


*Translation of Rhythmical Patterns in an SL by their Counterparts in a
TL English and Arabic as Examples*

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ترجمة الأنماط الايقاعية في اللغة المصدر إلى نظائرها في اللغة الهدف: العربية
والانجليزية أنموذجا

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Abstract

Meter is a universal feature of traditional forms of poetry. In other words, it is the basic rhythmic structure of a verse or lines in verse. The prosody of Arabic and English exhibit distinct modes of stressed and unstressed syllables, and, in this way, it provides each with its aesthetic properties and musicality.

This paper will study the poetic meters of both Arabic and English in order to explore their patterns, formulae, and the emotions they stimulate. It also suggests that poetry can be classified into a number of rhythmical fields due to the mere observance of conventional interaction between poetical moods and topics. Therefore, "rhythmical fields" may refer to the various thematic classifications or emotional states that poets might convey through the application of rhythm and meter.

Key Words: Meter, Rhythmical Fields, thematic Classifications, Prosody

المستخلص

الوزن الشعري سمة عامة في أشكال الشعر التقليدية، فهو التركيب الإيقاعي الأساسي للشعر. وهذا أمر لا يقتصر على اللغة العربية، فاللغة الإنجليزية أيضا لها نظامها الإيقاعي الخاص بها، مثلما نجد في الأنساق العروضية المعروفة في كلا اللغتين إذ يتمتع كل منهما بخصائص جمالية وموسيقى تميزه. يدرس هذا البحث الأنظمة الإيقاعية الشعرية في اللغتين العربية والإنجليزية لاستكشاف أنماطها وصيغها والعواطف التي تثيرها والمواضيع التي تقترن في العادة مع أي من أشكالها المختلفة. كما يقترح أنه يمكن تصنيف الشعر إلى عدد من الحقول والميادين تنتج من مراعاة التفاعل المتواتر بين المزاج الشعري والموضوعات التي يعبر عنها.

لذلك، قد تشير "الحقول الإيقاعية" إلى التصنيفات الموضوعية المختلفة أو الحالات العاطفية التي قد ينقلها الشعراء من خلال تطبيق الإيقاع والأوزان

Introduction

Poetry is a sublime art form that is universal throughout all cultures and languages. Yet every language has its unique forms of poetry. Meter is a universal feature of traditional forms of poetry. In other words, "meter is the basic [rhythmic structure](#) of a [verse](#) or [lines in verse](#)" (Wikipedia, 2023). The prosody of Arabic and English exhibit distinct modes of stressed and unstressed syllables, and, in this way, it provides each with its aesthetic properties and musicality.

This paper will study the poetic meters of both Arabic and English in order to explore their patterns, formulae, and the emotions they stimulate.

1. Rhythm and Meter

Rhythm and meter have generally been primary components of poetry and music. They contribute to the overall construction of a composition. Rhythm refers to the pattern of sounds and silences in a piece of music or poetry. The organization of durations and accents creates a sense of movement and pulse. It is "an ordered alternation of contrasting elements" (Britannica, 2023). In music, rhythm is typically created through a combination of different note durations and rests, while in poetry, which is the focus of this study, it is achieved through patterns of stressed and unstressed syllables.

Poetical meter is, then, a specific kind of rhythm that involves, as in English, the regular arrangement of stressed and unstressed syllables. It establishes a consistent pattern of beats or pulses

within a line of verse. Common poetic meters in English poetry include *iambic* (unstressed-stressed), *trochaic* (stressed-unstressed), *anapestic* (unstressed-unstressed-stressed), and *dactylic* (stressed-unstressed-unstressed).

These concepts, namely rhythm and meter are foundational in both music and poetry. They help to establish structure, convey emotions, and create memorable patterns that engage the listener or reader.

1.1 Main Aspects of Rhythmical Significance

In natural language, rhythm is considered a property that designates what type a language is. Arabic is, for instance, 'syllable-timed' while English is 'stress-timed. In poetry, meter refers to the regular alternation of prominent and less prominent syllables, where prominence is identified differently in different poetic systems (in terms of syllable length in Arabic, in terms of stress in English) (Johan, 2017).

In traditional poetry, rhythm is considered the heartbeat of poetry, the musicality that gives life to words on a page. It is a fundamental element that adds depth, emotion, and resonance to poetic verse, thus crucial to the impact and overall effectiveness of a poem, and the shaping of the reader's experience.

The significance of rhythm need not be overestimated. It is essential for traditional poetry in both Arabic and English. Generally speaking, the importance of rhythm lies in its potential to captivate readers, magnify emotional impact, create memorable phrases, reveal meaning and expression, signify cultural identity, and invoke a sense of harmony. In this respect,

it is shown in a study on metaphor and music that rhythm and tone stress reflect motor and neural responses instigated by human emotions, suggesting that, through this emotion and neural association, the emotional states spurred by music can be universally realized (Ferguson,1960, cited in Pannese and Rappaz, 2016: 61-71). To sum up, it entangles the reader's mind as it captivates their attention and touches their senses.

Exactly like a well-formulated melody can capture an audience, a well-woven rhythm in poetry can enchant and attract the reader's interest. It magnifies the emotional impact of a poem, highlighting its tone and mood. Through a carefully made rhythm, a poet conveys a bunch of emotions – from joy and abundance to sadness and destruction. Moreover, it helps in formulating memorable phrases that stay in the reader's mind long after the poem has been listened to or read. A well-made rhythm can change ordinary words into something unfamiliar or extraordinary. It establishes the unique music and throbbing accent of a poem, giving way to certain words and phrases to resonate and get engraved in the reader's memory.

Moreover, rhythm is not merely a decorative element; it serves as a vehicle for expressing meaning and conveying the poet's intentions. In this respect, Qassi (2011) states in her doctoral treatise about the rhythm of the Algerian poetry that

"يأتي الإيقاع من تحقيق العلاقة بين الوزن والمعنى ... وإنّ الوزن خاضع للمعنى في النص الشعري"

The cadence of a poem comes as a result of the interaction between rhythm and meaning, i.e. rhythm depends on meaning in any poetical text.

That is to say, the alternation of stressed and unstressed syllables, and the sequence of pauses and breaks, all contribute to the subtle delivery of the poem's message. In this sense, rhythm can boost clarity, illuminate specific words or ideas, and intensify the poem's meaning. In Arabic poetry, each meter pattern serves a specific purpose and creates a distinct rhythmic effect. In 2.2 this study, there will be listed some of the commonly used metrical patterns and their characteristics.

2. Rhythm and Meter between Arabic and English

Rhythm and meter play remarkable roles in both English and Arabic poetry, but they appear in different ways owing to the distinct properties of each. Meters used in English and Arabic poetry share some similarities but also have noticeable differences. In English poetry, meter is determined by the number of stressed and unstressed syllables in each line, while in Arabic poetry, it is determined by the pattern of long and short vowels, or rather through vowelised (*mutaharrik*) and non-vowelised (*sakin*) sounds. In other words, Meter in both languages is composed of a foot, termed *ta'fi:la* in Arabic. A foot is the smallest unit of poetic rhythm made up at least of two syllables (either accented ones or non-accented ones).

2.1 Arabic Poetic Rhythm and Meter

Arabic prosody is the music configuration of Arabic poetry, made up of rhyme and meter. When a line in a poem concludes in a particular tone, rhyme is produced. The first 15 permissible meters for rhymed poetry were established by Al-Khalil in 791 A.D. Later, Al-Akhfash added a 16th, bringing the total to 16. Each pattern has a certain amount of syllables and adheres to a

particular rhyme scheme and rhythm. Arabic classical poetry is a good example of this. Modern poetry has taken on new forms. Free poetry, which has meter but no rhyme and is comparable to English blank poetry, first debuted in the 1950s (Alabbass, et al, 2012).

As a matter of fact, there are several poetic styles and variants within Arabic poetry, and Arabic metrics can alter across different geographic places and historical eras. Arabic metrics research is an intricate and specialised area. Proficient poets and academics frequently possess a thorough knowledge of the nuances and regulations controlling Arabic prosody. However, pre-Islamic poets were innately aware of their meters, and recognised their norms and measures, but they did not assign names to them. However, anyone who broke with those regulations and rules would be subject to reprimand (Ibn Kathir, 1998). Noticeably, pre-Islamic poets never paid attention to terminology as they depended on memorization and narration, not on writing. Identifying terms requires scientific sophistication, scholastic mentality, and civilized regulation.

2.2 Types of Arabic Metrics

When talking about metrics, it is classical poetry that is concerned. Every single line of poetry that consists of two hemistichs, or corresponding half lines, is called a *bayt*. Each individual foot is known as a *tafi'ila:h*. The right hemistich is called *şadr*. The left hemistich is called '*ajuz*. The last foot of the *şadr* is called the '*arūd*. The last foot of the '*ajuz* is called *dharb*. The remaining parts of each hemistich are known as *hashw* (Dha:d (ض), 2023).

In the mid-fifties of the twentieth century, Blank verse, termed 'Free Verse' in Arabic, has been added to the type of poetry that abides by the use of one meter throughout the poem. However, there are major differences between the two types of poetry. The former is a two-hemistich line of verse; the latter is composed of single lines of various lengths, but, advisably, one meter.

As a matter of fact, Arabic poetry encompasses a variety of patterns and meters. Each meter is capable of expressing a bundle of themes and meanings that go in harmony with the tone of the metrical pattern. Moreover, the force of expression of each meter and the choice of themes in poetry often depend on the individual poet's potential creativity, the context of the enunciation of the poem, and the intended message. The choice of the metrical pattern of a poem is determined largely by the poet's mood, and to a certain extent, the general orientation of the theme and ideas contained in the poem. The interaction between musical tones and themes should be explicable in view of the literary observances by critics. Here is it said that while the choice of themes in poetry can vary depending on the poet's creativity and intentions, some common themes can be associated with certain meters. Below is a list of the major feet and potential themes and topics related to them (see Dha:d, ض, 2023, website; Manna', 2017; Ibn Kathir, 1989).

1. Al-kamil, the foot is (mutfa:'ilun). It is characterized by lines consisting of alternating long and short syllables, similar to Basit and Ramal. However, the structure of Al-Kamil is more complex with modification of the length of the short syllables, allowing for a diverse and subtle rhythm. It is often employed in descriptive and narrative poems, causing the flow of a flexible

and expressive rhythm. You may notice the representative line of verse below:

"لولا الفراقُ لَمَّا بَكَيْتِ نَجِيْعًا"

Mutfa:'ilun mutfa:'ilun mutfa:'ilun

ولما حرقـت المقلتين هـجـوعا

Mutfa:ilun mutfa:'ilun mutfa:'ilun

2. Al-hazaj, the foot is (mafa:'i:lun); it consists of six feet in the complete line, but it usually comes in a fragmented form, i.e. four feet instead of six. It produces an emphatic rhythm, used generally for the expression of intense passion, or dramatic emotions. It is commonly employed in poems of love, and desire. A representative verse for this meter is:

رَنَتِ لَيْلَى إِلَى وَجْهِهِ بِالْحَاطِظِ هِيَ السِّحْرُ"

mafa:'i:lun mafa:'i:lun mafa:'i:lun mafa:'i:lun

3. Al-wa:fer (mufa:'altun) is a metrical pattern with two long syllables followed by one or two short syllables. This poetic meter creates a vibrant and vivacious rhythm that is frequently utilised to arouse excitement, enthusiasm, or delight. It is frequently used in odes, poetry, and descriptions of lively setting

إِذَا لَمْ تَخْشَ عَاقِبَةَ ذِكِّ لَيْالِي

mufa:'altun mufa:'altun fa'ūlun

وَلَمْ تَسْتَدِّيْ فُصْنَعِ مَا تَشَاءُ

mufa:'altun mufa:'altun fa'ūlun

4. Al-ramal, (fa:'ila:tun) is a metrical pattern with alternating long and short syllables, similar to Basit. However, this metrical form has a faster pace, with shorter syllables in general. It creates a brisk and light rhythm, often used for romantic themes. It is good for love poems, amorous verses, and gleeful expressions.

"يا أبا اليقظان أغواك الطمع"

Fa:'la:tun fa:'ila:tun fa:'ila:tun

5. Al-rajaz, (mustaf'ilun) is a metrical pattern with a shorter line having a single long syllable and two short syllables. It produces a swift and energetic rhythm that suggests activity, urgency, or even fast-paced occurrences. It is frequently employed in satire, poems with dynamic movement, and poems of battles.

"غاب الحبيب وفوادي خافق"

mustaf'ilun mustaf'ilun mustaf'ilun

6. Al-mutaqarib (fa'ūlun): the symmetry and regularity of this metrical patterns produce a beautiful and harmonic flow. The Mutaqarib meter is used by poets to create poems with a certain rhythmic pattern, boosting the aesthetic appeal of their poetry, and giving it a musical character. It is seen as an appropriate

medium for school anthems honouring national pride and the like.

"تَحْتَن عَلِيَّ هَدَاكَ اَلْ مَلِيكَ"

fa'ūlun fa'ūlun fa'ūlun fa'ūlun

7. Al-mutada:rak or al-khabab, (fa:'ilun) is a metrical pattern with lines that have a repeated sequence of long and short syllables. It produces a type of rhythm that is cyclical and repetitive often used in poems with refrains, chants, or a hypnotic quality. The Mutadārik is found in poems with a contemplative or mystical theme, creating a mesmerizing and meditative effect.

"لَمْ يَدَعْ مَنْ مَضَى لِلَّذِي قَدْ عَبَّرَ"

fa:'ilun fa:'ilun fa:'ilun fa:'ilun

8. Al-tawi:l (fa'ūlun + mafa:'i:lun) is characterized by long syllables throughout the line. It creates a slow and dignified rhythm, often used for expressing solemn and serious themes.

"وَوَظَلُّمُ ذَوِي الْقُرْبَى أَشَدُّ مَضَاضَةً"

mafa:'ilun fa'ūlun mafa:'i:lun fa'ūlun

9. Al-madi:d, (fa:'ila:tun + fa:'ilun); multiple themes and ideas are expressed using this meter depending on the intentions of the poet and the mental and emotional state s/he is going through. However, examples of the topics generally carried over this meter are love and romance, nature and beauty, spirituality and reflection.

"إنما الدنيا بلاءٌ وكُدٌّ"

فاعلاتن فاعلن فاعلاتن

10. Al-basi:t, (mustaf'ilun + fa:'ilun) has a balanced and regular rhythm, making it suitable for a wide range of poetic subjects. It can be used for narrative storytelling, expressing emotions, and conveying everyday experiences.

"إنَّ الكَريمَ لِيخفي عنكَ عسرتَه"

fa:'ilun mustaf'ilun fa:'ilun mustaf'ilun

11. al-Sari:' (Mustaf'ilun + Mustaf'ilun + fa:'ilun) begins with two long syllables and then a series of short syllables. It produces an energetic and dynamic rhythm, good for expressing lively and vibrant themes. Sarī' is commonly used in poems celebrating festivities, inviting joy, or portraying lively scenes and events.

"بحر سَريعٌ ما لَهُ سَاجِلٌ"

fa:'ilun Mustaf'ilun Mustaf'ilun

12. Al-muqtadhab (Maf'u:la:t+Mustaf'ilun+

Maf'u:la:t+Mustaf'ilun); always comes in a fragmented form: ((Maf'u:la:t + Mustaf'ilun). It is employed in different themes. However, having a short pace and fast tempo, it is suitable for joyful themes, and songs.

"حامل الهوى تعبٌ يستخفُّه الطربُ"

Musta'ilun Maf'ula:t

13. Al-Munsariḥ (mustafʿilun + mafʿūla:tu + mustafʿilun); it can be used in a fragmented form: (mustafʿilun, fa:ʿilun, mafa:ʿi:latun); its metrical pattern is characterized by lines with a sequence of long and short syllables, typically ending with a long syllable. It creates a forward-flowing rhythm, usually used in narrative poems among such types are storytelling and epic poetry.

ما أصعب الأمر لو نظرت له" بنظرة جرّدت من الأمل

mafa:ʿi:latun fa:ʿilun mustafʿilun mafa:ʿi:latun fa:ʿilun mustafʿilun

14. Al-khafi:f, (fa:ʿila:tun, mustafʿilun, fa:ʿila:tun); this is a light, melodious, and subtle meter, often associated with emotional and love themes as well as natural landscapes through beautiful images and vivid description nature and beauty. It also expresses themes of spirituality and devotion.

ما مضى فات والمؤمل غيب ولك الساعة التي أنت فيها"

fa:ʿila:tun mustafʿilun fa:ʿila:tun

15. Al-muḍa:riʿ (mafa:ʿi:lun, fa:ʿila:tun, mafa:ʿi:lun) is a versatile metrical pattern that can be utilized to express a bundle of themes, among which are the themes of love and romance. Also, the Mudari' meter is well-suited to describe the beauty and tranquility of the natural world. Yet, similar to the above meter, namely Al-khafi:f, the repetitive nature of this meter can be employed to convey themes of spirituality, mystical experiences and the relationships between the divine and human existence.

ألا ليلٌ لا انقضيت ويا صبح لا أتيت"

mafa:'i:lun fa:'ila:tun mafa:'i:lun

16. al-mujtath (mustaf'ilun, fa:'ilatun). The melodious nature of this meter makes it a suitable vehicle for dramatic poetry and lyrics, particularly the Andalusian stanzas during the Abbasside period.

"طوبى لعبد تقى لم يأل في الخير جهدا"

mustaf'ilun fa:'ilatun

Generally speaking, these are the ideal patterns of rhythmical meters in the classical poetry of Arabic. A poet may deviate from these, but such deviations are not out of control; they are mentioned in poetry books. There is an identified set of deviations, but they are out of the scope of this paper. With regard to the themes and ideas expressed in poetry, poets often use their creativity to blend multiple themes and ideas in their works, employing the meter as a tool to enhance the emotional impact and aesthetic qualities of their verses.

3. English Poetic Rhythm

English poetry uses five basic rhythms that vary in being stressed (/) and unstressed (x) syllables. Those basic rhythmical systems are realized by definite meters. Each meter has a definite number of feet, whereby every foot can have either two syllables or three ones. The feet of three of those meters are of two syllables, namely the IAMB, TROCHAIC, and SPONDAIC; two are of

three syllables; they are the ANAPESTIC, and DACTYLIC (Glaser& Culler, 2019; Kadusale, 2021).

- Meters with two-syllable feet are

1. IAMBIC (x /) : That **time** of **year** thou **mayst** in **me** behold

2. TROCHAIC (/ x): **Tell** me **not** in **mournful** **numbers**

3. SPONDAIC (//): **Slowly, surely**, the **old** clock **ticks**. (' Slowly, surely' are spondaic, the rest are iambic)

Note that the spondaic meter does usually come in combination with other meters so that more variation and emphasis are created. It is hardly found the sole meter running on the entire poem.

- Meters with three-syllable feet are

1. ANAPESTIC (x x /): And the **sound** of a **voice** that is **still**

2. DACTYLIC (/ x x): **This** is the **forest** **primeval**, the **murmuring** **pin**es and the **hemlock** (a trochee replaces the final dactyl) (Glaser& Culler, 2019; Kadusale, 2021).

Moreover, there are further several secondary meters, known as "metrical variations". They are substitutions or combinations of the basic ones. These secondary rhythmical patterns can turn a poem replete with musicality and variety. Some of those meters, as stated in Attridge's (1995) are:

1. Pyrrhic: made of two successive unstressed syllables in a single foot.

2. Amphibrach: composed of three syllables in a foot, only the middle syllable is stressed.

3. Tribrach: composed of three successive unstressed syllables in every foot.

Poets do usually use a mixture of basic and secondary rhythms to provide their poems with variation.

The number of feet in a line is also variable. A line can be of one foot, i.s., monometer, or of two, i.e. dimeter, and so on. Thus, there is a trimeter line (three feet), tetrameter (four feet), pentameter (five feet), hexameter (six feet), heptameter (seven feet), and octameter (eight feet). Therefore, a meter varies according to the number of syllables composing it (Wikipedia, 2023).

Finally, Attridge (2019), argues that there are three basic factors affecting the verse-forms in languages: the natural rhythm of a language in its spoken form; the potentialities of its rhythmic form; and the metrical conventions that have developed throughout the literary tradition.

3.1 Meter-Thought Interaction in English

As it has been stated above, meter plays a significant role in shaping the message we convey in English. While not as rigidly defined as in some languages, meter subtly influences the way we perceive and understand language, often complementing the themes associated with it.

The beauty of meter-thought interaction lies in its ability to reinforce the central themes of a literary work. For example, a poem about a galloping horse might utilize anapests to mimic the rhythm of hooves, while a meditation on mortality might employ the slower, more contemplative rhythm of iambic pentameter. In prose as well, authors use meter subconsciously.

By understanding meter-thought interaction, we gain a richer appreciation for the artistry of language. The way words are arranged, the subtle dance of stressed and unstressed syllables, becomes another tool for writers to convey meaning and evoke emotions. This interplay between meter and theme allows language to transcend mere communication, becoming a vibrant tapestry that resonates with the reader on a deeper level. Now, you may consider some **common meter patterns and the themes that are commonly associated with:**

- **Iambic Meter:** This pattern features an unstressed syllable followed by a stressed syllable (da-DUM). Often associated with a reflective or contemplative mood, it's commonly found in sonnets ("Shall I compare thee to a summer's day?" by Shakespeare) and introspective poems ("The Raven" by Poe).
- **Trochaic Meter:** The opposite of iambic, trochaic meter features a stressed syllable followed by an unstressed one (DUM-da). This creates a more forceful or assertive rhythm, often used for pronouncements, commands ("Charge!"), and declarations of love ("My love is like a red, red rose").
- **Anapestic Meter:** This lively pattern consists of two unstressed syllables followed by a stressed one (da-da-DUM). Often linked with movement or action, it's found in narratives

("The Assyrian came down like a wolf on the fold" by Byron) and poems with a sense of urgency or excitement ("The Charge of the Light Brigade" by Tennyson).

- **Dactylic Meter:** Similar to the anapest, the dactyl features one stressed syllable followed by two unstressed syllables (DUM-da-da). This pattern is less frequent in English but can create a sense of whimsy or lightness ("The quality of mercy is not strain'd" by Shakespeare).

- **Spondaic:** the slow, emphatic rhythm of the spondee creates a sense of weight and importance. This makes it a natural fit for themes like:

- Death: "Here they lie, as they fell in the fight for their land."

- Despair: "Alone in the darkness, hope dwindled to a flicker."

- Profound pronouncements: "With great power comes great responsibility."

- **Emphasis and Finality:** The double stress creates a feeling of emphasis and finality. This can be used for:

- Dramatic declarations: "Nevermore shall we see the light of day."

- Moments of high tension: "The silence stretched on, broken only by the ticking clock."

Less commonly used are:

- **Amphibrach** (unstressed-stressed-unstressed) is a less common metrical foot in English poetry compared to the likes of iambs and trochees. However, its unique rhythm can still be used effectively to evoke specific themes.

Playfulness and Whimsy: The amphibrach's bouncy rhythm creates a lighthearted feel, making it suitable for themes like:

Childhood experiences: "Swinging high, the children laughed with glee."

Fantasy and imagination: "Dragons soared through the misty morning sky."

Lighthearted observations: "The butterfly fluttered from flower to flower."

Uncertainty and Contemplation: The middle-stressed syllable can create a sense of pause or reflection. This could be used for themes of:

Inner conflict: "Should I stay or should I go?"

Exploration and discovery: "Wandering through the forest, she pondered her next step."

Open-ended questions: "What lies beyond the horizon?"

- **Tribrach** (da-da-da): This meter, with three unstressed syllables in a row, is quite rare in English poetry. Its rapid, tripping rhythm could evoke themes of:

- Speed: "The hummingbird zipped past the flower."

- Frantic movement: "She scrambled through the forest, fear urging her onward."

- Lightheartedness: "The children skipped down the path, laughter bubbling over."

- **Pyrrhic** (da-da): Similar to the tribrach, but even less frequent. It suggests:

- Fleeting moments: "A firefly's glow, a shooting star, a fleeting memory."

- Rapid speech: "He stammered, "Wh-what do you mean?"

- **Molossus** (DUM-DUM-DUM): Three stressed syllables in a row create a feeling of:

- Immense power: "The volcano roared, spewing molten rock."
- Anger or frustration: "He slammed his fist on the table, shouting in fury."

In this respect, it should be noted that the association of certain meters with themes can also be influenced by historical trends. Iambic pentameter became dominant during the Renaissance, a period that valued order and structure, which explains its connection to those themes.

Beyond these basic patterns, meter can be combined and varied within a single piece of writing. Skilled writers manipulate meter to reflect the emotional arc of their work, creating a sense of urgency, building suspense, or slowing down for moments of reflection.

At the same time, meter works alongside other sound devices like rhyme and alliteration to enhance the thematic impact. The constant rhyme in a sonnet (a specific form using iambic pentameter) reinforces a sense of order and completeness.

4. Translation of Rhythmical Patterns between Arabic and English

Rhythms and meters in poetry differ remarkably from one language to another since every language has its own sound systems and phonology, stress patterns, and syllabification. Each language has idiosyncratic features affecting the nature of its prosody, i.e. how its poetic meter is produced or responded to. Some languages, like English, have stress-timed rhythms with

variations in the distribution of stress over words. Almost, stressed syllables occur in a poem at even intervals, intervened by reduced or extended unstressed syllables, determining, this way, the type of meter employed in a poem.

Other languages, like Arabic, have syllable-timed rhythms with variations, for instance, in the number of syllables permitted to be in a word and the way they are arranged and pronounced in a line of verse. The syllabic tones that make the metrical scheme of a line are not identified by distinct words. They run on words to encompass fragmented words sometimes (see 2.2, this study). Thus, syllabic tone configuration is simpler in Arabic than in English in view of the fact that consonant clusters in Arabic appear only at end-stopped words. Most words in Arabic follow a consonant-vowel pattern.

Obviously, the traditional form of Arabic poetry has a definite rhyme scheme and meter, while its modern forms come in two ways, either metrical as in the Blank verse, or non-metrical as in the so-called Prose poetry. All these forms are still in use. The traditional form of poetry often uses a monorhyme scheme, i.e. one rhyme running on the whole poem. Moreover, other regular rhyme schemes are also employed either in couplets or other definite forms. However, this traditional poetry is deeply engraved in the cultural memory of the Arab community; it can be traced back to the pre-Islamic era, the time of the Mu'allaqat (The hanging Poems) till the present time.

On the other hand, various literary traditions and movements, including the Shakespearean and Elizabethan times, Romanticism, and modernist poetry, have had an impact on

English poetry. This should widen the gap between these two literary traditions, namely the English and Arabic ones. Thus, it appears that whereas Arabic poetry follows more rigid metrical patterns and favours monorhyme, English poetry is more flexible in its metrical foot and rhyme patterns. Both poetic traditions are beautiful and appealing in their own particular ways, reflecting the many cultural origins and creative expressions of the communities in which they are practiced.

These differences mean that however perfect a particular rhythmic pattern is in one language might not transfer perfectly or have the same effect in another. That is to say, each rhythmic system produces its own effects that add to the overall atmosphere and tone of the poem. Apparently, direct comparisons are difficult to make, yet it is nevertheless possible to compare and contrast the themes and motifs found in Arabic and English poetry. Poets from both cultural systems frequently address subjects that are central to the human experience, including social challenges, love, describing nature, contemplating mortality, meditation and spirituality. Readers from many backgrounds and tongues will be able to relate to these global issues. As a matter of fact, these shared themes, feelings, and concepts between Arabic and English poetry can be explored and appreciated despite the differences between those precisely contrasted metrical structures. However, a poem's capacity to arouse feelings, communicate images, and describe the human condition is due to the interaction between themes and rhythms in it and, thus, it can forge relationships across linguistic and cultural boundaries.

Therefore, poets and translators who care considerably to bridge the gap between these two linguistic traditions are faced with the task of maintaining the essence of the rhythm and meaning of a poem while modifying it to meet the unique features of the target language. Making decisions on word choice, stress distribution, and metrical changes is frequently required in order to preserve the spirit of the source work in the target language.

In view of the various themes and ideas adopted universally or particularly in poetry, and even though the interpretation of any poetic text is subjective and can differ from one receiver to another, here is suggested that seven main common rhythmical fields can be identified.

4.1 Rhythmical Fields

In view of what has been stated so far, this study suggests that poetry can be classified into a number of fields due to the mere observance of conventional interaction between poetical moods and topics. Therefore, "rhythmical fields" may refer to the various thematic classifications or emotional states that poets might convey through the application of rhythm and meter. To put it another way, it may be a means to group poetry according to the predominant rhythmic patterns they employ and the general emotional or tonal qualities they produce as a result of subconscious interaction in the mind of the poet at the moment of writing the poem. It is claimed in this paper that poets expertly select the perfect meter to suit their lyrical intents and subjects since each meter has its own distinctive qualities and emotional

nuances. This is the basic idea on which distribution of meters among the suggested fields is based.

Remember that these associations are not set rules. The poet's aesthetic goal and the emotional resonance they hope to generate in their work both determine the meter choice.

These rhythmical fields are techniques to characterize the general rhythmic and emotional characteristics of a poem rather than fixed categories. Poets may employ a range of rhythmic structures and poetic strategies to produce original and complex expressions; hence, their work may not cleanly fall into one particular rhythmical genre. However, studying and comprehending rhythmical fields can aid both readers and poets in appreciating the various ways that poetry uses rhythmic language to elicit feelings and convey concepts.

1. Passionate field

For the purpose of expressing emotions like love, passion, rage, desire or extreme enthusiasm, rhythmic patterns with powerful and intense beats are frequently used in this field to reflect the heartbeat and indicate heightened emotions. It is supposed in this study that the Arabic meters that are conventionally used in this field are Al-mutaqareb (المتقارب), Al-hazaj (الهزج), Al-ramal (الرمال), Al-madid (المديد), Al-basit (البسيط), and Al-munsarih (المنسرح). Here is it thought that some corresponding English meters can be identified in this field such as the Iambic, Trochaic, and Spondaic.

2. Contemplative and Spiritual field

This type of poetry may employ slower, more deliberate rhythms to foster a contemplative and meditative mood. Softer and more flowing rhythms can inspire reflection and profound thought. It can also include themes of loss, grief and lamentation. In this field, the Arabic meters that are often found to express themes of contemplation and spiritual orientation are Al-mutadarak (المتدارك), Al-tawi:l (الطويل), Al-madid (المديد) and Al-khafi:f (الخفيف). The corresponding English ones suggested here are the Iambic and the Spondaic.

3. Nature Field

Poems that are concerned with nature may use rhythms that resemble the noises and cycles of the natural world. A sense of peace and harmony with the environment can be evoked by rhythms that are softer and more flowing. Themes of nature are often expressed by using Al-mudhari' (المضارع) and Al-madid (المديد). This does not mean that other meters are not used. Corresponding English meters are the Anapestic, and the Trochaic.

4. Epic Field

Epic poetry frequently uses awe-inspiring and majestic rhythms that provide a sense of motion and power to illustrate heroic acts and epic storylines. The most suitable Arabic meter in this field are Al-kamil, and Al-basit (البسيط) and Al-tawi:l (الطويل). The corresponding English meters that are thought to be used here are the Trochaic and the Dactylic.

5. *Light-hearted Field*

Depending on the desired effect and the content of the poem, a poet can employ a light-hearted rhythm for a variety of goals. Upbeat and fun metrical patterns are indicative of lighthearted rhythms, which can give the poetry a sense of excitement, fun, and carefreeness. However, this type of rhythm can be used in children's poetry, or to mock others in satire, enhance the sense of humour in the poem, or used in poems celebrating joyous occasions. Most often, Arab poets used a number of meters in this field, among which are Al-wafir (الوافر), Al-ramal (الرمال), and Al-sari:' (السريع). The Anapestic meter is the English meter that is most often associated with these themes.

6. *Elegiac Field*

It is of a mournful nature lamenting the death of someone, charged with grief and deep melancholy. Most often, it is found that the suitable Arabic meter in this field are Al-kamil (الكامل), and Al-basit (البسيط), and Al-tawi:l (الطويل). In English poetry, the Iambic, the Spondaic meters are most often associated with these themes.

7. *Lyrical Field*

In lyrical poetry, the use of rhythmic and melodic language intensifies the emotional effect and enables the poet to communicate their emotions with a sense of intimacy and immediateness. A sense of connection between the poet and the reader is facilitated by the rhythmic flow, which can reflect the ebb and flow of emotions. In this field, it is thought that Al-muqtadhab (المقتضب), Al-wafir, Al-sari:', Al-khafi:f (الخفيف), Al-

mujtath (المجتث), and Al-madid (المديد) are among the most commonly identified. In English, it is most often found that lyrics are written in the Iambic, Amphibrach, or the Trochaic meters.

4.3 Translational Strategies

Here are some potential strategies that can be helpful in dealing with the translation of rhythmical fields in a poem:

- **Substituting meter:** Finding a meter in the target language (English) that has a similar emotional weight as the original meter in Arabic (e.g., replacing Al-kamil with iambic pentameter for a majestic tone).
- **Adding or removing syllables:** Adjusting the number of syllables in the target language to match the emphasis or flow of the original rhythm.
- **Employing slant rhyme or internal rhyme:** Using alternative rhyming techniques to create a similar sonic effect to the monorhyme structure of Arabic poetry.
- **Preserving imagery and word choice:** While focusing on conveying the essence of the source poem, the paper might emphasize the importance of retaining impactful imagery and word choices to maintain the emotional core.

Conclusions

In view of what has been stated so far, this study suggests that poetry can be classified into a number of fields due to the mere observance of conventional interaction between poetical moods and topics. Therefore, "rhythmical fields" may refer to the various thematic classifications or emotional states that poets might convey through the application of rhythm and meter. It is

claimed in this paper that poets expertly select the perfect meter to suit their lyrical intents and subjects since each meter has its own distinctive qualities and emotional nuances. This is the basic idea on which distribution of meters among the suggested fields is based. Remember that these associations are not laws or fixed rules. The poet's aesthetic goal and the emotional resonance they hope to generate in their work both determine what meter would suit the mood of the poem. In this regard several strategies for translation have been suggested: Here are some potential strategies the paper might discuss:

- **Substituting meter:** Finding a meter in the target language (English) that has a similar emotional weight as the original meter in Arabic (e.g., replacing Al-kamil with iambic pentameter for a majestic tone).
- **Adding or removing syllables:** Adjusting the number of syllables in the target language to match the emphasis or flow of the original rhythm.
- **Employing slant rhyme or internal rhyme:** Using alternative rhyming techniques to create a similar sonic effect to the monorhyme structure of Arabic poetry.
- **Preserving imagery and word choice:** While focusing on conveying the essence of the source poem, the paper might emphasize the importance of retaining impactful imagery and word choices to maintain the emotional core.

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