METRICS IN ARABIC POETRY

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Abstract

This study discusses the significance of metrics in Arabic poetry, its motives and reasons behind its creation. It also explains the controls, criteria measurements and accuracy of this metrics. In addition, it elaborates on what the result will be when a pause, or movement or a letter is accommodated or when the opposite happens. The study afterwards illustrates how al-Khalil Bin Ahmed founded this science relying solely on two symbols in the field of metrics and syllabification. The study also correlates the relation between prosody symbols and those used in computers. It also concentrates on the relation between meters and meanings, the significance of meters with regard to music, rhythm and tone. This study depended on original sources adopting the descriptive and analytical methods. Finally, the study came up to a group of conclusions and recommendations that are in line with the study results emanating from discussion, analysis, justification, and computation.

Keywords: *meters, metrics, prosodic syllables, poetic meters, metrics relation*

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INTRODUCTION

This article is concerned with metrics, its significance, benefits, its musical role in Arabic poetry, its criteria, control, and measurements in an infallible way. This metrics has been based on a mathematical rule that relies on reason, not emotion, though the essence of poetry is emotions, and their impact. The research focused on the relation between meters and meanings since the former helps clarify the meaning, while the latter is the goal for both sender and receiver.

There is no doubt that meters couldn't have been based on two accurate controls represented by two super segmental symbols: *sakin*. The letter is difficult to utter in isolation. Its symbol throughout the article will be symbol (0), and *mutaharik* which is the letter that can be uttered in isolation. Its symbol throughout the article will be (/). Those *sakins* and *mutaharik* are repeated according to their utterances which constitute various metric syllables (musical) and (rhythmical) short or long. Prosody is concerned with transcription of what is uttered, not written. This is known as scansion. Such a thing will be

illustrated in the proper part of this research that adopted the descriptive analytical method. This can't be verified except through evidences, proofs and results. This study investigates the significance of metrics in Arabic poetry and its benefits through adopting certain criteria and standards relevant to the genre. The major objective of the study is to have a control over poetry by considering certain rules of metrics to unravel the relation between it and meaning these rules are based on prosodic circles which will be utilized to explain this relation. The link between meaning and metrics has not been tackled before. Therefore, this study will focus on the signs on which prosodic mathematical circles lie. The article used the descriptive analytical method to make the point. Certain lines of verse of the researchers' composition were mostly cited and elaborated on highlighting the connection between metrics and meaning.

METERS

Some studies (Manna‘, 2017) claim that meters were created by al-Khalil ibn Ahmad (175AH/799AD) who was a mathematician, linguist, musician, and man of letters. In fact, those meters were instinctively known to poets of the pre-Islamic era, but never given them names even though they knew their rules and measurements.

Anyone who deviated from those rules was susceptible to criticism (Ibn Kathir, 1998). The poetry of the pre-Islamic era never cared for terminology as it depended on memorization and narration, but never on writing. Terms need scientific advancement, mental thinking and civilized regulation.

When the Arabs co-mingled with others, the need for a science based on what was accepted to Arabs, emerged. Such rules need to be practiced rigidly so as not to be destroyed by intruders and parasites. Due to this, al-Khalil founded this science which was called prosody by which poetry was judged (al-Qayrawani, 1981). There were many reasons behind calling it prosody, Manna‘ (2017) specified meters and their parts, the reasons behind that, what are the changes related to deletions, and additions that provide poets with licenses according to specific standards. He also distinguished between the complete meters, the partials, whose meters are incomplete, the last foot of the first hemistich and the beat of the last foot in the second hemistich, that of one hemistich and that left with one foot in every hemistich. Such things were never the creation of al-Khalil but were his observations of the poetry of pre and Islamic era. He wrote down his observations taking into consideration the rules and licenses giving every rule and license for deletion, addition, or change a term propitious to it. These terms were never put down promptly or improvingly, for he was a mathematician who meticulously put down things the way he did with his well-known dictionary which was written according to the manner of articulation. In addition, he set up tri and tetra verbs (Ibn Khallikan, 1990). al-Khalil later manipulated with these meters creating hypothetical ones never found in the dialects of the Arabs, but were based on the mathematical meter which was taken for granted. This is how prosody was originated; built on an accurate and unquestionable procedure that copes with Arabic poetry from the pre-Islamic era until now. Such a thing verifies that poetry was correct and not haphazard.

It is known that the Arab was accustomed to singing, and rhythm derived from the sounds of the galloping of animals like horses and camels which abounded in his environment. That was natural as such animals were his companions wherever he went. Pre-Islamic poets excelled in describing them. We never exaggerate if we say that the best poems of description and laudation of such animals existed in pre–Islamic poetry, which comprised about 20% of laudatory poetry. It is said that al-Khalil, due to his knowledge of rhythm, devised prosody (al-Qifti, 1968).

As a result, we need certain rules to control such meters to avoid intermingling with one another or with other foreign meters that might have influenced them as a result

of Arabs co-mingling with other nations after the Arab conquest – due to all of that, we need to talk about such meters in brief.

METRICS

There is no doubt that metrics differs from one language to another. Thus, Arabic poetry has its particular meter with a specific rhythm which is a set of rhythmical sounds constituting some sort of harmony the ear can distinguish. Meter is defined as a sound perceived by the ear according to which symbols are designed to distinguish such sounds (al-Damamini, 1994). Others define it as "a group of rhythmical patterns of systematic speech that comprises repetition of consecutive syllables, or those which contain some of such syllables of language" (Wahbah & Kamil, 1979). These syllables constitute the feet that create the forms of numerous meters. Despite that the feet comprise two words, known to researches Ibn Jinni (Abu al-Fateh 1989) and Ibn 'Abbad (Abu al-Qasim, 1987), yet, these feet should be expressed by symbols to facilitate dealing with them. What were those symbols devised by al-Khalil?

Metric Symbols

These are signs of various shapes used to symbolize either *sakin* or *mutaharik.* The *sakin* is the letter which can never be pronounced in isolation and will be represented throughout the study by the symbol (*o*) while the *mutaharik* can be pronounced in isolation and is given one of the following symbols throughout the study: / , / , / ,/ , / - / or /.

Some prosodics use another method by combining every *sakin* with the consecutive *mutaharik* giving them the symbol (-) or number (2). The *mutaharik* that is not followed by a *sakin* maintains one symbol (ب) or number (1). Each of these methods are used in a certain country like, Egypt, Syria, Jordan, Palestine and Iraq.

These are the rules and fixed criteria by which metrics is measured. As a result, no error is liable to occur throughout application. This is quite analogous to the symbols used in computers which, either transfer letters into symbols forming feet, or turn them back to the words from which they were formally made up of. This will be illustrated later via examples.

As mentioned before, the Arabic feet are formed of two letters *mutaharik* and *sakin*. It is noted that Arabic never starts with a *sakin*. Both *mutaharik* and *sakin* constitute *asbabs* (two letters), *awtad* (three) (Ibn Jinni, 1989; Ibn 'Abbad, 1978).

Prosodic Syllables

The *asbabs* are composed of two letters each; one integrated symbol is used in this research so as to save the receiver the confusion which might prevent distinguishing the difference.

1. The *sabab* comprises two letters the first is *mutaharik* and the second *sakin* (0/) e.g. (*lam* لَمْ*/* and *kam* كَمْ).
2. Heavy *sabab* comprises two *mutaharik* letters (//) . e.g. (*bika* بِكَ and / *laka* لَكَ).

The *watads* which have two types comprise three letters,

1. Combined *watad*: it comprises two *mutaharik* and one *sakin*. (0//). Eg. (*ghada* غَدَا and / *rida* رِضَى).
2. Separated *watad*: It comprises *mutaharik* followed by a *sakin*, then *mutaharik*. (/ 0/) e.g. (*ni'ma* نِعْمَ / *bi'sa* بِئْسَ).

The *fawasels* comprise four and five letters:

1. Minor *fasilah*: It comprises three *mutaharik* plus *sakin*. (0///). e.g. *'alamun* عَلَمٌ, *qalamun* قَلَمٌ we notice here that it includes a heavy *sabab* and a light one.
2. Major *fasilah*: It comprises four *mutaharik* and one *sakin*. (0////) e.g. (*shajaratun* شَجَرَةٌ, *baqaratun* بَقَرَةٌ) we notice here that it contains a heavy *sabab* and collective *watad* (Details are illustrated in Ibn Jinni (1989), Ibn 'Abbad (1978), and Manna' (2017).

Theses *sababs, watads,* and *fawasil* constitute feet as illustrated below:

NO.	FOOT	SYMBOL	*SABABS & WATADS*	TYPE
1	*Fa'ūlun* فَعُولُنْ	0/0//	Aggregate *watad* + light *sabab*	Fivefold
2	*Fā'ilun* فَاعِلُنْ	0//0/	Light *sabab* + aggregate *watad*	Fivefold
3	*Mafā'ilun* مَفَاعِيلُنْ	0/0/0//	Aggregate *watad* + Light *sabab* + light *sabab*	Sevenfold
4	*Mufā'altun* مُفَاعَلَتُنْ	0///0//	Aggregate *watad* + light *sabab* + heavy *sabab*	Sevenfold
5	*Mutafā'ilun* مُتَفَاعِلُنْ	0//0///	Light *sabab* + heavy *sabab* + aggregate *wated*	Sevenfold
6	*Maf'ūlātu* مَفْعُولاتُ	/0/0/0/	Light *sabab* + light *sabab* + separated *watad*	Sevenfold
7	*Mustaf'ilun* مُسْتَفْعِلُنْ	0// 0/0/	Light *sabab* + light *sabab* + aggregate *watad*	Sevenfold
8	*Mustaf'ilun* مُسْتَفعِ لُنْ	0/ /0/0/	Light *sabab* + separated *watad* + Light *sabab*	Sevenfold
9	*Fā'ilatun* فَاعِلاتُنْ	0/0//0/	Light *sabab* + aggregate *wated* + light *sabab*	Sevenfold
10	*Fā'ilātun* فَاعِ لاتُن	0/0/ /0/	Separated *watad* + Light *sabab* + light *sabab*	Sevenfold

Poetic Meters

Metrics is divided into three groups. The article will take into consideration the original meter, not as it is known, because certain meters like (*al-wāfir*), a meter in Arabic – metrics, does not occur as it really is for metrics is incorrect, since the foot (*fa'ūlun*) occurs

substituting (*mufā'altun*). Consequently, the study will count (the pure meter) the original form,

1. Pure Meters: These are the meters in which a certain foot is repeated. They are seven in number: *al-kāmil*, the foot is (*mutfā'ilun*); *al-hazaj,* the foot is (*mafā'īlun*); *al-wāfer* (*mufā'altun*), *al-ramal*, (*fā'ilātun*); *al-rajaz*, (*mustaf'ilun*); *al-mutaqārab* (*fa'ūlun*); and *al-mutadārak or al-khabab*, (*fā'ilun*).
2. Mixed meters: These are the meters in which two certain feet are repeated consecutively. These are three in number: *al-ṭawīl* (*fa'ūlun* + *mafā'īlun*); *al-madīd*, (*fā'ilātun* + *fā'ilun*); and *al-basīṭ*, (*mustaf'ilun* + *fā'ilun*).
3. Fuzzy Meters: these are:

    a. *al-Sarī'* where one foot is repeated followed by a different one (*Mustaf'ilun* + *Mustaf'ilun* + *fā'ilun*).
    b. *al-Munsariḥ* (*mustaf'ilun* + *maf'ūlātu* + *mustaf'ilun*); *al-khafīf*, (*fā'ilātun*, *mustaf'i – lun*, *fā'ilātun*); *al-muḍāri'* (*mafā'īlun*, *fa'i – lātun*, *mafā'īlun*); and *al-mujtath* (*fā'ilātun*, *mustaf'i – lun*, *fā'ilatun*).

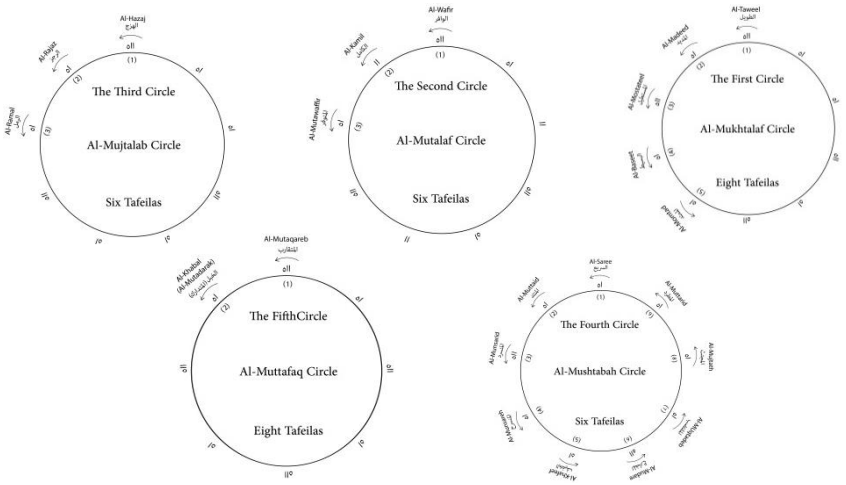
In these four meters we notice that each comprises three feet; two of which are similar, but the third is different (Manna', 2017).

Prosodic Circles

Prosody relies on mathematical circles used to organize meters. These circles are based on *sakin* and *mutaharik* which constitute ***asbābs*** and ***awtāds*** from which feet of meters are composed (al-Shantrini, 1968).

The circles can also accommodate both the old rhymed and modern Arabic verse. The circle in prosody was determined by al-Khalil in five of them: the first (circle of variables) comprises three meters: *al-ṭawīl, al-madīd,* and *al-basīṭ*. The second comprises two: *al-wāfir,* and *al-kāmil*. The third comprises three meters: *al-hazaj, al-rajaz,* and *al-ramal.* The fourth comprises six meters: *al-sarī' al-munsariḥ, al-khafīf, al-muḍari' al-muqtaḍab,* and *al-mujtath.* The fifth comprises only one meter *al-mutaqārib* (Ibn al-Qata', 1982). Ibn Kathir pointed out that al-Khalil was the one who devised prosody and divided it into five circles with fifteen metrical subdivisions. al-Akhfash added one meter more (*al-khabab*).

These circles are clarified by Manna' (2017) as follows,



Keys to these circles are 22, six of them are ignored and the rest are used. This is how circles should have been organized; starting with the fivefold, sevenfold and then the compound. But al-Khalīl gave priority to what has more letters and more frequently used (al-Shantarini, 1968).

These prosodic circles are meter controls which are self generated according to the group to which they belong. But “Some denied such circles in origin considering each poetic type autonomous denying the Arabs to have any intention regarding that” (al-Dammmini, 1994). al-Damāmīni (1994) adds that;

> The majority didn't agree on this as Al-Khalil restricted all types of poetry to the mentioned circles disregarding the poetic inspiration with which Allah endowed the Arabs. Thus, they didn't need to investigate syntax or morphology of the language as they were instinctively born with them.

Some poets called for the need to create keys to be reminders of meters and their feet. Each key contains in its first hemistich the name of the meter and in the second, the feet of that meter, making it easy for everyone to memorize. The best of those meters are the ones devised by al-Hili (Al-Hili, 1983).

MUSIC AND RHYTHM DIVERSITY

Music of Arabic poetry was never arbitrary, for the Arabs composed their poetry according to a certain rhythm constituting meters which they accepted. According to one story, they were fifteen, and according to another sixteen. Had the feet been designed systematically, we would have gotten a few number of feet. The matter had not been so, as changes of certain deletions or additions are permissible thus leading to thousands of meters.

Precision and Meters

Meters were designed according to exact mathematical infallible calculations. Thus, they are so meticulous that it is difficult to unravel the delicate difference between one meter and another. It might be found in (*mutaharik*) being changed into (*sakin*) or vice versa. Such a thing can never be made clearer except through examples. In Arabic the articulated word, not the in articulated and the sign given to it is what counts in prosody. All these are done in compliance with (***asbābs***) and (***awtāds***) discussed previously (Ibn ‘Abbad, 1987).

Correlation between Metrics and Meanings

There is a strong correlation between metrics and meanings because metrics was originally designed to be the vehicle for the poet’s thoughts and feelings, and thus reflected in the type of poetry he composes whether joyful or sorrowful. The major objective of the concord of metrics, rhythm, diction and meaning is to influence the reader or listener. As this relation between meaning and metrics is intricate, the researchers try to briefly identify the relation between them, in order to cope with the nature of the research.

Ancient Arabs were highly concerned with metrics by which poets abided. Whoever deviated from that, his poetry would be rejected. Was the interest in metrics per se? Of course not, the concern was in the meter which would be the adequate vehicle through which the poet can express his ideas and emotions. Had metrics not been used

for this purpose, it would have been useless and of no value. It would be just a waste of time.

al-Qirtajanni (1981) was the scholar who extensively discussed the relation between metrics and meaning. The researchers will briefly illustrate that to pinpoint this correlation. Then what is that relation between accredited metrics and meaning, and how does that affect the listener or reader?

There should be an interaction between the poet and listener or reader. Some meters are easy while others are discordant and hard, due to the following: the presence of two non – inflected (*sakin*) followed by one non–inflected at the end of each foot, which the soul doesn't feel happy with. It may also be due to the presence of three successive inflected (*mutaharik*) letters followed by a non–inflected one known in Arabic minor *fāsilah* (type) or for the presence of four inflected letters followed by one non – inflected known as major *fāsilah* (type) that occurs at the end of hemistiches; it is heavy, but not discordant (al-Qirtajanni 1981: 230). By heavy, not discordant, he means that it doesn't encourage listening to it, in other words, the ear doesn't feel happy with. If the meaning is incongruous with rhythm, then it won't be comprehended by the reader or listener. More than that, al-Qirtajanni (1981) dictates another condition that the meter should start harmoniously and end the same way to avoid discord between meaning and rhythm.

al-Qirtajanni was not only satisfied with the accepted and the incongruent, but also with meter classifications and their influence upon the receiver. He says (1981), "metrics might be lank or (anti–lank), some are lax, others tense and some in between lax and tense which is the best." The *lank* are those in which we have three successive inflected letters, but the non–lank are those in which we have four non–inflected letters consisting of two or three letters in one part. The strong are those at whose end we stop at (*watad*) (three letters, two inflected and one none) or two (*sababs*) (two inflected letters or one inflected and the other non) and that end is prone to change. As we notice, al-Qirtajanny classifies (*asbābs*) and (*awtāds*) and their components according to additions, deletions or inflections. Such a classification is significant as it cares for the music the cluster of letters produces and pleases the listener. Thus, he classified them as lank, difficult, lax, tense, good, bad, strong, moderate, and weak. These features do not suit every meter, for meters are many. Some are interrelated, and others are discordant.

Therefore, he discussed how some meters are propitious for certain objectives, but not for others. al-Qirtajanni (1981) elaborates on that saying "as the objectives of verse are multifarious: some of which are solemn, some comic, some exalting, and others are for degradation, then aims should cope with suitable meters." For example, if the poet's intention was grand, his metrics should opt for the grand, but if he opted for degradation, then he should choose what suits that. Such a thing was highly considered by Greek poets and was mentioned by the researchers in presenting intentions through images. al-Qirtajanni (1981) quoted Avicenna say that "things which make intentions imaginary pertain to time meter, audible speech, concept and other issues fluctuate between the audible and conceptual."

The study found that that many poets compose poems on different themes using one meter. It is not necessary that a theme suits a certain meter, but not others. Thus, the meter depends on the influences the poet goes through whether they were psychological, environmental, or cultural. Therefore, no one can claim that certain themes suit certain meters. There is no specific meter only suits specific themes for they are both integrated. The poem is the outcome of the influences to which the poet was exposed and produced in him certain emotions of sadness, ecstasy or contemplation.

It is necessary to know that the listener or the reader is the one who interprets diction, meaning, and metrics and judges features of harmony or incongruence of the components according to which he either rejects or accepts the poem with regard to clarity of meaning, innuendoes or objectives.

One can finally assure that what al-Qirajanni (1981) declared could never be a criterion to be adopted, but just a point of view which varies from one poet to another and from one age to another.

SIGNIFICANCE AND BENEFITS OF METRICS

Prosody is the science of metrics, music, and rhythm which is composed of feet that are formed of letters called *asbāb* (two letters) or *awtād* (three letters). These letters constitute a musical scale of short and long sounds which harmoniously function and are peculiar to each meter. The meter should be taken as a whole irrespective of addition, deletion, inflection and non-inflection, that distinguish poetry from prose, daily speech, heavenly books and the prophet's *hadiths*.

Before illustrating the benefits of metrics, it is relevant to refer to few scholars who believed that prosody didn't play any role in Arabic poetry which was written according to certain meters known to Arab poets. Among those scholars was al-Jahiz (1997) who disparaged prosody saying, "It is a newly generated science, a rejected opinion, an ambiguous speech which downgrades the mind with *mustaf'ilun* and *fa'ilun* without any benefits or gains."

Other scholars like al-Husari (1997), stated that "the two sciences: metrics and rhyme which are confined to poetry are not necessarily motives behind writing it as they are indigenous and not acquired by people." What testifies that is that all good quoted poetry was written before books on prosody were composed. Had prosody been a necessity, then all poetry composed before this science was instituted, would have been invalid. Thus, many don't need it even after being instituted as a science; it is the science the ignorance of which will be neither harmful nor necessary. al-Nazzam discredited al-Khalil ibn Ahmad for founding prosody because he dealt with something he didn't know or could obtain and was infatuated by the circles of which nobody needed, but himself. al-Qalqashandi, (1987) considered prosody as irrelevant. After he mentioned some sciences, he said "there are some sciences which are irrelevant among them is prosody, precise scale, and science of rhythm."

Such sayings are tentatively incorrect because prosody was created by Arabs who agreed on certain rhythmical tones to which they committed themselves and never deviated from. Prosody is a regulatory science by which metrics is judged, being the only correct scale.

From the preceding discussion, we can say that prosody is a science created for a certain necessity and has many benefits which can be outlined in the following,

1. Metrics is a science which cares for both internal and external music which are integrated and inseparable, thus, never in contrast with each other. Music as stated is of two types: First, internal that music embodied in the tone which can't be felt by the ear but through the soul – this type of music influences the soul creating either a feeling of rejoice and ecstasy or a feeling of disgust, depression, or sorrow. It also instigates in us either feeling of bravery, cheerfulness and fortitude or sloth, indifference, and defeatism. It arouses melancholia, sense of alienation, or a desire to achieve certain goals. All such feelings depend on: the receiver's psychological state, his environment, his literary talents culture and the ability to unravel the secrets of the poetic art, with its connotation, metonymy and objectives without any decrease of the poet's responsibility who shoulders the creation of the work of art in which he chooses diction that suits meaning to please both listener and reader. Second is external that embodied in the music that depends on the regular metrics enjoyed by the musical ear that can rejoice the tones engendered

by the harmony emanating from the concord between letters, words and meaning reflected in poet's sincere emotions.

It is noteworthy that internal music of the former relies on taste, the ability to affect and be affected, interaction, and feelings, while the latter relies on a certain type of science that can be taught or learned to achieve the aspired goal.

2. Metrics is a set of criteria and standards whose aim is to control the original musical scale and the resulting music according to the criteria of deletion, addition, inflection, and non–inflection.
3. Prosody definitions provided by ancient scholars present in a precise manner the significance and benefits of this science. These definitions might be listed as follows,

    a. The science of the general rules deduced from poetry of Arabs which sieve out the good from the bad (aI-Suyuti, 2004).
    b. A musical instrument which determines the good and bad in Arabic poetry (al-Damamini, 1994).
    c. The science that is concerned with metrics (Khalifah, 1982).
    d. The poetic scale by which rhymed and unrhymed poetry is distinguished, and syntax is the criterion that determines the inflected from the non–inflected speech (Ibn 'Abbad, 1987).
    e. al-Tabrizi (1994) agrees with Ibn 'Abbad's definition adding that "the scale of poetry by which the correct and incorrect are determined."
    f. al-Suyuti (1998) said that the scale of poetry that sorts out the valid and invalid.
    g. al-Damamini (1994) added that the art by which poetry is judged. If it complies with it, then correct, if not, incorrect.
    h. The scale of Arabic poetry which determines the correct from incorrect. The one that copes with Arabic versification about the number of inflected and non infected letters, is poetry and if not, it is non poetry (Ibn Jinni, 1989).
    i. The science put down to determine metrics of Arabic; once the poet is conversant with it, he saves himself blending different types of poetry (Ibn al-Qata', 1982).
    j. This study defines it as: the science that determines music of Arabic poetry, its scale, tone, and rhythm by which the metrical and non-metrical, the good and the bad, the congruent and the incongruent, are all distinguished.

4. The ability of metrics to detect deletions of any letter or word, inflection or non-inflection, unjustly, or justly done, within the framework of the controlling rules.
5. The interrelation between what is said and what is written to create a musical environment through dissecting words and sentences into phonemic long or short syllables based on rhythm that produces harmony to distinguish it from other meters, irrespective of the beginnings or ends of words.
6. Teaching those who are willing to write poetry, especially those endowed with poetical talent and love to know how to create poetry out of ordinary speech using metrics. Through practice, such kind of students will be able to develop their potentials. This is what the study came up to through the forty years of teaching in universities. It is found out that certain students had strong feelings which they expressed through poetry adopting a correct metrics they learnt which also helped them read and comprehend the right way.
7. Prosody saves metrics from change or distortion, as it has its own unchangeable fixed standards.
8. Meters are safe tools by which critics judge and evaluate poetry.

9. Prosody also provides a chance for non-Arabs to have an idea about metrics which helps them enjoy poetry avoiding errors when reading or reciting.
10. Metrics helps distinguish meters, one from the other; as the study noticed how inflection differentiates *al-rajaz* meter from *al-kamil* through transferring inflection from one letter to another and to distinguish between the 'complete', the 'partial', 'the incomplete' and the 'weak' metrics which was illustrated previously. Also between similar metrics, specifically the incomplete ones, and between ***asbābs*** and ***awtāds*** regarding feet for the ***awtāds***, specially the split, are heavy as they contain three letters, while the *asbābs* are frisky as they contain two letters. It will distinguished between poetry and other Arabic sciences, specifically prose that shares with poetry the following elements (idea, meaning, content, style, language, form, emotion, and imagination). And finally, between poetry, the holy Qur'an and *hadith*. There are verses in the Holy Qur'an which negate being the Qur'an to be poetry or the Prophet (Peace Be Upon Him) to be a poet.

CONCLUSION

This study illustrated the significance and benefits of metrics about refurbishing talent, improving musical taste, and enjoying rhythm and tone which are the foundation of poetry. Such elements integrate with meaning, the pillar of poetry. This meaning is what the poet intends to convey to the reader or listener through the sounds which follow certain criteria never to be deviated from. This is what coordinates relations among: sender, method, meaning, receiver, meter, rhyme and tone.

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