

The Psychological State of the Poet and Its Relationship to Zahaafaat and Ilal: Abi Al-Shis Al-Khuza'i's Poem as a Model

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Abstract—Due to the important role of meter with Zahaafaat and Ilal in expressing the feelings and thoughts of the poet which effects the poem as a document related to the writer's soul, this study sought to investigate the relationship of the poet's psychological state with meter, rhyme, Zahaafaat and Ilal. The model of present study is the poem of Abu Al-Sheikh Al-Khuzaie to show the relation between these poetic elements from one side, and the psychological state of the poet from the other. To achieve the goal of the study, the researcher conducted a statistical analysis of Zahaafaat, Ilal, Mutharik and Saakin for their validity – according to what the researcher believes - in finding a relationship or denies its existence.

Index Terms—poetry, Zahaafaat, Ilal, syllables

I. INTRODUCTION

Arabic poetry is based in its music on prosody. This science is concerned with studying the internal poem's music which represented by the use of Mutaharik (a consonant with diacritical marks/ short vowels) and Saakin (a consonant with the sukuun/ a consonant without a vowel). At the external level, prosody is concerned with the narration. Prosody in Arabic poems is based the verses and the poem in general. Therefore, prosody takes metica as the basis for this balance. The old Arabic poem consisted of many verses and each verse is divided into equal halves. These two halves contain equal number of metricas.

It is worth noting that Arabic poetry consists of sixteen episodic meters, numbering sixteen: /al-tawyl/ the long, /al-hazaj/ the vocal, /al-mudari'/ the present, /al-wafyr/ the plentiful, /al-mutgarib/ the convergent, /al-rdjiz/ the indecisive, /al-basyt/ the simple, /al-sary'/ the rapid, /al-munsarih/ the subtle, /al-madyd/ the long, /al-mugtadib/ the terse, /al-khafyf/ the light, /al-mujtath/, the eradicated, /al-ramil/ the sand, /al-mutadarik/ the tense, and /al-kamil/ the full. The present poem organized on al-kamil 'full' meter, which is famous for its many movements. This meter consists of one metrica repeated six times: three in the first half and three in the second half.

Metrica in Arabic prosody refers to a number of Mutaharik and Saakin that come on a specific system in each meter. The metrica for al-kamil meter follows the pattern /mutafaa3ilun/ (/// 0 // 0), where (/) represents the Mutaharik, and (0) represents the Saakin. Thus, al-kamil meter consists of five Mutaharik and two Saakin.

The purpose of this research is to show the relationship between the soul of the poet and the choice of the meter and the number of Mutaharik and Saakin in the metrica since the number of Saakin and Mutaharik may change. This change is referred to as ilal and zahaafaat.

II. PREAMBLE

The poetic meter is considered one of the most important elements which poetry is based on; rather it is the cornerstone of the poem internal and external structure. For that reason, poem prefers prose which has often been trying to rely on this poetic feature to add and reflect an aesthetic taste effect for the recipient by making poetic phrases.

In the past, critics discussed the relationship between the poetic meter and the poem. This is shown by Carthaginian (1981, p.205) who suggested that each meter fits a specific purpose in poetry. He also identified the meanings and purposes of each meter. He argued that al-tawyl (long meter) and al-basyt (simple meter) fit for serious purposes, such as pride. He also identified al-madyd (long) and al-ramil (sand) meters for timidity and tenderness (Carthaginian, 1981, p.205). Hence, the researcher might not be convinced by this classification which restricts meters and metrics to a certain purpose -without denying that sometimes the purpose is suitable- because the uses of these meters are wider than these restrictions. The researcher believes that every meter has wide and different uses which are derived from the feelings of the poet, the verbal form used to express these thoughts, and the arrangement of the expressions which may affect the choice of a particular meter.

This study stems from this idea and attempts to study criticize and offer solutions to it and show if it's applicable on complete poems starting from poetry of stanzas. The study sample includes a poetic text written by Abu Al-Sheikh Al-Khuzai (See Appendix 1), which is studied by Dr. Abdel-Qader Al-Rubai in his book "The Aesthetics of Poetic

Meaning" under the title "The formation of the poetic meaning". Al-Rubai traced the ability of language to express the poet's feelings and thoughts. He aimed at revealing the role of language in creating the meaning which is spread in the poetic verses to teach students how to read the poetic text starting from the poetry of stanzas to long and complete poems. Therefore, the researcher focused only on the thoughts and feelings of the poet (Al-Rubai'i, 1999, p.18-22). However, another reading of this piece aroused in the researcher's soul a great impact and a reflection to feel the poems melody and meter, motivating him to analyze these verses through a metric and rhythmic study. Therefore, the researcher attempts to study the effect of meter and rhythm on the meaning and the soul

A quick look at this piece shows that the poet is experiencing a state of instability in his love and in the way he treats his beloved, where human and social values fall apart in front of love and beloved ones. Rather, the poet seems obeying love as it controls him and guides him as it wants. In the same line, it makes him deal with the offense of the beloved in unusual way, as the poet accepts to insult himself instead of insulting his beloved, justifying it by that whoever is underestimated by the beloved does not deserve to be loved.

III. FEELING AND ITS RELATIONSHIP TO MEANING

Critics discussed since ancient times the relationship between feelings, meaning, rhythm and meter. They believe that it exists in the harmony within the literary text, and it forms a unity which serves the literary work and the meaning. Ibn Tabataba states that if the poet wants to construct a poem, he thinks of the meaning which he wants to write the poem about in his thoughts and chooses the words, rhyme and meters that match his thoughts (Al-Alawi, 2005, p.43) as they serve and enrich the literary poetic text. They are used by the poet to express himself and guide the recipient to sense the poet's psychological status because the melody of the verses translates the poet's feelings (Carthaginian, 1981).

It is noted from the verses in appendix 1 that poet used al-kamil meter (the full meter) which is "lenient, tender, and has a tone that stirs emotions... it also agitates and soften according to the poet's state" (Al Tayyib, 1970, p.102). In addition, this meter allows the poet to express his desperate state of grief that manifests through the big number of verses. Anees (1965, p.177) suggests that the poet, in a state of despair and anxiety, usually chooses a long meter with many syllables to express his feelings which is an escape from his sadness and anxiety. It is also noted from the verses that the poet is weak and submits to love. Therefore, the poet followed one system throughout the poem and that is commitment to love and the beloved. He endured the pain and bound himself with passion, so she seemed broken and sad but still satisfied with all that is happening to him and his violations to human norms of love.

The poet's emotion is obvious. He used al-kamil meter as a musical frame that helps him to endure his feeling, in a metric form full of al-Mutaharik (a consonant with diacritical marks/short vowels), which helps the poet to choose words freely. The use of al-Mutaharik generates an unusual sense in the poem, as it's the field of motion, life, and effectiveness in the poem. However, it must end with a consonant which works as stop or break in the meter field.

TABLE 1
FREQUENCY OF SAAKIN AND MUTAHARIK

Verse	Frequency of Saakin	Frequency of Mutaharik
1	14	28
2	15	27
3	16	26
4	14	28

The previous table shows that after comparing both Saakin (constants) and Mutaharik (vowels) that the number of Mutaharik exceeds the number of the Saakin. In the first and fourth verses, the number of Mutaharik is as twice as Saakin (14 Saakin). In the second verse, the number of Mutaharik increased by (12), while in the third verse Mutaharik increased by (10 Mutaharik). This indicates that the poem, despite the poet's feeling of weakness, is full of motion and life since the poet Abi Al-Shis Al-Khuza'I presented a new vision and movement related to love despite his self-subservience to the beloved. His attitude was unusual, as he obeys the command of love even if that costs him an insult from his beloved.

It is clear that Al-mutaharik, spread through this piece, are also related to the soul of the poet. Even though his soul appeared vulnerable and subservience, it still has a will and an attitude towards what the beloved has done, as well as a vibrant sense toward these attitudes committed by love or the beloved. In fact, the poet does not respond verbally to the repeated insults in the verses. In contrary, he had ruled this sense to reason. This can be noted when the poet compared her to enemies, so he loved them because they are alike in their attitude. The poet does not speak about his feelings in this situation, as his mind thinks dynamically to embody his mental human attitude which overtops the human feeling of the heart, which is treated in a similar way, making love a welcoming field that ensures the safety and happiness of people. Thus, the number of al-Mutaharik increased; because even if he seems to be calm in the way he treats his beloved, but his mind is full of images and thoughts.

The state which the poet reached with his beloved, in terms of upholding her for his submission and surrender which met with repulsion and coldness, made him equal her state with the enemies. The poet could be relying on the generality principle of love, not privacy. In fact, this generality led him to the general treatment of people and equality between them without looking at the other party whether s/he is a friend or an enemy.

IV. PRONUNCIATION IS THE MIRROR OF THE SOUL, MEANING AND THE BASIS OF THE POETIC METER

A word is the essence of meaning and meter which do not form without its existence. In other words, words are not important if they do not hold a meaning and meter does not exist without a word. Therefore, they hold a mutualism relationship, each one of them supports the other.

Thus, the poet's intended choice of certain words reveals an atmosphere of refraction and submission living inside the poet starting from the first word until the end. This is not only related to verbs, but also nouns and conjunctions which are full of this psychological atmosphere. For example, the use of the verb /wagafa/ (stopped) is functional since it is related to the place of the beloved and the poet is surrendered to it. Moreover, the poet used the conjunction /faa/ (then) in the second verse to show the act of insult committed by the beloved and met by an equal insult -by the poet- for himself without hesitation or separation in time.

V. LONG AND SHORT SYLLABLES AND THEIR RELATIONSHIP TO SELF AND MEANING

In Arabic poetry, the long syllable is the syllable that consists of two sounds, the first one is a vowel and the second one is consonant. The short syllable is the syllable that consists of only one vowel. The frequency of long and short syllables is illustrated in the following table:

TABLE 2
FREQUENCY OF LONG AND SHORT SYLLABLES

Verse Number	Frequency of Short Syllables	Frequency of Long Syllables
1	14	14
2	12	15
3	10	16
4	14	14

The table shows that the numbers of short and long syllables are the same in the first and fourth verse. However, the second and third verse contains more long syllables.

Undoubtedly, what helps the poet is that he composes organized words through choosing words in a way that reflects its effect in the meaning. It is worth noting that the structure of the phonemic, morphological, lexical, syntactic, and semantic rules within the poem structure are governed by the duality of the musical laws of prosody represented by Mutaharik, Saakin, short and long syllables (Al-Khuraishah, 2013, p.19). The poet selects the words that have a rhythmic, phonological, and metrical effect full of feelings which is carried to the hearer. For example, the pair of words /mut'khr/ (late) and /mutqdm/ (early) generate a monotonous musical system because they fall into the same morphological and semantic form. They also form a full repeated metrical /mutafa'ilun/. Hence, this monotony has consistency and harmony. These two words have opposite meaning but share the same meter and melody which attracts the attention of the reader.

The second verse is different from the first one as it includes more long syllables due to the existence of zahaafaat and ilal. This introduces a new musical tone which is in harmony with the first verse but developed in some way which breaks the musical monotony and regularity that is common on the first verse through the evolution of the melody and renew its effect in the soul by adding more long syllables more than short syllables.

This is related to the verses in terms of meaning and emotions of the poet. In the first verse, the poet appeared bound by love, and upset by this restriction. This developed into imposing another restriction, rather another position if the poet obeyed love in the first verse, his obedience to the beloved was increased in the second verse by using action and reaction which spreads a dynamic emotional movement in the poem to meet the action with another action, but the poet broke the norms in human relations between lovers.

In the third verse, this feeling escalates when the poet overcomes the insult directed from his beloved to him and he meets it by insulting himself. Hence, the poet compares his beloved to the enemies in resistance and what he faced from her. However, the shocking situation that is inconsistent with the normal social relations of human is represented in the fact that despite what he suffers from his beloved, he did not hate her, but he considers her the best of his loved ones. He loves her as he loves his enemies, he united between them in every situation, and in fact he united between them in meeting these situations with love.

Thus, the third verse overpassed the second verse in the insult and humiliation of the poet, because there is nothing more negative than describing the beloved as the enemy. This means that the poet's emotion rises in this verse, but he used logic also. Therefore, we find that the number of long syllables increases to (16) and short syllables decreases to (10). This indicates an increase in the poet's feelings of submission, and his acceptance of this situation using logic which emotions are bound to. The use of long syllables proves that as they include motion, but it is a sign of stillness and calmness as well. The prevalence of calmness is an indication of the poet's emotional state as calmness means stability, not motion which suits the poet's solid position. It is also consistent with the submission situation the poet goes through, therefore; calmness in this verse meant calmness and stillness.

Increasing the number of long syllables in the verse and the poem in general is governed by several factors. The most important one is the poet's emotion towards the situation or the event, and this makes him choose the words that suit his feeling. Hence, motion that is produced by the use of these syllables produces a continuous movement in the text that is

full of life. However, calmness generates lack of spirit and melody in the text as a result of the failure in generating a new musical tone in the text making it monotonies in music and tone.

Moving to the last verse, we note that the poet's emotion falls back from the intensity we noticed in the two previous verses. Moreover, the feelings in this verse are equal to the feelings in the first verse in terms of their intensity, therefore; we find the same number of long and short syllables for each verse that is 14 syllables.

VI. THE USE OF ZAHAAFAAT AND ILAL AND THEIR RELATIONSHIP TO SELF AND MEANING

Morphological zahaafaat are the alterations (adding, deleting sounds, or making sounds Saakin or Mutaharik) that occur to the original metrical in both halves of the verse, except for the last metrical in each half. However, morphological ilal refers to the alterations (adding, deleting sounds, or making sounds Saakin or Mutaharik) that occur to the last metrical of each half of the verse.

The previous poem belongs to al-kamil meter which -as described earlier- suits the meanings of sadness and joy at the same time. It is based on the system of the unity of the metrical /t'f'yl-a/ that is repeated six times in the verse. Therefore, it is considered one of the clear meters that are described as by forming monotony in the poem's music due to the repetition of the metrical. Al-kamil meter, according to Carthaginian- has less aesthetic and musical value than compound meters, although it adds harmony that arouses astonishingly in the soul (Zallaki, 2012, p.268). This harmony achieves a single and similar tone in the poem. And since the human soul loves change and renewal, these clear meters have become with what they produce of consistent and harmonious tone, are unable to keep up with the recipient's musical desires that seeks diversity and renewal. Thus, the poets used zahaafaat and ilal to develop the tone and reduce the monotony by deleting or adding sounds or altering al-Mutaharik or Saakin sound. This formed a relative development of this melody and secured some departure from the routine in the tone which attracted the recipient. Hence, according to Al Badi (2018, p.231) zahaafaat are partial irregularity in acceleration within the general acceleration system which makes the hearer more attached to poetry because it found cohesion between prosody and music.

Zahaafaat and ilal helps in forming the poem to be more flexible for the poet and that necessitate the use of words and sounds the poet overlooks if they do not allow him to deviate from the main and known metrical pattern in the meter when using a word that suits his feeling. This gives the poet the freedom to choose a huge range of words to express what his feeling which increase the recipient's interaction because the word and the sound have become full of emotions and images of the poet's soul and thoughts (Amish, 2005, p.119).

It is known that al-kamil meter is full of motions, which is the secret behind its liveliness, in addition to zahaafaat and ilal. However, the poet in the current poem used al zahaafat and ilal only one metrical in this poem, which is (mutfaa'ilun / 0/0 // 0) which can reduce its motion to be more balanced. But it is known that the poet does not resort to using zahaafaat intentionally. They are a way out for the poet to express his feelings. Besides, the unconscious state sometimes forces him to use the words which are full of meaning and feelings, expressing the poet's emotion freely and smoothly. It can be noted from zahaafaat and ilal the following:

TABLE 3
FREQUENCY OF ZAHAAFAAT AND ILAL

Verse Number	Zahaafaat	Frequency	ilal	Frequency
1	mutfaa3ilun / 0/0 // 0	2	*	*
2	mutfaa3ilun / 0/0 // 0	1	Mutfaa3ilun / 0/0 // 0	2
3	Mutfaa3ilun / 0/0 // 0	4	*	*
4	Mutfaa3ilun / 0/0 // 0	1	Mutfaa3ilun / 0/0 // 0	1

As the previous table shows that common zahaafaat and ilal in the verse increase gradually until they reach their climax in the third verse, then they return to how it was in the first verse. This indicates that the poet's feeling is rising, followed by rise in the poetic soul which tells what is inside of it using a voice, a word and a meaning.

The poet's soul seemed to be disturbed in the first verse and this disturbance is equal in the two parts of the verse. Alidhmar (a process by which the second sound became Saakin) used in the second metrical in both halves of the verse. Thus, the passion which fills the heart of the poet necessitates submission without proceeding or any delay. And probably the psychological value of this verb /waqafa/ is complemented by using the verb in the same place with his beloved. If it was not in the same place with his beloved, then stopping will not make a difference. Therefore, the poet could not but to submit because he is in the presence of his beloved.

In the second verse, the poet's is getting more confused and angry. The agony of the poet's soul raises as he moves from something difficult that suppress the soul, into something that is even more difficult. Thus, the poet used one zahaafaa and two ilal in the same metrical. This suggests that the emotions of the poet are disturbed more than in the first verse. In the first verse, the poet discusses love and passion, while in the second he talks about the behaviors of the beloved (the act of insulting him). Therefore, the poet moved from his feelings into the tangible reality to face a nig

shock and that is the beloved insult to him. But the poet restored the balance of the poem by confronting her insult by insulting himself because he submitted to the command of love and followed its traditions and customs even if it led to humiliation. This is not out of desire to commit this action to himself, rather out of commitment. So, his psyche appears troubled and worried.

This leads the poet, in the third verse, to move into the world of art and fantasy to capture this situation and the beloved together. Hence, the metaphor was the opposite to what was expected through approximation and similarity which he used to show his anger over himself because of her and that is why she is like his enemies which breaks the receiver's horizon. What is stranger than that is evident in the result and that is he started to love his enemies. And for that reason, they are equal in their position towards the poet, therefore; this verse was full of zahaafaat (Al-Ghorafi, 2001, p. 94).

In the fourth verse, the poet did not want to end the poem with these sharp and loud emotions. Rather, he wanted to ease his burden, so he used only one zahaafaa and one ila. He explained that he met all these insults by similar ones to himself, and he violated the social traditions and customs of love to announce that this state is an honor to his beloved memory and immortalization of his love ignoring the blame has become desirable for him because the name of his beloved was mentioned in this blame.

The poet used the same number of zahaafaat and ilal in the first and fourth verse. So, his feeling in these two verses is balanced and consistent despite the clear emotions on both of them but it is closer to what follows it. This state of balance that is common in these two verses expresses his steadfast and bold attitude towards love, thus, he reconciled with friends and foe making it a general human view which he calls to spread and act according to it.

VII. CONCLUSIONS

1. From the critics' point of view, it is clear that there is a strong relationship between the poetic meter (Al bahr Al 'rwdi) and the poem. This is demonstrated through the addressed poem of Abi Al-Shis.
2. The poet used al kamil meter as a musical frame in which he expresses his struggles with love and the beloved; because it holds a large number of vowels and for the tenderness and sharpness that suited his feelings, and his psychological state.
3. The increase in the number of vowels over consonants in the poem is an evidence of the poet's emotions. And if the vowels increase, the poet's emotion to the event was stronger.
4. The pronunciation has a significant role in both meaning and meter, as establishing them requires a specific arrangement of words, so that each of them can take its appropriate place in the structure.
5. The discrepancy in the number of the metric sound syllables is the reflection of the poet's soul, feelings and emotions which increase and decreases in the verses.
6. The Zahaafaat and Ilal are a mean used by the poet to express the meaning easily. Also, they are important in breaking the familiar pattern in the poem and the meter together.
7. The zahaafaat and ilal are directly proportional to the poet's emotions and feelings.

APPENDIX. THE POEM OF ABI AL-SHEES AL-KHUZAI (AL-KHUZAI, 1967)

- وقف الهوى بي حيث أنت..... فليس لي متأخر عنه ولا متقدم
 "The passion stopped me where you are standing..... I cannot come to it early or late"
- وأهنتني فاهنت نفسي جاهداً..... ما من يهون عليك ممن يُكرم
 "You insulted me then I strived to insult myself..... the one who is not shone by you does not deserve honor"
- أشبهت أعدائي فصيرت أحبهم..... إذ كان حظي منك حظي منهم
 "You are like my enemies, so I loved them..... I get from you what I get from them"
- أجد الملامة في هواك لذادة..... حباً لذكرك فليمني اللوم
 "I found your blame sweet..... And for the love of your memory, let people blame me"

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