

# Rhythm in the Poetic Introduction

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## Abstract

Rhythm is a poetic necessity for constructing a poem, which in turn gives us other rhythms and other phonemes in the background of the meter, and behind the words, and hence the meter does not constitute a major value in constructing a poem unless it is linked to other artistic elements of writing poetry. In this section, we address the rhythmic phenomenon in the introductions to poetry collections in various forms of Arabic poetry: classical, free metrical, and prose poetry, by reading a number of diverse poetic models, starting from the fact that poetry is not poetry, and that poetic meters do not form a poem except to the extent that the poet invests in other elements of poetry, in the image, style, density and depth of language, and rhetorical diversification in performing the poem, and also departing from the pattern by renewing and developing and striving to create advanced innovations in the broad rhythmic horizon, and in the formative and linguistic horizon of poetic introductions, and in this section we have monitored a group of rhythmic phenomena such as: repetition, phonemes of language, the rhythm of the visual space of writing, and the relationship between effect and reception. In light of this awareness, poetic introductions may come in a multi-rhythmic form that does not necessarily stop at the inherited poetic form, but rather varies in its performance and in the methods of delivery, investing the space of the poetic page in conveying the poet's semantic vision.

**Keywords:** Rhythm, Introductions, Poetics.

## 1. Introduction

Rhythm is an essential element of poetry production, because poetry is characterized by being an expressive act that is different in its writing from prose, and the first manifestation of this difference is that it is written in a rhythmic manner based on regular meter that is repeated from the beginning of the poem to its end. Meter is a prominent sign of poetry, and it is a regular main component of the components that poets are keen on in writing their poems and texts that differ from the usual prose writing, and "the ancient scholars of Arabic did not see in poetry anything new that distinguishes it from prose except what it contains of meters and rhymes."

These meters and rhymes are what produce poetic music, in addition to the phonetics of the words.

The feature here gives poetic writing a clear difference, the nature of the poem is not determined except through writing it rhythmically, in a specific meter and a specific meter that the poet adheres to from the first verse to the last verse in the poem, and this commitment gives a degree of rhythmic unity to the poem, names it, distinguishes it, and defines its musical and vocal features that distinguish one meter from another, and one poem from another.

Hence, rhythm is a poetic necessity in complete poems that give us other rhythms and other phonemes in the background of the meter, and behind the words, here we are faced with multiple meters that seep into one meter, especially with the presence of metrical circles to which several poetic meters belong within the scope of one metrical circle.

However, there is an interesting opinion put forward by the poet Ahmed Zaki Abu Shadi about the music of poetry, in which he says: "Our conservative and semi-reformist friends call for poetry to be "music" before any other consideration, and we understand nothing from poetry except that it is "poetry" before any other consideration. This does not mean that we hate the association of poetry as an art with other arts, foremost among which is music, but we refuse the subordination of poetry to any other art, even if we welcome its association with other arts that are appropriate for it."

Here, Abu Shadi wants the art of poetry to be independent from music, and even from any other art, and to become an independent art with its own music, rhythms, words, and phrases.

The rhythm contains the weight within it, because the poet does not proceed geometrically in producing his poem in a specific meter, but rather changes a lot in each poem according to the psychological and emotional state he is in, and this is what makes the poetic meter here (the long meter: fa'ulun mafa'ilun fa'ulun mafa'ilun) (repeated twice) change rhythmically from one line to another, and from one verse to another. So, if we read, for example, the verse of Imru' al-Qais:

Quick to attack, to retreat, to turn, but firm as a rock in a torrent,

A bay so smooth the saddle slips off him like the rain off a stone

We find that the rhythm of the words and their phonetics are different between the two halves of the verse. The first half appears in a clear rhythm by repeating four words from two specific rhythms: Quick to attack, to retreat, to turn, as if it were in the meter (Fa'ulun Fa'ulun/Fa'ulun Fa'ulun), unlike the second half, which is rhythmically organized with the activations of the Tawil meter.

The two halves are in the Tawil meter, but the difference in the structural and vocal performance and the rhythmic bell distinguishes them phonetically, and this leads us to say: what is relied upon is the rhythm of the poem and this vocal and musical effort that the poet who is proficient in his meters, meters, reasons, pegs, rhymes and rhymes exerts in producing a tight rhythm that presents poetry outside the framework of monotonous versification, and this is what differentiates a rhythmic poet from a poet of meter and arrangement.

In the shadows of this rhythm, we read the measured sections, signed whether in the vertical form or in the free form.

As for the prose poem, it compensates for the meter scene with the density of poetic images and the multiplicity of their patterns, their focus, brevity and flow, and the investment of advanced poetic methods that tend to expand the poetic lexicon and thus expand the phonetics of the poem and give it a wide experimental field to invent new images and a new poetic language and a new rhythm outside the system, through "abbreviation and brevity based on condensation that in turn leads to glow".

As the samples of poetic introductions show us, the dialectic between the density of language and its simplicity represents a form of rhythm, as the formulas of poetic expression are multiple here, and this multiplicity colors the rhythm of the words and gives them a different hue than the known meter, and makes the multiplicity of levels of poetic language a multiplicity of levels of reception mechanisms.

On the other hand, we can here point out a rhythm that may be new in our discussion here, which is what we call: "the rhythm of reception" in which the poet diversifies his introductions as a type of multiple mechanism for receiving the introduction, so that there is more than one introduction in which the poet seeks to change the mood and psychology of the recipient, and his awareness in receiving multiple types of introductions regardless of their length, brevity, or density. It is important here that the poet presents to his recipient types of introductions, whether at the level of content expression or at the level of discourse or the vision that the introduction contains.

This includes what Nicola Fayyad introduced in his collection: (The Fluff of the Daisy), which includes three diverse introductions as follows: The first introduction came with two verses from the poetic heritage of Majnun Layla (Qais ibn al-Mulawwah):

By God, have you embraced Layla  
Before dawn, or kissed her mouth?  
Have Layla's branches fluttered over you  
Like the fluttering of a daisy in its range?

Majnoun Laila

The second introduction is entitled: (Introduction to the Book) and is dedicated as follows: "To the spirit of my late teacher, Naama Japheth, who guided my first steps in a life of thought and action, and to whom I first sang, Nicola Fayyad":

"Oh, our class, your companion is loneliness  
It has taken all of your family away  
It is a "blessing" that was for us in the past  
But time has decreed that it should become a stranger.  
From the Poetry of Youth

Thus came the second introduction in the elegy of the poet's teacher, and it is another rhythmic state in which elegy is mixed with remembrance, remembrance of youth and the spirit of knowledge, thought and work, it is another psychological state in reception that changed its rhythm from flirting and communication with heritage to a state of elegy, longing and sadness.

The third introduction to the collection comes to change the state of reception and reading to stand before the poet's vision of poetry, and present his vision and poetic experience to the reader, as the introduction came in three verses entitled: (To the Reader) in which the poet says:

I did not pour the new purely full into my cup,  
Nor did I melt in the old by burning  
The loneliness of life persisted in me,  
So, I accompanied these papers.  
A poet who saw youth as nothing but a dream,  
When youth passed, he woke up.

Writing these introductions does not go beyond being introductions to clarify the poet's vision, but rather it moves between multiple states, conveying them to the reader who receives them starting from the first pages of the collection, as if they were rhythmic states linked to the poet's psychological rhythm, from the state of joy in flirting and the intertextuality of the collection's title, to lamentation and summoning the spirit of thought and action, to stating the poet's vision of poetry that was written about experiences that ranged between the new and the old, and with which the poet moved through the stages of youth until his stages passed and these papers were distilled, which are formulated by poetry, letters and words.

This reception of the multiple rhythmic state of the introductions refers us to the relationship between "impact" and "reception" and the meanings resulting from this dialectic, as Hans Robert Jauss believes that "the dialectical formation of meaning within the aesthetic experience depends on the realization of communication at the levels of form and meaning, meaning that it requires that the aesthetic subject simultaneously have the characteristic of an artistic form (which is the poetic function of language in the field of literary writing and the characteristic of an answer)."

Between the artistic form contained in the introductions and the semantic and rhythmic diversification with which the poet presented his introductions, the answer emerges that refers us to multiple meanings as well, as we have indicated, in that it presents to us content about heritage, flirtation, love, elegy, the spirit of thought and work, and defining the scope of the poetic experience and its connection to life and time.

#### First: Another Rhythm

The poetic meter does not constitute a major value in establishing the poem unless it is linked to the other artistic elements of writing poetry, in terms of the density of images, the sublimity of the poetic language, and its diversity. Meter, for example, has no value in texts composed in the sciences of grammar and language, such as Ibn Malik's *Alfiyyah* in grammar and morphology, for example. It is merely a tool for memorizing and reciting the *Alfiyyah*. The *Rajaz* meter in

which the *Alfiyyah* was composed has no rhythmic value, and let us say the same about the rest of the meters. They have no value without the other artistic elements of poetry performing their creative and innovative performance. This is what Mustafa Sadiq Al-Rafi'i referred to when he said: "If poetry were these rhymed, metered words, we would have considered it a type of grammar rules that only those who have learned them know. However, it is lowered to the soul in the position of speech. Every tongue speaks it, and no human being evaluates it. As for what is presented to it after that from meter and rhyme, it is as speech presents from the correctness of structure and grammar. You only praise speech by its grammar, and you do not praise grammar by speech."

Here, poetry and its techniques have another role, and meter is like syntax in grammar, but it takes its clear role when it embraces the other roles of poetry, such as language, imagery, aesthetics, and rhetoric.

Ahmed Zaki Abu Shadi calls for the independence of poetry from music and its regular arrangements, as music is another essence and poetry is a space that accommodates other arts, saying:

"The advocates among our conservative friends and semi-reformers call for poetry to be "music" before any other consideration, and we do not understand poetry except that it is "poetry" before any other consideration, and this does not mean that we hate the association of poetry as an art with other arts, foremost among which is music, but we refuse the subordination of poetry to any other art, even if we welcome its association with other arts that are appropriate for it."

The reliance in poetry is not on establishing meter and metrics, but on giving the verse its due in terms of soundness of meaning and its novelty, which is what a large number of creative poets point to, as in Khalil Mutran who says: "This is poetry whose composer is not a slave, and the necessities of meter or rhyme do not force it to do anything other than what he intended. The correct meaning is said in it, in eloquent words, and its speaker does not look at the beauty of the individual verse, even if it denies its neighbor, curses its brother, turns away from the beginning and interrupts the section, and contradicts the conclusion. Rather, he looks at the beauty of the verse in itself and in its place, and at the whole of the poem in its structure and arrangement and in the harmony and agreement of its meanings."

This artistic harmony in the poem and in the verses and lines of poetry is not only created by the regularity of the meters, but also by the poet's aesthetic ability in composition, condensation, deletion and addition, and even departure from the system or context, "For departure from the system has functions in poetry and other arts, as it resists that numbness resulting from regular repetition, arouses attention and alertness, supports the intellectual side in the face of the sensory side, and makes the artistic work more capable of expression."

This is what we see clearly in the free verse poem and the prose poem, and its performance is clearly reflected in the writing of poetic introductions, as they - despite their brevity - adhere to some of the different rhythmic elements that the poet injects into the visual and linguistic horizon of his poetic introduction, especially when he transcends the laws of the system and its monotonous hierarchy with the depth and density of the language.

"The poet may excel in contradicting what the listener expects, by following a method that is permissible according to the rules of poetry, such as diversifying the rhyme or using rhyme where it is not necessary to use rhyme, and all of this attracts attention or inspires admiration and interest."

The conclusion here becomes clear to us, through what was previously mentioned, that poetry is not poetry, and that poetic meters do not form the poem except to the extent that the poet invests in other elements of poetry, in the image, style, density and depth of language, and rhetorical diversification in the performance of the poem, and also departing from the system by renewing and developing and striving to create advanced innovations in the broad rhythmic horizon.

## Second: Rhythmic Phenomena

In his collection of poems (The Flame), the poet (Ahmed Zaki Abu Shadi) presents three verses entitled: (Dedication of the Collection), which are erotic verses that express the continuity of love, and the presence and absence of the beloved. The rhythm of the three verses here is based on (duals) that create a kind of rhythmic meaning, as love and poetry are linked to the beloved's smile, and the absence of poetry is linked to her frown. The duals are evident in the three verses, the first verse has a duality: the beloved's tenderness and the poet's tenderness, the second verse has a duality: melody and elegy, and the third verse has a duality of smiling and frowning. These dualities create a rhythm of exchange, comparison and astonishment in the verses, in addition to the meter (the Kamil meter) and the broken nun rhyme or the one saturated with ya.

He Says:

Two things fill this poem's soul:  
Your tenderness and then my tenderness  
I repeated it as the tune of life,  
And if your intentions distance it, its hymn returns and sings to me  
So, if you smile, all my poetry is immortal,  
and if you frown, all my poetry is perishable

(Abu Shadi)

From this rhythmic point of view, poetic introductions are based on giving importance to repetition in highlighting the musical effectiveness through the repetition of words and sounds in the poetic introduction section. Repetition is an essential element in all branches of music. It can even be said that all types of arts include two elements: repetition and diversity. Music is repetition in limited patterns, and the poet repeats certain sounds, and in this way, he achieves the order and structure of his poem.

This repetition is not only a stylistic feature, but also a vocal and rhythmic feature that alerts the recipient to what the poet wants to focus on, and leads him to the meanings he wants to convey to the reader, especially in the poetic introduction, which is an aesthetic statement that poets

present to readers and in which they summarize their idea and vision before entering into the details of the poetic texts in the long poems that the collections contain.

Hence, "the concept of rhythm includes the phenomenon of correct alternation of similar elements, as well as the repetition of these elements, and this characteristic of rhythmic processes, we mean the characteristic of frequency, is what determines the meaning of rhythm."

With the comprehensive concept of rhythm, Yuri Lotman links the rhythm of natural human movements and the rhythm in the work of Nature, he believes that "the rhythm in the work of nature is represented in the fact that certain situations are repeated during certain time intervals. If we take, for example, the phenomenon of hesitation in the positions of the Earth in relation to the sun and distinguish between the series of changes as follows: W (winter) – S (spring) – S (summer) – A (autumn) = W – S – S – A, then the position of W – S – S – A is considered an exact repetition identical to the links of the previous series."

The rhythm of poetic introductions may not be formed according to the poet's intention, as the poet first goes to present his vision and poetic method in formulating the text of the collection, and in stating his aesthetic and semantic idea with which he wants to motivate the reader to read his poems, work and poetic achievement. Hence, attention to rhythm is not the poet's first goal, but rather it comes in the background of the poetic performance, or sometimes comes in a metered or unmetered manner depending on the poetic form in which the poet writes his introduction.

"Rhythm in the poem is the element that distinguishes poetry from other poetry, in addition to the fact that when it permeates the rhythmic structure of the work, the linguistic elements that make up that work enjoy that distinctive nature that they do not enjoy in normal usage. There is another important matter, which is that the poetic structure does not simply show those new shades of the meanings of words, but rather it reveals the dialectical nature of these meanings, and clarifies the characteristic of internal contradiction in the phenomena of life and language, which the means of ordinary language are unable to express."

Here we find introductions with multiple weights as poetic formulations of short pieces or verses that carry the poet's pulse and vision, and do not necessarily carry his rhythmic ambitions that are evident in the long poems in the collection, with what they contain of multiple rhythmic skills that include weight, word choice, poetic lexicon, and dense language, while the rhymes and rhyme letters include specific diacritical marks, accusative, nominative, and damma, which constitute the poet's comprehensive rhythmic vision. As for the poetic introductions that are mostly short and concise, and are mostly dense and clear in expression at the same time, great rhythmic effort is not required of the poet.

The poetic page of the introduction may not include only metered verses, or metered poetic lines, or dense phrases only, but it includes the white spaces on the page, the form of poetic patterns, the writing method, the distribution of verses, lines and sentences, the choice of the writing angle on the right or left of the page or in the middle, and the choice of a picture of the poet or without a picture, all of these things give a sense of visual rhythm, as the rhythm here is not only vocal, but it is also formed from the visual rhythm where the scene of the introduction on the page comes in a specific visual aesthetic style.

Updating Arabic meters has become a necessity with the expansion of the rhythmic horizons of the poem, which explains the poets' tendency to expand the poetic circle and not link it to the metrical meter, so that the Arabic language can produce other new poetics that keep pace with the times and the renewed moment.

Dr. Kamal Abu Deeb asserts that "the patterns that are confined to the Khalil meters are not more legitimate than the modern patterns. These patterns are equal in their degree of legitimacy, as they all respond to the rhythmic foundations of the Arabs, because they stem from the successive occurrence of the same root rhythmic nuclei."

He explains: "Any legitimacy that is given to one pattern over another depends on external standards that have no structural relationship to the true foundations of Arabic rhythm. The only legitimacy that justifies describing a pattern must depend as a measure on the extent of freedom that each pattern allows, to achieve a structural interaction between the movement of rhythm and the internal movement of the poetic work."

Kamal Abu Deeb represents what he mentions about renewing the rhythmic horizon with the poetry of Abdel Sabour, when the poet Salah Abdel Sabour says in his famous collection (People in My Country):

"People in my country are as wounded as falcons", he breaks the stereotype of traditional prosody.

Dr. Kamal Abu Deeb comments on this poetic phrase from Salah Abdel Sabour's poetry: "This famous proverb from Abdel Sabour's poetry confirms the modern poet's transcendence of aspects of the traditional foundations of rhythm, and his preservation of what is essential in it."

We see that there are neglected possibilities in Arabic prosody that have not yet been invested in, such as in the muwashshah, dubayt, and mawalia, as a representation, or as an example of the opposite of the regular meters themselves, because the effectiveness of (the moving and the still) in Arabic prosody allows for this, and heralds the innovation of hundreds, even thousands, of prosody forms, and the reliance is on the abundance of production in a neglected meter or in a new prosody composition.

In the title (Dedication), the poet Fatima Nazzal writes:

Forty years of wandering  
I did not ask for a table from heaven  
And I had no purpose in it  
Now I count them  
Now I fly them poems  
To your beautiful soul  
My mother.



In the dedication title, the poet (Nasreen Akram Khoury) writes a six-line prose section in which she says:

All this loneliness, O God,  
The country overthrew it  
With the stroke of a single war  
And I became confused about when to respond:  
If they call me  
A murdered woman? Or a murderer?

The dense poetic imagery achieves a different rhythm, other than the known meters, as the prose poem replaces the meter with the density of language and the density of imagery, and this is of course present in the measured Arabic poems, but prose addresses new senses that may not have absorbed the oral meter rhythm, and therefore the prose poem becomes a necessity to attract new readers who are not accustomed to the poetic heritage as much as they are accustomed to a different aesthetic product at the present moment, and this is what made the prose poem a readership, at least among the new generations of poetry, which leads to saying: "The process of experimentation that dominated poetic creativity in the stage of the movement of poetry and prose poem, and the dominance of excessive subjectivity and the enormous multiplicity in modern poetic experiments, made voices rise calling for abandoning writing according to the known meters and rhymes."

In his collection of poems: (Banners without Medals) and entitled (Mustahel), the poet Abdullah Al-Samti presents another rhythmic form in which he employs the inherited vertical poetic structure, saying:

I appear alone like the sky, I balance the stars east of the forehead of Omar Al-Layl in the down of the echo,

Oh, the extent

How many times has the wind torn the garment in a branch and released an appointment between the appointed time of the end,

Oh, the destruction.

Or whenever my temptations go astray, the rustle of its pores, my impossible steps become my ally and are guided?

Oh, the dew

I have populated the universes of grass in my clouds, and they will not be renewed with my vegetation,

Oh, in vain, in vain.

The rhythm is evident in its dense metrical form in the introduction to the collection of poems by the poet Abdullah Al-Samti: (Banners without Medals), where the introduction, which bears the title (Mustahel) and is concluded with a signature in the poet's name, includes four verses, ending with a rhyme and a rhyme letter with (the open dal), followed by a single rhyme after the rhyme with an open dal as well, and the verses are formed in a regular manner between: The first verse (7) metrical feet + 1 metrical foot

The second verse (6) metrical feet + metrical foot

The third verse: (7) metrical feet + metrical foot

The fourth verse (6) metrical feet + metrical foot

This structure may be considered a rare structure in the vertical poetic form, but it highlights, in one way or another, a new rhythmic structure in which the verses are completed with their metrical feet, in addition to a complementary metrical foot that increases the intonation, as if this additional metrical foot forms an echo that resonates with the rhyme and rhyme, and it is a new intonation that differs from the intonation of MUWASHSHAHAT or emotional and diaspora poetic performance in which the verses were repeated and the sections were multiple in the fragment of The seas or even the complete seas, but here the poet formed verses from (the Kamil sea) with seven or eight metrical feet, which is a new form in which the poet also connects the first part of the verse to its second part without breaks, , so that the verse comes as a complete formal unit without a separation between the two verses.

The rhythm of this form is at the forefront of the poet's collection, in which he calls for changing the form of the poetic verses by writing verses from seven to ten to twelve feet, as the poems of the collection show. In the theoretical prose introduction to the collection, he calls for renewing the forms of poetic meters by increasing the number of feet, and eliminating the separation between the two verses, and between the prosody and the beat. Hence, he began his collection with this new poetic form.

In one verse, Jamil Sidqi al-Zahawi dedicates all of his poetry to the people of Beirut, in a collection entitled: (Al-Zahawi's Quatrains), and the rhythm of the poetic introduction here is evident in that it is based on the dualities in the verse, as a kind of semantic balance between them, forming the meaning and its opposite, in order to produce the meaning. Al-Zahawi says: In the title: (Dedication):

O poetry, you are the voice of my conscience,

In your hands are my sadness sometimes and my joy sometimes.

I dedicate you to the people of Beirut, the first of the great souls, as a testimony to the hospitality and honor I received during my passage through it.

On May 14, 1924, Jamil Sidqi al-Zahawi.

Poetry in the verse is the voice of conscience, and the poet confirmed it in the first half of the verse, to pave the way for the upcoming rhythm in the second half, in which he balanced between the dualities: sadness and joy. The semantic structure of the verse is first paved with one half,

and is decided and named in the other half. It is a rhythm of introduction, definition, naming and certain determination of the role of poetry, and the rhythm of balance highlights these dual meanings. The poet here is not satisfied with the meter of the meter because the meter of the meter is not just arranged or cast metrical feet, but rather this multiple rhythm between the balance of words and their dualities and between the sounds of the letters and their exits and their resonance.

The poet may employ in his introduction the rhythms known to the poetic meter, so the verses come in their traditional form, even if there are some phonetic exchanges, and the phonetic repetition of some letters, which creates a kind of phonetic rhythm with specific words, and with repeated sounds, not only in the rhyme, but in the filling of the verses.

From that is what Said Akl wrote at the beginning of his collection of poems: (More beautiful than you? Never)

I veil your name with names I invent  
But from you, not from them I have a pain  
Until I have returned, collecting the flowers of the flower  
Sometimes and other times, like God, I invent  
In my mind, that a breeze from your lips has traveled  
Towards the stars, so the heart of the ultimate goal is infatuated

Repetition in Nizar Qabbani's poetic introductions constitutes a rhythm accompanying the meter in which the poem is written. Repetition for him is not just a stylistic phenomenon, but it extends to the rhythmic dimension of the text or section in his introduction to his collections, including his introduction to the collection (Never), where he says:

No, I do not wipe the dust off the Caesars' shoes  
Because I am resisting the plague in my besieged city  
Because all my poetry  
A war on the Mongols, Tatars and barbarians  
The dwarves and brokers curse me

In this poetic section with which he introduces the collection, which is in the (Rajaz) meter, the tools of affirmation are repeated at the beginning of three lines: (Because I...) followed by a negation or a statement, and the final news remains suspended until the last line in which he decides the expressions of the first lines and their meanings, through the verb (curses) with the protective nun and the possessive ya. Here the meanings of the lines and their rhythm are related to the last line in the passage, which is the same thing that almost approaches another passage with which he introduced his collection: (Diary of an Indifferent Woman) in repeating the word (revolutionary) five times, beginning by saying:

Revolt, I love you to revolt

Revolt against the East of captives, hospices, and incense

The rhythm of the passage is manifested through repetition, and through the phonetic repetition within the line with words that are rhythmically similar, concluding with the letter Ya with the long vowel Alif: (Al-Sabaya and Al-Takaya) with the passage rhyming with a Raa'i rhyme (Tathuri/ Al-Bukhoor/ Al-Kabir/ Al-Nusour/ Al-Sir).

The stylization of words through repetition creates another rhythm adjacent to the rhythm of the meter itself, and it is a rhythm in which the poet acts according to the psychological state he expresses when writing his poetry and poems.

The rhythm of repetition may include complete sentences, as we see in the introduction to the collection (Songs of the Tired Guard) by the poet Buland Al-Haidari:

Hey, Guard, I know how sad you are,

Hey, Guard, I know how tired you are, guard

And that the dawn you are waiting for is still far away

Salah Abdel Sabour repeats the phrase: "Excuse me, my friend" in the introduction to his collection (Dreams of the Old Knight) three times in the (opening) of the collection, and each time he adds a new meaning to the opening, as if the sentence transfers each section from one state to another, the first state: a state of negation, the second, a state of report, and the third: a report and a question.

Also, in Ahlam Mosteghanemi's poems, the tool of emphasis (that) is repeated, coupled with the first-person singular pronoun, in a section in which she introduced her collection: (Writing in a Moment of Nakedness), where this repetition includes a rhythm that leads to a parallel rhythm, as in Nizar Qabbani in the two previous sections, the poet says:

Because I have given you nothing but words

Remember that I love you very much

Sometimes I feel shy and almost ask you for forgiveness

Because I am still alive and not on the list of martyrs

To you, Algeria, I give my twenty-one years

On your twenty-first birthday.

Intensively, the poet Farouk Jweideh presents his collection of poems: (A Thousand Faces for the Moon) in a small piece of poetry that he distributes over four lines, as if he is showing the rhythm of distributing words that can be collected in a line or two, he says

It is fate that we pass with the days as strangers

Chasing our dream

And life is lost from us, my life

And we are on a journey

The visual rhythm represented in the distribution of words and lines on the space of the poetic page, constitutes a type of rhythmic formation, especially in free verse poetry and in prose poetry, as we find in this distribution of Nouri al-Jarrah's introduction to his prose collection: (No War in Troy):

My turbulent blood fills my hand

I wish I was not here

Not today

Not yesterday

And this adolescent light

I wish it was behind the kilometers

In the

blazing

fire

It was nothing but the lost from the years of light

The poet could have written this passage in two lines, but he preferred to distribute the words and letters of the passage over multiple lines, to cover the page in its visual-poetic form, and give the reader the opportunity to contemplate the words and letters in a way that makes reading more focused in each line, to convey the rhythmic and psychological state that the poet is expressing to the reader. This distribution of letters, words and sentences in the space of the poetic page is a feature of poetic introductions, and then the visual, vocal and psychological rhythmic dimension, and it is a feature that also does not leave the long poems in the collections, and is not limited to poetic introductions only.

As we have seen, poetic introductions may come in a multi-rhythmic form that does not necessarily stop at the inherited poetic form, but they vary in their performance and in the methods of delivery, investing the space of the poetic page in conveying the poet's semantic vision and also his experimental vision in presenting a different rhythm and new poetry.

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