

Employing the Stress or Accent in the Structural Approach a Rhythmic Study

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Abstract

Stress constitutes an essential part and an active element of rhythm in Arabic poetry, in addition to being an important component of the rhythmic structure. However, it was employed by the structuralist approach as a critical criterion to reveal its role in forming that rhythmic structure, not merely as a part of it. Its critical functions varied, as stress contributes to influencing the rhythmic units by giving distinctiveness to the syllabic segments through the points of stress reliance within them. Moreover, it adds artistic aesthetics and symbolic indications that enrich the rhythmic structure and deepen the sense of perception for the recipient. It contributes to creating an element of attraction through its harmonious tonal waves within regular rhythmic patterns in the poetic structure. Therefore, studying stress has distinctive rhythmic characteristics in the structuralist approach, and stress has ancient roots that precede Orientalists, albeit with lesser focus and attention. Classical Arabic poetry abounds with various types of stress when studied within this approach.

Keywords: *Application, Stress, Rhythm, Methodology, Structuralist.*

Introduction

Stress has occupied a significant space in critical studies by Orientalist scholars, who paid great attention in their critical investigations to its formation and the points of stress within syllabic segments. Contemporary Arab critics, particularly those following the structuralist approach, have also given considerable attention to studying stress as a constitutive element of rhythm. This study emerges due to its special importance in the rhythm of Arabic poetry, as it carries artistic connotations and embodies a rhythmic structure that contributes to forming interconnected relationships with other poetic structures. It creates an evocative image that leaves an impact on the audience through the variations in its regular degrees and its reliance within syllabic segments, whose functions differ according to the type of stress involved.

Stress in Critical Studies Among Orientalists

Orientalists studied the rhythm of Arabic poetry extensively, delving into its finest details and linking it to, and comparing it with, Arabic poetry while searching for its points of reliance, known as "stress." Their efforts influenced Arab critics, drawing their attention to this field and inspiring their interest. It is noteworthy that stress is a phenomenon primarily associated with European, especially English, poetry. (Al-Kaabi, Rabeea. *Al-'Arood wa Al-Eeqaa fi Al-nathariyyat Al-Hadeetha li Al-She'r Al-Arabi*, 2006, p. 154).

Orientalists focused on studying the metrics of Arabic poetic meters and identifying stress points within them. They also analyzed long and short syllables, employing linguistic rhythmic phonology in their analyses. Among the prominent Orientalists who conducted critical studies on stress was Guyard, who presented an analysis in his book *A New Theory on Arabic Prosody*. In his analysis of Arabic poetic rhythm, Guyard linked poetic rhythm to musical rhythm, emphasizing that stress is a fundamental element in rhythm formation. He provided an analysis of rhythmic cells in Arabic meters, highlighting the phonetic characteristics of words that correspond to the rhythmic characteristics of meter units through the arrangement of strong and weak syllables in words, and the rhythmic arrangement that is unique to the foot, which he called the "rhythmic cell" (Guyard, Stanislas. *A New Theory on Arabic Prosody*, trans. Monji Al-Kaabi, reviewed by Abdel Hamid Al-Dowakhli, 1996, pp. 253–254).

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Guyard further noted that words consist of long and short syllables, where stress is initially strong and then diminishes according to the rules of stress (Guyard, Stanislas. *A New Theory on Arabic Prosody*, trans. Monji Al-Kaabi, reviewed by Abdel Hamid Al-Dowakhli, 1996, p. 24).

This approach has been adopted by modern scholars, prioritizing the study of syllables as the foundation of phonetic analysis in language and the basis of metrics in Arabic poetry (Ayyad, Shakir Ayyad. *Mousiqa Al-She'r Al-Arabi*, 1978, p. 31).

Shukri Ayyad observed that Guyard opposed the opinions of Orientalists and linguists by analyzing words into long, short, and medium syllables, where the syllable is the smallest unit within the linguistic word. He divided stress into two types: linguistic or primary stress and secondary or lighter stress. He treated poetic meters as musical rhythms, indicating that the Arabic language overlooked the difference between stressed and unstressed speech in poetry and neglected the distinction between poetic rhythm and musical rhythm in Arabic poetry (Ayyad, Shukri. *Mousiqa Al-She'r Al-Arabi*, 1978, pp. 40–41, 44).

Orientalists adopted the syllabic system as a foundation for analyzing poetic verses instead of Khalilian meters. They saw in the syllable phonetic attributes shared universally across languages, despite variations in the sequence of these units, and referred to phonology as a basis (Anis, Ibrahim. *Mousiqa Al-She'r*, 1952, p. 144).

The syllable, whether a phonetic or syllabic unit, is part of the sound structure that contributes to the formation of the poetic text. It shares properties with other textual structures and influences them, whether semantically or structurally. It serves as a critical factor in uncovering structural, functional, and semantic relationships within the poetic text.

Blachère presented his view on the phenomenon of stress in Arabic poetry, realized through syllable length, asserting that it was an unstudied phenomenon by Arab scholars. They focused on dividing words into *asab* (causes) and *awtad* (pillars), corresponding to long syllables, while short syllables were neglected (Al-Kaabi, Rabee'a. *Al-'Arood wa Al-Eeqaa fi Al-nathariyyat Al-Hadeetha li Al-She'r Al-Arabi*, 2006, pp. 189, 194).

Weil, in his research, addressed the theories of stress and its presence in Arabic poetry, emphasizing its role in generating rhythm. He categorized poetry into stressed and unstressed, affirming that stress is a rhythmic feature of Arabic poetry. Changes in the quantity of short and long syllables can be identified through stress, which contributes to the rhythmic generation of structures differentiated by stressed and unstressed syllables (Al-Kaabi, Rabee'a. *Al-'Arood wa Al-Eeqaa fi Al-nathariyyat Al-Hadeetha li Al-She'r Al-Arabi*, 2006, pp. 215–217).

Stress in Contemporary Arab Critical Studies The rhythm of Arabic poetry has attracted considerable attention from both Orientalists and Arab critics, leading to the discovery and study of its latent phenomena. Arab critics have sought to explore these phenomena, identify their characteristics, and establish them as critical and aesthetic criteria within poetic texts.

Among the most prominent Arab critics who focused on stress in Arabic poetry was Dr. Muhammad Mandour. He admired European literature and methodologies in analyzing European texts, particularly the academic approaches in France. Mandour sought to introduce this modern and developed method into the analysis of contemporary Arabic poetry. He discussed the phenomenon of stress in his book *Fi Al-Mizan Al-Jadeed* (Mandour, Muhammad. *Fi Al-Mizan Al-Jadeed*, 2004, pp. 4–5).

Although some Arab critics preceded Mandour in studying this phenomenon, he emphasized its importance due to its connection with phonetic and linguistic music. Stress represents a structural element of rhythm that dominates the poetic text. His work reflects the influence of the methodology of Orientalist Guyard, especially in identifying the short meter *fa'ulun* as a reliance point in its second syllable and the long meter *mafa'ailun* as having two reliance points. Mandour considered Arabic poetry as combining quantity and reliance (Al-Kaabi, Rabee'a. *Al-'Arood wa Al-Eeqaa fi Al-nathariyyat Al-Hadeetha li Al-She'r Al-Arabi*, 2006, pp. 85, 90, 92, 93).

In his book *Fi Al-Mizan Al-Jadeed*, Mandour referred to stress as "reliance poetry." He categorized poetry into three types: quantitative poetry, reliance poetry, and syllabic poetry, aligning them with European poetic forms. He highlighted the importance of stress in shaping rhythmic structures within poetic texts, particularly its ability to differentiate between syllables in poetic meters. Mandour applied this concept specifically to English poetry (Mandour, Muhammad. *Fi Al-Mizan Al-Jadeed*, 2004, pp. 227–228).

Emphasis on the importance of the Arab poet's sensory awareness of the phenomenon of stress (*nabr*), and the necessity for researchers of this phenomenon to be knowledgeable about linguistic phonology and the points of poetic reliance (*nabr*) in the syllables of prosodic meters specific to the poem's meter (Al-Kaabi, Rabe'e'a. *Al-'Arood wa Al-Eeqaa fi Al-nathariyyat Al-Hadeetha li Al-She'r Al-Arabi*, 2006, pp. 226–227).

In a critical and artistic study of Arabic poetry's music, the critic Ibrahim Anis affirmed the existence of stressed and unstressed poetry in European poetry. Although stress exists in Arabic poetry and prose, its intensity is greater on stressed syllables in poetry than in prose (Anis, Ibrahim. *Mousiqa Al-She'r*, 1952, p. 148).

Anis did not deny the presence of stress (*nabr*) in the Arabic language, considering it a distinguishing feature between specific dialects (Anis, Ibrahim. *Al-Aswat Al-Lughawiyah*, 1992, p. 357).

Critic Kamal Abu Deeb mentioned in the introduction to his book that Al-Nuwaihi emphasized the importance of poetic stress (*nabr*) and its active role in forming the rhythmic system of Arabic poetry. He highlighted its close connection and functionality within the rhythmic structure of Arabic poetry (Abu Deeb, Kamal. *Fi Al-Buniyah Al-Eeqa'iyyah li Al-She'r Al-Arabi*, 1987, p. 9).

The critics' enthusiasm for introducing new elements to Arabic poetry, particularly the system of stress (*nabr*), stemmed from the musical lightness it adds, its rhythmic ornamentation through new musical variation, and its enrichment by elevating and diversifying internal music. Using one metrical foot in modern poetry simplified the rhythm's structure while maintaining its connection to Khalil's prosody (Al-Nuwaihi, Muhammad. *Qadiyyat Al-She'r Al-Jadeed*, 1964, pp. 106–107).

Al-Nuwaihi considered stress an internal rhythmic element, urging Arab poets to invest in it by sequentially arranging stressed syllables. He regarded it as a fundamental alternative to the quantitative system, beginning with the traditional metrical system and then evolving it based on understanding the reality and placement of stress within syllables. He viewed the development of rhythm and the incorporation of stress as a necessary renewal phase for Arabic poetry to preserve the inherited language and break its monotony (Al-Nuwaihi, Muhammad. *Qadiyyat Al-She'r Al-Jadeed*, 1964, pp. 155, 160).

Al-Nuwaihi strongly supported the integration of stress into modern Arabic poetry, building on the principles employed by Dr. Ibrahim Anis in his various readings to support this perspective. He asserted that the meter most influenced by stress is the *mutadarak* meter due to its short foot, *fa'alan*, consisting of two short syllables and one long syllable. He identified stress as having a stabilizing function within rhythmic structures, marking the transition of poetic structure from a quantitative to a stressed system, aligning with his call for renewing Arabic poetry.

Al-Nuwaihi described the meter of the *mutadarak* as *fa'ilan*, comprising a light cause (*fa'*) and a composite pillar (*LAN*). After the removal of *khaban*, it became *fa'ilun*, comprising a light cause and a heavy cause, forming two short syllables: the first (*fa*) is a moving consonant, the second (*i*) is another moving consonant, followed by a long syllable (*LAN*), which combines a moving and a silent letter. Here, the long syllable carries stress as the voice rises from the two short syllables to the long one, a mechanism considered ideal for generating stress and forming the rhythmic structure of poetic composition.

The semantic value of poetic structure is determined by the choice of syllables and their influence in shaping meaning. Syllables are not only structural elements in rhythmic composition but in the entire poetic

structure, influencing the placement of stress in metrical syllables of poetic lines (Al-Kaabi, Rabe'e'a. Al-'Arood wa Al-Eeqaa fi Al-nathariyyat Al-Hadeetha li Al-She'r Al-Arabi).

The new form, based on traditional feet, was thus a necessary step" (Al-Nuwaihi, Muhammad. Qadiyyat Al-Sha'r Al-Jadeed, 1964, pp. 147, 149).

Critic Muhammad Al-Nuwaihi linked the issue of stress and its placement with Khalilian metrical feet. Stress must be based on and connected to Khalil's meters due to its alignment with the Arab taste, which evolved alongside the rhythm of Khalil's meters. Passing through these forms, stress touches our senses and imagination with its new tones and suggestive meanings, giving new resonance to Arabic poetry.

Dr. Shukri Ayyad affirmed, in his book *Mousiqa Al-She'r Al-Arabi*, the existence of stress in all languages. Variations in sound intensity, from low to high, connect to the meaning of speech and are influenced by the length of syllables. Meaning varies depending on the placement of stress within the syllables of poetic lines (Ayyad, Shukri. *Mousiqa Al-She'r Al-Arabi*, 1978, pp. 37–38).

Poetic rhythm, then, is based on two pillars: quantity and stress, regardless of the differing roles each plays in the prosody of various languages" (Abu Deeb, Kamal. *Fi Al-Buniyah Al-Eeqa'iyah li Al-She'r Al-Arabi*, 1987, p. 9).

The relationship between quantity and stress is a reciprocal interaction. Stress or reliance in Arabic poetry is connected to the linguistic quantity represented by metrical feet, which arise from syllables to create and produce rhythm. Although the functional role of quantitative prosody varies, the quantity represents the number of letters forming the foot, such as *fa'ulun*, comprising five letters. Here, stress connects with poetic quantity, producing rhythm and its aesthetic function in a sense and meaning, both of which are essential components of poetic rhythm.

Stress (*nabr*) was not part of the study of ancient Arabic poetry, nor was it originally considered as an element or component of the rhythmic system. However, it gained clear importance in contemporary critical studies, especially among structuralist critics, who demonstrated its role and effectiveness in the poetic process and its specific rhythm.

Despite the differing opinions among critics, between those who support the existence of stress in Arabic poetry and emphasize its importance, and those who oppose this view, renewal in Arabic poetry continues. Artistic taste remains the foundation for judging poetic texts critically and in terms of reception, as it is filled with a heightened sense of the rhythm of Arabic poetry, which represents the rhythm of life for Arabs.

Stress (nabr) Among Structuralist Critics

Among the most prominent contemporary critics who introduced stress as a critical element in analyzing the rhythmic structure of poetic texts, in addition to it being a formative element contributing to the rhythmic structure, are Dr. Kamal Abu Deeb and Dr. Abdullah Al-Ghadhami. They confirmed in their structural studies of poetic texts, which are based on analyzing the structure of the poetic text, especially its rhythmic structure, revealing the role of stress in analyzing the rhythmic structure of Arabic poetry, and employing it within this approach to reveal its role in shaping rhythm. They regarded it as a critical criterion for uncovering the rhythmic quality in the use of phonemes and their divisions, the skill in arranging and distributing metrical feet and their variations, and the suggestive meaning that stress contributed to forming.

Dr. Kamal Abu Deeb had extensive studies on stress, a deep study in its concept and the dimensions of the views on it, in addition to employing stress critically in analyzing the structure of poetic texts, especially the rhythmic structure, which it profoundly influenced, whether in terms of linguistic and poetic structural formation or in terms of suggestive and musical artistic meaning, and its Role in forming and shaping that structure and its relationship with it in sound and meter. This is due to the unique characteristics and new methods of stress, which made it a critical standard and employed it in many functions, dressing the

structure of the poetic text in a new aesthetic and expressive artistic taste. The critics Dr. Kamal Abu Deeb and Dr. Abdullah Al-Ghadhami agreed on the possibility of considering stress as a critical standard for analyzing the structure of the poetic text. These studies were made clear in Dr. Kamal Abu Deeb's book: *In the Rhythmic Structure of Arabic Poetry* (Abu Deeb, Kamal Abu Deeb. 1987. *In the Rhythmic Structure of Arabic Poetry*. Pp. 218–223, 289–301), and his book *The Dialectic of Concealment and Revelation* (Abu Deeb, Kamal Abu Deeb. 1984. *The Dialectic of Concealment and Revelation (Structural Studies in Poetry)*. Pp. 181–184), and Dr. Abdullah Al-Ghadhami's book *Sin and Atonement* (Al-Ghadhami, Abdullah Mohammed Al-Ghadhami. 1985. *Sin and Atonement (From Structuralism to Anatomy)*. Pp. 311–314), structuralist studies of Arabic poetry, in which they revealed the new characteristics of contemporary poetry in structuralist studies, in addition to linking stress with phonetic segments and its interaction with them and its influence on them and their meaning, establishing a special relationship between stress and metrical segments. Stress also has an interactive relationship with the syntactic structure of poetry, as well as important views on stress.

Dr. Kamal Abu Deeb's structural study of Arabic poetry revealed many functions of stress, as he presented specific concepts and rules regarding stress, in addition to clarifying his vision in studying the structure and specifying the types of stress within it.

Results and Discussions

The Active Function of Stress

Through Abu Deeb's structural studies of stress and its effective and influential importance, not only in forming the rhythmic structure, but also in its influence and effectiveness on metrical units and determining their identity, he commented saying: "Stress is the essential factor in determining the identity of rhythmic units in metrical blocks in the poetic line" (Abu Deeb, Kamal Abu Deeb. 1987. *In the Rhythmic Structure of Arabic Poetry*. p. 236).

Abu Deeb employed stress in his structural study in a systematic function, which revealed the nature of rhythm and its identity, determining its movement and creating activity in metrical feet, in addition to its ability to control rhythm and its structure, determining its artistic and semantic features that affect the audience's perception, through the sonic and rhythmic fluctuations manipulated by stress in its strength, lightness, and variation, in a regular pattern that carries a specific emotional connotation. It controls the semantic structure, not just the rhythmic structure, and in addition, it establishes rhythmic formation with high musical taste in an active manner, giving the poetic text an effective function in attracting attention and deepening the artistic feeling of the audience. Abu Deeb considered stress as strong and light, and that the difference in the feature of stress through its sequence between strength and lightness, and its variation between the nuclei of metrical feet, achieves the overall rhythm of the poetic structure in its formation. Through his studies, Abu Deeb focused on the idea of replacing the Khaleelian metrical system with the structural nucleus of the rhythmic structure, as well as creating a relationship between quantity and stress to achieve rhythm with a distinctive feature (Al-Kaabi, Rabia Al-Kaabi. 2006. *Prosody and Rhythm in Modern Theories of Arabic Poetry*. Pp. 126–127).

Abu Deeb also considered another function of stress, which is clarified in his opinion as he commented: "Stress has a physiological function, taking the form of pressure or weight, placed on a specific linguistic element in the words of the language" (Abu Deeb, Kamal Abu Deeb. 1987. *In the Rhythmic Structure of Arabic Poetry*. p. 220).

The regularity of rhythmic sequences in the poetic text, in a sequential relationship, makes this regularity a specific physiological feature that expresses the rhythmic nature, which stress reveals, resulting from the pressure on one of the phonetic segments forming the linguistic structure. This represents the role of the structure in influencing the phonetic components of the words in the language. The structural stress focuses on a specific sound, which in turn applies pressure on the element to form a specific rhythm and meaning. The condition for achieving this physiological function of stress in forming a clear rhythmic pattern with identity is that its existence is acceptable in specific proportions, in regular positions within the

set of linguistic words, in sequential relationships that it is based upon (Abu Deeb, Kamal Abu Deeb. 1987. In the Rhythmic Structure of Arabic Poetry. p. 222), which in turn is part of the structural formation of the poetic text.

Thus, stress has an important function in forming the distinctive rhythmic characteristics in the rhythmic and poetic structure of the poem, and its effectiveness in shaping the reciprocal relationship between it and other structures of the poetic text, in addition to revealing the distinctive relationships between the sounds arranged in metrical units in a regular pattern.

Through studying the relationship between stress (nabar) and the factors of poetic structure, we find that the critic Kamil Abu Dib emphasizes the effectiveness of stress in shaping these relationships, confirming this by saying: "The analysis of the various phenomena allows the study of the organic relationships between poetic stress and the active factors in the structure of the poem at a Deeper level than just the auditory follow-up forms. This relationship becomes clear after studying the second possibility in reading the line and choosing its stress model" (Abu Dib, Kamil Abu Dib. (1987). In the Rhythmic Structure of Arabic Poetry. p. 357).

The critic Kamil Abu Dib, in his structural study of the line of the poet "Dhi al-Isba' al-'Adwani," affirmed the possibility of controlling the positions of stress within a single poetic line, depending on the meaning intended of the line. He states that the line can be read differently in more than one way. The critic analyzed the line in the first reading of Dhi al-Isba' (al-'Adwani, 'Abd al-Wahab Ali al-'Adwani (1973), al-Dulaimi, Muhammad Nayef al-Dulaimi (ed.), *Dīwān Dhi al-Isba' al-'Adwani*. p. 95).

The line of poetry is as follows: "Wallahi law kariht kafī musāhabatī laqult idh kariht qurbī lha baynī."

Wallahi law kariht nafsi musāhabatī laqult idh kariht qurbī lha baynī.

The critic identified the stress positions in the poetic line according to its meaning, explaining this by saying: "This way of understanding the line imposes a certain psychological expression of it, meaning it imposes a specific rhythm in which the poetic experience is completed, and its poetic world crystallizes to the highest degree of perfection" (Abu Dib, Kamil Abu Dib. (1987). In the Rhythmic Structure of Arabic Poetry. p. 355).

The poetic line is in the simple meter, and its feet are:

Mustaf 'ilun fa'ilun Mustaf'ilun fa'ilun Mustaf'ilun Mustaf'ilun fa'ilun. Thus, the total foot is a complete mubahin on the foot Fa'ilun, and the complete arousal on the foot Fā'il. Abu Dib defines the stress on the second light syllable of the first foot in the first hemistich in the segment: (la), to confirm the oath, and on the first light syllable of the third foot in the first hemistich in the segment: (naf), to emphasize the poet's self. Then the critic defines the strong stress in the second hemistich on the second mobile syllable and the first syllable of the combined rhythm in the first foot in the segment: (qul), to confirm the meaning of the oath's answer, and the second strong stress position in the light syllable of the third foot in the segment: (qur), to confirm facing the poet's self, and the beginning of the combined Rhythm of the third foot in the segment: (laha), to confirm the poet's realization of his decision and his expression of his emotional state. This is achieved through the combination of two consecutive strong stresses in the third foot to emphasize the meaning of hatred in the poet. The fourth stress on the light syllable of the final foot in the segment: (baynī), represents the strong separation in the poet's decision. The critic also clarifies that in a new reading of this line, changing its meaning would allow for shifting the strong stress positions to other different segments, such as putting the stress on the nucleus affected by the possessive pronoun, as in (nafsi). Here, the critic identifies the strong stress positions in the first hemistich on the first light syllable of the first foot in the segment: (wal), to place the stress on the oath particle, the second stress on the second light syllable of the third foot in the segment: (si), and the second light syllable of the third foot in the segment: (bi), and the second light syllable of the fourth foot in The segment: (Ni). Therefore, the intensity of the stress in the previous positions is softened compared to the first reading, with the second reading indicating reconciliation with the self and closeness to the poet's soul. According to the critic, this difference in stress

positions does not affect the structural composition of the poetic structure (Abu Dib, Kamil Abu Dib. (1987). In the Rhythmic Structure of Arabic Poetry. Pp. 356–358).

It is noted that the critic mentioned that the poetic line is in the rhythm of the long verse (Abu Dib, Kamil Abu Dib. (1987). In the Rhythmic Structure of Arabic Poetry. p. 359).

B. The Discriminatory and Formative Function: 5. The formative function of stress appeared, and its effect on the poetic structure through its importance in forming the rhythm. The critic Dr. Kamil Abu Dib regarded it as an important element that contributed to forming this structure. He identified stress in two types, explaining this through his structural analysis of Arabic poetry. He stated: "I distinguish between two types of stress: the abstract poetic stress, which falls on the line of poetry as a horizontal line of rhythmic units — the feet — and the linguistic stress, which falls on the words that make up the line, considered as isolated lexical units that now form a sentence but maintain their linguistic stress" (Abu Dib, Kamil Abu Dib. (1984). *Dialectics of Concealment and Revelation (Structural Studies in Poetry)*. p. 182).

Based on this distinction made by the critic Abu Dib regarding the two types of stress, stress has been employed in structural studies as a critical tool to reveal the existence of the linguistic stress that falls on the phonemic sound units, which make up the lexical words of the text, in terms of quality, harmony, and coherence achieved in its sound structure. In addition, it uncovers the presence of the poetic stress specific to this structure, formed in the feet of the rhythmic structure of the meter, arranged according to its position and intensity in it. The discriminatory function of stress becomes evident through the stress division defined by the critic Kamil Abu Dib in its two types, which falls on the structure of the poetic text. He called the word stresses "linguistic stress," through which some sound segments in the lexical word are highlighted to clarify the meaning, while the poetic stress related to the meter's rhythmic feet is a musical and aesthetic element that organizes the poetic rhythm. Stress may change in the lexical word depending on its position in the poetic meter's feet, and it achieves diverse semantic spaces. However, the harmony between the two types of stress gives an effective power to the poetic structure's meaning. Whether linguistic or poetic, stress contributes to the formation of the rhythmic and syntactic structure of the poetic text. The linguistic stress contributes to forming the linguistic structure composed of Arabic dictionary words, while the poetic stress contributes to the formation of the rhythmic structure, and both contribute to providing a distinctive and formative characteristic of the poetic structure. The critic defined the linguistic and poetic stress models in his analysis of the verses of the poem "Sabuh," by the poet Abu Nuwas (al-Hadithi, Badr Abdullah al-Hadithi. (2010). *Dīwān Abu Nuwas* (edited by al-Holi). p. 152).

The poet's verses are Ya bint al-shaykh isbihīna ma al-ladhī tantazīrīna Qif Bi rub' al-zā'inīnīna wabki in kunti ḥazīnā

In the critic's analysis of these two verses, he not only identified the positions of stress, whether linguistic or poetic, but also compared the verses with their differing meanings." The increase in the number of stresses reflects an internal tension and violence in the second movement, and fluidity and harmony in the first movement... The number of times the agreement occurs indicates that the increasing agreement reflects more certainty in the knowledge, which is more consistent and harmonious with the main vision of the poem" (Abu Dib, Kamil Abu Dib. (1984). *Dialectics of Concealment and Revelation (Structural Studies in Poetry)*. p. 184).

The two verses are in the meter of the truncated (Raml) foot, and its feet are: Fā'ilatun, Fā'ilatun, with correct total and incomplete arousal: (Fā'ilatun). The critic revealed, through his structural analysis of these two verses, the existence of what is called linguistic stress and poetic stress, and their role in forming the rhythmic structure, whether the foot's rhythmic structure or the formative structure of the lexical words. He defined the linguistic stress positions, which fell on the sounds of the letters in the first verse: (bā' in "ibnata," sād and yā' in "isbahīnā," lām in "ma al-ladhī," and tā' and yā' in "tantazīrīnā"). He then identified the poetic stress in the letters: (bā' in "ibnata," sād and yā' in "isbahīnā," lām in "ma al-ladhī," and tā' and yā' in "tantazīrīnā").

We note that the agreement of stress in both types in the first hemistich is harmonious and consistent. Although the total number of poetic stresses in the first verse is six and the linguistic stresses are seven, they form an acceptable harmony for the listener. As for the linguistic stresses in the second verse, they appeared in the sounds of the following letters: (bā' in "bi-rub'," alif and yā' in "al-ḏā'inīnīna," bā' in "wābki," nūn in "kuntu," and yā' in "ḥazīnā"). As for the poetic stress, it fell on the sounds of the following letters: (fā' in "qif," alif and yā' in "ḥazīnā"). The linguistic stresses in the second verse appeared six times, and the poetic stresses also appeared six times. Despite the slight difference in the number of stresses between the two verses, the agreement of the stresses in both types contributed to forming an integrated rhythmic structure, aided by the density of stresses in the verses and the characteristics of stress.

The critic Dr. Abdullah al-Ghudhami (al-Ghudhami, Abdullah Muhammad al-Ghudhami. (1985). *The Sin and the Atonement (From Structuralism to Anatomy)*. p. 311–314) agrees with Dr. Kamil Abu Dib (Abu Dib, Kamil Abu Dib. (1987). In *The Rhythmic Structure of Arabic Poetry*. p. 218–223) on the importance of stress and its role in forming the rhythm, which is part of the overall structure of the poetic text. He clarifies this by saying: "Each lexical word has a prosodic weight, a morphological weight, as well as a syllabic system, and it also has a stress system" (al-Ghudhami, Abdullah Muhammad al-Ghudhami. (1985). *The Sin and the Atonement*. p. 311).

Through his critical study of the rhythmic structure and clarifying the importance of stress in its formation, he highlighted the differences in the components of a word's structure, whether its weight is derived from the rhythmic stress specific to the structure of the poetic line, or the morphological weight of the word, in terms of its position in the linguistic structure, or its phonological syllabic system consisting of consonants and vowels. He confirmed that these elements are not the only ones determining the rhythm of the structure, but there exists the rhythmic stress, with its effective role in creating a particular rhythm that has a fundamental efficacy, whether in the rhythmic or semantic formation of the poetic structure.

Al-Ghadhami pointed out the essential and pivotal role in forming the rhythmic structure, in addition to its prominent and influential role in the rhythmic structure, through its independent system distinct from the rhythmic weight and its phonological system. While it overlaps with them in structural relationships, it is considered as revealing the meaning of the poetic structure (Al-Ghadhami, Abdullah Muhammad Al-Ghadhami. (1985). *The Sin and the Atonement*. p. 313).

The Function of Hemistich Harmony

When contemporary critics studied poetic texts structurally, these studies revealed several features and functions of rhythm, especially those related to stress and its importance. One of the most prominent studies was by the critic Dr. Kamil Abu Dib, who highlighted the importance of the effectiveness of stress: "The primary effectiveness that grants the rhythmic unit its rhythmic nature, and is capable of changing this rhythmic nature, is the stress that the poet places on certain parts of the rhythmic unit" (Abu Dib, Kamil Abu Dib. (1987). In *The Rhythmic Structure of Arabic Poetry*. pp. 244–245).

When analyzing the verse of Imru' al-Qays (Ibrahim, Muhammad Abu al-Fadl Ibrahim. (2009). *Diwan Imru' al-Qays*. p. 90): "Tears in al-Ridaa Ka'anha*** Kulli min Shu'aibiin Bayna Sahin or Tahtan"

The critic analyzed the verse, which is in the long meter, explaining: "The rhythmic wave image in the first hemistich arises from a rhythmic unit that differs from the second hemistich's rhythmic unit, as it lacks one moving syllable, followed by two sibilants in the third and fourth units... This sense of the formation of the rhythmic wave image in the hemistichs is the only important truth, and this sense is completed not by quantity, but by stress" (Abu Dib, Kamil Abu Dib. (1987). In *The Rhythmic Structure of Arabic Poetry*. pp. 245–247).

According to the critic, stress determines the rhythmic units because of the effectiveness it adds to the verse, as the rhythmic units change based on their movements in the first hemistich in the full meter (Mustaf'ilun, Mustaf'ilun, Muta'afilun); this occurs due to the break (kharam) in the first unit of the first

hemistich. The second hemistich, according to Khalil's prosody, is read in the long meter (Fa'ulun – Fa'ilatun – Fa'ulun – Fa'ilatun), and the stress is evenly distributed in both hemistichs, achieving rhythmic and phonetic harmony despite the differences in rhythmic units. According to the critic, the rhythmic units would be: (Alaan fa / Alaan faafa), which clarifies the effectiveness of stress in the rhythmic units of the verse. This is realized through a new stressed poetic delivery, and thus stress becomes a foundational element of poetic rhythm (Abu Dib, Kamil Abu Dib. (1987). In the Rhythmic Structure of Arabic Poetry. p. 42, 46–48).

The critic's analysis of the verse based on the presence of strong stress in both hemistichs reveals that in the first hemistich, there are four strong stresses: (Shah, Damu, Ridaa, Ka'anna), and in the second hemistich, there are also four strong stresses: (Kulli, Shu'aibin, Sihin, Wahtan).

Through the stress, the rhythmic units confirmed their identity, revealing hemistich harmony through innovation in rhythmic units. The stress achieved an auditory crossing, following the stress in a new musical reading and delivery of the verse.

The critic Kamil Abu Dib linked stress with the rhythmic units through the use of stress in distinguishing rhythmic units, following the stress intensity carried by these units or their lightness. Through the process of altering the stress movement and its degree, and dividing these rhythmic units into diverse, distinct, and repetitive nuclei, the movement of the nuclei in the rhythmic units must be followed according to musical principles, such that the stress intensity falls on the first nucleus in those units, to avoid rhythmic anomalies in the rhythmic structure of the poetic text (Abu Dib, Kamil Abu Dib. (1987). In the Rhythmic Structure of Arabic Poetry. pp. 231, 234–235).

Through the characteristics of metric formation, stress reveals the growth of the rhythmic structure in the poetic text, distinguishing between those units that carry weak stresses and those with strong stresses. Additionally, the harmony and coherence in distributing these stresses align with what the critic Abu Dib refers to as "stress anomaly," as he argues that strong stresses should be placed at the beginning of each metrical foot, followed by weaker stresses to achieve rhythmic harmony. This process unveils the presence of musical stress within the formation of the rhythmic structure.

The Role of the Textural Formation of the Rhythmic Structure The critic Dr. Kamal Abu Dib revealed a formal feature of stress through his structural study of pre-Islamic poetry in his book "The Concealed Visions" (Abu Dib, 1986, p. 183). The poet Imru' al-Qais says:

The night, like the waves of the sea, spread its folds
Over me with various kinds of sorrow to afflict me
O long night, would you not end
With the morning, though mornings in you are unappealing.
Abu Dib analyzed these verses based on the distribution of stress within them, categorizing the metrical feet into different types based on the arrangement of light and heavy syllables, thus revealing the textural composition of the rhythmic structure. He clarifies this with the following statement: "The distribution of the short, active, and fast metrical foot and the long, passive, and slow metrical foot reveals one aspect of the role that rhythmic elements play in forming the texture, while the more active aspect pertains to the stress patterns that arise from the three types of stress" (Abu Dib, 1986, p. 183).

These two verses are in the long meter, and their scansion follows the pattern of: in each line. When the *zāḥaf* (metrical alteration) of arrest is applied, the foot becomes (Fa'ol), as seen in the first verse where arrest occurs in the second hemistich on the first foot: (Ali), and in the third foot: (worries), while in the second verse, arrest occurs in the third foot of both the first and second hemistichs: (long) and (vic). Abu Dib, in his stress analysis of these verses, distributes the metrical feet into three types: (Alan – F) in words like: (Ali, Lahmom, Taweel, Feek), (Alan – Fa) in words like: (And Laylan, Arkha, Ala any), and (Alan Fafa) in words like: (As the waves of the sea, Sadula, with the types of, Libtli). This variation in metrical feet establishes stress patterns that contribute to the formation of the internal rhythmic texture. Reading the long, passive feet (Alan – Fa) and (Alan Fafa) evokes the stillness of the "long night" and its comparison to the waves of the sea at rest, while the short, active foot (Alan – F) conveys the emotional intensity and pain in a swift moment of expression.

The Role of Equilibrium and Rhythmic Interaction While stress plays a significant role in shaping the rhythmic structure, there are other factors that influence its formation and placement. Abu Dib identifies these factors, stating: "The rhythm of Arabic poetry arises from the formation of a stress model, which is established through the occurrence of stress at specific locations in the poetic structure. Stress placement is determined by two factors: the horizontal sequence of specific units that group into distinct rhythmic units (or the nature of the units themselves), and the nature of the linguistic and structural stresses related to the poetic experience" (Abu Dib, 1987, p. 363).

It is clear that the role of stress is crucial in the formation of rhythmic structure in the poem, through the horizontal sequence of units within the linguistic and structural frameworks, which reveals the poetic experience that shapes the metrical system.

According to Abu Dib, the feet (Mustafa'ilun, Fa'alaatin) can be substituted with: (Mafa'ilin) (Abu Dib, 1987, p. 210), justifying this with the statement: "The sequence of any two units creates another element in the Arabic word, and Arabic poetry's rhythm is the stress associated with the relationship between the two units that form the rhythmic unit" (Abu Dib, 1987, p. 210).

The resulting sequence of these metrical units contributes to the production of stress and the creation of poetic rhythm, as the impact of these units on determining the strong and weak stresses affects the rhythm's change and its significance. This process shapes the function and meaning of stress, emphasizing the role of the metrical unit as the smallest rhythmic unit and its crucial role in establishing a distinct rhythmic system, as well as its artistic and structural implications for the poetic text.

Abu Dib's view of the role of the metrical unit in achieving rhythmic equilibrium challenges the traditional view of Arabic poetry's reliance on the quantitative alternation of differing units to form rhythmic units. Instead, the possibility of creating a rhythmic unit generated from the repetition of a single unit is recognized. This rhythmic unit becomes the core and most important component in the rhythmic formation process. According to the existence of stress interaction in the rhythmic units, stress serves as an organizing element that reveals the extent of rhythmic regularity in the poetic structure. These functions contribute to the creation of rhythm through the interaction of light and strong stresses, changing the concept of rhythmic balance in the poetic structure from equality in time and quantity to the effect of the unit sequence and its placement. The equality in the number of syllables in two rhythmic units, and the horizontal sequence of units, achieves rhythmic equilibrium, especially in its final units (Abu Dib, 1987, pp. 210–212, 214–215, 364).

Abu Dib considers this equilibrium to be relative, not absolute, and thus suggests calling it "rhythmic response," which reveals the presence of stress. This type of interaction or balance in the rhythmic units shows the presence of rhythmic harmony within the poetic line through the presence of sensory rhythm, which is a characteristic of Arabic poetry and is spontaneously expressed by the Arabic poet (Abu Dib, 1987, p. 372). This becomes evident in Abu Dib's analysis of a verse by Al-Ma'arri:

It is of no use to mourn in my creed and belief,
The wailing of the weeper or the singing of the joyous.

Abu Dib comments on the placement of stress in this verse, stating: "Stress can occur on the first position of (dn) in the metrical sequence (- - - - -), but the natural structure of the verse makes this stress unnecessary. On the other hand, the responding unit in the second hemistich does not permit testing this possible stress at the corresponding position, as stressing the (kaf) would be forced and would not serve the intended semantic or emotional purpose" (Abu Dib, 1987, p. 373).

The Poetic Line in the Light Meter (Al-Khafeef) and the Role of Stress

The poetic line is in the light meter, whose feet are as follows:

The critic identifies the occurrence of stress in the final light cause of the first foot (actors), specifically in the syllable (dn). The stress here is not considered necessary, according to the critic, because of the weight

of the stress on the "kaf" in this context. However, it is employed in a sensory and aesthetic function, done voluntarily and naturally, which is pleasing to the ear of the listener. Yet, as a verbal construction, it is not mandatory, but it adds a light musical tone that evokes a responsive emotional reaction in the listener.

Despite differing opinions between Western Orientalists and Arab critics, the following question arises: Can the creator of the science of Arabic prosody and its known meters, who provided detailed descriptions of the weights and feet in these meters, as well as the laws and criteria for determining the quality of poetry, be the same person who created the "Al-Ayn" dictionary, organizing sounds according to their articulatory points in a scientific manner without modern techniques? Could he have overlooked the places of strength in the use of certain letters in specific positions in the poetic line? Or be unaware of the pitch and rhythm of the sound waves when uttered? The answer would certainly be "No," he did not overlook these aspects.

Results

- The establishment of the main principles of poetry and its rhythmic components may render the mention of details with their specific terms unnecessary, as they are an obvious consequence.
- When following the correct standards for a specific meter in a poetic model, the locations of stress and emphasis become clear upon reading, and in certain segments of the poetic line, the auditory and artistic sensibilities of the listener will take pleasure in hearing them.
- While terminology may differ, the Arabic poetic heritage remains rich in beautiful artistic standards. The West sought to study these artistic aspects before the Arabs, linking them to modern sciences and presenting them as exclusive discoveries.
- According to the views of Western scholars and their critical studies on the phenomenon of stress, they affirmed its role in generating rhythm, as it is a formative element of it.
- Therefore, stress is an integral component of the rhythmic structure of the text; it contributes to its formation, which in turn is the most important part of the poetic structure, complementing its semantic structure and related to the syntactic linguistic structure of the poetic text.
- The interest of Arab critics, particularly structuralists, in investigating the locations of stress and proving its existence in Arabic poetry is evident.

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