensifying stylistic significance?
- What is the stylistic impact of rhythm within the poetic text in uncovering meaning?

2.Rhythm and Internal Music (Concept and Scope of Work)

The element of rhythm has captured prominent attention in both Western and Arab cultures, particularly from researchers in linguistic and literary studies, due to its close connection to music as a basis for shaping the structures of poetic discourse. On this basis, we can define rhythm lexicographically and terminologically.

Lexicographically, rhythm appeared in *Al-Qamus Al-Muhit* by Al-Fayruzabadi (d. 817 AH) as:

"The melodies of singing; he rhythms the melodies and clarifies them." (Abadi, p. 733).

In linguistic dictionaries, rhythm is linked to melody and singing, making its lexicographical concept close to its terminological aspect. Ibn Tabataba (d. 348 AH) was among the first to use the term *rhythm* in his book *Iyar al-Shi'r* during his discussion of poetry, stating:

"Metered poetry possesses a rhythm that delights the intellect with its correctness and the impressions made upon it by its beautiful composition and the balance of its parts." (Al-Alawi, 2005, p. 21).

Later, the scope of rhythm expanded among philosophers. We find that Ibn Sina (d. 428 AH) detailed it as:

"An estimation of the timing of beats. If the beats happen to be melodious, the rhythm is musical; and if the beats happen to produce the letters from which speech is structured, the rhythm is poetic, which in itself is an absolute rhythm." (Sina, 1956, p. 81).

3.Rhythm and Music in Poetry

Poetry is nothing less than a means of expressing the emotions and feelings surging within the human soul during its permanent confrontation with the phenomena and events of the external world (Boumediene, 2014, p. 112). Rhythm is one of the most specific characteristics of the poetic text. Therefore, researching it goes beyond knowing the poetic meter and its music; it extends to space, pause, and repetition. Even though it is known to the poet, they choose it to guide their poetry within its acoustic template (Meddas, 2007, p. 200).

This is because rhythm is the deciding factor where meanings culminate and are established; it is the point where contradictions meet and where form and content unite. It influences the recipient by maintaining a balance between psychological forces to reach a state of moderation and harmony. That is to say, the study of rhythm among ancient Arabs centered on the prosodic aspect.

In modern times, however, the study of rhythm takes different directions. The English word "Rhythm" was originally derived from Greek, meaning flow and flux. Its meaning then developed across eras until it became synonymous with the French word "mesure," expressing musical distance. This aligns with the definition by Vincent D'Indy, who views rhythm as "regularity and proportion in distance."

In the 19th century, Coleridge attributed it to two factors:

1. The expectation arising from the repetition of a specific musical unit.
2. The surprise or disappointment arising from the expected tone, which also generates astonishment.

Richards attributed it to the factors of repetition and expectation. Its effects stem from our anticipation, whether what we expect to happen actually occurs or not. Usually, this expectation is subconscious; the succession of syllables in a specific manner prepares the mind to accept a new succession of this pattern rather than another. This means that rhythm is not generated by a single sound or an isolated formal element, but rather by a harmonious texture of other elements. This was confirmed by Souriau, who defined rhythm as:

"A sequential organization of elements that change qualitatively in a single line, regardless of their phonetic difference." (Hamdan, 1997, p. 21).

There is no disagreement about the effective role that music and its dual dynamics impart to the components of poetic discourse across two important levels:

- **The external rhythm level:** Its most prominent elements are meter and rhyme.
- **The internal rhythm level:** Composed of multiple diverse elements.

The structure of meter in the poem embodies the external rhythm that contains the poetic experience on one hand, and grants it its artistic specificity on the other. This ensures the repetition of the same acoustic quantity in the form of feet (*Tafilat*), creating acoustic balances that regulate words and phrases (Khouya, 2017, p. 13).

Here, the internal rhythm structure of the poem manifests in the various regular acoustic structures that reflect the organization of the poetic text in all its parts, or in partial contexts that blend into their overarching context connected to other primary and partial textual structures. Regularity means dealing with various relationships of repetition, pairing, paradox, parallelism, overlapping, and coordination, as well as harmony and homogeneity. This gives an impression of the authority of a special law over the structure of the text.

The element of repetition is usually more obvious than others, especially since it connects to the experience of an ear trained to catch it. Thus, regularly repeated acoustic elements, whether single or equivalent, turn into a rhythmic texture that highlights aspects of balance within the space of the poem (Lotman, 1995, p. 82).

Anyone tracing the opinions of contemporary scholars and theorists regarding the essence of rhythm concludes that repetition is one of the most important and clearest laws (Miqdad, 2010, p. 26). The feature of rhythm is linked to repetition, which carries an artistic function related to the poem's theme and its poetic breath. This is because the acoustic quantity is delivered to the listener in the form of regular acoustic vibrations governed by the authority of rhythm, translated by the poet's senses and emotions.

4.Repetition

Repetition plays an effective role in actualizing and pacing the internal rhythm in the poetic text, turning it into an artistic decoration that delights the listener's ear. Among the types of repetition are the following:

- **A- Repetition of a Single Sound:** Or the individual sound, where a specific sound is repeated to grant the poetic line a musical resonance in conjunction with preceding or succeeding sounds. It may be repeated at the level of a single word or adjacent words forming a sentence. The repetition of a letter in a word carries an auditory advantage and a mental one: the first relates to its music, and the second to its meaning (Messaoudi, 2008, p. 21).
- **B- Repetition of Successive Sounds:** Such as having consecutive sounds recurring to pace an internal music.
- **C- Repetition of Morphological Form (*Sighah*):** Regularly repeating word forms, such as repeating the opening of a verse several times.

There is no doubt that repetition has a strong connection to the structure of parallelism, being one of its essential components. Many forms of acoustic and lexical repetitions emerge on the surface, which is what internal music refers to and centers upon. Internal music is:

"That whispering rhythm emanating from a single word, carrying in its composition a pleasant echo and impact, and characterized by delicacy, precision in composition, harmony of letters, absence of dissonance, and proximity of phonetic articulation points."

Rhythm is a beautiful musical regularity and an acoustic unit that forms an inventive texture presented by the poet to evoke a undulating response within us. It is a direct echo of the poet's emotional engagement with their experience, delivered in a unique form that places you before the feeling as its acoustic waves branch out into the depths of the soul (Al-Waji, 1989, p. 79).

Since Arabic poetry is lyrical in its essence, it has remained tied to the crafting of melodies, both in composition and recitation. In ancient times, it was a performative composition based on two essential pillars: meter and rhyme, defined as "metered and rhymed speech indicating a meaning." It is linked to the fixed principles of adhering to Al-Khalil's prosody, and deviating from it was considered a corruption of it. Anything touching the rules of external music breaks this, for there is no poetry without prosodic rhythm; it is a fundamental pillar upon which the Arabic poem is built (Boudena, 2022, p. 356).

In poetry, relationships of similarity, prosodic balance, and the acoustic harmony of rhymes dominate, enforcing the issue of acoustic similarity and opposition (Al-Tabbal, 199", p. 60). This is based on the consideration that poetic rhythm is not produced by meter alone; rather, meter cooperates with other components that contribute directly to its formation and harmony to create an aesthetic and artistic effect on the recipient.

This is known as internal rhythm, which is achieved when the poet excels in choosing their words. They select what suits the movements of their soul and complete with music what meanings could not fulfill. Thus, the acoustic rhythmic structure becomes employed to serve the meaning and highlight the emotional state of the creator, who does not merely utter their poetry but tries to melodize their words (Waki, p. 208) and their poetic world.

However, internal music complements external music as a result of successive, equally-timed repetitions. It contributes in one way or another to activating the vitality and flexibility of the poetic text, thereby forming an acoustic architecture built on parallelism and the beauty of arrangement across the space of the poem.

5. Manifestations of Rhythm and Acoustic Music in Poetic Discourse

First: Syllable Music (*Al-Maqati'* / *Al-Tasdeer*)

The ending segment (*Al-Maqta'*) is the foundation of the poem and the last part that lingers in the ears. It must be tightly crafted and act as a closure, just as the opening (*Al-Matla'*) was a key. It should be a closure containing speech that is more beautiful than what was embedded in the middle of the poem (*Hashw*), containing no meaning that repels the soul. Therefore, care must be taken with it because it is the termination of speech and its conclusion. Critics applied the term *Al-Maqta'* to the epilogue, and through it, they viewed the introduction in terms of attention paid to the listener and the addressee (Bakkar, p. 299).

Al-Sakkaki states in this regard:

"*Al-Tasdeer* (epistrophe) is when one of two repeated, homogeneous, or quasi-homogeneous words is at the end of the verse, and the other precedes it in one of the five positions of the verse: the beginning of the first hemistich, its middle, its end, or the beginning of the second hemistich, and its middle." (Al-Jundi, p. 214).

Second: Types of *Al-Tasdeer*

1. Complete *Tasdeer* (*Al-Tasdeer Al-Tamm*):

Ibrahim Jaber Ali states in this regard:

"(...) Perhaps introducing a phrase and concluding it with the same meaning—being hemmed in and locked between the two ends—works to restrict the meaning and push it forward in the form of a statement that accepts neither discussion nor debate." (Ali, 2009, p. 686).

In the poem "You Killed My Dove" (Ziaya, 2012, p. 49):

(O my killer, you are the killed one, and here I am alive through you; be gentle with yourself, o my killer)

Tasdeer appears on the linguistic material (- my killer / the killed). It is actually an acoustic, rhythmic device that achieved symmetry between voiced sounds like *Qaf*, *Lam*, and long vowels (*Medd*), as well as the voiceless sound *Taa*. The repetition occurred at the level of the beginning and the end of the verse to intensify the meaning within a poetic mold that preserves the structural and rhythmic unity of the line. This acoustic repetition colored the verse with rhetorical aesthetics, allowing energies to surface that surge with the sorrow of the poetic soul and the pain afflicting it. While complete *Tasdeer* is clear through the exact alignment of sounds between the end of the verse and its beginning, there is also incomplete *Tasdeer*. In this type, the first word is at the end of the verse, and the second word is anywhere else in the verse, matching via complete identity, homogeneity (*Jinas*), or derivation (*Ishtiqaq*).

2. Incomplete *Tasdeer* (*Al-Tasdeer Al-Naqis*):

This requires one of the two ends to differ from the other in some way, as follows:

1. When the last word of the second hemistich matches the last word of the first hemistich:

This pattern appeared in the poem "A Stamp for the Devil's Mail" (Ziaya, 2012, p. 61):

(Enough of blind speeches that our hearing is weary of; and if a coward fails, let him be sharper of hearing)

(An "Iraqi shoe" flies at a bald head; and how much baldness does history keep in its depths)

The observer of the verse finds that repetition occurred on the linguistic material (our hearing) with its morphological weight *Fa'al* and on (hearing) which is on the weight of *Fa'l*. The first is related to the past verb (became weary), indicating that the poetess projects her impression and anger over the numerous deceptions used by the colonizer to suppress the people's awakening. The second indicated the sense of hearing, linked to the past verb (sharpened) as well, to signal that the people no longer listen to false promises. This is further connected to the thirty-fifth verse in the word (bald head) on the weight of *Fa'lah* and on the weight of *Fa'l*.

Perhaps what draws attention is that the most frequent letter here is the letter *Ayn*, which is a voiced pharyngeal fricative sound (Bishr, Phonetics, 2000, p. 304). From this, we notice that the element of rhythm is embodied through the alignment of acoustic and morphological mechanisms, contributing to forming a circular, emotionally charged internal music.

In the poem "Whispers of the Dewy Mornings," we find (Ziaya, 2012, p. 70):

(If it were my heart: how can you rave dryly, for you are damaged, and your mind is drier)

Tasdeer appears in this example in the linguistic binary (- dry // drier) by repeating the roots of the signifier at the end of the verse and the end of its first hemistich. The first unit was formed of a long syllable (C V V) and a short syllable ×2, while the second unit was formed of a medium-closed long syllable ×2, and a short syllable (C V). Here, the rhythm and internal music produced by the acoustic element stand out, containing a harmony that intensifies the semantic load.

2. When the last word of the second hemistich matches another repeated word in the middle of the first hemistich:

Along this line comes the saying of Fadila Ziaya in her poem "And This... Eat It in the Evening" (Ziaya, 2012, p. 108):

(They said to my face: a frowning, severe look of sorrow; yet God honored in the Revelation the one who frowned)

The aspect of *Tasdeer* alignment appears here in the word (- frowned / frowning). It is an acoustic parallelism in which the roots of the signifier and signified are repeated, sketching a clear rhythm paced by acoustic repetition. This indicates the depth of her unity and what charges her poetic experience, as if the arrows of sighs destroy what breath is left in her, to later sculpt her poetry on the walls of her homeland and its wounds. Perhaps the impact of the sound *Seen* has an effect on clarifying and sharpening the meaning, nourishing the poetic experience, where music moves here at the level of the verse.

It was also mentioned in the poem "In the Presence of the Hard-Hearted" (Harrath, 2019, p. 52):

(And I see with my eyes that her tear flowed, and it has two paths on my cheek like a blazing fire)

(And it is as if it—while the eyelid was its night dwelling—grew weary of its stay in these eyelids)

An acoustic engineering is documented in this verse that captivates the ears, establishing meaning within the recipient's soul through internal music that contributes to the fluidity and clarity of the style. It is highly noticeable that *Tasdeer* occurred at the end of the verse and the beginning of its second hemistich by repeating the word (Algerian) in a symmetry representing musical rhythm.

Consequently, an internal music emerges, driven by meanings and signifiers at the level of the poetic verse. On the other hand, the poet shows his singing for his homeland, acknowledging the revolutionary event witnessed by Algeria, thereby embodying images of revolutionary cohesion while preserving the image of the Algerian struggle. Cutting the poem does not mean merely highlighting Algerian stances during the revolution and that it is a people that does not accept humiliation or insult, a proud and free people purified by the blood of martyrs.

We conclude from the foregoing that *Tasdeer*—or returning the end of the verse to its beginning—is directly linked to the music of segments. It is achieved by repeating a segment of the verse and echoing it in another position within the line. It is complete when matching via exact identity, and incomplete if the identity is altered or echoed through derivation or homogeneity. This does not cancel out the objective of embodying its music and rhythm at the level of the poetic text.

Second: Music of Openings (*Al-Matali'* / *Al-Tadtheel*)

Contemporary writers did not overlook the opening when talking about their poetic experiences (Bakkar, pp. 204-205). Among these, we find the pattern of *Al-Tadtheel* (appendixing), which is considered a form of redundancy (*Ittab*) and a musical quantity building rhythm through repeating the exact same word of the verse in a different position. Al-Baqillani (d. 403 AH) defined it saying: "*Al-Tadtheel* is a type of emphasis..." (Al-Baqillani, 1997, p. 102).

Among the applied models that embody *Al-Tadtheel* are the following:

1. When the repeated word is at the beginning of the first hemistich:

This pattern of *Tadtheel* is embodied by repeating the linguistic unit at the beginning of the verse, as in the poem "Confessions of a Martyr" from the diwan "Whispers of the Homeland" by Farida Belfraq (Belfraq, 2019, p. 11):

(Do not execute me, for I have executed my soul, calling out from the pit of oblivion)

The acoustic *Tadtheel* style here is linked to emphasis at the beginning of the verse, by re-examining the word (- execute me / I executed). The poetess paired the tool of prohibition with the verb to assert and negate the act of execution, expressing this metaphorically when she said: "for I have executed my soul."

This is because *Tadtheel* consists of using a word at the vanguard of the verse and repeating it in its middle (Al-Traboulsi, 1981, p. 92). At that time, she expressed the human tragedy and psychological conflict experienced by every expatriate in their homeland due to what the rebellious colonizer did in the Arab world, in addition to persecution and negative tyranny.

Tadtheel came at the beginning of the verse, pointing to itself by itself through the element of repetition, which added an acoustic coloring with stylistic beauty. This also contributed to highlighting acoustic interactions despite their difference in the quantity of syllables that formed them.

We find that the first was composed of a medium-closed syllable (C V C) and two short syllables C V ×2, while we find the second consists of a medium-closed syllable C V C ×2 and a short syllable (C V). This leads to aesthetic meanings supporting the meaning of the poem and reinforcing its poetic energies.

In the poem "Whispers of the Homeland" (Belfraq, 2019, p. 20):

(It is for you to return so that my pains return; there is no dream when determination departs)

The word (- return) was repeated acoustically at the beginning of the verse, preceded by the subjunctive tools and. The matching here occurred because they carry the same meaning, which is (return); the pains and sighs will return, making the poetic soul ache and burn without leaving its place. Repetition in this context formed a parallel acoustic rhythm at the level of the first hemistich to embody the meaning, reflecting on the cognitive side by fabricating an acoustic balance. This, in turn, provided musical value within the framework of similarity and equality by repeating the same word and the same acoustic and syllabic structure: a short syllable C V ×2, and an open long syllable (C V V).

In the poem "Whispers of the Dewy Mornings" by Fadila Ziaya (Ziaya, 2012, pp. 71-73):

(For its destruction is like the destruction of a hypocritical heart; the love of paint, just as women cheat)

(How often you sold a letter other than your letter, coveting a slap while the hand is sanctified by ablution)

(The crime of crimes, if you emerged with your oppressive ignorance, cloaked in a garment of badness)

Tadtheel appears in the horizontally repeated signifiers in the binaries (- its destruction / like destruction), and (- a letter other than your letter) through echoing, as well as (- the crime of crimes) as a *Tadtheel* in the middle of the first hemistich, despite their different acoustic syllables.

We find the first unit consists of a short syllable C V, a long syllable C V V, and a short syllable (C V). The second unit consists of a medium-closed syllable (C V C) and a short syllable (C V). As for the third binary, the word "crime" was formed of a medium-closed syllable (C V C) and a short syllable (C V), while the word *Jara'im* is composed of three short syllables (C V), an open long

syllable (C V V), and a short syllable (C V). This variation and diversity in syllables indicates the state of disturbance and emotion of the poetic soul through the opening or closing of syllables.

Acoustic echoing and sequential rhythmic harmony using simile establish and confirm the meaning, removing doubt and ambiguity, suggesting in this position the crystallization of the poetic experience. It draws the recipient's attention and increases their expectation, stirring excitement and suspense to respond to artistic aesthetics and their eloquence. This lures out the meaning that the poetess intends to convey through the phrase to clarify the aspect of inevitable deception by the deceitful party.

She then summarized with the word (the crime of crimes) to confirm the bitter internal state she lives in, as if there is a desecration and pollution without any right. In this way, "Fadila Ziaya" expressed the suffering of the people of Gaza and what they received from continuous rounds of bullets, and the massacres this left behind that ravaged Iraq and its people.

2. When the repeated word is at the end of the first hemistich:

In the poem "Symphony for the Fluting of the Jinn" by Fadila Ziaya (Ziaya, 2012, p. 25):

(And its blaze polishes me within its blaze; a fortified glory cloaks me with it)

The syllabic structure of the acoustic unit:

blaze / blaze C V + C V V + C V V = C V + C V V + C V V

Tadtheel came in the verse by repeating the word (its blaze) at the end of the first hemistich, composed of the acoustic structure: an open short syllable (C V) and two open long syllables C V V ×2. The poetess tried to embody the burning sensation that strikes her as she sees her people confronting the difficult labor with the oppressive colonizer. Through repetition, she established a system and acoustic harmony of responding tone and parallel rhythm, generating semantic energies resulting from the precision of describing the aftermath of angry responses, as if the flame of fire had burned what remained of her, leaving her without spiritual remnants.

3. When the repeated word is in the middle of the second hemistich:

In another poem, "Symphony for the Fluting of the Jinn" (Ziaya, 2012, pp. 26-27):

(For in my left hand is a fragrance, by right; and from my right hand, arts explode)

(Smile, my poet, do I see you weeping? To wound me, so the jasmine weeps)

(The blood of the free comes from a nose of glory; and were it not for glory, the ambush would not be set)

We notice that the verses are full of acoustic, rhythmic balances achieved through opposition and similarity. We find she used antithetical parallelism in the first acoustic unit (- my left / my right) on the morphological weight *Fa'lay*, (- you weep / it weeps), and in (- glory). This generates an acoustic harmony and a succession between the signifiers, where the poetess tried to express the suffering of her people under the yoke of occupation and the pain and torture they endure.

This clarifies the moral value our poetess wanted to describe regarding her psychological conflict and emotion over what the Zionists did to her homeland, leaving her squeezed by pain and grief. Antithetical parallelism was used in the first verse to embody the face of siege and loss, while on the other hand, we see her singing for the children of her homeland, taking pride in their effort to protect the country.

In the poem "On the Margins of History" (Bashawat, 2013, p. 17):

(And we have no intercession other than tears; how evil they are when intercession is deserved)

It is clear that the repetition of the signifier here occurs on the linguistic unit (intercession), repeated in the middle of the second hemistich, to clarify the rhythmic parallelism upon which repetition paces. Thus, the meaning moves toward clarity, keeping the reader away from ambiguity resulting from the preceding pronominalization (the *Haa* in). This is because tears are an outlet and relief for the poet; they intercede at the time of spiritual pain, paced by internal music that made the verse more harmonious, creating a cohesion between rhythm and meaning.

Third: Padding Music (*Al-Hashw* / *Al-Tarsee*)

Inlaid rhyme (*Tarsee*) in poetry is like rhymed prose (*Saj'*) in prose. In terms of meter and rhyme-letter (*Rawi*), it is divided into three sections: parallel (*Al-Mutawazi*), modified (*Al-Mutarraf*), and balanced (*Al-Mutawazin*). These names underwent many fluctuations in terms of definition, addition, and subtraction in some of their parts until they settled into this form (Bouhosh, 2006, p. 93), where acoustic proportion is established to achieve *Tarsee* and its rhythmic structure.

1. Parallel *Tarsee* (*Al-Tarsee Al-Mutawazi*):

This occurs when the words match in meter and rhyme-letter, carrying acoustic and rhetorical characteristics that enrich the poetic phrasing (Bouhosh, 2006, p. 93). Among the poetic models we selected to represent this type of *Tarsee* is what we find below:

In the poem "Whispers of the Homeland," we find (Belfraq, 2019, p. 17):

(To where do I go over the ice, when all hearts have turned to pus)

Acoustic matching of parallel words:

ice // pus: C V + C V V C // C V + C V V C

Matching of parallel words in meter and rhyme-letter:

ice // pus: *Fa'eel* // *Fa'eel*, *Dal* // *Dal*.

We find matching clearly in the verse between the comma of the first hemistich and the second hemistich in the linguistic unit (ice / pus), agreeing from the perspective of acoustic scanning. We find they consist of an open short syllable (C V) and a long syllable closed by a consonant (C V V C). From the morphological perspective, they are on the morphological weight *Fa'eel*, where parallelism occurred between the noun form (ice) and the assimilative adjective form *Fa'eel* in (pus). It is a symmetry and equality that produced an acoustic emotion that harmonized with its rhythm by virtue of the collaboration of style occurring between the signifying linguistic units. This provides a geometric musical quantity that attracts the recipient's attention, as the poetess here tries to simulate reality in its truth, presenting the harsh conditions that robbed the spirit of innocence and patriotism from hearts as a result of the deadly policy of violence adopted by the colonizer, leaving behind massive chaos in the country based on the victory of the self over the other.

In the poem "Whispers of the Dewy Mornings" (Ziaya, 2012, p. 70):

(Nay, where is your earring, O Khannath, while "Gaza" under your hoof in your hypocrisy is erased?)

(The mention of ostriches, with no chivalry after it; the core of manhood frowns like Antarahs)

1. Acoustic matching of parallel words:

erased// frowns: C V C + C V C // C V C + C V C

2. Balance between parallel words:

frowns// erased: *Taf'al* // *Taf'al*, *Seen* // *Seen*.

The linguistic binary (- erased / frowns) matches acoustically and in syllabic quantity, as we find it consists of two closed long syllables of the type C V C, whose significance here displays the

revolution of fear and internal disturbance, and on the same weight *Taf'al*. Its rhyme-letter is *Seen*, which is one of the sibilant sounds. The poetess used it to vent what surges inside her of pain due to what the Zionist occupation did to erase the Arab identity and attempt to eliminate it.

This contrasts with the steadfastness of the people of Gaza standing as one man confronting the other, trying thereby to raise awareness of the Palestinian cause, which has become a global issue deserving attention and a spirit of defense for the Al-Aqsa Mosque against usurping Israeli actions.

We conclude that the parallelism of acoustic *Tarsee* consists of repeating sounds of a specific integrated pattern in the structural unit of the word, provided that the latter are equal and similar in meter and rhyme-letter, composed of the same acoustic scanning as we explained in the models presented. The purpose of this rhythmic music is to achieve meaning within the listener's soul.

In the poem "Memory of History" from the diwan "Whispers of the Homeland" (Belfraq, 2019, p. 05):

(Upon the lightheadedness of love and history rested my wound, echoing the silence of the gallows)
(I drew a smile over my sorrows; I returned while in my heart was the moaning of rifles)
(I choked my tears to craft an epic, and ignite a revolution in the extinguishing of fires)
(I wake up to a dream haunting my memory, when the volcano fell silent in the trenches)
gallows // rifles // fires // trenches: C V C V V C V C

Matching of parallel words in meter and rhyme-letter:

gallows// rifles// fires// trenches// breakthroughs// boats: *Fawa'il*, and the rhyme-letter is *Qaf*.

The one who contemplates the verses of the poem notices that it is rich in acoustic balances that formed a rhythmic architecture vertically, represented in the acoustic formation of the following linguistic units: (gallows, rifles, fires, trenches, breakthroughs, boats) from a short sound (C V), an open long syllable (C V V), and a medium-closed syllable (C V C). This stirs the fluidity and transition of parallel music and its rhythm as an insinuation of semantic aspects.

The acoustic segments and the way they are arranged in these positions were linked to the psychological disturbance and emotion suffered by the poetic soul, charged with the slaps of abandonment regarding the state of the homeland. This is clarified via the ultimate plural form (*Fawa'il*) repeated in the line endings, precise in depicting the past and its tragic melting and the side effects it left behind, even though the poetess confronts and fights her sadness and the running out of her patience.

We also find parallelism of *Tarsee* in the poem "A Stab to the Heart of the Almond!" (Ziaya, 2012, p. 98) as follows:

(And a dollar of disgrace spilled virtues; and purer than it are the curtains of the veil)
(And his food, like his drink, is poison from ill-gotten gains! And he is the offspring of gambling)
(So if I am deprived of wholesome food and do not enjoy it, then the smell of roasting meat is fine)
(If the pitch-black crows won with "croaking," what do we nickname the voice of the nightingale?)

1. Acoustic matching of parallel words:

veil // gambling // cooking aroma // nightingale: C V + C V V + C V

2. Balance between parallel words:

veil // gambling // cooking aroma // nightingale: *Fi'al* // *Fi'al*, *Raa* // *Raa*.

The binaries (veil, gambling, cooking aroma, nightingale) run parallel and match acoustically in the line endings. We find they consist of a short syllable C V and another long syllable closed by a

consonant. Their morphological weight is *Fi'al* and their rhyme-letter is *Raa*, which is a voiced medium sound characterized by the repetition of the tongue tapping the palate when pronouncing it. Meanwhile, we find the sound *Khaa* is a voiceless fricative, *Qaf* is a voiceless plosive, and *Haa* is a voiceless fricative. The sound *Meem* is a voiced labial sound, *Taa* is a voiceless plosive, while the sound *Zay* is a voiced fricative (Anis, pp. 68-75).

We notice from this that our poetess intended to use this harmony between the points of articulation of sounds, where the long vowel (*Medd*) was linked to these three sounds to bring comfort and tranquility to the recipient's soul. The equal linguistic units struck an internal rhythm suggesting deep suffering over the fabricated wounds of the homeland, and the amount of sighs that are neither heard nor satisfy hunger, except that they found an outlet in knocking on the doors of pain and opening them.

2. Modified Tarsee (Al-Tarsee Al-Mutarraf):

This is the opposite of the parallel type. It concerns the agreement of the two parallel words in the rhyme-letter but not the meter. It is a means of communication that activates the recipient, generating a pleasure of comfort and delight (Bouhosh, 2006, p. 95). Al-Sharif Al-Jurjani defined it in his book *Al-Ta'rifat* as: "Rhymed prose in which the two clauses differ in meter" (Al-Jurjani, 2004, p. 183), and this is what we seek to clarify through the poetic models that will be presented in a collection of poems.

3. Balanced Tarsee (Al-Tarsee Al-Mutawazin):

Balance, in its rhetorical concept, is a section of *Tarsee* whose usage Abu Al-Walid regulated, achieving thereby rhythmic and semantic diversity. If parallelism is the agreement of the ends of clauses in meter and rhyme-letter, and if modification (*Tadrif*) is an agreement in rhyme-letter without meter, then balance is an agreement in meter without rhyme-letter (Bouhosh, 2006, p. 96). Among the models we deemed representative of this type of *Tarsee* is the following:

In the poem "My Necklace in Damascus" (Ziaya, 2012, p. 78):

(They called "Mary the Virgin" foolish, and elevated fallen women to the intellects, atop a "spear")
(The voice of pride remained among them as stupidity, so they followed the beast: between striking and goring)

Acoustic matching of parallel words:

remained // striking: C V C + C V // C V C + C V

Matching of parallel words in meter without rhyme-letter:

striking //remained: *Fa'l* // *Fa'l*, *Lam* \$\neq\$ *Kaf*

The binaries (remained / striking) balance acoustically. We find both are on a medium-closed syllable (C V C) and on a short syllable (C V). They differ in rhyme-letter: the first on the sound *Lam* and the second on the sound *Kaf*. Our poetess employed gemination (*Tashdeed*) to increase the rhythmic sense and the artistic and aesthetic pleasure as an expression of her psychological state, singing her pains and her people, reciting her disclosure with emphasis on the balanced and equal words.

Conclusion

The most important results reached through the theoretical and applied presentation can be tracked as follows:

- **Syllable Music:** Achieved at the level of the vertical poetic verse through what is known as *Tasdeer* (epistrophe). This appears via repeating or echoing a specific word mentioned at the

end of the verse, which may be repeated in any other position within it, whether the repetition is complete or incomplete, creating a consistent internal rhythm.

- **Music of Openings and Appendixing (*Tadtheel*):** Achieved when the repeated word in the verse is outside the ending segment, otherwise it would be considered *Tasdeer*. This word may fall at the beginning or end of the first hemistich, or at the start or middle of the second hemistich. *Tadtheel* refers to introducing a sentence that confirms what preceded it, aiming to reinforce benefit and fix it in the recipient's mind, producing a musical burst achieved through repeating the same word, its synonym, or its antonym, thereby cementing meaning and establishing it in the listener's awareness.
- **Inlaid Rhyme (*Tarsee*):** Considered one of the rhetorical colors that imparts an aesthetic effect to meaning through the opposition and balance of the word's structural units. *Tarsee* includes the parallel type—achieved by acoustic agreement in syllable, meter, and rhyme-letter; the modified type—characterized by a difference in meter but not rhyme-letter; and the balanced type—agreeing in meter but not rhyme-letter.

Consequently, the music of poetry and its rhythm are achieved through parallel repetitions, allowing the construction of a precise acoustic architecture that achieves aesthetic and artistic harmony, as well as reinforcing expressive significance and creating mutual shadows and insinuations that add depth and artistic richness to the poem.

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