The Musical Cadence in Popular Poetry between Depth and Superficiality

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Abu Nasr al-Farabi views the relationship between poetry and music as follows: “Melodies ... are most often combined with utterances through which these things are intended, and these are what we call poetic utterances.”[1] Al-Farabi adopted this position because he fully understood the importance of music to poetry. This is clearly demonstrated by what he himself narrated about Alqama ibn Abdah—one of the poets of the pre-Islamic period and a contemporary of Imru’ al-Qays—when he went to one of the Ghassanid princes, al-Harith ibn Abi Shamir, to ask him for a favor. “He did not pay attention to his request until he set his poetry to a melody and sang it before him, whereupon he granted his request.”[2]

This incident reflects the nature of the relationship between poetry and music and demonstrates the extent of their interconnection. The listener is more attentive to utterances accompanied by music, while poetry without music remains incomplete; through music, it acquires its perfection and completeness. Thus, “the effects of poetic utterances, when melodies are combined with them, are more complete. Consequently, the effects of poetic utterances become more perfect and more capable of achieving the intended purpose more rapidly.”[3]

Music is the rhythm upon which life stands, and poetry is life itself. Music is one of the most prominent structural tools of poetry; indeed, it is one of its most important elements. It is not merely a means of coordination or ornamentation, such that if it were absent the poem would

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become prose, unlike other elements such as emotion and style. The absence of any of these elements constitutes a defect in the poem, but does not transform it into prose. Musical cadence is not obligatory in prose, whereas in poetry it is obligatory. This means that music is an essential and necessary component of poetry for it to remain poetry.

Popular poetry is no less valuable in terms of music, nor is its musicality weaker. The popular poet set out to prepare broad horizons for the music of his language.

Popular poets have sought to create broad states and spaces of suggestion through the music of letters and words, and to insist on using the word both as a signifier and as an emotional sound. They have also been concerned with creating an atmosphere of pictorial music accompanying emotion. In general, they sought to make musical composition more closely connected with the poet's psychological state. Hence, the importance of internal music emerged as a musical form more capable of communicating with inner feelings and psychological emotions.

Internal Rhyme

The first phenomenon that we encounter, and which poets considered necessary and indispensable in their poems, with its presence constituting a distinctive feature, is the duality of rhyme—the internal rhyme that occurs at the end of the first hemistich and the final rhyme. The popular poet remained faithful to two rhymes within the same poem. The reason for this may be "the popular poet's need for the musical melody produced by the unity of the poems of a single composition through the rhyme. The purpose may also be to display the linguistic and artistic abilities of these poets."[4] Since this phenomenon became widespread among the poets of the region, I believe that the first possibility proposed by Dr. Larbi Dahou is closer to correctness. Had the matter concerned a particular group of poets rather than others, we could say that displaying linguistic and artistic abilities would be possible and acceptable. Internal rhyme is a device through which poets sought to double the musical stress within the poetic line, recognizing the importance of this stress.

As an example, we may take some verses by the poet Ibn al-Nawi Abd al-Qadir from his poem entitled **"Wakr Ajdudi"**:

Daughter of my country, I recorded a history worth telling;
Ask the people of history, question their books.
And the one who was imprisoned, it befell him,
While the patient man facing the executioner was content with his suffering.
He suffered from it and tasted every form [of suffering],
A secret he concealed between his ribs.
Executioners stood before him with swords,
He found nothing from them but imprisonment and terror.

The reader of these verses is shaken by the musical melodies created by the internal rhyme. With careful examination, we notice that the poet did not employ it merely as decoration or musical ornamentation; rather, it was connected with the psychological dimension. The poet's psychological state imposes upon him a particular musical modulation that enables the recipient to experience the poetic experience through imagination and hearing. The poet

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is emotionally affected as he recalls what the French colonizer did to the Algerian people in terms of torture and persecution. In order to bring the image of suffering closer to us, he combined the two rhymes in his verses, the closed rhyme and the open rhyme.

The closed rhyme indicates confinement and interruption in sound, as though the poet gathered his breath in order to release it afterward in the second hemistich. From a musical perspective, this rhyme reinforces the resonance of the sound when the stresses converge and stop at it, to continue afterward in the second hemistich. What further deepens this effect is that the open rhyme naturally extends the sound and consequently prolongs the musical stress. After the recipient's breath contracts in the middle of the poetic line, it subsequently opens. I believe that this atmosphere helps reveal the experience of sorrow and pain.

Ultimately, we arrive at a certain conclusion concerning the extent to which popular poets were conscious of this important component of the poetic line. When we contemplate their poems, we find that they reveal their precise awareness and deep understanding of its value in creative work, both as an aesthetic value on the one hand and as a musical value on the other.

2. Gemination

The true poet is one who lives the experience and is emotionally involved with the subject of his poem. In proportion to the intensity of his emotion, certain letters dominate his language over others. Sorrow, for example, causes sharp, geminated letters to become more dominant in the atmosphere and music of the poem. As an example, we may take some verses by the poet Ibrahimī Umm al-Khayr, who mourns one of her relatives. She says:

Weep, my eye, throughout the length of this world,
And with tears until the eyelashes become bewildered.
For the hero who departed one evening,
Bid farewell with sorrow and disappeared one day.
The day of his departure is difficult for us, my brother,
And the month of forgiveness erases all sins.
The angels of the Merciful and the witnesses of this world,
Made the final moment easy, with no place of hardship.

The verses overflow with the warmth of emotion and the awareness of the enormity of the tragedy. They reveal a profound space of sorrow raging within the self. Following this departure, the self experienced a kind of psychological collapse; it was struck by anxiety and panic and felt as though it had been separated from its reality. A group of expressions helped reveal this feeling, especially those containing geminated letters, such as: "weep," "world," "with the tear," "until," "become bewildered," "the hero," "who," "bid farewell," "with sorrow," "his departure," "from us," and so forth.

It is well known that the use of gemination in a word intensifies the poet's state of sorrow and emphasizes the effect of separation and its consequences, owing to the strength and intensity characteristic of the geminated letter. It is easy to perceive the strength and intensity experienced by the recipient when reading the verses. Indeed, the recipient's hand may unconsciously perform a movement, either gathering itself into a fist or extending itself

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rigidly, accompanying the pronunciation of the geminated letter. It should be noted that when this letter is pronounced, it is doubled. When the process is repeated several times, these geminated letters acquire a particular musical quality represented by the rhythm resulting from their repetition. In this way, a subjective relationship emerges between the recipient and gemination, providing him with a dimension that language, through its words and meanings, may not be able to attain.

From this perspective, we can confidently say that gemination represents a musical phenomenon that can contribute to leading the recipient to experience the poetic experience.

Another poet is Ibn al-Nawi Abd al-Qadir, who says in his poem entitled **"Tell Me, Haj"**:

Our strength is in God, a strength that cannot be overcome
The strength of faith and manifest truth
It humiliates tyranny and straightens what is crooked
And brings to repentance the darkness of those whose sultans are unjust
The people of joy rose and proceeded upon a path
A united line, not divided into two ranks
An army of righteousness, armed and fully equipped
An army of the call, surrounding it with fortified protection
Patrols armed against the outside
Miracles took place and Abraham witnessed them
A war hospital treating and healing
And councils proceeding according to wisdom and laws.

The poet resorted to doubling certain letters as a means of creating rhythm, as in the following words: "our strength," "by God," "strength," "truth," "it humiliates," "tyranny," "it straightens," "and repents," "darkness," "rose," "rank," "united," "two ranks," "righteousness, fully equipped," "the call," "the weapon," "witnessed," "hospital," and "war." As is clear, each of these expressions constitutes in itself a complete and independent world in form and meaning. What, then, happens when they come together and are geminated? Certainly, the musical stress will be doubled and the level of intonation will rise in order to reproduce the poetic experience musically.

In conclusion, gemination is characterized by two complementary dimensions. The first is that it confirms the reality of the situation and implants the existing truth in the recipient's mind. The second is that the poet seeks to pour his emotions and inner charges through this musical atmosphere, as though he were an emotionally agitated child striking the ground with his feet, with these heavy rhythmic strikes taking the form of words in which gemination abounds and musical rhythms become stronger.

3. Lengthening

Sound rhythm is achieved through the frequent use of lengthening vowels, which represent a prominent phonetic phenomenon. There is lengthening with the *alif*, lengthening with the *waw*, and finally lengthening with the *ya*. To highlight the effect of this phenomenon, we may take some verses by the poet Bouchahaba Muhammad, which belong to the genre of love poetry:

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In the name of God, my brothers, I begin and recite
And I repeat through my poem what has happened
I remembered the trials of long ago, O my promise
The worry of poverty increased our history of reflection
I built my lament among the stars, according to my desire
And the tear runs down the cheek like rain
The flesh has melted over the bones, with all my effort
And my reason for this is the fateful passage of time
I blame time and my unfortunate fate
And the one whose name is the daughter of poetry
I do not know whether I have forgotten; I know no one
And I remain in her torment, a captive of suffering
These nine years, I have not forgotten my promise
And the longing that increased my bewilderment
I denied it, my beloved; denial is of no avail
And those who do not know, know through the news
You are the one through whom I compose my love poetry
You are the one through whom I sang my poems
It is through you that the soul is in my body
You are my mind; through you I produce these thoughts
You are all of life; you are my companion
Through you the universe becomes a song in the barren land
O beloved, today you are my thirst
I beg you, by God, extinguish this fire
A fire without smoke rises from my body
From it my heart has become healed, and thorns have grown from it
From its fires my liver is enveloped
And my blood has dried in my veins, while my reason has flown away
O beloved, I feel that I have nothing
You are the one through whom I return to glad tidings
You are near to me, my beloved
There is no barrier between us in the house
In relation, your grandfather is very close to mine
You remain far away while you are before my eyes
If I do not see you one day, my rose withers
What happens to me has happened to few people before.

If we examine the rhythm of the words and letters in these verses, we will certainly discover the musical rhythms. The poet seeks the long musical melodies in which to release his sighs, and he makes remarkable use of lengthening vowels. In every line, they are distributed in a manner that creates a harmonious rhythm. When we read the verses, we feel that their rhythmic system moves us and gently touches our emotions. Without realizing it, we find

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ourselves under the spell of the rhythms of his verses. This leads us to say that one of the conditions of successful artistic work is that its rhythm should be connected with and interact with the emotion of the self; otherwise, internal rhythms would become a type of dry phonetic ornamentation.

Beginning with the phrase "O my brothers," we find that lengthening has been employed in a manner appropriate to the subject of the poem. The vocative *ya* is characterized by its use in calling for help, and this is what the poet employs to express the suffering he experiences. The same applies to the word "my brothers," one of whose meanings is associated with seeking help. A brother is the person closest to us; therefore, we turn to him when circumstances become difficult. This meaning is reinforced by the heavy rhythm represented by the lengthening vowels.

One point that I would like to indicate is that the author of these verses attempted to vary his use of lengthening vowels by combining more than one lengthening vowel within a single word in order to create greater tonal and psychological impact, such as in: "my brothers," "my lament," "my reasons," "her torment," and "increased me." Each of these words possesses the ability to move our selves through the meanings and musical resonance it conveys. The lengthening *alif* contained in each word has a strong and influential rhythmic resonance, characterized by the extension of sound and the clear tone of brokenness. This is further expressed by the second lengthening vowel, namely the *ya* occurring at the end of the word, which increases the slowness of the rhythm and alludes to the state of suffering deeply rooted in the poet's self.

From this, we can say that our poet was conscious of the value of lengthening vowels and that his use of them was not merely accidental. Evidence of this can be found in the opening of each of his verses. He distributed his verses in a manner demonstrating awareness and consistency. He began the first two verses with expressions devoid of lengthening vowels, indicating a rapid beginning in pronunciation. After that, the rapid sound was interrupted in the following two verses, announcing that the poet's suffering had intensified ("I built," "melted"). A characteristic of lengthening vowels is that they compel the recipient to read the verses slowly and deliberately; even if he wished to accelerate, he would not be able to do so.

Afterward, his soul becomes calmer, and the fifth verse begins with an expression free of lengthening vowels, as though he were taking a rest, only to return to suffering and torment in the following four verses. He then rests again in the tenth verse, before completing the remaining verses to the melodies of the lengthening vowels. It is as though the poet intended, through this acoustic construction, to capture our ears and our inner selves. The reader of the verses will certainly feel those melodic vibrations: a rapid beginning followed by deliberation and slowness, continuing in this manner until the end of the verses.

What is also striking in these verses is the internal rhyme, which invites deep reflection to probe the depths of the soul, while at the same time creating a feeling of stopping after each hemistich to catch one's breath, which is exhausted by the length of the prolongations: "Nashdi, waʿdi, wuddi, juhdi, saʿdi, jiddi, waʿdi…" Each of these words makes us pause at

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it; we slow down, take our time, and prolong our voice. It is as though the poet, through this deliberate slowing down, seeks to emphasize the meanings of sorrow and suffering and to fix them in the recipient's mind. Thus, the internal rhyme has contributed to producing this musical slowness, which signifies the tension of the soul and the breaking of emotions.

What further enhanced the music of the verses is the rhythm provided by the final rhyme ending with the long vowel "alif": "ṣār, al-tifkār, amṭār, al-qadār, al-ashʿār, lūkār…" The recurring long "alif" sound before the rhyme letter has fulfilled the poet's intention of creating this musical slowness. In this way, external rhythm—thanks to prolongation—plays a prominent role in deepening the psychological rhythm and creating other melodies and rhythms that run parallel to the internal rhythm of the verses.

From here, we may say that rhyme is one of the fields that the poet must invest in and employ in the service of the poem; otherwise, there is absolutely no need for it, because it will simply become a burden on the poem. Therefore, it must reveal the poet's inner state—whether through meaning or sound—and its rhythm must contribute to enabling the poem to bear the burden of expressing meaning.

In conclusion, popular poetry has included an essential musical characteristic represented by the rhythm arising from the harmony between long vowels and the poet's psychological and emotional state. Consequently, the music of poetry is no longer merely resonant sounds that impress the ear and whose magic quickly fades; rather, it has become psychological signatures that penetrate the recipient's self and shake its depths gently and quietly. Evidence of this can be found in these verses by the poet Bouchahaba Muhammad. Musically, they expressed their content and their author's psychological and emotional state, perhaps more eloquently than the poetic images and ideas themselves, and they painted a vivid picture of him as he experienced the painful experience and expressed it.

In reality, the poetic examples found in the works of our poets are rich in this phenomenon. I see no reason to multiply them, so I shall suffice with three verses by the poet Ibn al-Nawi Abd al-Qadir from a poem entitled "O Najat," in which he says:

Matat bayn urud wa al-nasim ihab waqt al-maghrib bayn zahra wa kbala
Fi bustan arwayhu wa zinuh tʿajab bi-azharu mutakhalifa dar azlala
Liman nashki wayn min ruhi narhab liman nabki wayn min dha al-bahdala

What is truly striking in these verses is the abundance of long-vowel letters and their high frequency, which causes the recipient to fall under the control of the slow rhythm. This slowness reflects the intensity of the breakdown experienced by the poet.

As can be observed, the poet surrounds us with these letters, which cease to be merely letters and are transformed, in a moment, into a musical atmosphere that responds to the nature of the experience being expressed. What further increases the impact of the verses is the effective distribution of the long-vowel letters, which appeared appropriate to the nature of the subject. In the first hemistich of the first verse, we find the word "Matat," and we feel that the long "alif" in it reflects the slow movement contained in the meaning of that word. Meanwhile, the first word in the second hemistich, "waqt," is devoid of prolongation, indicating calmness of the soul, although it is a relative calm, since the hemistich ends with

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two words containing prolongation: “zahra” and “kbala.” As for the second verse, it begins with three instances of prolongation: “fi,” “bustan,” and “arwayhu,” and ends with two words devoid of long-vowel letters—the discussion here concerns the first hemistich—whereas all the words of the second hemistich contain prolongation. The third verse follows the following distribution: a beginning without prolongation, followed by prolongation, and an ending without prolongation. The second hemistich begins without prolongation and then contains prolongation until the end of the verse.

Following this distribution of prolongations, the rhythm is as follows: heavy rhythm, then rapid rhythm, then heavy; heavy, then rapid, then heavy; heavy (gemination), heavy (prolongation), then rapid, heavy (gemination), heavy. Hence, it becomes clear that the proportion of heavy syllables constituted the overwhelming majority—eight—whereas the rapid syllables were fewer—three. Since these syllables were distributed among the three verses, they produced an effective rhythmic harmony, particularly because their arrangement followed a certain pattern. The syllables, in their succession, imitated the law of life, for the human soul cannot remain in one state permanently. It cannot remain tense and angry without interruption; rather, it needs periods in which it can rest in order to return to tension. Between these two states, harmony occurs, producing a musical resonance consistent with the poet’s emotion.

Undoubtedly, this has a major effect in creating a type of internal music appropriate to the emotional state that it expresses and depicts. Rapid syllables take less time to pronounce than heavy syllables, and the poet’s success lies in choosing the syllables appropriate to the type of emotion and its fluctuations within him. In addition to this, there is another striking matter that I would like to point out. Given the poet’s reliance on long-vowel letters, he began to load some of his words with long-vowel letters that could have been dispensed with. One example is the word “urud.” It is established that the word in popular poetry is written as it is pronounced, and this word is pronounced without the first “waw,” that is, “arud.” However, our poet wanted to increase the number of long-vowel letters—the “waw”—in order to reveal the magnitude of the rupture that afflicted him and shattered his soul. When reading the verse, we feel that the word makes us pause at the first “waw.” Since the two words that follow it contain two long-vowel letters—the “ya”—this deepened the acoustic image and gave it a stronger and more intense effect. The same applies to the word “bāzahāru,” which contains the first long-vowel letter, the “alif.” With these two words, “urud” and “bāzahāru,” we genuinely feel that they require effort in pronunciation, a heavy pronunciation containing a certain degree of difficulty, like someone speaking in a state of exhaustion and brokenness. This creates an emotional musical sensation of the extent of the effort involved in enduring the experience.

As for his choice of the letter “lam” as the rhyme letter, it contributed to raising the acoustic rhythm. I believe that the poet’s emotion, affected by the subject, imposed the dominance of this letter because of its restrained sharpness, represented by the movement of the tongue adhering to the upper palate when it is pronounced. By vocalizing the rhyme letter with the fatḥah, the poet made it clearer and more strongly attached to the ear. He also made the

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sensation of it stronger and its resonance in the ear longer when he attached it to the long-vowel letter "alif," a letter characterized by a powerful and effective rhythmic resonance, due to the extension of the sound and the clear, strong tone of brokenness. Since the rhyme letter came between two alifs ("illa"), it provided the best rhythm for conveying the poet's feeling and achieving his experience. Thanks to the two long alifs, the duration of the rhythm was doubled and the melody of vocalization was musically released. Let us try to read the rhyme so that we can perceive this: "wa-kbala, aẓlāla, al-bahdāla." Each word represents an explosion between two prolongations and draws us in through the temporal slowness of the rhythm that dominates it.

We proceed with our poets and find them providing their poetry with a share of aesthetic values in music, auditory imagination, the pleasure of the ear, and the delight of the soul, alongside nourishing thought with intellectual content.

4. Paronomasia:

Paronomasia may be one of the manifestations of the internal music of the poem, in addition to what we have mentioned and what we find among verbal embellishments such as paronomasia, rhymed prose, and the like.

In reality, the Arabic language is one of the languages that has devoted attention to the music of its words and expressions throughout all ages. It possesses what are known as verbal embellishments, with numerous arts and forms. The inventiveness of writers, poets, and orators in this verbal concern reached such a degree that later scholars of rhetoric established rules and systems for it, almost making it an independent science among the sciences of the Arabic language, namely the science of *al-Badiʿ*."[5] Among the branches of this science is paronomasia, which consists of two sound segments that agree in rhythm while differing in meaning; that is, two words identical in form but different in meaning. It is closely connected with the music of words, as it represents an artistic elaboration in the ways sounds are repeated within the poetic line. Hence, it gives the melody a musical quality. On this basis, its occurrence in poetry strengthens its music, because the sounds repeated within the body of the verse, added to those repeated in the rhyme, make the verse resemble a musical phrase with multiple melodies and different colors, which is enjoyed by those familiar with this art and who perceive in it skill and artistic ability."[6]

Among the poets in whose work we can perceive this artistic technique is Amer Umm Hani, who says in one of his poems:

Kanat ummuh afʿālahā ḥaqq atshīb fi wurṭa hiya tāyha f-sṭ al-wihād

ʿār ʿalayhā lil-ʿarab zaʿm tinsab dhurriyat Ismāʿīl hu-naʿm al-ajdād

Undoubtedly, one of the values of these two verses lies in the paronomasia between the two words "zaʿm" and "naʿm." It is a source of stimulation because of the acoustic rhythm it provides. It is true that the meaning differs from one word to another, but the similarity between the resonance of the two words continues to play a role, creating in the mind a kind of symbolic similarity between the meanings of the two words. This phonetic harmony between the two words undoubtedly gave the image a particular rhythm. Its strength was further enhanced by the poet's conspicuous repetition of the letter "ʿayn." One senses the

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dominance of the "ʿayn" over the general musical atmosphere of the second verse: "ʿār, ʿalayhā lil-ʿarab, zaʿm, Ismāʿīl, naʿm." It is one of the pharyngeal letters that has a particular impact on the ear and a significant effect in creating the emotional atmosphere that the poet seeks to establish. The "ʿayn" also possesses resonance and strength, as though the poet were speaking through it. Thus, as one reads the verse, one feels that it constitutes a harmonious acoustic image conveying the poet's emotion toward the subject. He is extremely displeased with people who claim affiliation with the Arab nation while failing to possess its virtuous and noble moral qualities.

In another poem, the poet Amer Umm Hani says:

Iḥnā qawm ʿādātna shtūh wa al-ṣayf ʿan ṣayḥat al-dīk yajli ḥāli
Ḥāqa min bakri ahwāna rāh naẓīf wa-zīd nasīm bukra yiḥlāli

And he says:

Iḥnā ahl al-ḥaqq wa al-ʿadl wa-niṣīf fi ẓulumāt al-ẓulm yibqaṣ mishʿāli

He also says:

Mā fīnā khawwāf īmān ḍaʿīf yibhar min aʿduh yahrub min tāli

In the second verse, we find the poet drawing us toward two times: the past ("bakri") and the future ("bukra"), establishing a dialogue between them. It is the clean past and the beautiful future. The beauty and appeal of the verse are further enhanced by the phonetic rhythm contained in the two paronomastic words "bakri" and "bukra" and by the resonance produced by their repeated letters.

As for the third verse, we find paronomasia in the two words "ẓulumāt" and "ẓulm," which constitute a derivative paronomasia.[7] The poet sought to strengthen the image of his people and grant them an honorable status, relying on a harmonious acoustic image that embodied the movement and lightness of the verse through the resonance of the letters "ẓāʾ," "lām," and "mīm." Thus, we may say that the paronomasia here is not an objectionable or contrived paronomasia, but rather a beautiful and effective image.

As for the final verse, we find paronomasia in the words "yibhar" and "yahrub." Through careful reading, it becomes clear that the two words provide a quiet music that flows through our souls, reassuring us and instilling in us pride and awe. It is the music of letters that, through their repetition, produces a musical melody: "y, b, h, r," particularly since the poet has brought the two words together in a single hemistich. The closer the letters are in pronunciation, the stronger and more effective their impact becomes.

Among the other poetic examples, we may take some verses by the poet Quwaydir ibn al-Hajj ʿAṭiyya:

Rāni khāyif min saḥāba qarība wa-abrājhā min baʿd l-bayūḍa rjʿū sūd
Al-barāq irīsh layla muʾdhiyya wa-malkū maʿṣif ṭabbaq al-dunyā braʿūd
Fayḍ al-dardi rāh yaddi yā waddi wa-yiḥli id-dahmāh rāḥ abla bārūd

Paronomasia occurs in the third verse between the two words "yaddi" and "waddi." I do not think I would be exaggerating if I said that the value of this verse is greatly enhanced by this paronomasia, for several reasons, including morphological and prosodic patterning. In addition to the unified resonance provided by the two words, they are equal in their

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morphological and prosodic patterns. We scarcely forget the strength of the resonance of the first word before a similar resonance surrounds us in the second word. This resonance is produced by several factors, including the kasrah of the letter "dāl," which makes its perception stronger and its resonance in the ear longer. It is well known that vowel movements, when pronounced, produce sounds, and the meanings of sounds are musical and suggestive before they become linguistic rules. The accomplished poet is the one capable of exploiting these musical meanings and seeking, through them, to penetrate people's souls and address their emotions.

Thus, it becomes evident that the acoustic image has an artistic position in poetic composition. Through it, the recipient's auditory sense is stimulated by means of the acoustic rhythm produced by paronomasia. Hence, it may be said that poetry is, above all, words and sounds, and just as it is a linguistic formation, it is also an acoustic and musical formation. Therefore, paronomasia, and *al-Badiʿ* behind it, is not merely a melodious ornament in literary style or an embellishment that constitutes unnecessary excess and can be dispensed with, thereby relegating it to the end of the elements of the artistic work; nor does it come only after rhetoric has fulfilled the requirements of the sciences of meanings and eloquence. Rather, "its status is no less significant than theirs."[8]

Undoubtedly, following the poetic examples further would be lengthy. Therefore, I shall suffice with these two verses by the poets al-Hajj Tanah and Ahmad Fudayli. The first says:

Wash inʿad abṭāl qdāmu fātu ind ʿan ʿarshhum nuwwāb ʿalayh

The second says:

Wuld al-Ḥaḍna bih nafkhar ntkallam fāris jāna ḍayf qalbīliyah

The paronomasia in the first verse occurs between the two words "inʿad" and "ind," while in the second verse it occurs between "bih" and "liyah."

This paronomasia creates a kind of resonance that is repeated to produce harmony in the musical melody, particularly since the paronomasia here is incomplete. This type combines unity of sound and meter. When similarity in meter and sound is achieved, harmony—or the desired characteristic of the phenomenon of paronomasia—comes into being. Harmony "is the secret of beauty, and paronomasia, because of the two factors of similarity in meter and sound, is one of the strongest factors in producing this harmony. The secret of its strength lies in the fact that it brings closer the meaning of the word and its sound on the one hand, and the meter in which the word is placed—the humming—on the other."[9]

Thus, popular poets proceeded to reinforce their figurative images with rhetorical and ornamental images, thereby combining visual imagination with auditory imagination. These auditory images undoubtedly possess "a great aesthetic value that neither the sensitive ear can fail to perceive nor the sincere emotion overlook."[10] They paid attention to paronomasia because they sensed what it offered in terms of concern for the beauty of sound and the impact of words upon the ears. Through its words, it captivates the ears, and through its meanings, it captivates minds and hearts. It is a skill in arranging words and an art in ordering and coordinating them.

5. Rhymed Prose (Sajʿ):

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Among the other types of artistic techniques that came to serve the music of the popular poet in the poem is *sajʿ* (rhymed prose). The poets employed it because it achieves melodic resonance—morphologically and prosodically—so they began to use words that share forms, meters, and sounds, seeking thereby to diversify the internal rhymes of the verse and create a form of musical beauty within it. The examples are numerous and countless in the poetry of the Bou Saada region, demonstrating—if evidence is needed—the interest of their authors in music in their poetry. Perhaps one of the most prominent poets who mastered this technique and in whose work it appeared clearly is the poet Amer Umm Hani. In one of his poems entitled "Surat al-Anʿam," he says:

Āh yā l-naʿām baʿdīni min al-ḥarām sawwī al-maqām irān nashʿur biyya
Qadrak akbīr wa-lī tmaʿan rāh aḥīr amlāk akthīr jāt al-khātim li-nabiyya
Ntawassal bīk lil-ʿālī yashfīnī bīk kayf anta līk tiḍawwi bīk al-ʿaqliyya
Ḥizbayn ithnayn taḥfū lak ḥālak bil-zīn aklām ibnayn yifḍaḥ ḥāl al-kufriyya

The *sajʿ* is therefore evident in these verses. Undoubtedly, it is not merely an ornament, but rather a building block of the artistic architecture of the verses of the poem, contributing through its rhythmic formation. Evidence of this is the technique followed by our poet in his verses, as we notice him paying attention to varying the endings of the rhymed words from one verse to another. Thus, the letters varied and came alongside one another, deepening the acoustic rhythm: "al-Anʿām, al-ḥarām, al-maqām; akbīr, aḥīr, akthīr; bīk, bīk, antalīk; ithnayn, al-zīn, ibnayn." Each letter responded to its counterpart and merged with what differed from it. As a result, a particular rhythm emerged from both similarity and difference, giving the image its magnificence and granting it dignity.

Our poet employed this artistic technique in more than one poem. I shall suffice with presenting verses from some of them.

In one of his poems entitled "A Prayer through the Most Beautiful Names of God":

Glory be to God, the Most Gracious, the Most Merciful; I seek His forgiveness."
"Only One, O King of Kings, and I am a servant."
"Ah, O Holy One, have mercy upon us on the day when the heads turn gray."
"Remember, O my Lord, the peace; guide us with Your kindness."
"To Paradise save us; from the terror protect us."
.....
"Your name is Believer, O Lord, and over all things You are the Sovereign."
"Make me a benefactor, and let me remain in Your shade."
"I am perplexed, O Almighty, in Your kingdom, O Powerful One."
"By the blessing of the walls, keep evil away from me through Your grace."
"Whoever deceives me with the evil of the envious and whoever betrays."
.....

He also says in another poem entitled **"The Algerian People Are Valiant"**:

"Algeria's people are valiant, a history inscribed by revolutionaries."
"On the first of November, the free men called out with a revolutionary cry."

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"O my brother, come to me and I shall come to you; on the highest mountain I shall meet you."
"And with the rifle in my hand, I shall declare an armed revolution."
"This colonizer did not listen to me; he took my land and oppressed me."
"And left me orphaned, and I suffered, and he opened for me the door of ignorance."
"He violated my honor with his deeds, humiliated me, while I am brave."
"I cultivate my land, a farmer, and the son of the Roman woman harvests it."
As for his poem entitled **"O My Precious Sahara,"** he says:
"O my Sahara, my precious one, in you is peaceful life."
"From long ago, you have been pure; O beautiful one, your origin is evident."
"I loved you for your beauty, a bride in your garments."
"And your sands enchanted me, appearing yellow and golden."
"O homeland to which travelers come, upon your land they wander."
"And the nomadic camp moves toward it, women, men, and scattered groups."
"Your land is a pasture for gazelles with two horns."
"For the distance, a radiant sign, and it confronts the beautiful young goats."
As is clear from the examples presented, the poet Umm Hani's attention was directed toward the melodic resonance of words and what this produces in terms of a musical rhythm that delights the ears and pleases the sense of hearing. Undoubtedly, this work requires skill and artistry and may only be achieved by a poet endowed with a sensitive capacity for appreciating verbal music, particularly since this musical resonance was not intended for its own sake. Rather, it helps the recipient interact with the subject. It is light and rapid when the subject concerns joy, and heavy and slow when the subject concerns sadness.
Another poet who appears to have mastered the art of *sajʿ* is Ahmad Fudayli. In one of his poems entitled **"A Call and Advice to the Emigrants,"** he says:
"Emigrant, I advise you concerning the hardships of exile; your country awaits you, build in it and prosper."
"Be patient, and patience is beautiful; day with night, God is the Trustee; repent to Him and regret."
"Do not follow your desires; think about what lies before you, and your parents and relatives are the people of supreme virtue."
"From them you departed, and with them you were raised; you were the light of the house, and your separation from them is injustice."
This equality in the syllabic units contains an element of stimulation, causing the recipient to respond to the rhythm of the image produced by dividing it into equally proportioned hemistiches, primarily through an auditory response. Each verse has a moment in time neither shorter nor longer than the moment of the verse preceding or following it, so that no disturbance occurs in the listener's emotions, not even the slightest disturbance; rather, the waves of melody remain sequential and constant. Prosodic scansion gives us the same rhythm, and this contributes greatly to serving the music of the verse and consequently that

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of the poem. Indeed, this rhythm is the secret of the beauty of the image, or its artistic value can be traced back to it.

If I have here spoken about unified rhythm—the morphological meter—this does not mean that the poet neglected other aspects. At the level of letters, the poet Fudayli provided his verses with a number of them, and moreover, he sometimes chose them to be similar and at other times different. This creates a balance in the rhythm, so that the recipient's psychological response corresponds to the nature of each letter.

6. Repetition:

Another phonetic phenomenon that plays a role in deepening acoustic rhythm is repetition. Every "repetition, whatever its type, contributes to increasing melody and strengthening resonance."[11] Repetition may occur at the level of letters, so that a letter is repeated more than once in a single verse, thereby forming something resembling a phonetic braid. We should note that "the music of the letter refers to the vocal melody produced by the letter and the relationship of this melody to the emotional and psychological current in the course of the poetic text. It is well known that every letter has a point of articulation and that every letter has characteristics. The points of articulation and characteristics of letters have an emotional and artistic relationship with the meaning of the word, which the poet does not deliberately seek to reveal; rather, tonal harmony and verbal coherence are naturally embodied in the gifted poet who has mastered his linguistic and artistic tools."[12]

One of the characteristics of the poet's language is the repetition of the letter. In addition to being a rhetorical device, it makes the meaning clearer and gives poetry a distinctive aesthetic and musical character. An example of this can be found in the verses of the poet Umm Hani when he says in his poem in the *nūn* rhyme entitled **"The Fleeing Heart"**:

"O Barah, who wanders among hearts, look for my heart, where has it gone? It has abandoned me."

"I do not know whether they betrayed it, stolen from my chest, or whether it fled when it saw me and my madness became sweet."

"Look for me, perhaps it is wounded and crippled; it is being dragged about, poor thing, while blood torments me."

"And now it is overwhelmed by them, struck by them; whoever suffers knows that he is a free servant."

It is evident, then, that the poet relies on the repeated sound—the letter *bāʾ*—in order to depict and embody his situation or bring it closer to the recipient's mind. The *bāʾ* possesses a musical phonetic value appropriate to the atmosphere and intense rhythm of the poem. It is a voiced stop sound that contains a meaning of explosion and constriction. Undoubtedly, this is the meaning intended by the wounded poet who lost his heart and went searching for it. This sound, as previously mentioned, corresponds to the nature of the poetic experience, which may be described as intense and voiced. Consequently, it produces a majestic music consistent with the meaning.

Among the other sounds repeated in the poems of our poets is the *ḥāʾ*. The poet Bouchahaba Muhammad says in one of his love poems:

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"The crippled heart, if it becomes perplexed because of me, rejoice, my soul, I shall have a great support."
"That day I shall return flying with joy; I shall present my loved ones on the great day of happiness."
"And if dreams become reality, I shall praise my Lord, my Creator, the One who manages all things."
"O beloved, today is that greatest dream; the word is for you, O Master of interpretation."
In these four verses, the letter *ḥā'* is repeated ten times. I do not think that this occurred accidentally, had there not been in the poet's emotion a high charge of tension that he discharged through these musical outpourings. The poet is preoccupied, addressing his beloved and hoping that she will turn toward him and draw closer to him. Since *ḥā'* is a voiceless pharyngeal consonant accompanied by a particular breathy quality, it is one of the letters capable of revealing the poet's emotion. Through its phonetic qualities, it suits the tone of intimate supplication. I believe that its distribution among the words according to this arrangement allowed it to recur at close temporal intervals: 4–3–1–3. Such distribution serves to increase the organization of the musical rhythms that work to organize emotion.
Another sound is *dāl*. The poet Abd al-Ghaffar Abd al-Hafiz says in his poem entitled **"The House of the Arabs"**:
"The unity of the Arabs astonished me; it cannot come together; no matter what they do, nothing can reunite them."
"The League has not benefited us, nor has anything helped; language and customs among them have not benefited."
"Neither the Messenger's truth, when he spoke, benefited them, nor the Qur'an, which they abandoned, remained."
"Colonialism is difficult; it never shows mercy; after it divided us, its purpose was fulfilled."
"Alas for the times that have passed; the old is certainly difficult to renew."
There is no doubt that the repetition of this sound is closely connected with the violent emotion overwhelming the poet. The *dāl* is an explosive sound that creates an atmosphere of acute tension and suggests an increase in the volume and sharpness of the voice. This corresponds to the poetic experience experienced by the poet.
Alongside the *dāl*, we notice that the letter *mīm* is also repeated remarkably. I do not think it is a coincidence that this letter occurs twenty-four times, distributed across five verses. The *mīm* is a voiced nasal sound characterized by an unlimited melodic energy. In addition, it is distinguished by lightness and little muscular effort, with ease of pronunciation and gentleness in articulation. Therefore, the poet's insistence on it was extraordinary, and hence its frequency exceeded that of any other sound. Undoubtedly, a sound possessing such musical value must attract poets, who pour their emotions into it. Our poet here is defeated and broken because of the weakness, fragmentation, humiliation, and degradation suffered by the Arab nation. Thus, he began to converse with the letters, perhaps finding in them what he did not find among the Arabs. When reading the verses, we feel that their author seeks to confirm the idea through repetition, which satisfies the desire for musical rhythm at the

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expense of language and imagery, particularly in the first verse, where the letter *mīm* is repeated seven times.

Another letter is the *rāʾ*, which is frequently repeated in the poems of our poets. An example is a poem by the poet Amer Umm Hani entitled **"Lament for Beloved Algeria,"** in which he says:

"Algeria is all fire and smoke, and all of it is flame; my dear one, may He conceal it."

"Whoever stands has fires burning within him, while my head has flown into the sky and exploded."

"Whoever is destroyed is gone and no longer visible, while what remains is scattered, shattered, and broken."

"From injustice our people have become afflicted; I never thought that the free man would be humiliated in his homeland."

"The prisons have been filled, no place remains; their guards have multiplied, and the door is broken."

The repetition of the letter *rāʾ* is therefore clear. I believe that the poet's emotion, affected by the subject, imposed the dominance of this letter because of its restrained sharpness, represented by the movement of the tongue adhering to the upper palate during pronunciation. The *rāʾ* is a voiced alveolar emphatic consonant, and it is among the sounds closely associated with violent emotion. Therefore, it depicts the horror and intensity of the situation and corresponds to the explosion and pain within the poet's chest. Its striking repetition increases stress and resonance, thereby creating a musical rhythm that prepares the recipient to receive and accept the idea. Let us look, for example, at the first verse and how full it is of this letter—four times—as though it were a special acoustic celebration, spreading throughout the verse a powerful acoustic atmosphere appropriate to the state of explosive lamentation.

To intensify the musical rhythm further, the poet combines the vocalized *rāʾ*, which imitates screaming through its resonance and extension, with the unvocalized *rāʾ*. This makes the sensation of it stronger, with the breath being held and movement interrupted: there is neither listener nor responder; indeed, there is no life without Algeria's recovery.

From the *rāʾ* to the *nūn*, the poet Umm Hani says in mourning one of the scholars of the city of Bou Saada, Sī Ibrahim Markhouf:

"And you, O Qur'an, guide whoever recites you; grieve for the champion among champions, for this verse."

"He used to recite you in the mosques with a resonant voice; in a mind marked by wisdom, he was a contented man."

"The Lomamine Mosque asked and showed you; concerning the section that was raised here."

"From today, whoever replaces him, from the correct pronunciation of Qur'anic recitation."

The letter *nūn* is repeated fifteen times, distributed across four verses. The *nūn* is a voiced dental-alveolar nasal sound. If we recognize it as one of the constrictive letters because of its pharyngeal quality, we can perceive the relationship between what moves within the

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poet's soul of pain and sadness and the phenomenon of musical restraint created by the dominance of this letter, which moves through the internal musical atmosphere of the elegy. On this basis, the sadness corresponds to the nature of the poet's experience, which revolves fundamentally around grief and pain over the loss of this eminent scholar.

If we return to the distribution of the letter among the four verses, we perceive a kind of musical architecture that has a natural relationship with the nature of the human soul. In the first verse, the letter is repeated five times, meaning that the resonance is dense and the temporal distance between one resonance and another is short; consequently, the musical rhythm is rapid. Then, in the second verse, the frequency decreases and the temporal distance becomes longer, suggesting a kind of heaviness. In the third verse, almost the same thing occurs, as the resonance of the letter decreases, and with it the poet's emotion decreases—or, rather, weakens. In the final verse, however, the poet's emotion explodes and the temporal distance between one occurrence of the letter and another contracts, so the musical resonance returns strongly and clearly, particularly since the *nūn* resembles movement in the strength of its auditory clarity. As I have previously indicated, human nature corresponds to this acoustic architecture. When a person experiences a calamity such as the loss of a loved one, a strong emotional charge develops within him. Afterward, this charge begins to decrease, only to return once again to strength and intensity. The same applies to our poet.

Among the other poets who paid attention to the phenomenon of repetition is Bashir Miftah, who says in his poem entitled **"The Torment of Exile"**:

"I have suffered, and my heart has melted for years; in other people's homelands I still suffer."

"I have no companion in this wilderness, my longing; save myself from the evil of obsessive thoughts."

"I spend the night awake, and for so long I run with my eyes; I sense that the devil is playing in my head."

"Exile has made me forget the world and religion; it has cast me among people who are not my people."

The reader of these verses is struck by the letter *sīn*, whose repetition gives it a kind of silent, whispered music. The *sīn* is a voiceless alveolar fricative consonant, which a person cannot pronounce with the mouth fully open. Given this quality, the poet chose it to signify the torment and pain whose bitterness he suffers. Hence, this letter, through its fricative acoustic resonance, more clearly expresses the state of oppression experienced by the poet as a result of his exile from his family and loved ones. Thus, he began to weep silently and whisper to himself, perhaps finding some kind of relief.

In reality, discussing the music of letters would be lengthy. Therefore, I shall suffice with what I have presented and move on to another phenomenon of repetition, namely the repetition of the word. In the poetry of our poets, we find many words repeated either in their exact form or through their derivatives, relying on the special phonetic characteristics of certain words and on the musical harmony they provide, which contributes to highlighting

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the meaning and gives it particular suggestive qualities. Among the examples are verses by the poet Bouchahaba Muhammad, in which he mourns one of his relatives:

“Boualqa, O father, look at what has been gathered; rise and sit down, look at the gathering of creatures.”

“Look at the students and the groups you know; look, look at the people who have come.”

“Look at my tears; rise and wipe them with your hand; look at my condition, O father, O beautiful one of purity.”

“Look at my heart; it has been divided by the knife; look at my eyes, they have become like pools.”

The poet repeats the word “look” (*shūf*), and with it the same resonance produced by its pronunciation is repeated, creating a harmony in the musical melody of every verse. This provides the ear with an undeniable rhythmic pleasure—the pleasure that accompanies and possesses our feelings when we hear a particular sound repeated, that is, the same resonance. Among the other poets, we may mention Amer Umm Hani, whom we find repeating the words occurring at the beginning of each verse, and sometimes going beyond this to repeat them at the beginning of each hemistich. He says in mourning Colonel Muhammad Shaabani:

“The people wept for you; eyelids and eyes became tears.”

“Women and men went out, shouting and confronting.”

“Your brothers wept for you with sobbing that suffocated.”

“Soldiers and officers, from your news, wounded.”

“The mountains wept for you and said: O melody.”

“What can my heart endure, high and departing?”

“The sands wept for you, their dust burying.”

“And the valleys wept for you, their grass fallen.”

“The desert land wept for you; it is shattered.”

“And the sky wept for you, with stones it cried.”

“The plains wept for you, with their elements joining together.”

“Her mother, after being purified, had neither bitterness nor salt.”

“The pens wept for you, drawing your name.”

“You remain for history, like fragrant musk.”

As is clear, the poet has provided us with a particular resonance repeated in every verse—“wept for you” (*abkātak*)—which makes our selves become accustomed to it and follow it, even anticipating it before it occurs. In other words, it has become a resonance within us before becoming a resonance in the word, as though our sighs have become rhythms conversing with these words. This melody gives poetry psychological and aesthetic pleasure. We also find in these verses another phenomenon that confirms the acoustic value of the music of words. It consists of repeating the word occurring at the end of every verse in the same sequence of vowels and consonants: “taḍābaḥ, jāriḥ, rāyiḥ, ṭāyiḥ, illāwaḥ, māliḥ, al-fāyiḥ.” Not only this, but he also engages us with this repetition for a third time at the end of every hemistich—the first hemistich: “dam, tafḥam, anghīm, yirdim, taḥṭim, titallim,

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tarsim." This creates a unified rhythm and unified melodies recurring in every word, as though it were a musical phrase. Undoubtedly, this musical architecture achieved the intended goal, namely creating harmony among the acoustic segments and strengthening the music.

Thus, the poet Umm Hani appeared keen to provide a measure of musical harmony and coherence. We scarcely free ourselves from the effect of one word before he surrounds us with another word, leaving us under the impact of this melody or resonance for a considerable period of time, responding to it and enjoying it.

One important feature remains in Umm Hani's verses, namely the remarkable distribution he followed in spreading his words at the beginning, middle, and end of the verse. In this way, he controlled the verses through the repeated word. We should note that the characteristic of distribution has fundamental importance in shaping the music of the text. It represents the emotion that raises the poem toward tension and slowness or toward release and speed, allowing it to merge with the poet's experience.

In conclusion, we may say that the element of repetition played a highly important role in embodying movement and conveying the image through sound, melody, and resonance.

The phenomenon of verbal repetition is one of the most important means employed by the popular poet to strengthen musical melody, in addition to its semantic value.

There is no doubt that when our popular poets resorted to repetition, they did so in order to conceal behind it the inability of language to express what lies within them. It is an established fact that the feelings within us are greater than the ideas in our minds and larger than what linguistic vocabulary and stylistic forms can express.

7. Strong Words and Gentle Words:

There is no doubt that poetic music is affected by meaning. It becomes softer in situations of softness and stronger in situations of strength, thereby achieving a kind of musical delight. Our poets proceeded to converse with themselves, making musical composition an instrument connected to the psychological state they experienced. Hence, the importance of internal expressive music emerged as a musical form more capable of connecting with inner sensations and psychological emotions.

They attempted to create states of suggestion through the music of words and through insistence on using the word both as a signifier and as an emotional sound.

First, I shall attempt to demonstrate the music generated by strong and forceful words. The poet Ibn al-Nawi Abd al-Qadir says in his poem entitled **"The Revolution of the Free":**

"In the Aurès, the volcanoes have begun to erupt."
"The majestic Aurès Mountain, the school of revolutionaries."
"And the enemy army was crushed there, crushed."
"O how terrifying for them, O fortress of the Ansar."
"The Chaoui and Kabyle, victorious prey."
"Trained in its heights, a valiant knight."
"Jebel Rish, which covers every rugged place."
"Khadija and Chelia, the home of the flyers."

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"And the mountains of Dahra, its feathers unseen, scattered."
"And the hills of the Tell challenge the dangers."
"And the Sahara is rich with great heroes."
"They never bowed to whoever transgressed, no matter how tyrannical he was."
"Its soil beneath the enemy became embers."
"It blazed in its darkness with sparks."
"Knights of gunpowder and burnouses, and more."
"The blood of its Arabism is pure, containing no impurity."
"O questioner about these mountains, they have tired even the eagles."
"And centers of men and seven-flowered places."
"You marvel and become perplexed when you look at them."
"You wonder how they crossed the depths."
"The mountains of the cliffs, allied together, and the hyena."
"They lived through their eras amid fire and dust."
"They passed through wars and battles ordained."
"And the enemy army was crushed there, crushed."

The vocabulary makes it clear that the poet is in a state of intense emotion in which he speaks about the greatness of the Liberation Revolution. The words are stronger and more violent, and he chose for them violent, explosive letters. This produced a sharp musical melody that strikes the ears and shakes the bodies. Among these words we may mention: "volcano, erupted, revolutionaries, terror, fortress, prey, valiant knight, rugged, flyers, unseen, scattered, hills, challenge, dangers, great heroes, they did not bow, transgressed, tyrannical enemy, embers, blazed, darkness, sparks, knights of gunpowder, blood, seven-flowered places, depths, mountains of the cliffs, the hyena, fire, dust…." These words and others indicate severity and violence in their meanings, and consequently create before the recipient resounding sounds which, taken together, constitute the melodies of revolution through the sharp and powerful resonance they provide.

The poet proceeded to provide the rhythm of this violent music by relying on violent letters capable of producing a strong rhythm and a sharp, violent melody, such as *ḍād*, *ṣād*, *ṭāʾ*, and *jīm*. "When these occur frequently in poetic words, and their frequency is neither objectionable nor subject to the rules governing the discordance of letters when combined, we sense in the music of such poetry a strength and violence that we do not perceive with other letters. That is absolute perfection in the music of poetry."[13] In addition, he greatly increased the use of emphatic stop sounds, such as *bāʾ*, which occurred twenty-one times; *tāʾ*, which occurred eighteen times; *dāl*, which occurred fifteen times; and finally *kāf*, which occurred thirteen times. Undoubtedly, we sense in the melodies of these letters strength and violence, just as we hear the rumbling of war and its violent bells.

The poet also relied on voiced letters with a high degree of auditory clarity, capable of forming strong and violent melodies, foremost among them *rāʾ* and *jīm*. The poet used a number of words in which the letter *rāʾ* was strikingly repeated, to the extent that we can regard it as the key to these verses. Its repetition was not limited merely to the internal and

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final rhymes; rather, it is spread throughout the verses, giving them a particular musical color. It was repeated eighty-eight times, meaning that it dominated the overall musical atmosphere of the verses. We are therefore before a poet who, unconsciously, of course, selects words whose music balances the magnitude of what they describe, relying on words with phonetic significance and on verbs with dynamic sounds. This sharp, violent melody serves and deepens his experience, for "sound, its waves, and its rhythms in every successful work of art are nothing but a direct result of the type of emotion dominating the artistic work."[14]

As for the *jīm*, it was repeated thirteen times, thereby reinforcing the strong, forceful melody that embodies the meanings of violence and revolution.

We proceed with the strong and violent rhythm and take some verses by the poet Amer Umm Hani from a poem entitled **"May 1945 and France's Mercy,"** in which he says:

"When I remember the day my heart was shattered."
"On that first of May, the holiday—what happened?"
"You hear the machine gun and the weapons fell."
"In my chest, you know, this passionate people."
"Martyrs, among the best, here they fell."
"Upon the dear homeland, they sacrificed their lives."
"Neither determination was halted nor diminished."
"Decisive, you know, and the journey was completed."
"May the eighteenth, the day when I was defeated."
"When the German armies were under siege."
"Tuesday, its day, the brotherhood marked it."
"The market day, every merchant comes to it."
"O lofty Sétif, just as the sun rose."
"From where the revolutionaries set out, marching."
"All the steadfast men stood upon the cry."
"They attacked the infidels and removed that wall."
"A massacre occurred against our people."
"A valley of blood flowed in the street like a torrent."
"This firebrand, its fire ignited tomorrow."
"And the old men joined with the young."
"They killed a ruler who came to speak, and he was astonished."
"This Ain Maqraman bears witness to what happened."
"The rebellious people, by nature, prove themselves."
"Despite bullets around my sides whistling."
"Thousands were killed and families were lost."
"And thousands were wounded by gunfire."

The music of the words in these verses is violent and forceful, driven by the poet's passion and anguish over what happened to the sons of the Algerian people in the May 1945 massacre. Among the strong words we may mention: "machine gun, fell, chest, passionate,

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fallen, withstand, defeated, siege, revolutionaries, steadfast men, cry, attacked, infidels, removed, massacre, valley of blood, torrent, fire, ignited, killed….” Certainly, each one of these words provides a comprehensive reading because of the sharp and powerful meanings it radiates. The poet is confronting a painful event and a painful history, and therefore he has no choice but to resort to this type of word with a strong rhythm that adds greater sharpness to the musical resonance.

If we contemplate the verses, we can identify a phonetic element that had a profound effect in providing intensity and strength. This element is represented by the resonance produced by the letter *tā’*, which imitates intensity and strength. The violent explosive sound engages us thirty-eight times. Here, the poet surrounds us with words in which this sound is repeated; it ceases to be merely a sound and is transformed into a violent musical atmosphere consistent with the nature of the experience.

Alongside this letter, we find other strong sounds capable of creating a violent musical melody resonating throughout the verses and moving within us emotions and sensations that other artistic tools cannot reach, involving us in the experience and its depths. Hence, it may be said that the music of poetry is no longer merely resonant sounds that astonish the ear; rather, it has become psychological signatures that penetrate the very core of the recipient and shake its depths.

Since there are situations in which strong, harsh words cannot be used, it was necessary for our poets to produce poems in which they play sweet and delicate melodies that touch emotions and gently caress feelings. This can only be achieved through gentle words.

The poet Bouchahaba Muhammad says in one of his love poems:

“O spring season, welcome, when you have come.”
“After your absence, you have returned, O best of seasons.”
“O best of seasons, I have never been without you.”
“Days of blossoming and your balanced beauty.”
“Your balanced beauty, with grace, I have named it.”
“And about you they said: welcome, in saying so.”
“With the breeze of the trees, I came back to life.”
“O your wonderful beauty, I heal the sick.”
“Your beautiful flowers, through them I have become radiant.”
“With your patterned garment, you covered the fields.”
“Small and great rejoice in you.”
“The river, valley, mountains, and plains.”
“The whole landscape is green and radiant wherever I go.”
“Your enchanting beauty captivates minds.”
“That adornment is beautiful; with it you have clothed yourself.”
“Nature is radiant, and the bird roams.”
“Young goats and sheep play above the house.”
“And the grazing sheep, camels and calves.”
“And the chickens cry near their chicks.”

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“Look, the rooster cries near the sheltered place.”
“The mare plays, coming more beautifully than I have ever seen.”
“And two horses, from the origin of horses.”
“Dogs and bitches bark; they have come here.”
“They are the guardians of our sanctuary at the time of departure.”
“O spring season, I called and called.”
“And the memories of the past are marked by them.”
“I remembered our youth and the one I loved.”
“The young girl whom I am crazed with love for.”
“The dark-skinned girl, like light when you shine.”
“Endowed with beauty and a well-proportioned figure.”
“I shall never forget her as long as I live.”
“You settled in my heart, O beloved, for the whole year.”
“Alas for the times that I have passed through.”
“The sorrow that drove me, and the winds of terror…”

The sorrowful atmosphere in which the poet was living compelled him to use words that were less forceful and less violent. His vocabulary in these verses is gentle, containing fewer strong and harsh sounds and a greater number of soft, voiceless sounds that possess their own particular phonetic significance. In reality, it is the poet’s psychological state that imposes upon him a particular way of arranging and coordinating his words within the verses so that they harmonize with his psychological state, thereby producing a distinctive musical resonance.

Let us examine in these verses the following delicate and melodious expressions: “hāyir, emnawik, bāyir, ishkīlī, yibkīk, ihkīlī, namsah, ʿaynīk, edmūʿak, nawāk, limḥān, kwīk, qalbak, mbahūr, damʿak hādir…” [“perplexed, wishing for you, barren, tell me, makes you cry, tell me, I wipe, your eyes, your tears, your intention, your glance, your heart, overwhelmed, your flowing tears…”].

Each expression prepares a whispering musical tone, which in turn creates a light rhythm that corresponds to the nature of the experience. Here, the poet is addressing a friend who is distressed and broken, and it would be unreasonable for him to address him with strong and forceful expressions. If we conduct an examination of the verses, it becomes clear that soft, voiceless sounds predominate, and the best evidence of this is the repetition of the /k/ sound thirty-four times. This reflects the poet’s emotional capacity for unconsciously selecting an internal musical structure based on the particular phonetic characteristics contained in the words and their constituent letters.

Here, I would like to draw attention to a matter of great importance. It should not be understood that, when poets produce their creative works, they place before themselves a collection of letters and words from which they consciously select a certain proportion of one sound, another proportion of a different sound, and so forth. Otherwise, the creative process would be transformed into a sterile mathematical operation. Rather, the poet, driven by his artistic sensibility—and, in most cases, without conscious awareness—searches

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among words for those that have the gentlest impact and are most appropriate to the intended meaning.

Finally, I would say that the popular poet has succeeded in adding to the music of his poetry a phonetic phenomenon represented by harsh, strong expressions and gentle, delicate expressions. As a result, an internal rhythm is produced that we feel without seeing it, perceive without being able to grasp it.

From all that has been presented above, we conclude that internal music plays an important role in poetry; indeed, it is one of the most important and prominent artistic tools of all. Through it, it is possible to reach aspects of the poetic quality of our popular poets and discover some of the secrets of their creativity, because internal music helps us determine the extent to which the poet is sincere in his emotions and the extent to which he has actually lived through the experiences he expresses. It is no longer merely a series of resonant sounds that delight the ear; rather, it has become psychological signatures. It is a mirror of the inner self, and it is difficult to draw upon it an image other than the true image of the feeling. For this reason, critics can use it to distinguish genuine emotion from false emotion. The explanation is that internal music results from the interaction of the poet's psychological and physiological states simultaneously. It is connected to the beating of the heart, exhalation and inhalation, and other involuntary reactions over which the poet has no control. In this sense, Ibrahim Anis states:

"The heartbeats increase considerably with psychological emotions, which the poet may experience while composing his poetry. The poet's psychological state in joy differs from that in sorrow and despair. His heartbeats when he is overwhelmed by happiness are rapid and more numerous per minute, whereas they become slow when worry and anxiety take hold of him. The melody of chanting must necessarily change according to the psychological state: in joy and happiness, it is rapid, eager, and elevated, whereas in despair and sorrow, it is slow and subdued." [15]

Thus, a person who experiences a state of emotion and anger that completely dominates him finds it difficult to speak in a cheerful and relaxed manner without falseness and affectation becoming apparent. Likewise, a poet who is sincere in his experience cannot express that experience without his music revealing its features. It is true that music differs from one poet to another and from one era to another; nevertheless, its role remains constant in that it represents the emotional outpouring and spiritual stimulation that reveal the sorrows of the soul or its joys. Its role likewise remains essential in revealing feeling, elevating the level of emotion, and conveying the idea to the recipient. Whatever direction the poet's emotion takes, it cannot dispense with music, for music is the element capable of stimulating emotion and granting it the power to exert an influence.

Footnotes:

1. Al-Farabi: *The Great Book of Music*, ed. Ghattas ʿAbd al-Malik al-Khashaba, Dar al-Katib al-Arabi, Cairo, 1967, p. 1184.
2. Ibid., p. 73.
3. Ibid., p. 67.

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4. See Ibrahim Anis: *The Music of Poetry*, p. 257 et seq.
5. Al-Arabi Daho: *Popular Poetry and Its Role in the Great Liberation Revolution in the Aurès Region*, Vol. 1, p. 268.
6. Ibrahim Anis: *The Semantics of Words*, Anglo-Egyptian Bookshop, 1976, p. 168.
7. Ibrahim Anis: *The Music of Poetry*, p. 45.
8. See Al-Khatib al-Qazwini: *Al-Idah fi ʿUlum al-Balagha* [The Clarification of the Sciences of Rhetoric], Dar Ihyaʾ al-ʿUlum, Beirut, 1st ed., 1988, p. 395.
9. Abd al-Qadir Husayni: *The Art of Badiʿ*, Dar al-Sharq, Beirut, n.d., p. 11.
10. Abd Allah al-Tayyib al-Majdhub: *The Guide to Understanding the Poetry of the Arabs and Its Composition*, Dar al-Fikr, Beirut, 1st ed., 1970, Vol. 2, p. 234.
11. Abd al-Qadir Husayni: *The Art of Badiʿ*, p. 29.
12. Abd Allah al-Tayyib al-Majdhub: *The Guide to Understanding the Poetry of the Arabs and Its Composition*, Vol. 2, p. 126.
13. Saber Abd al-Dayem: *The Music of Arabic Poetry between Stability and Development*, p. 28.
14. Ibrahim Anis: *The Music of Poetry*, p. 43.
15. Ibrahim Anis: *The Music of Poetry*, p. 175.

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2. Abu Nasr al-Farabi: *The Great Book of Music*, ed. Ghattas ʿAbd al-Malik al-Khashaba, Dar al-Katib al-Arabi, Cairo, 1967.

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   - *The Semantics of Words*, Anglo-Egyptian Bookshop, 1976.
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3. Abd Allah al-Tayyib al-Majdhub: *The Guide to Understanding the Poetry of the Arabs and Its Composition*, Dar al-Fikr, Beirut, 1st ed., 1970.
4. Abd al-Qadir Husayni: *The Art of Badiʿ*, Dar al-Sharq, Beirut, n.d.
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