

Metrical Formation and Rhyme in Taysīr Subūl's *Aḥzān Ṣaḥrāwīyyah* Collection: A Stylistic Study

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Abstract—This study focuses on the principal stylistic characteristics of metrical formation and rhyme in the poetry collection of Taysīr Subūl *Aḥzān Ṣaḥrāwīyyah* 'Desert Sorrows'. It explores the impact of traditional Arabic metrical forms on articulating the poet's real-life and psychological experiences. The research also delves into the importance of rhyme in fostering a unified emotional flow, maintaining the continuity of events, and culminating the poet's conceptual thoughts. The study concludes that Subūl's selection of classical Arabic meters (Buhur) and their metrical variations significantly contribute to the freedom and fluidity of his expression, enriching the rhythmic and semantic depth of his poetry. The varied application of softened rhyme schemes emerges as a prominent stylistic feature, encouraging readers to ponder over the implications and meanings of his poetic lines.

Index Terms—Taysīr Subūl, metrical formation, rhyme, Arabic poetry, stylistic features

I. INTRODUCTION

The poet Taysīr Subūl, a distinguished poet of the sixties, presents in his collection "Aḥzān Ṣaḥrāwīyyah" (Desert Sorrows) in 1967, utilizing the free verse style to freely express his cultural and intellectual structure within the prosodic unit framework that does not adhere to traditional poetic music (‘Alīyān, 2010, p. 32). Observing Taysīr Subūl's poetry reveals his role in seeking existence and expressing the pains and concerns of the nation. His poetry is distinguished by political awareness, reflecting on the events of the Naksa (Setback) of June 1967 and its painful consequences on the Arab people, which was reflected in his poetic experience as he expressed the pains and sorrows of the Arab people following that defeat and the accompanying displacement of people from their homeland. Also, his poetry is considered existential romantic, which is embodied in his vision and contemplation of nature through his individual self, and the collection includes a number of poems that reflect Taysīr Subūl's view of women, reflecting love, tenderness, security, and tranquility. The poet Taysīr Subūl was a revolutionary protesting against the betrayal and defeats surrounding his words, which led him to suicide at the age of thirty-four on November 15, 1973.

The purpose and motivation behind selecting the topic of this study emerge from both a personal fascination with Taysīr Subūl's poetry and a noticeable gap in the scholarly examination of his work within the Jordanian literary corpus. While most studies addressing the poet Taysīr Subūl have highlighted his life and the thematic essence of his poetic journey, a detailed exploration into the stylistic and metrical formation in his collection "Aḥzān Ṣaḥrāwīyyah" (Desert Sorrows) reveals a significant oversight. Few studies have explored beyond mere description to analyze the relationship between the prosodic meters and their use in his poems, their philosophical underpinnings, or the deliberate choice of rhymes and their intended meanings to the recipient. This scholarly oversight, especially within the Jordanian library, where most studies propose a broad scope in their titles—except for Ibrahim Khalil's study, which only dedicates a limited section to this aspect—highlights a critical gap. This gap is particularly attributed to Jordanian researchers' overlooking the intricate stylistic features of metrical structure in Subūl's poetry. No comprehensive study has been conducted that encompasses the stylistic attributes of the metrical structure in his poetry. Thus, this research aims to bridge this gap by adding another link to the chain of studies discussing Taysīr Subūl's profound poetic experience, specifically focusing on the metrical formation and its stylistic significance in conveying the poet's thematic intentions and emotional depth.

The study focuses on observing some stylistic features of the metrical formation and rhyme in "Aḥzān Ṣaḥrāwīyyah" ('Desert Sorrows') collection, as well as highlighting the aesthetic value inherent in this poetry collection. Furthermore, it discusses the importance of the poetic meters' activations and their role in illuminating the stylistic aspects of Taysīr Subūl's poetry, which in turn delve into the poet's thoughts and emotions. Therefore, the study seeks to answer the following questions:

1. What are the prosodic meters and their activations, the reasons for these activations, and the allowable variations used in Taysīr Subūl's "Aḥzān Ṣaḥrāwīyyah" (Desert Sorrows)?
2. What are the most common rhymes at the end of his poetic lines?
3. How did the poet use external rhythm to convey his emotional experiences and its reflection on the recipient in "Aḥzān Ṣaḥrāwīyyah"?

In order to answer these questions, the methodology of the study is based on the descriptive, applied, and analytical approach in studying the poems of the collection "Aḥzān Ṣaḥrāwīyyah" (Desert Sorrows) in terms of prosody, aiming to

extract the poetic meters used by the poet in his collection and to analyze the activations of those meters and the aesthetic technique the poet aimed to highlight through these diverse activations to reflect his poetic experience and its impact on the recipient.

Among the previous studies that have analyzed Taysīr Subūl's poetry from a prosodic perspective is a study titled "The Rhythmic Structure in the Poetry of Taysīr Subūl, 2021". Al-ʿIsā discussed the frequent use of the "Fāʿilātun" activation in the collection and why Subūl preferred this activation over others in his collection. The current study, however, is a comprehensive examination of the metric structure and rhyme of the poems in the collection and how this prosodic structure conveys the poet's emotional experiences to the recipient.

II. DISCUSSION

A. Metrical Composition

The collection *Aḥzān Ṣaḥrāwīyyah* for Taysīr Subūl consists of twenty-four poems crafted from five standard meters: Al-Raml, Al-Rajaz, Al-Mutadārah, Al-Mutaqārib, and Al-Kāmil. The poet, Taysīr Subūl, demonstrated a distinct preference for the Al-Raml meter due to its rhythmic flexibility, which allowed him to express a wide range of emotions and themes more effectively. This meter, in its standard form, features in several poems such as *Marḥaban* ('Welcome'), *Mallāh* ('Sailor'), *Laḥzāt min khashab* ('Wooden Moments'), *Aḥzān Ṣaḥrāwīyyah (1, 2, 3)* ('Desert Sorrows (1, 2, 3)'), *'Awdat al-Shaykh* ('Return of the Sheikh'), *'Al-'Aqd al-Mafrūt* ('The Scattered Necklace'), *Ghajariyyah* ('Gypsy'), *'Awdat al-Rufāq al-Muta'abin* ('Return of the Tired Comrades'), and *'Wa-mā lam yaqul 'an Shahrazād* ('What Was Not Said About Scheherazade'). In addition, he blended this meter with other meters like Al-Rajaz and Al-Mutaqārib in *'Kilimāt Thaḳīlah* ('Heavy Words'), Al-Rajaz and Al-Mutadārah in *'Marthiyat al-Shaykh* ('Elegy of the Sheikh'), and Al-Kāmil in *'Qarārat Mawashshah Andalusī* ('Andalusian Muwashshah Decision').

Al-Rajaz, ranking second, is employed traditionally in four poems: *'Min Mughtarib* ('From Exile'), *'Qit'at Qalb li'l-Barā'ah* ('A Piece of Heart for Innocence'), *'Shahwat al-Turāb* ('Desire for Soil'), *'Hulūliyyah* ('Incarnation'). This meter is blended with Al-Kāmil meter, as in *'Qarārat Mawashshah Andalusī* (Andalusian Muwashshah Decision), and interwoven with Al-Mutadārah in *'Nīsān wa Hikmat al-Jidār* ('April and the Wisdom of the Wall').

As for Al-Mutadārah meter, it is used traditionally in his poems *'Thalāth Aghānī li'l-Ḍayā'* ('Three Songs for Loss'), *'Al-Nasr al-Ghā'ib* ('The Absent Eagle'), and *'Ru'b* ('Fear'). He composed two poems using Al-Mutaqārib meter: *'Shitā' Lā Yarḥal* ('Winter that Doesn't Leave') and *'Law* ('If'). Meanwhile, the poem *'Qarārat Mawashshah Andalusī* is composed using Al-Kāmil meter mixed with Al-Raml.

The predominant prosodic structure in Subūl's collection is Al-Raml's rhythm, whether traditionally used or blended with other meters. It occupies the first rank, followed by the rhythm of The Rajaz, standard or blended with other meters in the same poem. This is followed by The-Mutadārah meter, then The Mutaqārib, while The Kāmil meter is limited to only one poem.

The above arrangement highlights a clear distinction in using of poetic meters. The prominence of Al-Raml meter explains the poet's inclination towards it due to its freedom, fluidity, and ease, and its rhythm resonates with his emotional state, with its musical and dance-like tone. It also closely relates to the poetic imagery, the nature of letter composition, and the sequence of sounds that harmonize with the poet's emotional experience.

The use of Al-Raml meter may also be attributed to the liberty it offers the poet through various forms of Fāʿilātun, encompassing both deviations (al-Zuḥāfāt) and alterations in length through elongation or shortening (ʿIlal al-Naqṣ aw al-Ziyādah). This is notably evident in his poem *'Awdat ilā al-Rufāq al-Muta'abin* (Return to the Tired Comrades) (Subūl, 2001, pp. 82-83), where he says:

"Ghajariyyah" (Gypsy) –

Fāʿilātun

"Ya lahāth al-raml, ya insānī al-dā'i" (Oh, the pursuit of sand, oh my lost humanity) –

Fāʿilātun Fāʿilātun Fāʿilātun Faʿi

"Fī aṣḍā' mawwāl ḥazīn" (In the echoes of a sad tune) –

Lātun Fāʿilātun Fāʿilān

"Al-ḥikāyāt allatī tu'rūn" (The stories you tell) –

Fāʿilātun Fāʿilātun Fāʿi

"Fī khaljāt a'ṣābī 'ādat tatamallal" (In the depths of my nerves, restlessness returns) –

Lātun Fāʿilātun Fālātun Faʿilātun

In another section, he utilizes other forms of the meter, as follows:

"Anti tasmaʿn" (You hear) –

Fāʿilātu, Fāʿi

"Khwā' mala' 'aynayki balāhah" (Void fills your eyes, naively) –

Lātun, Fāʿilātun, Faʿilātun

The poet employed the standard Al-Raml mnemonic (Fāʿilātun -U--), along with variations such as the *Khubn* deviation (Faʿilātun UU--), and sometimes omitted segments, as in (Fāʿilātu -U-U). He also used metrical defects such *Tash'ith* (Fālātun ---) and *Tasbīgh* (Fāʿilātān -U--ḥ), adding a silent letter to *Sabab khafif* in Fāʿilātun. This metrical

variation disrupts monotony and enhances rhythm, deepening audience engagement with the poetic narrative. The stylistic impact is inversely related to its frequency, which can diminish its aesthetic value and influence on the audience (Al-Masdi, 2006, p. 86).

The contrast between the standard Fā'ilātun mnemonic and its various forms enhances the rhythm, aligning with the poetic flow through rotation in the poem to portray the lives of women leading frivolous lives in the gypsy society. It also embodies the poet's emotional disarray, fluctuating between the deteriorating reality and the innate gypsy life. Thus, it captivates the audience's attention and evokes their emotions towards the poem.

Al-Rajaz, the second most prominent meter in the collection, is characterized by its regularity and consistency, which helps maintain the poet's intellectual and emotional stance. The Tadhyīl defect (Mutaf'ilan U-U-◌) reoccurs at the end of lines in some poems, showing the internal tension facing the poet, as seen in his poem 'Qit'at Qalb li'l-Barā'ah' (A Piece of Heart for Innocence) (Subūl, 2001, p. 20):

"Akhālunī sharibtu jarratay ḥanān" (I think I drank two jugs of affection) –

Mutaf'ilun, Mutaf'ilun, Mutaf'ilān

"Aḥussu fī famī marārat al-damū" (I feel the bitterness of tears in my mouth) –

Mutaf'ilun, Mutaf'ilun, Mutaf'ilān

In his poetry, the poet frequently employs the Fa'ūlun mnemonic (U--) at the end of the lines. In terms of the mnemonic Mustaf'ilun, he introduces the defect of al-Qaṭ' ('cutting') (Mustaf'il ---), then the Khubn deviation, transforming it into (Mutaf'ilu), which then became Fa'ūlun. The poet, like other free verse poets, exploited these metrical deviations, such as the defect of al-Ḥadhf ('deletion') (Fa'u U-) and the defect of al-Qasr ('shortening') (Fa'ūl U--) (Abdul Jawad, 2002, p. 62). This mnemonic and its deviations are used in the Mutaqārib meter as if the poet mixed two meters. This is evident in his poem Min Almanfa "From Exile" (Subūl, 2001, p. 10), where he says:

"Akhāf yā ṣadiqatī min awbat al-masā" (I fear, my friend, the return of evening) –

Mutaf'ilun, Mutaf'ilun, Mustaf'ilun, Fa'ūl

"Mawākib al-aḥzān fīhi tamlā' al-durūb" (Processions of sorrow fill the streets) –

Mutaf'ilun, Mustaf'ilun, Mutaf'ilun, Fa'ūl

"Taḥāṣar al-gharīb" (Surrounding the stranger) –

Mutaf'ilun, Fa'ūl

"Wajaddafū 'alayya" (And they rowed against me) –

Mutaf'ilun, Fa'u

"Walawwathat shafāhuhum ākhir mā ladayya" (And sullied their lips with my last) –

Mutaf'ilun, Mutaf'ilun, Mustaf'ilun, Fa'u

In the above poetic lines, the poet alternates between Al-Rajaz and Al-Mutaqārib meters, starting each line with Al-Rajaz mnemonic (Mustaf'ilun) in its various forms, then transitioning at the end to the Mutaqārib mnemonic (Fa'ūlun) using the shortening deviation (Fa'ūl) and deletion deviations (Fa'u). This is due to its narrative fluidity and alignment with the poet's intense feelings of confusion and continuous pain. These transitions enrich the meaning (Falyih, 2011, p. 56), as the Mutaqārib meter is distinguished by its flow and monotony due to its rhythmic repetition and fluidity, which is fast and short. It resonates with the poet's deep feelings of alienation, sorrow, and loss (Al-Badrani, 2010, p. 278). All of this stimulates the audience, drawing them to explore the contents of the poetic lines and their expression of loneliness, tension, and fear of the coming evening when sorrows besiege the poet, compressing his melancholic feelings dripping with pain and overflowing with sorrow for the defeats faced by the Arab nation throughout history and its uncertain future (Al-Yaseen, 2016, p. 74).

The poet uses the Mutadārak meter in the third rank stems from its capacity to accommodate various dialogues. Its tone is light on the listener, easily accepted by the ear, and flexible for different poetic purposes (Salem, 1985, p. 295). The poet exploited the standard mnemonic forms (Fā'ilun -U-), like the Khubn deviation (Fā'ilun UU-), the implicit deviation (Fā'ilun --), and the tailing deviation (Fā'ilān UU-◌), or (Fā'lān - -◌) at the end of the poetic line ending with a silent letter after the prolonged Alif, as in: ḥalām (darkness), al-ayyām (days), masā' (evening), firāq (separation). This is exemplified in his poem Thalāth Aghānī lil-Ḍiyā (Three Songs for Loss) (Subūl, 2001, pp. 22-24), where he says:

"Aynāka ḥalām" (Your eyes are darkness) –

Fa'lun, Fa'ilān

"La-budda satufaj'unā al-ayyām" (Surely the days will shock us) –

Fa'lun, Fa'ilun, Fa'ilun, Fa'ilān

"Jama'atnā al-ṣudfah dhāta masa" (Chance brought us together one evening) –

Fa'ilun, Fa'lun, Fa'lun, Fa'ilān

"Lan nasfah adma'unā lifirāq" (We won't shed tears for parting) –

Fa'lun, Fa'ilun, Fa'ilun, Fa'ilān

The Mutadārak meter is characterized by seriousness and decisiveness, which aligns with the poet's goal of searching for the lost human self and the truth of things in a world dominated by darkness and ignorance. The standard Mutadārak mnemonic (Fā'ilun -U-) underwent various changes, either by condensing some of its sounds or lightening some of its movements (Rajeh, 2012, pp. 136, 151), allowing the poet to express his emotions, frozen due to unclear vision of what happened in the 1967 defeat, accompanied by feelings of loss of genuine emotions replaced by deceit, betrayal, and

momentary joy. The diversity of deviations and defects sometimes means a variety of ways to express the dramatic structure, requiring different musical variations exploited by the poet to express his poetic experience, including conflict and complexity (Zayed, 2002, pp. 189-190), and to impact the receiver to share his/her sadness due to the darkness and loss prevailing in the Arab world, and the sorrow, fear, and sense of betrayal felt by the Arab peoples after the Naksa and the loss of what remained of Palestine.

The poet also used the Mutaqārib meter to a lesser extent, employing its standard form (Fa'ūlun U--), along with deviations such as Qabdh (Fa'ūlu U-U), shortening (Fa'ūl U-), and deletion (Fa'ū U-), across various lines. This is exemplified in his poem *Shitā' Lā Yarḥal* "Winter That Doesn't Leave," (Subūl, 2001, pp. 13-14) where he says:

“Watūshik tahmis anna ash-shitā” (And it almost whispers that winter) –

Fa'ūlu Fa'ūlu Fa'ūlun Fa'ūl

“Tanāhā” (Has ended) –

Fa'ūlun

“Wawadda' ayyāmunā” (And bid farewell to our days) –

Fa'ūlu Fa'ūlun Fa'ū

“Wakhallaf fī al-arḍi aḥlāmūnā” (And left in the earth our dreams) –

Fa'ūlu Fa'ūlun Fa'ūlun Fa'ū

“Wa'ūdan bikḥṣab” (And promises of abundance) –

Fa'ūlun Fa'ūlun

“Thamarān liḥubb” (Seeds of love) –

Fa'ūlun Fa'ūlun

“Wa'āh ḍamīr ath-tharā' wal-maṭar” (And the conscience of the earth and rain) –

Fa'ūlu Fa'ūlun Fa'ūlun Fa'ūl

The rhythmic structure in the previous poem is formed from the Mutaqārib mnemonic Fa'ūlun (U- in its various forms Fa'ūlu (U-U), Fa'ūl (U-), Fa'u (U-). Using them allowed the poet more freedom to express his inner feelings, fluctuating between sadness and loss to joy at the end of winter. The various forms of this meter and the ensuing prosodic disturbance aligned with the tension that dominated the poet's sorrowful self, with its repetition harmonizing with the flow of his emotions. It also draws the audience into this poetic experience and reflects on the lived reality with its concerns. Taysīr carried the burdens of the Arab nation due to its successive disasters and the occupation of Palestine (Alnajjar, 1993, p. 67).

Al-Subūl's choice of the meters above matched his intermingled emotions and the numerous mixed connotations arising from the rhythm of these meters. Most of the poems present psychological journeys that include states of tension, anxiety, and calmness through the evocation of life events filled with disappointment at his inability to change his surroundings. These psychological states found the prosodic meters a means that intensified the bonds of words in the poetic context, influencing each other, thus linking the movement of the meter to the movement of meaning.

The poet worked on developing the rhythm in a single poem by varying the meters, as in his poem *Andalusian Muwashshah Decision* (Subūl, 2001, pp. 89-91), where he used both the Kāmil and Raml meters, deepening the sense of his poetic experience and the audience capturing the inner pulse which is brimming with tension, pain, and nostalgia for the glory of the Arabs and their rich past. He exploited the Kāmil meter and its deviations, saying:

“Ishbīliyā, Ishbīliyā” (Seville, Seville) –

Mutafā'ilun Mutafā'ilun

“Fī qā'at Umayyiyah al-ajwā” (In a Umayyad-like Hall) –

Mutafā'ilun Mutafā'ilun Mutafā'i-

“Tarful bil-ḥarīr” (Adorned with silk) –

Lun Mutafā'ilun

“Wal-laḥn mawjū' āsīr” (And the tune, a wounded captive) –

Mutafā'ilun Mutafā'ilun

“Khalf al-maḥājir fī ikhtilājāt al-jufūn” (Behind the eyelids in the twitches of the eyelids) –

Mutafā'ilun Mutafā'ilun Mutafā'ilun

“Ash-Shām tawlid taratan” (Damascus is born at times) –

Mutafā'ilun Mutafā'ilun

“Ash-Shām thāniyatan tamūt” (Damascus dies again) –

Mutafā'ilun Mutafā'ilun

The poet chose the Kāmil meter for the poem as it recounts the Arabs past full of victories and expresses the poet's astonishment at the Arab defeat in June and their current situation. The topic was consistent with the Kāmil meter, a meter with varied forms that granted the poet freedom to express his feelings and emotions. Furthermore, the emotional transition of the poet from one state to another was linked to a musical transition from one meter to another, resulting in a difference in poetic rhythm. He says (Subūl, 2001, p. 92):

“Taraqṣu ash-Shām 'alā qalbī nasyimāt khafāfā” (Damascus dances on my heart, light breezes) –

Fā'ilātun Fā'ilātun Fā'ilātun Fā'ilātun

“Kull marjin 'āshiq bayna yadayhā” (Every meadow in love in her hands) –

Fā'ilātun Fā'ilātun Fā'ilatun
 "Kull 'aynin ra'at an-nūr 'alayhā" (Every eye that saw the light on her) –
 Fā'ilātun Fā'ilatun Fā'ilātun
 "Mustahāmah" (Enamored) –
 Fā'ilātun

The poet started the poem with the Kāmil meter (Mutafā'ilun), then transitioned to the Raml meter (Fā'ilātun) at the end, making this prosodic structure leave a significant impact on the stylistic structure at the rhythmic level (Abu Isba', 1979, p. 229). The variety in the poem's meters allowed the poet to express the richness of his poetic experience, enriching the poem with musical diversity that adds color to the meaning.

When using the Kāmil meter (Mutafā'ilun), the poet resorted to Tadhyīl defect (Mutaf'ilān), which involves adding a silent letter to the last silent letter in it, causing two consecutive silent letters in the meter. This represents an extra-long segment at the ends of the poetic lines, a rhythmic feature. It results in creating a sharp pause at the end of those lines, serving to halt the poet's flowing poetic stream, leaving specific connotations when the line endings become moments of musical tension and sharp pauses that draw the audience's attention, compelling them to uncover the implications hidden within the poetic line. The poet aims to make the audience recall the Arabs' illustrious past in Seville and their bygone glory, to reflect on the present state of the Arabs and their continuous setbacks, including 1967 and beyond. The poet has thus utilized Tadhyīl defect as a stylistic tool to infuse the poetic text with an evocative power, broadcasting the poet's deep-seated emotions. He then employed the standard Raml meter and its variations, placing them in interconnected musical variations to create a rhythmic disruption that intensifies the audience's awareness towards of the poetic text.

We also notice his use of the omission deviation Fā'ilu (-U U) in the poem Al-Nasr al-Ghā'ib (The Absent Eagle) (Subūl, 2001, p. 40), where he says:

"Ṭār yajī' bijar'at mā' " (Flew for a sip of water) –
 Fā'ilu Fā'ilu Fā'ilu Fā'
 "Ṭār watāh 'alā aṣ-ṣaḥrā' " (Flew and got lost in the desert) –
 Fā'ilu Fā'ilu Fa'lun Fā'

We note the omission defect on the first, second, and third meters of the first line and the first and second of the second line. This transformation in the meter's rhythm is accompanied by lightness and fluidity pleasing to the ear, as the last silent letter is removed, shortening the standard meter "Fā'ilun" to "Fā'ilu," leading to faster vocal performance. The omission deviation "Fā'ilu" is shorter than the original meter "Fā'ilun" and is characterized by flexibility, speed, and flow (Qattous, 1997, pp. 381-382).

B. Deviations and Defects

In his collection, the poet utilized a variety of deviations including Khubn, Ṭay, Khubl, Kaff, Shakl, and Idmār, alongside shortening defects including Hadhf (deletion), Batr (amputation), Qaṭ'(cutting), Qasr (shortening), and Aḥdath al-Mudmar (the concealed shortening). He also resorted to using some defects of addition like Tadhyīl and Tarfīl, without adhering to specific positions in his poems, aiming to achieve a phonetic and semantic harmony in his poetic composite. This enabled him to blend poetic meters in some of his poems, thereby unleashing varied rhythms that reflected his poetic vision and emotional fluctuations. For instance, in his poem 'Qarārat Mawashshah Andalusī' (The Decision of an Andalusian Muwashshah) (Subūl, 2001, pp. 93-94), which he composed by alternating between the Kāmil and Raml meters, he used the Idmār deviation, which involves silencing the second movable in the standard metric of Mutafā'ilun (UU-U-) to become Mutafā'ilun (- - U-) (Abu Al-Adous, 1999, p. 132). He also employed at the end of some lines the Aḥdath al-Mudmar in Al-Kāmil Mutafā (- -), a form of the standard Mutafā'ilun (UU-U-), by introducing the Idmār deviation to become Mutafā'ilun and then the Aḥdath defect, which is the omission of the united prop to become Mutafā (- -) (Abdul Jawad, 2002, p. 44). He alternated between Idmār and Aḥdath al-Mudmar in these poetic lines in a way that made the audience feel the musical sequence and clarity of melody, stirring their emotions and conveying the idea. The poet says (Subūl, 2001, pp. 93-94):

"Wayatūf sāqīnā' " (And circling our feet) –
 Mutafā'ilun Mutafā
 "Kā'san tali kā'sā" (Cup after cup) –
 Mutafā'ilun Mutafā
 "Bil-wahmi taghrīnā" (With illusion, it tempts us) –
 Mutafā'ilun Mutafā
 "Fala'allanā nansā" (So maybe we'll forget) –
 Mutafā'ilun Mutafā
 "In kān yansīnā" (If it can make us forget) –
 Mutafā'ilun Mutafā
 "Wahmun walaw ḥīnā" (An illusion, even for a moment) –
 Mutafā'ilun Mutafā

The poet portrays his sorrow and pain, occasionally mixed with indignation and resignation, due to the illusion in which the Arab nation lives. His emotions resonated with the nature of Al-Kāmil meter, especially elements of flexibility, weakness, illusion, and breakdown based on surrendering to reality.

It is noted that the deviations used affected the metric composition of the aforementioned lines, and the meter, meaning, and the poet's emotions, feelings, and sensations are interwoven within these poetic lines. The music from the metric composition is an element linked with the rest of the poetic text's components (Nafe', 1985, p. 74). The poet then returns to use the Al-Raml meter and its formations in the same poem, saying:

“Baradā fī al-‘ayn ṣabḥan wa masā’an” (Barada in the eyes, morning and evening) –
Fa‘ilātun Fā‘ilātun Fa‘ilān

According to Issa (2021), the reason for alternating between Mutafā‘ilun and Fa‘ilātun meters may be to celebrate the Andalusian Arab spirit, which is represented by the Muwashshah composed on the Fa‘ilātun meter of Al-Raml (p. 45). Subūl also exploited most of the images inspired by the standard Raml meter Fā‘ilātun (-U-) as needed for the meaning, as in his poem Mallāḥ (‘Sailor’) (Subūl, 2001, pp. 16-17) where he used the Khubn deviation Fā‘ilātun (UU-) (Khalusi, 1977, p. 134) in the first and sixth lines of the stanza. He also used the Idmār deviation Fa‘ilātun, which involves deleting the second silent sound from the standard Fa‘ilātun, then silencing the ‘ayn, resulting in Fa‘lātun (- - -) in the sixth line (Abdul Jawad, 2002, p. 134). In the sixth line, as well as the deletion defect Fā‘ila in the second poetic line which transforms to Fā‘ilun (-U-), which is the removal of the Sabab khafīf from Fā‘ilātun for ease of pronunciation (Bakkar, 1984, p. 90), in addition to using the shortening defect which is the removal of the silent Sabab from the end of Fā‘ilātun to become Fā‘ilāt (-U-), then it transforms to Fā‘ilān (Abu Al-Adous, 1999, pp. 32-33) in the end of the eighth poetic line, as well as using the Tash‘ith defect Fālātun (---) (Abdul Jawad, 2002, p. 134) at the end of the sixth line, he says:

“Rubamā ghayrī malāḥūn ṭāfū kull baḥr” (Perhaps others, sailors, have roamed every sea) –
Fā‘ilātun Fa‘ilātun Fā‘ilātun Fā‘ilātun
“Rubamā” (Perhaps)
Fā‘ilā
“Lakinanī waḥdī lā malāḥ ghayrī” (Yet I alone, no sailor but me) –
Fā‘ilātun Fa‘lātun Fā‘ilātun
“Mn ramā fī baḥr ‘aynayki sharā‘ah” (Who cast his sail in your eyes' sea) -
Fā‘ilātun Fā‘ilātun Fa‘ilātun
“Dā‘ fī ‘aynayki lam yakhsha diyā‘ah” (Lost in your eyes, fearing not his stray)
Fā‘ilātun Fā‘ilātun Fā‘ilātun
“Walyakun annī baddadt biṭawwāfī ‘umrī” (Even if I squandered my life wandering)
Fā‘ilātun Fa‘lātun Fa‘ilātun Fālātun
“Baynamā al-shaṭān tad‘ūnī watughrī” (While the shores beckon and entice)
Fa‘ilātun Fa‘ilātun Fa‘ilātun
“An a‘ūd” (To return)
Fa‘ilān

In his poem "Aḥzān Ṣaḥrāwīyyah" (Desert Sorrows) (Subūl, 32), he used the Shakl deviation, which is Khubn + Kaff, transforming Fā‘ilātun into Fa‘ilātun and then Fā‘ilāt (UU-U) (Abu Al-Adous, 1999, pp. 32-33), when he says:

“Wa sarā al-ṣawt ‘alā madā al-ṣaḥārā al-‘Arabiyyah” (And the voice traveled across the Arab deserts.)
Fā‘ilātun Fa‘ilāt Fa‘ilātun Fa‘ilātun

In "Nīsān wa-Ḥikmat al-Jidār" (April and the Wisdom of the Wall) (Subūl, 2001, pp. 43, 45), the poet interwove the meters of Mutadāarak and Rajaz, exploiting their deviations. He says:

“Nīsān wa-mūsīqā al-‘a-māq” (April and the music of the depths)
Fa‘lun Fa‘ilun Fa‘lun Fa‘lān
“Wa ḥanāyā mubhama al-ashwāq” (Mysterious innards of longing)
Fa‘ilun Fa‘lun Fa‘ilun Fa‘lān
“Yā nab‘a sakhiyya al-ḥanān” (Oh generous source of affection)
Mustaf‘ilun Mutaf‘ilun Fa‘ūl
“A’dhkuruhā mā ‘ādanī Nīsān” (I remember her as April returns.)
Musta‘ilun Mustaf‘ilun Fa‘lān

In the first and second lines of the poem, the poet utilized various deviations affecting the standard Mutadāarak meter (Fā‘ilun -U-). These include the Khubn deviation (Fa‘ilun), which is the deletion of the second silent sound from Fā‘ilun, turning it into Fa‘ilun (UU-), and the Idmār deviation (Fa‘lān --), which is the silencing of the second moving sound in the Khubn deviation (Fa‘ilun) to become Fa‘lān (- -) like in a‘māq (depths), ashwāq (longing), and Nīsān (April). The ends of the first, second, and fourth poetic lines are appended with Fa‘lān (--), where the poet added a silent letter at the end of the silent letter in the meter, resulting in two consecutive silent letters, called za’d tawil. This stylistic feature is prevalent in Subūl’s poems, representing a decisive stillness in the poet’s emotional flow and affecting the extension of the poetic line. The reason for using Tadhīl might be to prompt the reader to pause briefly to contemplate the various meanings suggested by the poetic lines.

In the third and fourth lines, the poet utilized the standard Rajaz meter *Mustaf'ilun* (--U-) and its transformations, such as the *Khubn* deviation *Mutaf'ilun* (U-U-), which is the deletion of the second silent sound from the original meter and the *Ṭayy* deviation *Musta'ilun* (-UU-), which is the deletion of the fourth silent sound from the standard meter. Like other free verse poets, the poet used the shortening defect *Fa'ul* (--◌), as at the end of the third poetic line. These forms did not come from *Mustaf'ilun*, but rather from the *Mutaqārib* meter *Fa'ulun* (U--), as if the poet mixed the meters of Rajaz and *Mutaqārib* (Abdel Jawad, 2002, p. 63). Badr Shakir al-Sayyab (1971) previously used these in his poem "Anshūdat al-Maṭar" (Song of Rain), particularly at the end of some poetic lines, saying (p. 474):

"Aynāki ḥīn tubasmān tawriqu al-kurūm" (Your eyes, when they smile, the vineyards flourish.)

Mustaf'ilun Mutaf'ilun Mutaf'ilun Fa'ul

Most of the ends of the poetic lines in that poem contained an additional silent letter. This might indicate a rhythmic and meaningful function that alerts the listener and draws their attention to the meanings of the poetic text. In his poem "Min Mughtarib" (From Exile), composed in the Rajaz meter, Subūl used the shortening defect *Fa'ul* (--), as at the end of the poetic line, saying (Subūl, 2001, pp. 8-9):

"Tahīyah min mut'ab ḥazīn" (A greeting from a weary, sad one) –

Mutaf'ilun Mustaf'ilun Fa'ul

"Tahīyah tur'ashu bil-ḥanīn" (A greeting trembling with nostalgia) –

Mutaf'ilun Musta'ilun Fa'ul

"Lil-masah" (For the touch) –

Mutaf'ilun

"Likalimatay 'azā'" (For two words of consolation) –

Mutaf'ilun Fa'ul

"Fī al-muntā' āghālibu al-'iyā'" (In the distance, I fight off exhaustion) –

Mustaf'ilun Mutaf'ilun Fa'ul

"Aḥlamu bil-ma'ād" (I dream of the return) –

Musta'ilun Mutaf'i-

"Idh yaḍmannā liqā'" (When we are embraced by a meeting.) –

Lun Mutaf'ilun Fa'ul"

This shortening defect is widespread in the ends of his poetic lines composed in the Rajaz meter, as seen in his poems like "Ḥulūliyyah," "Shahwat al-Turāb," and "Qit'at Qalb lil-Barā'ah" (Subūl, 2001, p. 19).

C. Rhyme

Rhyme in contemporary Arabic poetry does not adhere to a uniform system. It plays a significant role in creating smooth musical atmospheres in Taysīr Subūl's poems (Mahmoud, 1996, p. 83), along with the harmony resulting from the poet's use of varied rhymes. This type of music, in concert with the metrical structure, facilitates the conveyance of poetic emotions to the audience (Abd Sabour, 1971, p. 76). Varied rhymes serve as a stylistic feature, fulfilling different aesthetic and semantic objectives, as the rhyme has an important functional role in serving the poem and capturing the audience's interest. The function of rhyme is most apparent in its relationship with meaning, as noted by Jean Cohen (1986, p. 74).

In some of his poems, Taysīr Subūl combines double, alternating, and varied rhymes, as in his poem "Mā Lam Yuqal 'An Shahrazād" (What Was Not Said About Scheherazade), where he says (Subūl, 2001, pp. 97-99):

"Shahrazādī" (Shahrazad)

"Shahrazādī yā ṣadiqah" (Shahrazad, oh my friend)

"Qīla mā qīla wa waḥdī" (What was said was said, and alone)

"Anti asrartu ilayhi bil-ḥaqīqah" (You were the one who revealed the truth to him)

"Alf Laylah" (A thousand nights)

"Kull Laylah" (Each night)

"Ḥulmuki al-awḥad an tabqī lillaylah" (Your sole dream to remain for the night)

"Fa-idhā mā ad-dīk ṣāḥ" (But when the rooster crows)

"Mu'linan lil-kawn milād ṣabāḥ" (Announcing to the world the birth of morning)

"Nimti wal-mawt sawiyyan fī firāsh" (You slept with death together on the bed)

"Alf Laylah" (A thousand nights)

"Ghāḍa fī 'aynayki imād at-taṣabbt" (The glimmer in your eyes faded away)

"Wa-stawat kull al-madhāqāt" (And all tastes became uniform)

"Famurr mithl 'adhb" (Bitter like sweet)

"Ba'dahā kān, wa mā kān ṣabāḥ" (After which, there was, and what was not, a morning)

"Anti fīhi ba'd dhikrā 'an ṣabiyyah" (You were in it a mere memory of a girl)

"Ayn minhā Shahrazād" (Where is she from Shahrazad?)

In this poem, alternating rhymes are used where *Al rawī* (the rhyme letter) of the first and third lines, and the second and fourth lines match (*Shahrazādī* - *waḥdī*), and the rhymes of the fourth and third lines are similar in terms of rhyme (*ṣadiqah* - *ḥaqīqah*). The double rhyme is observed where the eighth and ninth lines have the same rhyme letter end (*ṣāḥ* - *ṣabāḥ*), with the rhyme being the letter "ḥā".

In the diverse rhyme scheme from the tenth to the seventeenth poetic lines, the poet's use of varied rhyme was evident *Ṣabāh* (morning), *firāsh* (bed), *at-taṣbīḥ* (prayer beads), *al-madhaqāt* (tastes), *‘adhub* (sweet), *Shahrazad* (a character from *Arabian Nights*). The rhyme varied between (ḥ), (sh), (y), (t), (b), and (d). Through the variation of rhymes, the poet depicts the sorrows, despair, and pain experienced by the Arab people. He aspires to the dawn of distant freedom in the presence of oppressive rulers. These meanings were reflected in the metrical and rhyme structure. The poet employed *Al-Raml* meter and its various degrees, ranging from one mnemonic to four, depending on the length of the poetic line. He did not adhere to a single rhyme except at the end of his poetic text, creating a deep impact on the poem's audience, as in his words:

Wa-nughannī li-intiṣār (We sing for victory)
Lam yaku yawman wala yurjā intiṣār (It was never a day nor is victory hoped for)
Taḥta ‘aynay Shahrayār (Beneath the eyes of Shahrayar)

The manipulation of rhyme by the poet creates a musical effect that is considered one of the important features in the phonetic structure of his poetic texts. Furthermore, we can observe his inclination towards couplets in some of his poems, as in a stanza from his poem *Al-Iqd al-Mafrūṭ* (the *Scattered Necklace*), which he composed in the *Al-Raml* meter. He says (Subūl, 2001, pp. 71-72):

Athaqāl raṣāṣ fiḍ-ḍamīr (Heavy weights in conscience)
Wa tlawway yā‘is khawf al-maṣīr (And followed hopeless fear of destiny)
Fa-smi ‘thā yā ṣaḍīqah (So, listen, O my friend)
Kharzātun zarqā’ lā tu ‘fī ḥaḳīqah (A blue bead that doesn't give reality)
Wa kullunā raḥlah mubhhamah al-ab‘ād (And we all embark on a vague journey to distant lands)
Lā tudī li-marfa' (That doesn't lead to a harbor)
Fa-idhā ṭayf min at-tārīkh awmā' (But when a specter from history appears)
Lāmisa al-qalb wa-aghrā bi-khuld (Touches the heart and tempts with eternity)
Aw tabāshīr li-mīlād jadīd (Or brings tidings of a new birth)

In this poem, the first and second lines share the same rawi of *rā* (r) in words like "*ḍamīr*" and "*maṣīr*". The third and fourth lines rhyme with *daal* (d) in words like "*ṣaḍīqah*" and "*ḥaḳīqah*". The fifth and sixth lines rhyme with the letter *hamza* in words like "*ab‘ād*" and "*marfa'*." The seventh and eighth lines rhyme with *daal* (d) in words like "*khuld*" and "*jadīd*". These rhyme pairs created a rhythmic musical ending that allows the audience to contemplate the poetic text.

One of the prominent stylistic features in his collection is the phenomenon of "*taskīn* (silencing)", or the placement of silent endings in some poetic lines. This allows the poet to maintain fluency and continuity in his poetic lines without forcing the reader to pause at the line's end. In his view, Ibrahim Anis (1972) defines rhyme as "multiple sounds that repeat at the ends of lines in a poem, and its repetition is an important part of the poetic composition. The semantic function of rhyme lies in connecting the words of the rhyme to the meaning of the poetic line" (pp. 149-150).

In "*Al-Nasr Al-Ghā‘ib*" (The *Absent Eagle*), the poet employs the repetitive sound of *ra* (r) followed by the soft sound of *ya* (y) to express lament and sorrow over the loss of his brother *Shaukat*, saying (Subūl, 2001, pp. 38-40):

Ya nasrī, āh ya nasrī (O my eagle, oh my eagle)
‘arayta ‘arūqak ya nasrī (Did you see your veins, O my eagle?)
Wa kusirat janāḥak ya nasrī (And your wing was broken, O my eagle)

He also used the repetitive sound of *noon* (n) followed by *ya* (y) in the rhyme in the same poem to convey his regrets and sorrow for the loss of his brother, saying:

Law nazarat ‘ayn minka tarānī (If an eye from you were to see me)
Satara yā kam ṣirtu a‘ānī (It would cover, O how I've become)

III. RESULTS

- Taysīr Subūl's musical composition adheres to specific traditional poetic meters (*Buhur*). The poet favored *Al-Rajaz* meter for its ability to incorporate diverse deviations and defects, breaking the rigidity of standard meters (Altayeb, 1970, p. 230), providing his texts with expressive depths that convey his emotions.
- The poet employed *Al-Raml* meter, which presents a calm and regular rhyme. In this poetic text, the meter changes as the poet transitions from one situation or emotional state to another.
- Occasionally, the poet utilized phonetic similarities between the final meter of one poetic segment and the opening meter of the next segment, even if they originally did not share a common meter. An example of this can be found in the poem "*Kalimāt Thaḳīlah*" (*Heavy Words*). The second segment's final meter, *Fā‘ilātun*, belongs to the *Raml* meter and phonetically coincides with the first meter of the third segment, even though the second line belongs to the *Mutaqārib* meter. This creates a rhythm, as the *Raml* meter *Fā‘ilātun* includes sounds from the *Mutaqārib* meter (*Fa‘ūlun*). By dropping the first *Sabab* (*fa*) from *Fā‘ilātun* and reading (*‘ilātun*), it phonetically aligns in the reader's perception with *Fa‘ūlun* (Hijazi, 1989, p. 248). The rhythm of these meters reflects the psychological atmosphere dominating the poet's creative experience and the visions from which these experiences emerge.
- The *Raml* meter emerges as the most frequently employed, with the *Rajaz* meter following in second place. The *Mustafīlun* meter, with its diverse deviations, mirrors the poet's anxious state stemming from his surroundings,

adding a rhythm that depicts the noise of the city. In third place is the Khubb meter (Al-Mutadāarak), whose meter Fa‘lun derives its simplicity and musicality from alternating between movement and stillness, and from the succession of three movements ending in stillness in Fa‘ilun. The meter Fa‘ilun appears only once, faced with Khubb deviation to become Fa‘ilun with a broken ‘ayn once and a silent ‘ayn another time. In both cases, the meter transforms into what is known as the Khubb meter, as in some segments of his poem "Nīsān wa Ḥikmat al-Jidār" (April and the Wisdom of the Wall), as well as "Al-Nasr Al-Ghā‘ib" (The Absent Eagle), "Thalāth Aghānī lil-Dhayā‘" (Three Songs for Loss), and "Ru‘b" (Fear). The dramatic nature of these poems is linked to the use of this meter, whose variant form (Fa‘lun--) consists of a moving sound followed by a silent one, making it more adaptable than its original form in expressing dialogical and dramatic situations, as in his poem "Thalāth Aghānī lil-Dhayā‘" (Subūl, 2001, pp. 22-23), where he says:

‘abath an nadhayyi‘ dhaḥkatunā
 Fa‘ilun Fa‘lun Fa‘ilun Fa‘ilun
 wal-qalbu taghallafahu al-ḡulmah
 Fa‘lun Fa‘ilun Fa‘ilun Fa‘lun
 la-budda sayufj‘unā al-ayyām
 Fa‘ilun Fa‘ilun Fa‘ilun Fa‘lān"

- The diverse use of metric deviations aligns with the dramatic contexts presented. The poet abandoned the traditional form of the verse, using the metering system and dealing with standard meters, focusing on five meters: Raml, Rajaz, Mutadāarak (Khubb), Mutaqārib, and Kāmil, with the dominance of the Raml meter, whether standard or blended with other meters.
- His approach to rhyme, a refined musical element adaptable to changes, allows the poet to employ various rhyming schemes, including paired rhymes. Whether his rhyme is varied or unified, it is not essential for controlling the meter but is unified when necessary.

IV. CONCLUSION

This study delves into Taysīr Subūl's "Aḥzān Ṣaḥrāwiyyah", uncovering the sophisticated use of metrical formation and rhyme. Subūl's poetry, echoing with the rhythms of traditional Arabic meters such as Al-Raml, Al-Rajaz, and others, demonstrates a profound connection between form and meaning. His manipulation of these meters, along with their variations, vividly reflects his emotional and psychological experiences that are mainly affected by the status of the Arab country. Moreover, Subūl's approach to rhyme enhances his collection's thematic and emotional continuity, contributing to a deeper, more resonant engagement with the reader. This analysis, bridging a gap in Jordanian literary studies, underscores the relevance and adaptability of modern Arabic poetic forms in expressing contemporary sensibilities. It is evident that Subūl's stylistic choices in meter and rhyme are not mere aesthetic decisions but are integral to the thematic fabric of his work, offering a window into his artistic vision and the rich landscape of modern Arabic poetry. Therefore, this study enriches our understanding of Subūl's poetic oeuvre and contributes to the broader discourse on the evolution of form and style in Arabic Jordanian literature.

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