Arabic Quantitative Metrics in al-Zamakhshari’s *al-Qisṭās al-Mustaqīm*

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by

Leopold Lewis Eisenlohr

The Ohio State University

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Project Advisor: Professor Bruce Fudge, Near Eastern Languages and Cultures
Arabic Quantitative Metrics in al-Zamakhshari’s *al-Qisṭās al-Mustaqīm*

Leopold Eisenlohr

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A Note on the Editions Used

The main edition of *al-qisṭās al-mustaqīm* used in this study is that edited and introduced by Dr. Bahijah Baqir al-Hasani, published in Baghdad by the Maktabah al-Andalus in 1969. Other editions consulted include an edition by Dr. Fakhr al-Din Qabawah published in 2008 in Damascus by Dâr Hârûn al-Raşîd; an electronic version in the cd-rom *al-mawsû’a(t) al-ṣi’rīya(t)* published in 2003 in Abu Dhabi by al-Majma‘ al-Thaqafi; as well as an 1853 manuscript copy accessed online through the King Saud University Library. These editions all differ slightly from one another, and in those places the effort has been made to provide the work in its most complete form possible; therefore verses omitted from the edition of Dr. Bahijah al-Hasani but included in that of Dr. Qabawah have been included in the translation. In places where typographical errors appear to have been made, alternate versions have been sought of the line in question and those conforming most closely with the specifications of variation have been used.

Other medieval Arabic works on ‘arūḍ which were read in comparison with that of al-Zamakhsharî are the *kitāb al-ʿarūḍ* of Ibn Jinnî, the *kitāb al-ʿarūḍ* of al-Akhfash, the *ʿarūḍ al-waraqah* of al-Jawhari, the *kitāb al-ʿarūḍ* of al-Raḥî al-Naḥwî, and the *kitāb al-kāfî fī al-ʿarūḍ wa al-qawāфи* of al-Khaṭîb al-Tibrîzî. These works have not been cited in the text, but citations will be given for the editions used.
Jâr Allâh al-Zamaxšarî is known for his grammatical and theological works, including his important *tafsîr*. Other important works are his *mufassal* on grammar, in which can be seen the high degree of influence on him by Sibawayhi’s *kitâb*; his extensive *diwân*; a commentary on the *lâmiyya(t) al-‘arab*; and a book on syntax called *kitâb al-mufrad wa-l-mu‘allaf fî al-nahw*. He was an adherent of the theological school of Mu‘tazilism, which was introduced into his native land by his teacher Abu Mudâr Maḥmûd ibn Jaîr al-Iṣbahānî; this can be seen in his Quranic commentary but is not readily apparent in his grammatical writings. He did not subscribe to the Persian *šu‘âbiyya(t)* but was a proponent of Arab culture and believed in the superiority and divinity of the Arabic language. It is this fact of his life that most heavily influences his approach to ‘*arûd* in his loyal adherence to classical Arabic traditions.
Introduction to the Construction of Arabic Poetry

These are the characters used for transliteration, in order of the Arabic alphabet, with the IPA equivalents given:

<table>
<thead>
<tr>
<th>Arabic</th>
<th>IPA</th>
</tr>
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<tbody>
<tr>
<td>â/a/-</td>
<td>b</td>
</tr>
<tr>
<td>ð(dh)</td>
<td>t</td>
</tr>
<tr>
<td>j(d)</td>
<td>ð</td>
</tr>
<tr>
<td>ð(gh)</td>
<td>x</td>
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<td>d</td>
<td>d</td>
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<td>r</td>
<td>l</td>
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<td>z</td>
<td>m</td>
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<tr>
<td>s</td>
<td>n</td>
</tr>
<tr>
<td>š(s)</td>
<td>h</td>
</tr>
<tr>
<td>w/û/u</td>
<td>w</td>
</tr>
<tr>
<td>y/î/i</td>
<td>y</td>
</tr>
<tr>
<td>/uni01BF (θ)</td>
<td>/uni0292 (j)</td>
</tr>
<tr>
<td>/uni1E25 (ħ)</td>
<td>/uni3E4 (s)</td>
</tr>
<tr>
<td>/uni1E0D (d)</td>
<td>/uni1E6D (t)</td>
</tr>
<tr>
<td>/uni1E93 (z)</td>
<td>/uni1E25 (k)</td>
</tr>
<tr>
<td>/uni1E25 (d)</td>
<td>/uni1E6D (t)</td>
</tr>
<tr>
<td>/uni1E93 (z)</td>
<td>/uni02C1 (f)</td>
</tr>
<tr>
<td>/uni0295 (l)</td>
<td>/uni0121 (y)</td>
</tr>
<tr>
<td>/uni0263 (y)</td>
<td>/uni1E0D (l)</td>
</tr>
<tr>
<td>/uni02C0</td>
<td>/uni02C0</td>
</tr>
<tr>
<td>ð(gh)</td>
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<td>/uni1E93 (z)</td>
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<td>/uni0263 (y)</td>
<td>/uni1E0D (l)</td>
</tr>
<tr>
<td>/uni02C0</td>
<td>/uni02C0</td>
</tr>
</tbody>
</table>

Hamzah (glottal stop) = ʔ(?)

The feminine tâ ending is written in pause with a ‘t’ in parentheses so hamza(t).

Assimilated consonants are written as pronounced, so ʔad-dâʾiratu -p-pâniya. Final long vowels before initial joining Alef (al-wasl) are shortened and joined to the following consonant, so ʔfi -d-duʾri (فَيْ الذَّعَرِ). Final kasra(t) and damma(t) are often elongated in pronunciation into their long forms, which is represented in transliteration but not in the Arabic text, so wa-sayfihî wa-rumihî wa-yahtamî (واسِفِه وترْمِه ویَحتِمِی).

Arabic prosody is based around feet and counted syllables. There are short and long vowels: a and ã, i and ì, u and û. The symbol “f” represents a consonant with a short vowel, as the ki in kitâb, while the symbol “o” represents either a) an elongation of the vowel (i.e. changing a short a, i, or u - the three vowels in Arabic - into long â, î, and û) or b) a vowelless consonant after a vowel, which is grouped with its preceding consonant-short vowel pair. The first case is represented by the kâ in kâtib and the second by tak in taktubu. Two “o” symbols in a row indicate a superlong syllable, which is the combination of a long vowel with a vowelless consonant at the end, as in the second syllable of kitâb. Therefore these words would be represented:

\[
\text{kitâb } /oo (l = ki; l = ta; o = lengthening the short } a; o = \text{vowelless b)}
\]
The symbol “/” is called mutahārik “movent” and the symbol “o” is called sâkin “quiescent.” These terms are important in understanding the structure of a meter and its exceptions, as works on prosody frequently give instructions like “delete the fifth sâkin,” which would be unintelligible if using another symbolic system that does not use the Arabic grammarians’ symbols for mutahārik and sâkin. They are also used to distinguish between feet that are composed of five and seven elements, which are the “/” and “o” marks.

This method differs from symbolic representations in Western poetics, but is preferable as it is easily understood and allows for a modal (i.e. working within the system) understanding of the roles of the syllable components. These signs are used to quantify meters, and are the building blocks of the feet.

There are eight feet which in combination form the meters. They are arranged in circles, which are the Muxtalif, Mu’talif, Muṣtabih, Mujtalab, and Muttafiq. The rhythmic patterns of meters in the same circle are basically the same, only the meters begin on different positions of the same repeating pattern, like a drum beat repeated starting on the second quarter note, or the third, or the fourth, in relation to the basic beat beginning on the first: in repetition they encompass the same rhythmic flow but given different accent.

One line is actually composed of two halves (each one called a hemistich or half-line) which mirror each other in the feet they are composed of (but not in the metrical variations that can occur in them). Sometimes a meter can occur as what is called a
masra', or a lone hemistich acting as the full line. The parts of the line (or bayt) have names which one must know when determining the metrical variations. In the first hemistich, the last foot is called the 'arûd. In the second hemistich, the last foot is called the darb. The middle part in each hemistich is called the haşw.

The eight feet are fa'ûlun, fâ'îlun, mustafîlun, mafâ'ilun, fâ'ilâtun, mafâ'alatun, mutafâ'ilun, and mafûlâtun. These are artificial names created to represent the syllabic quantities in a meter, and are important in understanding the workings within a line. So, for example, the meter Tawîl is said to be on the pattern of fa'ûlun mafâ'ilun fa'ûlun mafâ'ilun fa'ûlun mafâ'ilun - fa'ûlun mafâ'ilun fa'ûlun mafâ'ilun. However, it must be kept in mind that it is actually on the pattern of //o/o//o/o//o/o//o/o//o/o - //o/o//o/o//o/o//o/o//o//o, or a fourfold repetition of “short long long, short long long long.”

Each meter has certain irregularities which are permissible and which are linked to the feet. In the following translation of al-Zamaxšarî’s work the characteristics of each meter and foot are laid out in what purports to be an exhaustive catalog, though through comparison with other works on 'arûd (the Arabic term for this science of the poetic meters) in Arabic and English - and indeed with other versions of the same work - it is apparent that there does not exist a monolithic guide to the meters and their exceptions. In reality there are no great differences in the overall metrical theory; only, in the galaxy of regulations imposed as to where a sâkin or a mutaḥarrak can be legally elided, modified, or added, complete agreement between scholars would apparently be hard to accomplish.

The concept of the circles from which the meters derived is important in relating the meters to each other. There are five circles, each of which is a loop of mutaḥarrrik-s and sâkin-s arranged so that by beginning in one place one meter will be found, while
beginning a spot over will generate another meter. The meters in the same circles are therefore “shifted over” versions of each other; that is, in the pattern [\=>//o/o/o/o/o//o/o/o/o/o/>] which is circular, which base rhythm of the circle known as Muxtalif, the three other meters which are part of the circle can be derived from starting at different points. Here is where the meters of Muxtalif begin. Starting from the beginning yields the Tawîl.


\[
\begin{array}{cccccccccccc}
<table>
<thead>
<tr>
<th></th>
<th>l/</th>
<th>o/</th>
<th>o/</th>
<th>l/</th>
<th>o/</th>
<th>o/</th>
<th>l/</th>
<th>o/</th>
<th>l/</th>
<th>o/</th>
<th>o/</th>
<th>o/</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>fa</td>
<td>û</td>
<td>lun</td>
<td>ma</td>
<td>fâ</td>
<td>û</td>
<td>lun</td>
<td>fa</td>
<td>û</td>
<td>lun</td>
<td>ma</td>
<td>fâ</td>
</tr>
</tbody>
</table>
\end{array}
\]

Beginning at ① yields the Madîd; at ②, the Basît; at ③, the so-called Muhmal, though this in al-Zamaxšarî is not used except in a modified form as the Muqtaḍāb (mu feudalat mufta ilun) which is actually considered as part of the Muṣṭabih circle. This is, however, theoretical. It will be noticed that this is the exhaustion of this circle - if it were begun still one place earlier it would once again simply be the Tawil.

Finally, Arabic poems mostly exhibit rhyme on the end of a line (bayt) such that, for example, each verse would end in the sound lî. Rhyme, or qâfîya(t) in Arabic, has been the subject of a number of scholarly works but is not discussed in this study, which is limited to meter. Qaṣīda(t)-s are often named for their rhyme, so qaṣīda(t) bâ’iyya(t) = qaṣīda(t) with rhyme on the letter bâ’.

An Approach toward Determining Meter and Variation

Based on *al-Qisṭâs al-Mustaqîm*

Understanding Arabic prosody in Western poetic terminology obscures the workings of the metrical systems and for this reason the Arabic system of ḥarf transcription will be maintained throughout this study - i.e. the representation of a mutaharrīk with ‘/’ and a sākin with ‘o.’ There is no reason not to let the Arab prosodists be our teachers instead of converting their system into one of our own necessarily forced construction, and so this study will use little English terminology. This will necessitate the heavy use of glossaries, tables, and lists, but I think it assists in keeping the system as simple as it can be. To this is added the factor of the *modality* of many Arabic poetic terms, which act within the system and therefore require complex directions instead of direct glosses to Western approximates. Supporting this reasoning is the differentiation between Western and Arabic, and to an extent Persian and Turkish which later adapted to the prestige poetic model of Xalîlian ʿarūd (Johanson 8), basis of rhythm - the Western accentual, the Arabic quantitative.

There are benefits of being able to determine the meter of a verse. The accuracy with which the poetry adheres to the prescribed meters and catalexes can give an indication of the provenance of an edition, in that if meter is satisfied the author has more credibility elsewhere in the work. Were an editor to copy down his memory of a verse or
try reconstructing it on a non-existent (on non-Xalilian) meter, this carelessness may creep like a *zahâf* into the rest of the work. Knowing the meter and its exact exceptions is also useful in analytical approaches to classical Arabic poetry and has implications as to the orality or reconstructedness of pre-Xalilian poetry. Not least is the aesthetic appreciation of the poetic art, which has probably been elusive to Western scholars. While it is one thing to understand the rules of prosody, it is another to understand why they were so important - why the Arabs and Arabic-speaking Muslims were so obsessive about the exhaustiveness of their works on prosody.

There are two vantages to the view of a verse: knowing the meter and wanting to arrive at the division of its feet and the acting irregularities; and not knowing the meter with the added question of whether or not the vowelling, and from there the symbolic notation, can be precisely defined. The second case is the more daunting (and much more common), because even if the vowelling is known with certainty it can still produce a situation as in

\[
\text{Manzilatun } \text{şama } \text{şadâhâ } \text{wa-} \text{zaf} \\
\text{\( /o//o//o//o/o//o \)} \\
\text{\( \text{b} \text{arsumuhâ } \text{\( \in \text{s} \text{u} \text{i} \text{l} \text{at lam tujibî} \)}} \\
\text{\( /o//o//o//o/o//o/o//o/o \)}
\]

the *muzâhaf* hexameter version of the Kâmîl exhibiting the irregularity known as *xâzl*, which is difficult to determine on the basis of the symbols (/,o) alone. How is one to know whether the first foot is *fâ‘ilatan*, *fâ‘ilu*, *musta‘ilun*, *[f]’abalun with the first *harf*+short vowel elided, or, what it actually is according to the system, *mufta‘ilun*? There are certain traits that can, at least, assure the reader that the line is written in accordance with Xalilian prosody.
This process makes use of the indices at the end of this section. The steps in summary are as follows.

1. Determine the vowelling of the verse and if possible two additional adjacent verses.

2. Having determined the exact vocalization, use the Xalilian moraic symbols “/” for mutaḥarrik-s and “o” for sākin-s to write out the measure of the line.

3. Look for repeated rhythms, bearing in mind that among the eight standard feet are six composed of seven morae and two composed of five morae. Additionally, consider that the longest possible feet are nine morae and these occur at the end of a line, and the shortest possible feet are of two morae and occur at the end.

4. If there is an apparent repetition of a five- or seven-ḥarf pattern, tentatively divide the hemistichs according to the repetitions which will facilitate the process of determining what the feet are.

5. Taking the first nine ḥarf-s, determine all possible feet which could be in the initial position. Begin with the five- and seven-ḥarf possibilities which are more likely to occur. For this, use the “alphabetized” list of feet [figure 1], taking for the purposes of ordering “/” as “a” and “o” as b. For example, [/o/o/] could be mafāʾiḥun with kaff, mafāʾalatun with naqs, and mafāʾulatu with xabn. This is if it is acting as a six-ḥarf foot. If, however, it is actually a foot composed of five ḥarf-s, then its potential feet on the pattern [/o/o] are faʿulun; mustafʿilun with kabl; mafāʾiḥun with ḥadīf; and mafāʾalatun with qatf. Continue this process (which is less complicated than it may seem, though tedious) to determine all possible feet.
6. Beginning with the likeliest (i.e. the five- and seven-ḫarf possibilities which appear to be repeated), determine in which meters the foot occurs at the beginning. See **Figure 2.** For example, if [[[o/o/]]] is under consideration as the first foot, then the possible meters must begin with *mafāʾīlun, mafāʾalatun,* and *mafūlātu;* this narrows the possibilities down to Hajaz and Muḍâri for *mafāʾīlun;* Wāfir for mafāʾalatun; and Muqtaḍab for *mafūlātu.*

Likewise, if [[[o/o/]]] is under consideration, then look for meters beginning with *faʾīlun, mustafʾīlun, mafāʾīlun,* and *mafūlātun.*

7. Certain of the meters permit *ziḥāfāt* where others do not; however, there is divergence of opinion among the metricians, as will be quickly noticed in listings of permissible variations: “Al-Xalîl did sanction *ḥadīf* and *qaṣr* in the *‘arūd* of a [Mutaqārib] verse which is sound of *darb,* while many refute this” is a typical such divergence. Therefore, since this approach is based on the work of al-Zamaxšarî and since there are differences between him and, say, al-Xalîl, al-Rabaʾî, al-Xaṭîb al-Ṭibrîzî, et cetera, the best approach would be to with caution consider a given *ziḥāf to be* (even remotely) *possible in the foot regardless of its position in the line.* To claim that only al-Zamaxšarî’s prescriptions should hold infallibly true for, say, poetry from the seventh century Hejaz or later or more geographically diverse poetry, would be to invite confusion.

That is to say that, in the above example, even if the foot *mustafʾīlun* is not listed as occurring with *kabl (makkûl)* in the beginning of a line, treat it as possible since a poet may not have been aware of al-Zamaxšarî’s saying. Step (7), then, is to view the lists [**figure 3**] of where exceptions as prescribed by al-Zamaxšarî occur in the meters and
check whether the one in question does indeed occur, not altogether discounting it if it
does not. For example, in the Just Balance, of the two meters that begin with mafâ’ilun -
Hajaz and Muḍāri - only the former is given as starting with the ziḥâf known as kaff
(which is the elision of the seventh sâkin ĥarf). This fact will weigh the balance in favor
of the Hajaz, but should not be used to summarily outrule the Muḍāri. However, since al-
Zamaxšarî’s is by no means an innovative work on ‘arûd theory, it may be safely
believed that his listed ziḥâf-s are representative of the tradition. Much comparative work
is necessary between metricians, and in the analysis of poems united in time and
geography, to determine actual usage.

8. To be sure, check the watad-sabab composition of the foot to make sure that a
given ziḥâf indeed can act upon it. For example, mustaf’îlun is composed of two light
sabab-s and a watad majmû; therefore ʿayy (elision of the sâkin from the second sabab)
is possible since a) there are two sabab-s and b) the second one is light and therefore has
a sâkin as its second element which can be deleted. View figure 4 for the list of the
composition of the feet.

9. Having narrowed the scope of possibilities, proceed to check the remainder of
the line against verses which begin with the identified feet. Additionally, look to the main
section for the verse in the body of the Just Balance to see further variations, including
instantiations of the verse with reduced feet (e.g. hexameter to quadrameter).

In summary, the steps are to find the rhythm, look for repetition, determine a
possible initial foot and its ziḥâf if any [figure 1], find which meters begin with that foot
(and ziḥâf if applicable) [figure 2], determine if the suspected ziḥâf-s are possible
according to the position [figure 3], check the ziḥâf-s against the feet’s construction
[figure 4], see if the meter the line appears to be has a form according to al-Zamakšarî with that number of feet [figure 3], and check to make sure the rest of the feet fit into an accepted pattern.

Going back to our line in question.

Manzilatun şamma şadâhâ wa-ʿafat ʿarsumuhâ ʿin suʾîlat lam tujîbî

/ol//ol///ol//ol//o /ol///ol///ol//ol//o

First, the two hemistichs are the same in their pattern, which demonstrates the author’s or editor’s or copyist’s knowledge of and adherence to a formal system. Second, identical groupings can be discerned: the repetition of the pattern /ol//ol/. The “alphabetic” list of feet and their derivatives is useful in this, which lists all the feet by their symbolic representations, treating “l” as the letter “a” and “o” as the letter “b.” Thus mafâʾilun //ol//ol/ mustafʾilun /ol/ol/ faʾiilun //ol/ would be ordered faʾiilun, mafâʾilun, mustafʾilun (aabab, aababab, ababaab). Checking this pattern against a list of possible feet will show that:

1. mustafʾilun with ẗayy (the elision of the sâkin from the second sabab), which becomes muftaʾilun according to rules of pronunciation (the changes occur on the foot, or tafʿila(t), and then the pronunciation of the tafʿila(t) is changed, keeping the rhythm exactly the same, merely for the facilitation of pronunciation. Thus mustafʾilun minus the sâkin of the second sabab becomes mustaʾilun [/ol/ol//ol/] which is pronounced as muftaʾilun [/ol/ol//ol/], which is identical in meter).
2. mafā‘alatun with ‘adb (the sound application of xarm which is the elision of the first mutaharrak in the watad majmū‘), which also becomes muṭa‘ilun according to rules of pronunciation.

3. mutafā‘ilun with xazl, becoming, as well, muṭa‘ilun.

are its potential roots.

Having found that the pattern /ool/o is, in all cases, muṭa‘ilun, the next step is to find where this foot can occur, which entails finding all meters where /ool/o is repeated six times. For this the charts showing which feet begin which meters and which meters contain which feet are helpful.

The muzāḥaf hexameter Rajaz exhibiting ṭayy is one option. The other is the muzāḥaf hexameter Kāmil exhibiting xazl. Both are identical in meter:

\[
/ool/o, /ool/o, /ool/o \quad /ool/o, /ool/o, /ool/o - \text{Rajaz/hex/muz.ṭayy}
\]

\[
/ool/o, /ool/o, /ool/o \quad /ool/o, /ool/o, /ool/o - \text{Kāmil/hex/muz./xazl}
\]

At this point, two metrical patterns have been fulfilled. The environment must then be assessed, this time with a much narrower scope. Unfortunately for this line, the author is unknown (to the editor of my edition of al-qisṭās), so the verse appears to be an orphan. Either choice is possible.

1. look for the options for the first foot, considering that there is no foot shorter than two symbols (fa‘, /o) and no foot longer than nine (mutafā‘ilâtun, ///ool/o/o), as well as whether there appears to be repetition of a pattern later in the line.

2. look for meters that can start with that foot.

3. determine if the pattern does repeat elsewhere in the line.

4. determine in which meters the foot can appear in those positions.
Although ambiguous as to which of two meters, the example given is possibly an easier one to determine than others, since the repetition of the foot can be seen somewhat readily. Further examples will further demonstrate how this method may be used successfully.

Firstly, the lines are identical in measure. Secondly, a clear repetition can be seen: /o/o/o twice at the beginning of both hemistichs. Now determine all possible feet, starting with the seven- and five-harf feet and working out, by comparing the scansion against the list. The potential feet are:

/o/o/o  mustafʿilun; mutafāʿilun ʿīdmâr
/o/o/  mafāaṣiilun xarb; mafāʿalatun ʿaqṣ
/o/  faʿīlun palm; fāʾilun qaṭ; fāʿilatun batr; mutafāʿilun ḥaddâd+ʿīdmâr
/o  faʿīlun batr
/o/o/o  mutafāʿilun tarfâl+ʿīdmâr

The repeated part matches nicely with the first choice, which could be straight mustafʿilun or an instance of mutafāʿilun exhibiting ʿīdmâr. First check if we can tentatively rule out this second option by finding whether al-Zamaxšarî allows this foot to begin a verse.

Indeed, he does give a line of the Kamil in its muzāhaf hexameter form which has, instead of the normal mutafāʿilun, each foot as mustafʿilun. There is no
example of the muzâhaf form in which the last foot is //o/o, though the original mutafà’ilun itself can occur as fa’ilun //o/o when exhibiting haḍadh. Since he does not address this possibility, let us move to another potential, straight mustaf’ilun.

The Sarî meter is normally hexameter with two halves as mustaf’ilun mustaf’ilun fa’ilun. With kasf and xabl on both the ‘arûd and darb, it fits the pattern here. The other potential initial feet do not pan out - they occur in meters with the wrong number of feet or in the wrong positions or in places where the particular exception is not allowed. The line has thus been determined to be in the Sarî meter with the ziḥâf-s of xazl and kasf. Xazl, as seen in the glossary, is the concurrence of xabn and tayy; which are themselves the elisions of the second and fourth (sâkin-s) respectively. Kasf is the deletion of the seventh sâkin from the end of the foot and the devowelling of the previous mutaḥarrik - these resulting in fa’ilun from mustaf’ilun.

Now an excerpt from a qaṣida(t) by Abu Firâs al-Ḥamaḍânî will be examined, who lived relatively recently (967-1007) before al-Zamaxšarî (1075-1144) and in a similar geographical area and cultural context (both were Iranian).

1. See if there is repetition. It would appear that //o/o,/o//o twice would work well. However, a repetition of //o/o would also be possible.

2. List the possibilities for the first foot:

//o
//o/o fa’ûlun
//o/o/ fa’ûlun

3. Determine what these could be variations of.

//o: fa’ûlun with haḍf.
//o/o: fa’ûlun, mustaf’ilun with kabîl; mafà’ilun with haḍf; mafà’alatun with qaṭf
//o/o: mafā‘ilun with kaff; mafā‘alatun with naqṣ; mafā‘ulatu with xabn

Let us first investigate whether it could be mafā‘alatun that begins the line. The likelihood of this foot is based on the fact that after //o/o comes the pattern of mafā‘alatun //o/o/ especially when seen in the context of the following verses. This foot would have to undergo the change of qatf, which, while it is a possible variation of the foot, does not make sense when compared to the following tables. The meter, beginning with mafā‘alatun, would have to be the Wâfir, and would then be mafā‘alaun mafā‘alatun fa‘ülun. The last foot here is fa‘ülun, which is not a possible variation of fa‘ülun. Therefore we must look elsewhere.

For the measure //o/o, the Ṭawīl can be ruled out because it is too long; the Basît can be tentatively ruled out because the concurrence of xabn and ṭayy is only permitted by al-Zamaxšarî in the ‘arûd and darb; mafā‘ilun can be ruled out because it begins only two (Hajaz and Muḍāri’) quadrameter meters, whereas the one in question is quadrameter.

Going back to fa‘ülun as a possible first foot, looking at figure 2 it can be seen that the Mutaqârib also begins with this foot, and is an octameter straight repetition of fa‘ülun. We have then merely to check that the variations of each one match permissible variations of both the foot and meter. The variations that occur in this nine-line sample are [//o/], [//o], [/o/o], which, respectively, demonstrate fa‘ülun with the changes of qabd, ḥaḍf, and palm. This qaṣida(t) has therefore been determined to be of the Mutaqârib meter.
Some Problems Encountered in Systematic Analysis of Verse

Having investigated three samples of verse making use of the tables given at the end, the advantages as well as the disadvantages have become clearer. It is an ungainly system and requires possibly too much page-flipping to be as aerodynamic
as would be preferable, but the complexities of ʿarūd seem to necessitate this for those who do not have an ear attuned to the rhythms of the meters and their common variations.

In the listing of which feet occur in which positions, the case of the first foot of the muqtaḍab meter demonstrates the problem of finding the original measure of the verse being used. For muqtaḍab, the original pattern is mafʿūlātu mustafʿilun for both hemistichs according to the circle which generates it (the Muqtaḍab). The problem presented is therefore whether to treat the theoretical foot generated by the circle as the base upon which the changes occur (as al-Zamaxšarî does) when determining its meter, or to treat as the base pattern the standard form of the meter in practice, i.e. already representing the changes that effect it. The best option seems to be the former, as this is a very technically theoretical system and the seemingly mathematical “functions” that take place should have a base unchanged form as a point of reference. Therefore, although this form does not occur, the base of Muqtaḍab is given as mafʿūlātu mustafʿilu instead of the observed mufʿalātu muftaṯilun.

Figure 1.

The following is a list of every possible foot measure given in the Just Balance. Though there are certainly other feet in occurrence elsewhere in ʿarūd - based poetry, this section is confined to al-Zamaxšarî’s work and requires comparison to other metricians as well as diverse corpora of poetry to which al-
Xalîl’s rules apply. The organization of this list simply treats each foot as a ‘dictionary entry,’ assigning alphabetic values of ‘a’ and ‘b’ to the ḥarf-signs ‘/’ and ‘o’ respectively. Thus mustaf‘ilun would be /o/o/o ababaab and would come alphabetically after fa‘ûlûn //o/o aabab.

\\///o\\ mustaf‘ilun ṭayy
\\///oo\\ mustaf‘ilun ʔidala(t)+xabn+ṭayy
\\///o\\ fa‘ilûn xabn; fa‘ilâtun ḥadîf+xabn; mutafâ‘ilun ḥadâd
\\///o/\\ fa‘ilâtun ṣakl; maf‘ûlûtu xabl
\\///ol/o\\ mutafâ‘ilun
\\///ol/oo\\ mutafâ‘ilun tarfîl
\\///ol/oo\\ mutafâ‘ilun ʔadâla(t)
\\///o/\\ fa‘ilâtun xabn; mutafâ‘ilun qaṭf
\\///o/oo\\ fa‘ilâtun tasbiḥ+xabn
\\///oo\\ fa‘ilâtun qaṣr+xabn
\\///o\\ fa‘ûlûn ḥadîf
\\///o/\\ fa‘ûlûn qabḍ
\\///o//\\ mustaf‘ilun kaff
\\///ol/o\\ maf‘alatun
\\///ol/o\\ maf‘alûn qabd; maf‘alatun ʕaql; mutafâ‘ilun waqṣ
\\///ol/oo\\ mutafâ‘ilun tarfîl+waqṣ
\\///ol/oo\\ mustaf‘ilun ʔidâla(t)+xabn; mutafâ‘ilun ʔidâla(t)+waqṣ
\\///o/\\ fa‘ûlûn; mustaf‘ilun kabl; maf‘alûn ḥadîf; maf‘alatun qaṭf
//o//o mafāʿīlun kaff; mafāʿalatun naqṣ; mafāʿūlātu xabn
//o//o//o mafāʿīlun; mafāʿalatun ʿasb
//o//o//o mafāʿālīlun qaṣr
//o//o faʿālīlun qaṣr
//o faʿālīlun batr
//o faʿālīlun parm
//o///o mafāʿalatun ʿadb; mutafāʿīlun xazl
//o///o//o mutafāʿīlun tarfīl+xazl
//o///o//o mutafāʿīlun ʾidāla(t)+xazl; mutafāʿīlun ʾidāla(t)+ṭayy
//o//o faʿīlīn; mafāʿālīlun šatr; faʿīlātun ḥadīf
//o//o faʿīlātun kaff; mafāʿūlātu ṭayy
//o//o//o faʿīlātun
//o//o//o//o faʿīlātun tasbīḥ
//o//o//o faʿīlātun qaṣr
//o//o//o faʿīlātun
//o//o faʿālīn palm; faʿīlīn qaṭʿ; faʿīlātun batr; mutafāʿīlun ḥaddād+ʿidmār
//o//o//o mafāʿīlīn xarb; mafāʿalatun ʿaqṣ
//o//o//o//o mutafāʿīlīn xabl
//o//o//o//o mutafāʿīlīn; mutafāʿīlīn ʿidmār
//o//o//o mustafāʿīlīn qaṭʿ; mafāʿīlīn xarm; faʿīlātun tašīʿp; mafāʿalatun jamam; mutafāʿīlīn qaṭʿ+ʿidmār
//o//o//o mafāʿūlātu
//o//o//o mafāʿūlātu waqf
//o//o//o//o mutafāʿālīlun tarfīl+ʿidmār
**Figure 2.**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>a.</td>
<td>fâ'ûlun</td>
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</tr>
<tr>
<td>b.</td>
<td>fâ'ilun</td>
<td></td>
</tr>
<tr>
<td>c.</td>
<td>mustaf'îlun</td>
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<tr>
<td>d.</td>
<td>mafâ'ilun</td>
<td></td>
</tr>
<tr>
<td>e.</td>
<td>fâ'ilâtun</td>
<td></td>
</tr>
<tr>
<td>f.</td>
<td>mafâ'alatun</td>
<td></td>
</tr>
<tr>
<td>g.</td>
<td>mutafâ'ilun</td>
<td></td>
</tr>
<tr>
<td>h.</td>
<td>ma'fûlâtû</td>
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<table>
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<tr>
<th></th>
<th>tawîl:</th>
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<tr>
<td></td>
<td>madîd:</td>
<td>EBE</td>
<td>EBE</td>
</tr>
<tr>
<td></td>
<td>basît</td>
<td>CBCB</td>
<td>CBCB</td>
</tr>
<tr>
<td></td>
<td>wâfir:</td>
<td>FFA</td>
<td>FFA</td>
</tr>
<tr>
<td></td>
<td>kâmîl:</td>
<td>GGG</td>
<td>GGG</td>
</tr>
<tr>
<td></td>
<td>hazaj:</td>
<td>DD</td>
<td>DD</td>
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<tr>
<td></td>
<td>rajaz:</td>
<td>CCC</td>
<td>CCC</td>
</tr>
<tr>
<td></td>
<td>ramal:</td>
<td>EEE</td>
<td>EEE</td>
</tr>
<tr>
<td></td>
<td>sarî'</td>
<td>CCB</td>
<td>CCB</td>
</tr>
<tr>
<td></td>
<td>munsarîh</td>
<td>CHC</td>
<td>CHC</td>
</tr>
</tbody>
</table>
1. Fa'ālun
   A. Repeated: Mutaqārib.
   B. Begins: Ṭawīl, Mutaqārib.
   C. Appears in: Wāfir.

2. Fā'īlun
   A. Repeated: Mutadārak.
   B. Begins: x
   C. Appears in: Madīd, Basīṭ, Sarī, Xafīf

3. Mustaf'īlun
   A. Repeated: Rajaz.
   B. Begins: Basīṭ, Sarī, Munsarih, Mjtapp.
   C. Appears in: Xafīf, Muqaṭāb.

4. Mafā'īlun
   A. Repeated: Hazaj
   B. Begins: Mu'dāri (theor.)
   C. Appears: Ṭawīl
5. Fā'īlātun

A. Repeated: Ramal
B. Begins: Madīd, Ramal, Xafīf
C. Appears in: Madīd, Ramal, Xafīf, Muḍārī, Mujtāpp

6. Mafā'ālātun

A. Repeated: x
B. Begins: Wâfir (majzû')
C. Appears: Wâfir

7. Mutafā'īlun

A. Repeated: Kāmil.
B. Begins: Kāmil.
C. Appears in: Kāmil.

5. Mafūlātu

A. Repeated: x
B. Begins: Muqtaḍab
C. Appears in: Sarī, Munsarīḥ

---

**Figure 3.**

In the lists that follow, the abbreviations represent: H= ḥašw; A= ʿarūḍ; D=darb; I=ʾibtidā; S=ṣadr. A number “6” indicates the hexameter form of a meter; likewise “4” for quadrameter, “2” for bimeter, “š” for mašṭūr, “N” for manhūk
(being that only one third of the feet are kept), “M” for muzâhaf. “D/A” is used for a masra or lone hemistich, in which the ‘arûd and darb are the same foot. The numbers and indications as to majzû, maštûr and manhûk after the name of the meter indicate the numbers of feet al-Zamâxšarî gives as occurrences of the meter.

Tawîl. 8
Qabd: H, A, D  
Hadf: A (rare), D  
Kaff + palm: H  
Parm: H(I?)  
Palm: H(I?)

Madîd. 6, 4
Hadf: A, D  
Batr: D  
Xabn + Hadf: A  
Xabn: H, A, D  
Kaff: I, A  
Šakl: I, A

Basît. 8, 6
Xabn: H, A, D  
Qatf: D  
Tayy: H, A, D  
Xabl: H, A, D  
‘iđâla(t): D (6)  
Xabn + Qatf: A, D  
Xabn + ‘iđâla(t): D  
Tayy + ‘iđâla(t): D  
‘iđâla(t) + Xabl: D

Wâfir. 6, 4
Qatf: A, D  
‘ašf: H, D(4), D(4M), A(4M)  
Naqṣ: H  
‘aql: H  
‘aḏb: H  
Qasm: H  
Jamam: H  
‘aqṣ: H
<table>
<thead>
<tr>
<th>Kâmil.</th>
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<tr>
<td>Qaṭː</td>
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</tr>
<tr>
<td>Haḍḍaḍ + ḫaḍḍ:</td>
<td>D</td>
</tr>
<tr>
<td>ḫaḍḍ:</td>
<td>A, D</td>
</tr>
<tr>
<td>ḫaḍḍala(t):</td>
<td>D (not permitted by al-Xalîl)</td>
</tr>
<tr>
<td>Tarfîl:</td>
<td>D (not permitted by al-Xalîl), D(4)</td>
</tr>
<tr>
<td>ḫaḍḍala(t):</td>
<td>D(4)</td>
</tr>
<tr>
<td>ḫaḍḍmār:</td>
<td>H(M), A(M), D(M), D(4)</td>
</tr>
<tr>
<td>Qaṭː + ḫaḍḍmār:</td>
<td>D(M), D(4)</td>
</tr>
<tr>
<td>Waqs:</td>
<td>H(M), A(M), D(M), D(4,M)</td>
</tr>
<tr>
<td>Xazl:</td>
<td>H(M), A(M), D(M), D(4,M)</td>
</tr>
<tr>
<td>Waqs + ḫaḍḍala(t):</td>
<td>D(4)</td>
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<tr>
<td>ḫaḍḍmār + Tarfîl:</td>
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<td>Xazl + ḫaḍḍala(t):</td>
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<td>Waqs + Tarfîl:</td>
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<tr>
<th>Hazaj.</th>
<th>Majzû</th>
<th>6, 4, manhûk, mašṭûr</th>
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<tr>
<td>ḫaḍḍf:</td>
<td>D</td>
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<td>Qaḍḍf:</td>
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<tr>
<td>Šatr:</td>
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<td>Xarb:</td>
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<td>Qaṭː</td>
<td>D, I(Š), D/A(Š)</td>
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<td>Xabn:</td>
<td>H, A, D, H(Š), A/D(N)</td>
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<td>Ṭayy:</td>
<td>H, A, D</td>
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<tr>
<td>Xabl:</td>
<td>H, A, D</td>
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<tr>
<td>Xabn + Qaṭː</td>
<td>A/D(Š)</td>
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<td>Xabn:</td>
<td>H, A, D</td>
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<td>Kaff:</td>
<td>H, A, D(4)</td>
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<tr>
<td>Xabn + Qaṣr:</td>
<td>D</td>
</tr>
<tr>
<td>Tasbîğ:</td>
<td>D(4)</td>
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<tr>
<td>Xabn + Tasbîğ:</td>
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<tr>
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<td>Ṭayy + Waqf:</td>
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<td>Kasf + Ṭayy:</td>
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<td>Šalm:</td>
<td>A, D</td>
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<td>Xabl + Kasf:</td>
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Xabn: H
Tayy: H
Xabl: H
Waqf: A/D(Š)
Kasf: A/D(Š)
Kasf + Xabn: A/D(Š)

Munsarih. 6, 2
Tayy: H, A, D
Xabn: H, A, A/D(2)
Xabl: H
Waqf: A/D(2)
Kasf: A/D(2)

Xafîf. 6, 4
Tašîp: D
Haðf: D, A
Xabn: H, A, D
Kaff: H, A, D
Šakl: H
Xabn + Ḥaðf: A, D
Xabn + Qaṭî: H(4,M), A(4,M), D(4,M)

Muḍâriç. Majzûr
Qabḍ: S, I
Kaff: A
Šatr: S
Xarb: H

Muqtâdab. Majzûr
Tayy: A, D (forming the standard feet of this meter from the
circle)
Xabn: A

Mujtapp. Majzûr
Xabn: H, A, D
Kaff: H, A
Šakl: H

Mutaqârib, 8, 6
Qaṣr A, D
Haðf: A, D
Batr D
Haðf + Qaṣr: A
Qal̲m: S
Qabḍ: H(M), A(M), D(M)\
Rakṣ (aka Mutadârak, Muxtara, Muḫdap, Muntasaq, Tansiq, Xabab)

Xabn: H, A, D
Qaṭṭ: H, A, D

Figure 4.

5 (those feet composed of 5 /hash-s)
Faʿālun = watad majmû + sabab xafîf [/o.../o]
Fāʾilun = sabab xafîf + watad majmû [/o.../o]

7 (those feet composed of 7 /hash-s)
Mustafʿilun = sabab xafîf + sabab xafîf + watad majmû [/o.../o.../o]
Mafʿāʿilun = watad majmû + sabab xafîf + sabab xafîf [/o.../o.../o]
Fāʾilâtun = sabab xafîf + watad majmû + sabab xafîf [/o.../o.../o]
Mufʿalatun = watad majmû + sabab paqîl + sabab xafîf [/o.../o.../o]
Mutafʿalun = sabab paqîl + sabab xafîf + watad majmû [/o.../o.../o]
Mafʿulatu = sabab xafîf + sabab xafîf + watad mafrûq [/o.../o.../o]
The scholar and ascetic Imam Faxr Xwarazm abu al-Qâsim Maḥmûd -bnu ʿumârī -z- Zamâxšârî said: I ask God who acts equitably in the judgement of his justice, who compared equitably the instruments for weighing the measures of his appropriation and exposition against each other, and who called in his book for woe upon those who are parsimonious in their measures, and who aroused in his slaves an aversion to exorbitance and insufficiency in prices, and forbid to them that which exceeds the proper bounds and depreciation of prices, to convey to me equitably whatever he furnishes and pronounces, and in a moderate course in what he brings and leaves behind; he leads me by the hand to the judgment of matters with the scale of wisdom, and is surely the clement reckoner, and the Rectified Scale, until I be among the steadfast with him unto truth, and those traveling by righteous action toward him; and I praise him and pray for Muhammad, the goodness of his creation, and for his family.

Afterward [he continued]: The species of the literary sciences are reckoned as twelve:

1. The science of language
2. The science of foundational morphology
3. The science of etymology
4. The science of grammatical inflection
5. The science of word meanings
6. The science of rhetoric
7. The science of metrics
8. The science of rhyme
9. The composition of prose
10. Composition (qard) of poetry
11. The art of writing
12. The science of lecturing

To my knowledge, no echo is heard of these categories, neither is any vestige of them made visible to the eye of the people of our country, nor to the denizens of our residences. Were it not that the main body of the language remained in this way - neglected, not bearing the stamp of fulfillment, and naked, not clothed in the fulfillment of scientific study.

Until Allah ordained to the blind man that his fog should lift, or to the ignorant that his mists should disperse in the auspices of his guidance, our master and mawlana the reverent elder and the most glorious Imam, Peerless in his Epoch, pride of the Arabs and Ajamis, beauty of all times – may glorified Allah make permanent his family, by prolonging his time on Earth and maintaining his high standing. It is no crime that he opened the doors to these moral excellences and lifted the barriers around those souls. Comprehending and firm in certainty, guided aright, wealthy and exalted, until the paths are made clear and the and the roads are made straight, the very foundations of literature were shaken and the plaits of excellence were let down, betraying therewith traditions retained from the musnads whose records were never effaced and whose description will
not disappear. And when a letter from the enumerated types is pronounced in our speech, then it is a collection from that treasure trove and an endeavor from that outlet.

It became clear to me, through the blessing of being admitted to his presence and the benefits of being enlightened at the threshold of his gate that the path through the doors of the science of ʿarūḍ is a virgin one, not having been trodden by anyone before me. I have busied myself with paring down this copy of it to his high council to honor its status and magnify its position, by stretching out his hand to it, and casting his eye upon it. Its existence is still an object of curiosity because of the virtues ranged throughout it, and a metropolis to the sciences and literatures that emigrate to it.

I offer it forward; before me is the treatment of the subject with which I am concerned.

The Framework/Foundation of Arabic Poetry on Meters Invented Apart from the buḥūr of Arabic Poetry

Among some, this [divergence from the Arabic meters] does not detract from its being considered poetry. Some, however, reject this, claiming that nothing is poetry until it corresponds to one of the meters. The first school defends the belief that the delineation of poetry is:

“metered, rhymed enunciations indicating meaning.”

This consists of four parameters: pronunciation, meaning, meter, and rhyme.
Pronunciation, in itself, is that in which the difference between Arabs and Ajamis is made manifest; for the Arab brings with him that which is truly Arab, as does the Ajami bring the true representation of his culture.

As for the three others, they are matters regarding which all peoples without exception are on an equal playing field. Notice that we, if we were to compose a qaṣīda(t) on a rhyme with which not one Arab poet had betaken himself that it would be permissible, there being no contention against it. Similarly, if we invented a meaning that had not been arrived at before us, we would deserve no fault in that. It is, on the contrary, considered among the group of virtuous characteristics. The reason for this is that all peoples to the last cohere in terms of meaning, rhyme, and the fascination with them such that no one nation has specialization in these aspects over another.

Likewise, all groups are equal in their knowledge of meter their and familiarity with it. Were we to weigh the two things against each other, no one would have superiority over the other. This makes them equivalent, like the two trays of a scale.

Again, this practice of categorization in ṣarād is that of the members of this particular school of thought. It is not the intention of those who maintain this to delimit the meters which, if a poem were composed upon a meter other than those delimited, determine whether or not a verse can be deemed ‘Arabic poetry.’

Whatever is attributable to the reports regarding meter is restricted to these sixteen metres, and not to exceed them. The intention is, in this case, to delimit the meters in which the Arabs composed their poems. Trespassing that which they have pronounced is not forbidden, with respect to what has already been mentioned.
In essence, the composer of Arabic poetry – inasmuch as it is Arabic – for whatever he lacks in terms of that by which the rest of the Arabs’ speech is made to be considered Arabic, is nothing more than his pronunciation or accent. For it is they who are the specialists therein, and it must be received from those who went before them.

However, as for the rest of its sister sciences, they are not attributed specifically to either Arabs or Ajams; only Allah knows what is best.

**The Edifices of Poetry**

I am aware of two components in the foundation of the structure of poetry:

One of which is compounds of two [types] of ḥarf-s:

a. As for that which is composed of a *mutaharrak* [i.e. a consonant followed by a vowel] and a *sâkin* [i.e. a consonant with no following vowel]; this type [of compound] is called the *sabab xafîf* or like the /lun/ in *fa‘ûlun* [lu + n].

b. And the one composed of two *mutaharrak* letters is called the *sabab þaqîl*, that is, of which an example is the /‘ala/ in *mufâ’alatun*.

The second is compounds of three letters:

a. Two *mutaharrak*-s followed by a *sa:kin* is known as *watad majmû‘*; for instance the /‘ilun/ in *fa‘îlun*.

b. Two *mutaharrak*-s with a *sâkin* in between is called *watad mafrûq*, like the /lâtul/ in *mafû‘alatu*. 
If two sabab-s are joined, the heavy one of them preceding the light, it is known as *al-fâšila(t) al-ṣugrâ* (the lesser interval). *mutafâ‘il* in *mutafâ‘ilun* is an example of this.

The case in which *a(s)-sababu-*baqa‘ilu is in connection with *al-wata(lu majmû‘u*, with the sabab preceding the watad, is known as *al-fâšila(t)u l-kubrâ* [the greater interval], as in *ifa‘alatun* [sabab= *fa‘a* watad= *latun*].

Some call the first *fâšila(t)* and the second *fâšila(t)* with the dotted letter َnad.  

<table>
<thead>
<tr>
<th>The sabab</th>
<th>The watad</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Light</strong></td>
<td><strong>Heavy</strong></td>
</tr>
<tr>
<td>mutaḥarrak and sâkin;</td>
<td>Two mutaḥarrak-s;</td>
</tr>
<tr>
<td>the <em>lun</em> in <em>fa‘ālun</em></td>
<td>the /ala/ in</td>
</tr>
<tr>
<td>[/o]</td>
<td>maf‘alatun</td>
</tr>
<tr>
<td></td>
<td>[/]</td>
</tr>
<tr>
<td><em>majmû‘</em></td>
<td>Two mutaharrak-s and a sâkin;</td>
</tr>
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<td></td>
<td>the /ilun/ in <em>fâ‘ilun</em></td>
</tr>
<tr>
<td></td>
<td>[/o]</td>
</tr>
<tr>
<td><em>mafrûq</em></td>
<td>Two mutaḥarrak-s with a sâkin in between;</td>
</tr>
<tr>
<td></td>
<td>the /lâtu/ in maf‘alâtu</td>
</tr>
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<td></td>
<td>[/o/]</td>
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<tr>
<td>The <em>fâšila(t)</em></td>
<td></td>
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<td><strong>Lesser</strong></td>
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<tr>
<td>Three mutaḥarrak-s and a sâkin;</td>
<td>Four mutaharrak-s and a sâkin;</td>
</tr>
<tr>
<td>the /mutafâ‘il/ in</td>
<td><em>fa‘alatun</em></td>
</tr>
<tr>
<td>mutafâ‘ilun</td>
<td>[/.../o]</td>
</tr>
<tr>
<td>[/.../o]</td>
<td></td>
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</tbody>
</table>

**The Feet of a Verse**

*fa‘ālun*, *fâ‘ilun*, *mustafâ‘ilun*, *fâ‘ilatun*, *maf‘alun*, *maf‘alatun*, *mutafâ‘ilun*, *mafrûq*

Two of them are penta-elemental, and six are hepta-elemental.
One of the penta-elementals is a compound of a *watad majmû* followed by a *sabab xafîf*, and is:

\[ \text{fa'}\text{ûlun} \]

And the second is the opposite; by which I mean its *sabab* precedes its *watad*, and is:

\[ \text{fâ} \text{îlun} \]

It must be apparent that if *fa'ûlun* were inverted and you said *lun fa'ù* instead, it would be in the same measure as *fâ'îlun*.

Similarly, if *fâ'îlun* were inverted and you said *îlun fâ* it would have the same measure as *fa'ûlun*.

The hepta-elemental measure patterns are of three types:

First, there is that which is a compound of two *sabab*-s *xafîf* and a *watad majmû*, and it is of three parts:

One of them has its two *sabab*-s preceding a *watad majmû* [\[\text{\ldots}\text{\ldots}\text{\ldots}\]\[\text{\ldots}\]], and is *mustaf'îlun*.

A second is the opposite. I mean, its *watad* precedes its two *sabab*-s [\[\text{\ldots}\text{\ldots}\text{\ldots}\][\[\text{\ldots}\text{\ldots}\][\[\text{\ldots}\]], it is *mafâ'îlun*.

Do you not see that if you were to say: “*îlun mafâ*” it would be of the same measure as *mustaf'îlun*?

In the same way, if you said: “*îlun mustaf*” it would have the same measure as *mafâ'îlun*?

The third is two *sabab*-s on either side of its *watad* [\[\text{\ldots}\text{\ldots}\text{\ldots}\]]. It is *fâ'ilâtun*. 
There are also those composed of one of both kinds of sabab – the light and the heavy - what they call *al-fāšila(t)* - and of a *watad majmūʿ* and is of two parts:

One of which has its *watad* preceding its *fāšila(t)* [///o...///o], and is *mufāʿalatun* [///o...///o].

And the second is the opposite. I mean that its *fāšila(t)* sits preceding its *watad*. It is *mutafāʿilun* [///o...///o].

Do you not see that if you inverted “*ilun*” and “*mutafāʿ*” it would measure as *mufāʿalatun*?

Also, that if you said “*alatun mufāʿ*,” it would scan as *mutafāʿilun*?

There is that composed of two *sabab-s xafîf* and a *watad mafrûq*, which alone is *mafūlātu* [/o.../o.../o/].

These are the origins upon which every last one of the meters of the Arabs are built. There is no deviation from them, though each one of them has branches forming subdivisions of it.

—*faʿīlun*—

has six derivatives:

*faʿālu*, *faʿāl*, *faʿīlun*, *faʿlu*, *faʿul*, *faʿ*.

The first: the *maqbâd*

The *qabd* being the elision of the fifth *sâkin*.

The second: the *maṣūr*
The *qāṣr* being the elision of the final unwowed consonant in the *sabab* and the removal of the vowel on the preceding consonant.

**The third: the ḥālam**

The *ḥālam* being that a sound application of *xarm*.

The *xarm* is such that the first part of the *watad majmūţ* is elided in the beginning of a sound hemistich.

Whereas the *sālim* denotes the part that has no *zahāf* [catalexis; any irregular change in meter], and is thus: ‘īlun, and is traceable back to *faˈlun*.

**The fourth: the ḥārm**

The *ḥārm* being when it is acted upon by *xarm* while in a *maqbūd* state, becoming ʿīlu, which goes back to *faˈlu*.

**The fifth: the maḥḍūf**

The *ḥaḍf* being the elision of the *sabab* from the end part, becoming *faˈu* and in turn *faˈal*.

**And the sixth: the abtar**

In which the *batr* is the combination of both *ḥaḍf* and *qaˈt* acting upon the metrical unit. The *qaˈt* in the *watad* is similar to the *qāṣr* in the *sabab*.

—*fāˈilun*—

This one has two derivatives:

*faˈilun*, *faˈlun*.

**The first: the maxbūn**

The *xabn* being that the second part of its *sabab* is dropped.
The second: the maqṭūʿ

It becomes fāʿil and is brought back to be faʿilun.

—mustafʿilun—

This foot has eleven derivatives:

mufāʿilun , muftaʿilun , faʿilatun , mustafʿilun , mufāʿilu , mafʿūlun , faʿūlun , mustafʿilān ,

mufāʿilān , muftaʿilān , faʿilatān.

The first: the maxbûn

We noticed previously the xabn become mutafʿilun and be traced back to mafāʿilun.

The second: the matwîy (folded up, infolded)

The ṭayy (concealment, hiding) being the dropping the sâkin from the second of its sabab-s, which is the letter fāʾ, becoming mustaʿilun.

The third: the maxbūl

The xabl being that the xabn and the ṭayy combine to act upon it, changing it to mutaʿilun [////o] which is traceable back to faʿilatun [////o].

The fourth: the makfūf

The kaff being the dropping of the seventh degree, and that is if it is a vowelless consonant (sâkin).

The fifth: the maškūl

The šakl being that both the xabn and the kaff combine to act upon it, so that it becomes mutafʿilu [/o/][//] which can be brought back to mufāʿilu [/o/][//].

The sixth: the maqṭūʿ
Becomes mustafʾīl [/o/o/o], which goes back to mafʿūlun [/o/o/o].

The seventh: the makhbūl which is:

The maxbūn maqṭū:  
Becoming mutafʾīl [/o/o] going back to faʿūlun [/o/o].

The eighth: the muḍāl

The adāla(t) being that a vowelless consonant is added in place of the stripping caused by the xabn. The muʿarrā is the nickname given to the part which is free of augmentation.

The ninth: the muḍāl maxbūn

Becomes mutafʾīlān [/l/o/o0] and goes back to fāʾilān [/l/o/00].

The tenth: the muḍāl muṭwīy

Becomes mustaʾilān [/l/0/l/00] which goes back to muftaʾilān [/l/0/l/00].

The eleventh: the muḍāl maxbūn muṭwīy

It becomes mutaʾilān [/l/l/l/00], going back to faʾilatān [/l/l/l/00].

—mafʿūlun—

This foot has seven derivatives.

1. mafʿāʾilun, 2. mafʿāʾilu, 3. mafʿāʾil, 4. faʿūlun, 5. mafʿūlun, 6. faʾilun, 7. mafʿālu.

The first: the maqbūl

The second: the makfūf

The third: the maqṣūr

The fourth: the maḥḍūf
Which becomes *mafārī* [//o/o/] and is moved back to *faʿulun* [//o/o:].

**The fifth: the axram**

In which the *xarm* is sound [apparently the elision of everything up to the second mutaharrik]. It becomes *fāʿilun* [//o/o/o/] and is brought back to *mafaʿulun* [//o/o/o].

**The sixth: the aštar**

In which the *šatr* is an enactment of *xarm* and *qabḍ* simultaneously, making it become *fāʿilun* [//o/o/o].

**The seventh: the axrab**

In which the *xarab* is the foot undergoing *xarm* and *makfûf*, becoming *fāʿilu* [//o/o/] which goes back to *mafaʿulu* [//o/o/].

—*fāʿilâtun*—

This foot has eleven derivatives.


**The first: the maxbûn**

It is called *maxbûn* when it occurs in the first part of the hemistich. If it falls in the *ḥašw* of the hemistich then it is called the *šadr*.

The *šadr* is that to which *xabn* is abplied with *muʿaqaba(t)*.

The *muʿaqaba(t)* is the sanctioning of setting up the two *harf*-s - that is, the two *sâkin*-s of the two *sabab*-s - together.
Their simultaneous elision is not permitted, so that the *alif* in *fā‘ilâtun* and the *nûn* in *fā‘ilâtun* or any other two (that is, deriving from the syntax of *fā‘il*) which occur in succession before it, so that you would have [the same thing] if you said /tu fâl/, /ltun fâl/, or /ltun fal/. (In this wise *fā‘ilâtun fa‘ilâtun*.)

You may not say (laysa laka an taqûl) /tu fa/. The sound foot in the *mu‘aqiba* state is called the *barî*.

**The second: the makfûf**

If it has *mu‘aqaba*(t) it is called ‘ajuz.

**The third: the maškûl**

*fa‘ilâtun* is not immune to falling in either the first part of the hemistich or in its ḥašw. If it fall in the beginning of the hemistich it is called the maškûl ‘ajuz, whereas if it fall in the ḥašw it is called al-maškûlu -l-ţarfayn because it is succeeded by *xabn* and *kaff* beforehand and afterward. Al-Xalîl and his companions permit the *mu‘aqaba*(t) between two sâkin-s of the two succesive *sabab*-s at the end of the first mişrâ‘ and the beginning of the second; others have rejected this.

**The fourth: the maqšûr**

It becomes *fā‘ilât* [/ol/oo], going back to *fā‘ilân* [/ol/oo].

**The Fifth: the maqšûr and maxbûn**

Becomes *fa‘ilât* [/ll/oo] which goes back to *fa‘ilân* [/ll/oo]
The sixth: the *maḥdūf*

It becomes *fāʾīlā* [l/ol/o] which is in the pattern of *fāʾilun* [l/ol/o].

The seventh: the *maḥdūf maxbūn*

It is *fāʾilā* in the pattern of *fāʾilun*.

The eighth: the *abitar*

When it becomes *fāʾil* in the pattern of *fāʾilun*.

The ninth: the *muṣaʿṣaph*

*tāṣīḥ* is that one of two *mutaḥarrık*-s in its *watad* is dropped, becoming *fāʾātun* [l/ol/o] or *fālātun* [l/ol/o] which is in the pattern of *mafʿūlun* [l/ol/o];

Or, that it undergoes *xabn* and becomes *fāʾilātun* [l/l/l/o] after which the vowel is removed from off of the letter ʾayn, becoming *fāʾilātun* [l/l/l/o], which, in turn, is of the mold *mafʿūlun* [l/ol/o].

The tenth: the *musabbiğ*

*tashīgh* in the *sabab* is like *adāla(t)* in the *watad*. It becomes *fāʾilātān* [l/l/l/ol/oo] which goes back to *fāʾiliyyān* [l/ol/oo/oo].

The eleventh: the *maxbūn musabbiğ*

It is *fāʾilātān* [l/l/l/ol/oo] going back to *faʾilayyān* [l/l/l/ol/oo].
It has eight derivatives:

1. mafâ’ilun, 2. mafâ’ilun, 3. mafâ’ilu, 4. fa’ilun, 5. mufa’ilun, 6. mafâ’ulun,
7. fa’ilun, 8. maf’âlu.

The first: the ma’sâb

Whereas ʿašb is the silencing of the fifth degree such that it is rendered mufâ’altun [/o/o/o], and returns to mafâ’ilun [/o/o/o].

The second: the ma’qûl

Whereas ʿaql is the dropping of the fifth degree after its devowelling, becoming mufâ’atun [/o/o/o] and going back to mufâ’ilun [/o/o/o].

The third: the manqûş

Whereas the naqûs is the kaff after the ʿašb such that the foot becomes mufâ’altu [/o/o/o] which goes back to mafâ’ilu [/o/o/o].

In short, there is the fact that between two sâkin-s of two of its sabab-s following that which has been subjected to ʿašb (ʾî [/o] and lun [/o]), there is mu’āqaba(t); namely, dropping the first is called ʿaql while dropping the second - that is, with ʿašb - is called naqûs.

The fourth: the maqtûf
The *qaṭf* is elision following ‘aṣb such that *mufāʿal* [///o/o] is effected; this goes back to *faʿālun* [///o/o].

The fifth: the ʿaʿqāb

Whereas ʿaḏb denotes the sound application of *xarm* such that it becomes *fāʿilatun* [///o///o] which goes back to *muʃṭaʾilun* [///o///o].

The sixth: the aqṣam

Whereas the qaṣm is the application of *xarm* and ʿaṣb becoming *fāʿiltun* [///o///o] and goes back to *maʃṭulun* [///o///o].

The seventh: the ajamm

Whereas the jamam is the application of *xarm* and ʿaql; it becomes *fāʿatun* [///o///o] which goes back to *fāʿilun* [///o///o].

And the eighth: the aʿqas

Whereas the ʿaqas is such that it is in the *maʃṭuḥ* state with *xarm*, becoming *fāʿaltu* [///o///o] which goes back to *maʃṭul* [///o///o].

—mutafāʿilun—

It has fifteen derivatives:

mustaf'îlân [lo/lo/oo], 10. mufä'îlân [lo/lo/oo], 11. mufta'îlân [lo/lo/oo], 12. mutafâ'îlâtun [lo/lo/oo], 13. mustaf'îlâtun [lo/lo/lo/oo], 14. mafâ'îlâtun [lo/lo/lo/oo], 15. mufta'îlâtun [lo/lo/lo/oo].

The first: the muṭmar/muṭammar

Whereas idmâr is the devowelling of the second, becoming muṭfâ'îlun [lo/lo/lo] which goes back to mustaf'îlun [lo/lo/lo].

The second: the mawqûṣ

Whereas the waqṣ is the dropping of the second degree after its devowelling.

The third: the maxzûl

Whereas xazî is the dropping of the fourth after the silencing of the second such that it becomes muṭfa'îlun [lo/lo/lo] which goes back to mufta'îlun [lo/lo/lo].

The fourth: the maqtû3

It becomes mutafâ'îl [///lo/o] which goes back to fa'îlâtun [///lo/o].

The fifth: the maqtûṣ muṭammar

It becomes mutfâ'îl [lo/lo/lo] which goes back to mafûlun [lo/lo/lo].

The sixth: the aḥaḍd

Whereas haḍd is the elision of the watad majmûṣ such that it becomes mutafâ [///lo] and goes back to fa'ilun [///lo].
The seventh: the muḍammar aḥadd

It becomes mutfâ [/o/o] which reverts to faʿlun [/o/o].

The eighth: the muḍāl

The ninth: the muḍammar muḍāl

The tenth: the mawqūṣ muḍāl

The eleventh: the maxzūl muḍāl

The twelfth: the muraffal

Whereas tarfîl is augmentation at its endpoint of a sabab xafîf such that it becomes mutafâʾilâtun [/o/o/o/o].

The thirteenth: the muḍammar muraffal

The fourteenth: the mawqūṣ muraffal

The fifteenth: the maxzūl muraffal

—mafʿûlât—

It has eleven derivatives:

1. faʿûlât [/o/o/], 2. fâʾilât [/o/o/], 3. faʾilât [/o/o/], 4. mafʿûlât [/o/o/o/o/], 5. faʿülân [/o/o/o], 6. fâʾîlân [/o/o/o/o], 7. mafʿûlun [/o/o/o/o/], 8. faʿûlun [/o/o/], 9. fâʾîlun [/o/o/o/o/], 10. faʾilun [/o/o/], 11. faʿlun [/o/o/].

The first: the maxbûn

It would become maʿûlât [/o/o/] which reverts to faʿûlât [/o/o/].
The second: the maḫwiyy
It would become mafʿulātu /[ol/ol/] which reverts to fāʿilātu /[ol/ol/].

The third: the maxbūl
It would become maʿulātu /[ll/ol/] which would revert to faʿilātu /[ll/ol/].

The fourth: the mawqūf
Whereas the waqf is that the last of the two mutaḥarrık-s of the watad mafrūq is made quiescent, becoming mafʿūlāt /[ol/ol/oo/] which reverts to mafʿūlān /[lo/lo/oo/].

The fifth: al-mawqūf al-maxbūn
The sixth: al-mawfūq al-maḫwiyy

The seventh: the maksūf
It is correct with an undotted sīn; with a šīn it is a misspelling.
Whereas the kasf entails the elision of a mutaḥarrık from its watad mafrūq and remains mafʿūlāt /[ol/ol/o/] which reverts to mafʿūlun /[lo/lo/o/].

The eighth: al-maksūf al-maxbūn
The ninth: al-maksūf al-maḫwiyy

The tenth: al-maksûf al-maxbûl
The eleventh: the aşlam
Whereas the *salm* is the elision of the *watad mafrâq*, remaining *mafû* [o o o o] and reverting to *fa'ilun* [o o o o].

We do not intend that the above mentioned derivatives of each root foot to be permissible in it wherever the root foot occurs. That will be made clearly evident to you throughout my investigation of the evidence in the verses.

Rather, the intention is that these are the derivatives of each root foot in absolute terms, and that there are no derivatives besides these.

Four patterns are exhibited in the organization of the poetic meters by these eight parts (feet).

The first: those that repeat the exact same foot without its being accompanied by another [type]. There is only one among them which stands apart from this pattern, and it is *mafûlâtu*.

So, *fa'ilun* eight times is called the *mutaqârib*.

And *fâ'ilun* eight times is called the *rakd*.

And *mustaf'ilun* six times is called the *rajaz*.

And *mafâ'ilun* six times is called the *hajaz*.

And *mutafâ'ilun* six times is called the *kâmîl*.

And *fâ'ilâtun* six times is called the *ramal*.

And *mafâ'ilatun* six times is called the *wâfir*. 
The second method is that they are coupled from two parts, one in every other position. Namely, they are combinations of *mustaf'ilun* and *maf'ulâtu*, because they are uniform in their being led by their *sabab*-s and ended by their *watad*-s with no other difference other than that one has a *watad majmû`* while the other is a *watad mafrûq*. Whereas it is of the status of recurrence of the single foot *maf'ulâtu* which is separated from the rest of the feet in that it alone does not form a meter in which is reduplicated by itself. It is reduplicated along with another foot and is almost never inconsistent with this principle.

So *mustaf'ilun mustaf'ilun maf'ulâtu* twice is known as the *sarî*.

And *mustaf'ilun maf'ulâtu mustaf'ilun* twice is known as the *munsarih*.

And *maf'ulâtu mustaf'ilun mustaf'ilun* twice is known as the *muqta'dab*.

The third is such as form couples between penta-elemental and hepta-elementals. If that by which the penta-elementals is lengthened is elided from the hepta-elementals, then they would not differ in their count. In that regard is the pairing between *fa'ülun* and *mafâ'ilun*:

Do you not see that if you elided /lun/ from *mafâ'ilun* you would have *m afâ'i* coursing along on the meter of *fa'ülun*?

And between *mustaf'ilun* and *fâ'ilun*: do you not see that if you elided *mus* from *mustaf'ilun* you would have *taf'ilun* which accords to the pattern of *fâ'ilun*?

And between *fâ'ilâtun* and *fâ'ilun*: do you not see that if you elided /tun/ from *fâ'ilâtun* it would run *fâ'ilâ* as in *fâ'ilun*?

So *fa'ülun mafâ'ilun* four times is called the *tawil*. 
And fā‘ilâtun fā‘ilun four times is called the madīd.

And mustaf‘ilun fā‘ilun four times is called the basît.

The fourth is such that parirs are made of two feet having seven elements, which, if they were shortened through the elision of a sabab from each one so as to have five elements, they would be of the same count. It is the pairing up of:

fā‘ilâtun and mustaf‘ilun because if you took out the /tun/ from fā‘ilâtun and /musl/ from mustaf‘ilun they would be balanced as fā‘ilâ and taf‘ilun. And between mafâ‘ilun and fā‘ilâtun because if you took out the /lun/ from mustaf‘ilun and /f/ from fā‘ilâtun they would be balanced as mafâ‘i and ‘ilâtun.

So fā‘ilâtun mustaf‘ilun fā‘ilâtun twice is called the xafîf.

And mafâ‘ilun fā‘ilâtun mafâ‘ilun twice is called the muḍâri‘.

In addition, some of the meters are interconnected with each other: this may be disjoined from that, and that from this. For example, if you betook yourself to the wâfir but shifted its watad occurring in the sadr of the hemistich to its ‘ajz you would say:


The Modality of the Segmentation of Verses

This is pronunciation, in that that by which the tongue leads follows upon the origin of the letters. It deviates from the conventions of pronunciation in that the tanwîn
is not ignored, nor are the diphthongs; nor are the \( \text{wâw} \) and \( \text{yâ’} \) \( \text{al-'itlâq} \) [final \( \text{wâw} \) and \( \text{yâ’} \) at the end of a hemistich] because they are fixed phenomena in pronunciation.

Alifs al-Wasl occurring mid-sentence are negated, as are Alifs of the dual acted upon by a sakin afterward, following upon his (be he exalted) words:

“We provided Dâwûd Sulaymân with knowledge, and they said \( \text{al-ḥamdu li-l-lâhi} \) Who has preferred us over many of His worshippers, the faithful! Dâwûd took his inheritance from Sulaymân, and proclaimed “People! We have been taught the language of the birds.” (27.15)

Add to that other examples of that which is not pronounced when if you observe the the vowellings themselves placed around its position.

**The Method of Parsing**

These verses of the meters whose feet are regular in their deviations, so that we may codify in them a representation to which the parsing of a verse must refer, specific to the method to figuring out how parsing is done.
**Tawil**

\[
\text{saqā -l-lāhu rabū 'ummi ma'marra wa -nmaḥat}
\]

\[
\text{mağāniḥumā saḥhan mina -l-wabli haṭṭālā}
\]

[this exhibits *qabīl*, and so is not a perfect representative of the Tawil.]

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| ma | gā | nī | hu | mā | sah | ḥan | mi | nal | wab | li | ḫaṭ | ṭā | là |

**Madid**

\[
\text{baynahun mašwīyatun yaṣṭaliḥā fityatun}
\]

\[
\text{mā xaṭī fihā wa lā miṭlu šaxbi -ṣ-ṣā'īlī}
\]

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</table>

| mā | xa | fī | fī | ḫa | wa | lā | miṭ | lu | šax | biš | šhâ | û | li |

**Basit**

\[
\text{nāru -l-qarî 'awqadû qaṣda(n) li-ğāšīkumû}
\]

\[
\text{nīrânukum xayrūhā nāru -l-lqarî mawqiduh}
\]

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| nî | râ | nu | kum | xay | ru | ḫa | nā | rul | qa | rî? | maw | qī | duh |

**Wafir**

\[
\text{wa 'indakumû maṣādiqû min waqā'īnā}
\]

\[
\text{fa-mâ lakumû ladā hamalātinâ ḫabītû}
\]

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| fa | mâ | la | ku | mû | la | dâ | ḫa | ma | là | ti | nâ | ḫa | bi | tû |
Kamil
wa-ʔiddā šahūtu fa-mā ʔuqassiru ʕan nadan
wa-kamā ʔalimtu šamāˈɨlī wa-takarramī

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<td>qaṣ</td>
<td>ši</td>
<td>ru</td>
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| wa | ka | mà | ʕa | lim | tu | ša | mà | ʕi | lī | wa | ta | kar | ra | mà |

Hazaj
laqad šâqatki fi-l-ʔahdāji ʔazˈānū
kamā šâqatki yawmu -l-bayni ʔarbaynū

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| ka | mà | šā | qat | ki | yaw | mul | bay | ni | gar | bā | nū |

Rajaz
dārun li-salmā ʔid sulaymā járatun
qaf run irār ʔāvâtūhā miṣlu -z-zabar

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| qaf | run | ta | rā | ʕā | yā | tu | hā | miṣ | luz | za | bar |

Ramal
ʔānisātun nāˈimātun fi xadūrin
qātilātun bi-l-ˈuyūnī -l-ʃātārī

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<td>xa</td>
<td>dā</td>
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| qâ | ti | lā | tun | bīl | ʕu | yū | nil | fā | ti | rā | tī |
### Ṣari‘

`in nabnu `abdu -l-qaysu `an najdin sâra
mâ anjadat ašhâbahû `illâ gâru

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<td>su</td>
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<td>ǧil</td>
<td>là</td>
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### Munsarîh

`anta -l-hamâmu -l-qarmu -l-laḏî zurtuhû
`alfayuhû ka-l-bahrû -l-laḏî yazxarû

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### Xafîf

ḥalla `ahlî mà bayna darrinâ fa-bâdû
li wa-ḥallat `alwiyat(a/i)n bi-s-saxâlî

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<td>ǧal</td>
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### Muḍârîs

rîmtu qalbî yawmu ḥuzwa bi`aynayhû
fa `aşmathû nāfidâtan mina -n-nablî

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Having concluded my treatment of the roots of feet and their derivatives, the construction of meters and the poetic cycles, and the method for segmentation, there is
left nothing to me other than to lay out the representative verses, thereby to distinguish what is permissible in the composition of each meter from what is not, and to show the positions of all the above mentioned derivative feet and their original forms.

**Terminology of ‚arûd**

1. The first foot of the first hemistich is the șadr and the last is the ‚arûd.
2. The first foot of the second hemistich is the ʿibtidâ and the last is the darb.
3. The middle part of both hemistichs is called the ḥašw.

Many do not permit xarm except in the șadr, though it has been permitted in the ʿibtidâ as in:

\[
\text{fa‒lammâ ʿatâni wa‒s‒samâʾu taballuhū qultî lahū ʿahlan wa sahlan wa marḥabâ}
\]

\[
\text{faʾûlun mafâʾîlun, faʾûlu mafâʾîlun} \quad \text{[fa]ʾûlun mafâʾîlun faʾûlun mafâʾîlun}
\]

Another combined the two matters, in his saying:

\[
\text{lâkin ʿubaydu ‒ l-lâhi lammâ ʿataytahū ʿaṭâʾun lâ qalîlan wa ῥa nazrâ}
\]

\[
\text{[fa]ʾûlun mafâʾîlun faʾûlun mafâʾîlun,} \quad \text{[fa]ʾûlun mafâʾîlun faʾûlun mafâʾîlun}
\]

The mawfûr ‘perfectly intact’ is that which has no xarm in it.
As for the xazm - with the letter zāy - no one agrees upon its occurrence except in the șadr; it is the augmentation of one harf, as in his saying:

\[
\text{wa-\text{"i}{\text{"i}}d\text{"a} \text{"i}{\text{"a}}nta j\text{"a}\text{"a}t\text{"a} }-\text{mra\text{"a}n }\text{s\text{"u}{\text{"u}} \text{f\text{"a}{\text{"a}}lih\text{"a}}} \quad \text{"ataya} \text{ min al-\text{"a}x\text{"a}l\text{"a}q\text{"a}i }\text{m\text{"a} laysa }\text{r\text{"a}di\text{"a}y\text{"a}}}\]
\[
\text{f\text{"a}{\text{"a}}l\text{"a}tun maf\text{"a}{\text{"a}}\text{"i}{\text{"i}}lun, \text{f\text{"a}{\text{"a}}l\text{"a}tun maf\text{"a}{\text{"a}}\text{"i}{\text{"i}}lun, \text{f\text{"a}{\text{"a}}l\text{"a}tun maf\text{"a}{\text{"a}}\text{"i}{\text{"i}}lun}}
\]

Or, by the augmentation of two harf-s:

\[
\text{qad f\text{"a}{\text{"a}}t\text{"a}n }-\text{yawma min }\text{h\text{"a}{\text{"a}}d\text{"a} }\quad \text{...pika }\text{m\text{"a} lastu }\text{mudrik\text{"a}h}
\]
\[
\text{f\text{"a}{\text{"a}}l\text{"a}tun mutaf\text{"a}{\text{"a}}\text{"i}{\text{"i}}lun}
\]

Or, by the augmentation of three harf-s, as in his saying:

\[
\text{\text{"i}{\text{"i}}d\text{"a}] x\text{\text{"a}d\text{"a}}\text{"a}r\text{"a}t rajl\text{"a} }-\text{\text{"a}d\text{"a}}\text{"a}rtaka }\text{y\text{"a}} \quad \text{f\text{"a}{\text{"a}}w\text{"a}z\text{"a} \text{\text{"a}d\text{"a}}\text{"a}h\text{"a} }-\text{\text{"a}l-\text{\text{"a}d\text{"a}}\text{"a}r\text{"a}\text{"a}}}\]
\[
\text{f\text{"a}{\text{"a}}l\text{"a}tun f\text{"a}{\text{"a}}l\text{"a}tun f\text{"a}{\text{"a}}l\text{"a}tun f\text{"a}{\text{"a}}l\text{"a}tun}
\]

Or by the augmentation of four harf-s, as in the saying of Ali, may Allah grant him favor:

\[
\text{\text{"a}{\text{"a}}\text{"a}n\text{"a}d\text{"a}\text{"a}] h\text{"i}{\text{"i}}y\text{"a}{\text{"a}}z\text{"a}m\text{"a}k\text{"a}a }-\text{\text{"a}l-m\text{"a}w\text{"a}t\text{"a} }\quad \text{fa-\text{"i}{\text{"i}}n\text{"a}a }-\text{\text{"a}l-m\text{"a}w\text{"a}ta }\text{l\text{"a}q\text{"a}k\text{"a}}}\]
\[
\text{f\text{"a}{\text{"a}}l\text{"a}tun maf\text{"a}{\text{"a}}\text{"i}{\text{"i}}lun maf\text{"a}{\text{"a}}\text{"i}{\text{"i}}lun}
\]
If the \textit{sadr} is not in accordance with the rest of the feet of the line because of \textit{xazm} or \textit{zahaf} it is called \textit{'ibtidâ\textdialect{2}}.

If the \textit{'arûd} is not in accordance with the rest of the feet of the line because of augmentation or shortening, it is called \textit{fa\textdialect{2}l}.

The \textit{darb} is called \textit{gâya(t)} if it is like that.

If the end of the \textit{darb} is augmented with something that is not typically a part of it, it is called \textit{zâ\textdialect{1}idâ\textdialect{1}(n)}.

If it is not subject to these augmentations, it is called \textit{mu'arrâ}.

If four \textit{muta\textdialect{2}arrik}-s occur successively in the \textit{darb} between two \textit{sâkin}-s like \textit{fa\textdialect{2}ilatun} [\\/\\/o], and if it occurs as a \textit{darb} after a foot in the last position of which is a \textit{sâkin nûn} as in your saying: \textit{mustaf\textdialect{2}ilun} [/o/o/o] or \textit{fa\textdialect{2}ilatun} [\\/\\/o] then you would say: [the situation in which] four \textit{muta\textdialect{2}arrik}-s fall in succession between two \textit{sâkin nûn}-s is called the \textit{mutawâkis} (that is, it would be \textit{mustaf\textdialect{2}ilun fa\textdialect{2}ilatun} [/o/o/o,\\/\\/o]).

And if three \textit{muta\textdialect{2}arrik}-s fall in succession between two \textit{sâkin}-s as in \textit{maf\textdialect{2}ilatun} [\\/\\/o] and \textit{mufta\textdialect{2}ilun} [/o///o], it is called the \textit{mutarâkib}.

And if two \textit{muta\textdialect{2}arrik}-s fall in succession between two \textit{sâkin}-s as in \textit{mutaf\textdialect{2}ilun} [\\/\\/o] it is called the \textit{mutadârik}.

Whereas if there were one \textit{muta\textdialect{2}arrik} between two \textit{sâkin}-s it is called the \textit{mutawâtir}.

And if two \textit{sâkin}-s are grouped together as in \textit{mustaf\textdialect{2}ilân} [/o/o/oo] it is called the \textit{mutarâdif}.

Both the \textit{'arûd} and the \textit{darb}, if they, whether sound unsound, are not in accordance with the \textit{ha\textdialect{2}w}, are called \textit{mu\textdialect{1}talâ}. 
Similarly, the *maṣrâ* in which it (the ‘*arūd* or *darb*) occurs - if it resembles the *ḥašw* - is called *ḥašw*.

If the ‘*arūd* and the *darb* are free from ‘*intiqâš* (‘lessening’), which is the requisite elision it is called the *ṣahiḥ*.

And each foot from whose *sabab* a *sâkin* is dropped, or one of the *mutaharrik*-s of which is made quiescent, is called *muzâhiḍ*; otherwise it is called *sâlim*.

Each foot in which are left two *ḥarf*-s in excess of its proportion is [called] the *mutammim*, as occurs *fâʾilâtun* [olololo] in the first *darb* of the Ramal when its ‘*arūd* is *fâʾilun* [olololo].

And each hemistich that satisfies its circle is called *tâmm*.

And if the ‘*intiqâš* does not occur on the climax of each foot, then it is the *wâfî*; if it does occur there, then it is *majzû‘*.

If [‘*intiqâš*] occurs on two of its feet then it is [called] the *manhûk*.

The verse (*bayt*) which is *muʿtadal* is that both hemistichs of which are treated fully without discrepancy between their [i.e. the two halves’] parts.

The *mašṭûr* is one the *šaṭr* of which has gone.

The *maxla* is the *basîṭ* with six feet.

And the *muʿâqaba(†)* is a pair which is permitted to be made immutable together, and not permitted to be elided together, like the two *sabab*-s in *mafâʾilun* of the *muḍârî*.
The FIRST CIRCLE
The Muxtalaf CIRCLE
INCLUDES:
1. The َتَوِّلِّ (tawîl)
2. The مَدْدِ (madîd)
3. The باَسيت (basîṭ)

The first Meter
The َتَوِّلِّ (tawîl)

The Tawîl
Is
In its construction, octameter, like in the circle. It has one َرَدِّ and three َدِر-س.

Exhibiting qabd on its َرَدِّ, sound of َدِر

‘َبَّ اَنَءَ مُدَّنِرِوْنَكَ عَنْ َضَرَابَرِيْن ِسَحَيْنِي
//o/o/o/o/Jo
فاَّلِلُّ مَذَّيْلَنَّ فَاَلُّلُ مَذَّيْلَنَّ مَذَّيْلَنَّ

واَلِمَا شَيْكِتْ فِي َسَلَوُوْد َرَدِّ وَلَا َرَدِّ
//o/o/o/o/Jo/o/Jo
فاَّلِلُّ مَذَّيْلَنَّ فَاَلُّلُ مَذَّيْلَنَّ مَذَّيْلَنَّ

Exhibiting qabd on the َرَدِّ and the َدِر

سَتَبِيْدِي لِكَ ِلِكَ الْأَيَاَمَ مَا كَنْتَ ِلَاَحاَلاً
Sa-tubdi lak-ل-أَاَيَاَمَ مَا كَنْتَ ِلَاَحاَلاً
//o/o/o/o/Jo/o/Jo
Exhibiting qab on the ‘arûd, and haðf on the darb

‘aqîmû bâni -n-nu‘mâni ‘annâ šudârâkum
wa-'illâ taqîmû â rîna -r-ru
‘aqîmû bâni -n-nu‘mâni ‘annâ šudârâkum

wa-mâ kullu dhî labbin bimu
wa-mâ kullu dhî labbin bimu
wa-lâ kullu mu‘tin nusûahu bi-labîbî
Fa‘ûlun mafâ‘îlun fa‘ûlun mafâ‘îlun
Fa‘ûlun mafâ‘îlun fa‘ûlun mafâ‘îlun

In the other feet the Hidhf is not permitted except if the line occurs as miṣra‘, and falls in its ‘arûd. It has however been permitted [irregularly] in the ‘arûd of a bayt other than miṣra‘, as in his saying:

jaza -l-lâhu ‘absan ‘absu ‘âlain ba‘ğûdî
Fa‘ûlun mafâ‘îlun fa‘ûlun mafâ‘îlun

Thus, the ‘arûd of “ba‘ğûdî” exhibits haðf, and the darb of “wa-qad fa‘al” is maqûbûd and on the pattern of mafâ‘îlun.

It has been transmitted from Al-Mufa’dhul that “the following line’s ‘arûd is maqûbûd, and its darb is maqûsûr:

piyâbu bâni ‘awfin ṣâhârâ naqîyyatu
wa-‘awjâhuhum ‘inda -l-mašâhidî ḡurrân
This line is of the second type - those with qab'd such as become as “fa'âlu;” it is:

"atâlubu man 'asâdu bîshata dûnahû
'âbû ma'ârin wa-'âmirin wa-'âbû sa'dî
fa'âlu mafâ'ilun fa'âlu mafâ'ilun
fa'âlu mafâ'ilun fa'âlu mafâ'ilun"

With kaff and ðalâl

"shâqat-ka 'ahdâju sulaymâ bi-'âqîlin
fa'âynâki Li-l-bayni tajûdâni bi-d-damî
fa'âlun mafâ’ilun fa'âlun mafâ’ilun
fa'âlun mafâ’ilun fa'âlun mafâ’ilun"

With ðarm

"hâjaka raba’un dârisu -r-rasmi bi-l-lawâ lî-'âsmâ’î a'affâ ‘ayahu -l-mûru wa-l-qâtrû
fa'âlun mafâ’ilun fa'âlun mafâ’ilun
lûkin 'ubaydu -l-lâhi lammâ 'ataytuhû
[fa']âlun mafâ’ilun fa'âlun mafâ’ilun
[fa']âlun mafâ’ilun fa'âlun mafâ’ilun"

With ðâlâl

The Second Meter
The madîd

The Madîd
Is
Built upon two types: hexameter and quadrameter.

The hexameter with sound ‘arûd

"ya la-bakrin ?anšírá lî kulaybâ
yâ la-bakrin ‘ayna ‘ayna -l-firârû
fa'ilâtun fa'ilun fa'ilâtun
fa'ilâtun fa'ilun fa'ilâtun"

With ðadâf on the ‘arûd and qa’sr on the darb
لا يَعْرَنَ امْرًا عِيْشَةٌ
كلّ عيّش صائِرٌ للزُّوال

With ḥañf on both the darb and ‘arūd

اعْلِمُوا أَنِّي، لَكُمْ حَافِظٌ شاهِداً ما كُنْتْ، أو غَابٍ

With ḥañf on the ‘arūd and batr on the darb

إِنّمَا الدَّلْفِاءِ يَاقُوتُهُ أُخْرِجَتْ، مِنْ كِيسٍ دِهْقٍ

With ḥañf on the ‘arūd and darb with xabn (on the darb)

لِلَّفِتِّي عَقْلٌ، يُعِيّشُ بِهِ حِيْثُ تُهْدِي سَاقِهُ قَدْمَةٌ

With ḥañf on the ‘arūd with xabn, and batr on the darb

رَبّ نَارٍ بَتْ أَرْمَفَهَا

The muzāḥaf hexameter

Exhibiting xabn

ومتى مَانِعٌ، مَنِّك، كَلَامًا، يَتَكَلّمُ، فَيُجَبِّكُ بَعَقَلٍ

Exhibiting kaff

لَن يَزَالَ قَوْمٌ مَّخْصُوبٌ
صالَحٍ، مَا أَنْفَوْا، وَأَسْتَقَامُوا
Exhibiting šakl

لا مَن الْدِيْارِ، عِيْنِهِ
كلُّ داني المُزْنِ، جُون الرَبَابِ؟

la-mina -d-diyāri ġayyara-hunna   kullu jawni -l-mazni dâni -d-diyāri
fā'ilātu fā'ilun fā'ilātu   fā'ilātuun fā'ilun fā'ilātuun

The Quadrameter

Poets of the Jahiliyya did not consider this to be poetry, though al-Khalil ignored this fact.

لا يَ لَبْكَرُّ، لَا تَنْتَوا
دارتِ الْحَرْبُ رَحاً
ُتَرَكَتْ قوميِ سَدَى
مِنْ هَلاَكٍ، فَهَلْكُ

yâ la-bakrin lá tanû   laysa dâ ħina wa-nâ
fâ'ilātun fâ'ilun   fâ'ilātun fâ'ilun

fâ -dfu'ûhâ birîhâ
fâ'ilātun fâ'ilun

For Al-Zujaj, this is a version of the Ramal which is majzûz, with haḍf of the 'arūḍ and darb.

He said: In the majority of what I have seen, the 'arūḍ occurs as “fâ'ilun”.
The Third Meter
The baṣṭīt

The Basit
It can be formed on two paradigms: octameter; and hexameter which may be on the style of the muxdaṭta' which we mentioned before [muxdaṭta' being the enaction of xabn and qat' upon the 'arūḍ and ḍarb when the meter appears as majzū'; the mustafīlun which it would originally be changes thus: ⇒ mutaṭṭil /lo/lo ⇒ faʿilun /lo/lo].

The Sound Octameter
With xabn on the 'arūḍ and ḍarb.

Nothing except the following two things is permitted in the place of the ḍa‘y in faʿilun: if it is an alif, or a wāw, or a yā. ???????????

The muṣāḥif octameter
With xabn

With ḍa‘y

With xabl

Wa-zaʿamū ʿannahum laqiyyahum rajulun fa-ʿaxadū mālahū wa-ṣarabū ʿumuqah
The Sound Hexameter
It has one 'arûd on three forms.

That which is sound of 'arûd and with 'iðâla(t) on the darb

Inna damannâ alâ mà xayyalat
Sa'da -bna zaydîn wa-'amran min tamîm
Mustaf'ilun fâ'ilun mustaf'ilun

Sound of 'arûd and darb

Madâ waqûfti 'alâ rab'i xalâ
Muxlawliqin dârisîn musta'ji'mî
Mustaf'ilun fâ'ilun mustaf'ilun

Sound of 'arûd and with qa't on the darb

Sirû ma'yan innamâ mî'adukum
Yawma -l-âlalâ'î ba'tna -l-wâdî
Mustaf'ilun fâ'ilun mustaf'ilun

The muzâhaf hexameter
With qa't on the 'arûd and darb
It is maxla'

Ma hâyaja -s-sawqga min 'atâlîn
'Adhâf qifâran ka-wahyi -l-wâhî
Mustaf'ilun fâ'ilun maf'ûlun

With tayy

Ya bint 'ajlana mâ 'ašbaranî
'Alâ xufûbin ka-nahtîn bi-l-qadûm
Mustaf'ilun fâ'ilun mustaf'ilun

With xabn on the darb

Inni l'mûthûn 'alîha, fasumûwâ
Fîhâ xusâlîn, tûthû, 'arîbû
ماذا تذكّرت من زيدية؟  بِيضاءٍ، حَلَّت جَنُوبَ مَلِك؟

بَاَذَّا ثَادَكَرَت مِن زِيدِيَّة

أَصْبَحْتُ وَالشَّيْبُ قَد عَلَاني

يُدَعَّو حُنْثِيَا، إِلَى الْحَضَابِ

مَا دَقَّتْ المَوْتَ، سَوِفْ تُبَعْنُونُ

يَا صَاحِبٌ، قَد أَخْلَقْتُ أَسْمَاءٌ مَا

كَانَتْ تُتَمِّنِيَا، مِنْ حُسْنِ وَصَالِبُ

غَداً مَقَامِي، قَرِيبًا مِن أُحْيَاء

كُلُّ أَمْرٍي قَائِمٌ مَعَ أُخْيَاءٍ

قَدْ جَاعَكَمْ أَنْفَكَمْ يَوْماً إِذَا

مَا ذَقَتْ النَّمَوْتَ، سَوَّفْ تُبَعْنُونُ

قَدْ جَاعَكَمْ أَنْفَكَمْ يَوْماً إِذَا

يَا صَاحِبٌ، قَد أَخْلَقْتُ أَسْمَاءٌ مَا

كَانَتْ تُتَمِّنِيَا، مِنْ حُسْنِ وَصَالِبُ

غَداً مَقَامِي، قَرِيبًا مِن أُحْيَاء

كُلُّ أَمْرٍي قَائِمٌ مَعَ أُخْيَاءٍ

قَدْ جَاعَكَمْ أَنْفَكَمْ يَوْماً إِذَا

مَا ذَقَتْ النَّمَوْتَ، سَوَّفْ تُبَعْنُونُ

يَا صَاحِبٌ، قَد أَخْلَقْتُ أَسْمَاءٌ مَا

كَانَتْ تُتَمِّنِيَا، مِنْ حُسْنِ وَصَالِبُ

غَداً مَقَامِي، قَرِيبًا مِن أُحْيَاء

كُلُّ أَمْرٍي قَائِمٌ مَعَ أُخْيَاءٍ

قَدْ جَاعَكَمْ أَنْفَكَمْ يَوْماً إِذَا

مَا ذَقَتْ النَّمَوْتَ، سَوَّفْ تُبَعْنُونُ

يَا صَاحِبٌ، قَد أَخْلَقْتُ أَسْمَاءٌ مَا

كَانَتْ تُتَمِّنِيَا، مِنْ حُسْنِ وَصَالِبُ

غَداً مَقَامِي، قَرِيبًا مِن أُحْيَاء

كُلُّ أَمْرٍي قَائِمٌ مَعَ أُخْيَاءٍ
THE SECOND CIRCLE

THE mu’talaf CIRCLE

INCLUDES:
1. The WAFIR
2. The KAMIL

The Fourth Meter
The Wafir

The Wafir
Is
Built upon two types: hexameter and quadrameter (majzû‘)

The hexameter sound of ‘arûd is singular
And it has one form

With qatf on the ‘arûd and darb [i.e. fa’âlun is effected through applying qatf to the foot mafâ’alatun]

 لنا غَنْمٍ، نُسوَّقُهَا، غَزْارٌ
ka-‘anna qurûna jallatiha -l-‘isâyyû

كانَ قَرُونَ جُلُنْتِهَا العِصِيِّيُّ
li-nâ ġanamun nusawwaquhâ ġizârun

//o///o,//o///o,//o/o
//o///o,//o///o,/o/o
In fa`ālun no zahāf is permitted. Thus in the words of al-Ḥatīyyah [Rāšidūn-era poet]:

The muzāhaf hexameter

With ʿaṣb

إذا لم تستطيع شيئا فدعه
وجاوزه، إلى ما تستطيع

With naqṣ

لسلامة دار، بخفيه
كبافي الخلق، السحق، قفار

With ʿaql

كأنما رسموها ستوطر

With ʿadq

إن نزل الشتاء بدار قوم
تجلب جار بيتهم الشتاء

With qaṣm

ما قالوا لنا سددنا، ولكن
تفاحش قولهم، وأثنوا بهجرا
أنت خير من ركب المطافيا وأكرمهم أخا، وأبا، وأمها

wa-'akramahum 'axan wa-'aban

wa-'umman

The sound Quadrameter

Its 'arûd is one, and is of two types

Sound of both 'arûd and darb:

The muzâhaf octameter

With 'ašb
The Fifth Meter

The kâmil

The Kamil.

is comprised of two types: Hexameter and Quadrameter.

The hexameter with sound ‘arûd is of three kinds:

The sound of both ‘arûd and ḍarb

Sound of ‘arûd with qat on the ḍarb:

Sound of ‘arûd, ḥadâd on the ḍarb with ‘idmâr.

Both ‘arûd and ḍarb with ḥadâd.
\'arūd with ḥadād, and ḏarb with both ḥadād and ḥidmār.

Its bayt:

\[\text{Wa-la-\'anta \'ajša'u min \'usāmata \'id du'iyat nazāli wa-lujja fi -ḍ-ḍa'\'rī\\n\\nmutafā'ilun mutafā'ilun fa'ilun}\\n\]

There has accured from among the Arabs fa'ilun in the ḏarb while the \'arūd occurs as mutafā'ilun, though Al-Khalil has prohibited this. The poet said:

\[\text{Yahabu -l-mi'ina ma'a -l-mi'ina wa-\'in tatā'- ba'ati -s-sinūna fa-nâru 'amrin xayru \n\n\nmustaf'ilun mustaf'ilun mustaf'ilun fa'ilun}\\n\]

Neither "\'īdāla(t)" nor "tarfîl" is permitted in the hexameter, though this has been deviated from as when it was said:

\[\text{Wa-linâ tihâmatu wa-n-najûdu wa-xaylunâ fî kullin f ajjin mâ tazâlu tu\'thiru \n\n\nmustaf'ilun mustaf'ilun mustaf'ilun}\\n\]

And it exemplified tarfîl when it was said:

\[\text{Li-mani -ṣ-sabīyyu bi-jânibi -l- \n\n\nmustaf'ilun mustaf'ilun mustaf'ilun fa'ilun}\\n\]

And the words of Hassan bin Thabit

\[\text{L\text{"ı}{	ext{"ı}}}\text{\text{"ı}}\text{\text{"ı}}}\text{\text{"ı}}\text{\text{"ı}}\text{\text{"ı}}}\text{\text{"ı}}\text{\text{"ı}}}\text{\text{"ı}}\text{\text{"ı}}}\text{\text{"ı}}\text{\text{"ı}}}\text{\text{"ı}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{\text{"ı}}}\text{
are of the third type, with its ṣadr having a part elided, which would be completed with min muxbarı [lo/lo/lo] (mustaf'ilun).

The muzāḥaf hexameter
With ʿidmār
Its bayt:

Ehī amrūn min khīrūn, muntībūn
šatrī wa-ʿāhmī săqirī bi-l-munšulī
mustaf'ilun mustaf'ilun mustaf'ilun
mustaf'ilun mustaf'ilun mustaf'ilun

With qaṭ and ʿidmār
Its bayt:

Wāla-qadd ʿabītu mina l-fatāṭī bi-manzilīn
fa-ʿabītu lā harjūn wa-lā mahrūmūn
mutafā'ilun mutafā'ilun mutafā'ilun
mutafā'ilun mutafā'ilun mafā'ilun

With waqṣ

Yaḏubbu ʿan ḥarīmhī bi-nablihi
wa-sayūhi wa-rumīhi wa-yahīmi
mafā'ilun mafā'ilun mafā'ilun
mafā'ilun mafā'ilun mafā'ilun

With xazl

Manzilatun ʿṣamā ṣadāhā wa-ʿafat
ʔarsūmahū ḍin suʿilat lam tujībī
mustaf'ilun mustaf'ilun mustaf'ilun
mustaf'ilun mustaf'ilun mustaf'ilun

The sound quadrameter:
The ʿarūḍ: one, and of four forms.

The one that is sound of ʿarūḍ and has tarfīl on the ʿarb.

Wāla-qadd sabaqtahūmū līlay-
-wa la-lim nazā'ta wa-ʿanta ʿāxīr

Sound of ‘arūd and has ‘idāla(t) on the darb.

Jadaþun yakûnu muqâmuhû ʔabadan bi-muxtalaʃī -r-riyâh

Sound of ‘arūd and of darb.

Wa-ʔiða -fiazzaタル fa-lâ takun mutaxaṩī ʔan wa-tajammalî

Sound of ‘arūd with qaṭ on the darb.

Wa-ʔiða humû ʔakaru -l-ʔisâ- -ʔata ʔakbaru -l-ḥasanâtî

The muzâhaf quadrameter
With ‘iḍmâr

Wa-ʔiða -l-hawâ kariha -l-ḥudâ wa-‘aba -t-tuqâ fa-‘ṣî -l-hawâ

With ‘iḍmâr and qaṭ

Wa-ʔabu -l-ḥulisi wa-rabbi mak- -kata fâriqûn mašqâlûn

With waqâs

Wa-law ʔannahâ wuzinat šamâ- -mi bi-ḥilmî ʔa-šâlatî
mutafā’ilun mutafā’ilun

With xazl

Xušat marâratuhâ li-nâ bi-ḥalâwatin ka-l-‘asali
mutafā’ilun mutafā’ilun

With ‘i‘dmâr and ‘i‘dâla(t)

إذا افتقرت، أو اختبَرت ت، حَمِدت رَب العَالَمَيْن
Wa-‘i‘da -ṣ-taqartu ‘awi -xtubir-
muṭafā’ilun muṭafā’ilun

With waq and ‘i‘dâla(t)

كُتِب الشَّقَاء علىهمما
Kuṭiba -š-ṣaqā’u ‘alayhimâ
muṭafā’ilun muṭafā’ilun

With ‘i‘dmâr and tarfîl

وَغَرَّتْنِي، وَزَعِمتْ أَن نَكَّ لَأَبْنَ، بَالصَّيِّبَ، تَامَرُ
Wa-ṣa‘altani wa-za‘amta ‘an-
muṭafā’ilun muṭafā’ilun

With xazl and ‘i‘dâla(t)

وَأَجْبَ أَخَاكَ، إِذَا دَعَا كَ، مَعَاً، غَيْر مَخَاف
Wa-ṣajib ‘axâka ‘i‘dâ da‘ā-
muṭafā’ilun muṭafā’ilun

With waq and tarfîl

وَلَقَد شَهَدت وَفَاتَهُم وَنقلَتْهُم، إِلَى المَقَابِر

Wa-la-qad šahidtu wafâtahum

tu'm la ilân

wa-naqaltuhum 'ila -l-maqâbir

mutafâ'ilun mafâ'ilâtun
THE THIRD CIRCLE

THE mujtalab CIRCLE

INCLUDES:
1. The HAZAJ
2. The RAJAZ
3. The RAMAL

The Sixth Meter

The hazaj

The Hazaj

which is not used except that it is majzû', i.e. having two feet subtracted [i.e. of its original form as derived from the circle]

It has one true ʿarūḍ and has two forms:

That sound of ʿarūḍ and ʿarb:

\[
\begin{align*}
\text{ʿafā min ʿāli layla -s-sah-} & \quad \text{bu fa-l-ʿamlāhu fa-l-gamrū} \\
\text{//o/o/o,//o/o/o} & \quad \text{//o/o/o,//o/o/o} \\
\text{mafāʿilun mafāʿilun} & \quad \text{mafāʿilun mafāʿilun}
\end{align*}
\]

That sound of ʿarūḍ, with ḥaḍf on the ʿarb:

\[
\begin{align*}
\text{Wa-mā zahrī lī-bārī -d-ḍay-} & \quad \text{-mi bi-z-zahrī -d-ḍalālī} \\
\text{//o/o/o,//o/o/o} & \quad \text{//o/o/o,//o/o/o} \\
\text{mafāʿilun mafāʿilun} & \quad \text{mafāʿilun faʿʿilun}
\end{align*}
\]
The muzâḥaf
With qabḍ

But then qabḍ is permitted in the ṣadr and the ḥibtidâ without taking place in the ʿarûd and ḏarb. Al-Zujâj said: If it occurs, it is not despised.

فَقَلَتْ: لَا تَحَفْ شِئًا
فَمَا عَلِيكَ مِن بَاسٍ

With kaff

Fa-hâdâni yaḍâdâni wa-dâ min kaḥabin yarmî
With xarm

Fi-l-laḍīna qad mâtû wa-fîmâ jamma ʿibrah
With šatr

Fa-qultu lâ taxaf šayʿan fa-mâ ʿalayka min baʿṣî

With xarb

Law kâna ʿabû bišrî ʿamîran mā raḍînâhû

With šatr

Mafâʿilun mafâʾilun
With kaff

Fa-hâdâni yaḍâdâni wa-dâ min kaḥabin yarmî
With xarm

Fa-ḥâdâni yaḍâdâni wa-dâ min kaḥabin yarmî
With xarb

Fa-ḥâdâni yaḍâdâni wa-dâ min kaḥabin yarmî
With šatr

Mafâʿilun mafâʾilun
The Seventh Meter
The rajaz

The Rajaz
Is
Composed of four types: Hexameter, Quadrameter, manhûk, and maštûr

The Sound Hexameter:
Its ‘arûd is one and it has two forms:

That Sound of both ‘arûd and darb:

\[ \text{Dārun li-salmā ʔiđ sulaymā járatun} \]
\[ /o/lo/lo, /o/lo/lo, /o/lo/lo \]
\[ mustaf’ilun mustaf’ilun mustaf’ilun \]

That Sound of ‘arûd and with qat‘ on the darb:

\[ \text{wa-l-qalbu minnī jāhidun majhûdû} \]
\[ /o/lo/lo, /o/lo/lo, /o/lo/lo \]
\[ mustaf’ilun mustaf’ilun mustaf’ilun mafâ’ilun \]

The muzâḥaf hexameter
With xabn

\[ \text{Fa-ṭālamā wa-ṭālamā wa-ṭālamā} \]
\[ /_lo/lo/, /_lo/lo, /_lo/lo \]
\[ mafâ’ilun mafâ’ilun mafâ’ilun \]

With ẗayy

\[ \text{Mā waladat wâlidatun min waladin} \]
\[ /o_/lo/lo, /o_/lo/lo, /o_/lo/lo \]
\[ mustaf’ilun mustaf’ilun mustaf’ilun \]
With xabl

\[\text{Wa-ślqalin ma'na xayra ŭlalib} \quad \text{wa-šajalin ma'na xayra ŭrūdūn}\]

/\_\_/\_o, /\_\_/\_o, /\_\_/\_o
fa'iłatun fa'iłatun fa'iłatun

**The Sound Quadrameter:**

Sound of both 'arûd and ḍarb:

Qad hâja qalbî manzilun min 'ummi 'amrin muqfirû
/\_\_/\_o, /\_\_/\_o, /\_\_/\_o
mustaf'ilun mustaf'ilun

**The muzâhaf quadrameter**

With ṣayy on the 'arûd and ḍarb

Hal yastawî ḣandaka man tawwâ wa-man lâ tamiquh
/\_\_/\_o, /\_\_/\_o
mustaf'ilun muťa'ilun

Are they, in your reckoning, equals - the one who tawwâ and he who

With xabl

Its bayt:

Lâmatka bintu maṭarín mà 'anta wa-bnati maṭar
/\_\_/\_o, /\_\_/\_o
mustaf'ilun fa'iłatun

**The sound maştûr, which Al-Xalîl does not consider poetry.**

Mâ hâja 'ażzânun wa-šajwân qad šajâ
/\_\_/\_o, /\_\_/\_o, /\_\_/\_o
mustaf'ilun mustaf'ilun mustaf'ilun

The 'arûd is itself also the ḍarb, because it is parallel to it [in form].
That muzâhaf mašfûr: with xabn

Qad ta’lamûna ?annâni -bnû ’axtikum
mustaf’îlun mafâ’ilun mustaf’îlun

With ṯayy

Mâ laka min šayxika ʾillâ ʾamaluh
musta’ilun musta’ilun musta’ilun

With xabl

Hallâ sa’alta šalalan wa-ḫumamâ
musta’ilun musta’ilun musta’ilun

With qaṭ

Qad ʾajibat minnî wa-min mas’ûdî
mustaf’îlun mustaf’ilun mustaf’il

With xabn and qaṭ (makbûl)

Yâ mayya dâta -l-mabsimi -l-barûdî
mustaf’îlun mustaf’îlun

The Sound manhûk:

Yâ laytanî fihâ xađâ
mustaf’îlun mustaf’îlun
The muzâḥaf manhûk:
With xabn

Fâraqtu ġayra wâmiqî
mustâfîlun mafâ‘îlun

With ṭayy

?âdhâ fu‘âdî saridâ
mustâfîlun muftâ‘îlun

The Eighth Meter
The ramal

Asbîn fi wa-l-qâmiṣ,  wa-rûbîn
mustâfîlun mafâ‘îlun

The Sound Hexameter:
Its ‘arûd is one, and its forms are three.

With ḥâdîf on the ‘arûd, and sound of qâṣr on the darb:

The Ramal
is
Composed of Two Types:
Hexameter, and Quadrameter.

With ḥâdîf on the ‘arûd and qâṣr on the darb:
Exhibiting ḥaḍf on both the ′arūḍ and ḏarb:

"Qālāt al-hanāsāʾ, lumā jātiḥā: "Shab ṣūbūdi Rāsun ʿa, wa-štahāb!
qālati-l-xansāʿu, lamā jiʾiʾūhā  ṣāba baʾdī raʾsu ḥadā, wa-štahāb
faʾilātun faʾilātun faʾilūn  faʾilātun faʾilātun faʾilūn
“Said al-Khansaʾ when I approached her:

The muzāḥif hexameter:
Exhibiting xabn: [+ ḥaḍf of the ′arūḍ]

Waʾīdā ǧayatu majdin ruﬁʿat
nahaḍa -ṣ-suʿlu ṭilayhā fahawāhā
Faʾilātun faʾilātun faʾilūn
faʾilātun faʾilātun faʾilūn

Exhibiting kaff:

Laysa kullu man ′arāda ḥājatan
jaamma jadda, fi ṭilābīhā, qaḍāhā
Faʾilātu faʾilātū faʾilūn
faʾilātū faʾilātū faʾilūn

Exhibiting xabn and qasr: [and ḥaḍf on the ′a]

ʾaxmadat kisrā waʾ-ʾadhā qaysarun
muqfaʿatun, dārisātun miṣla ʾayāti-z-zabūrī
Faʾilātun faʾilātun faʾilūn
faʾilātun faʾilātun faʾilūn

The sound quadrameter:
One ′arūḍ, three types

1. Sound of ′arūḍ and ḏarb:

Muqfratun, dārisātun mīlū ᾀyāti-z-zabūrī
daʾāsātun faʾilātun faʾilātun

2. Sound of ′arūḍ, exhibiting tasbīḥ on the ḏarb:

Ya ḥalīliʾī ārūba, wa-asn faʾilātun faʾilātun
Yā xalālayya 'arba'ā wa-s- -taxbirā rasman, bi-'usfān
/lol/ol/ol/ol/ol
Fā'ilātun fā'ilātun fā'ilātun fā'ilāyān

3. Sound of 'arūḍ and exhibiting ḥadīf on the ḍarb:

Mā limā qarrat bihi -l-ay-
/lol/ol/ol/ol/ol
Fā'ilātun fā'ilātun

The muzāhaf quadrameter

With xabn on the ḍarb:

Sawfa 'ahbū 'abda rabbin bi-ḍanā ḍa-mtidāhī
/lol/ol/ol/ol/ol
Fā'ilātun fā'ilātun fā'ilātun

With xabn and tasbīḥ

Wādiḥātun fārisiyyā- tun wa-ʿadmin ʿarabayyāt
/lol/ol/ol/ol/ol
Fā'ilātun fā'ilātun fā'ilāyān

With kaff: [+ sth else]

ḥālāti -s-samā'u bayna- nā wa-bayn -l-masjidī
/lol_/lol_/lol_/lol/
Fā'ilātun fā'ilātu fā'ilātun fā'ilun
The FOURTH CIRCLE
The muštabih CIRCLE
INCLUDES:
1. The sarî
2. The munsariḥ
3. The xafîf
4. The muḍâriṣ
5. The muqtaḍab
6. The mujtaḥū

The Ninth Meter:
The sarîṣ

The Sarîṣ
Is
Of two constructions:
Hexameter, and maštûr

The Hexameter sound of ʿarûḏ

It is of three kinds.
1. With Подробнее тута на ʿarûḏ which is maksûf; and Подробнее тута на the darb which is mawqûf [the original being maʃ'ülâtu according to the circle Muštabih, though it is not used except in with the following ziḥâfûr].
Mustaf'ilun mustaf'ilun fā'ilun

With kasf on both the 'arūḍ and the darb, which are maṭwiyy:

Hāja -l-hawâ rasmun bi-di-dāti -l-gaḍā maxlăliqun musta'jimun muḥwilā
Mustaf'ilun mustaf'ilun fā'ilun mustaf'ilun mustaf'ilun fā'ilān

With fāṭay on the 'arūḍ which is maksūf: exhibiting salm on the darb:

Qâlat wa-lam taq ḥâl-l-hawâ rasmun bi-ðâ ti -l-a
musta'jimun muḥwilā
Mustaf'ilun mustaf'ilun fā'ilun

With xabd on the 'arūḍ which is maksūf: the darb being similar to it:

Qâla lahâ wahwa bi-hâ âlimun waylaki am þâlu arîfin qalîl
2. The ḥaṣlām:

Ya 'ayyuha -z-zârî alâ 'umrin qa'd qulta fihi ġayra mâ ta'lam
Mustaf'ilun mustaf'ilun fa'ilun

Al-Khalil did not affirm this second type.

The muzâhaf Hexameter

With xabn:

'arid mina -l-'umāri mâ yanbağī wa-mâ tufîqihu wa-mâ yastaqîm
Mafâ'ilun mafâ'ilun fā'ilun mafâ'ilun fā'ilān

xabn is not permissible in either fā'ilun or fā'ilān.

With ṭā'yay:

Qâla lahâ wahwa bi-hâ 'ālimun waylaki 'amṣâlu jarîfin qalîl
With xabl:

\[
\text{Wa-baladin qaṭa'ahū 'āmirun} \quad \text{wa-jamalin hasarahū fi -t-ṭarīq}
\]

\[
\text{Fa'ālatun fa'ālatun fā'īlun} \quad \text{fa'ālatun fa'ālatun fā'īlun}
\]

The sound \textit{mašūr}:

With waqf on its 'āruḍ, which is [also] its ẓ ard

\[
\text{Yāndāhna fi hāfātihā bi-l-ʔawwāl}
\]

\[
\text{Mustaf'īlun mustaf'īlun maf'ūlān}
\]

With kasf on its 'āruḍ, which is its ẓ ard:

\[
\text{Ya ẓāhibay raḥlī ʔaqillā 'uḏlī}
\]

\[
\text{Mustaf'īlun mustaf'īlun maf'ūlun}
\]

The \textit{mašūr} which is \textit{muzāhaf}

Exhibiting waqf on its 'āruḍ, which is its ẓ ard:

\[
\text{Qad 'arradat su'day bi-gawli 'ifnād}
\]

\[
\text{Mustaf'īlun mustaf'īlun fa'ūlāt}
\]

Exhibiting kasf on top of the xabn:

\[
\text{Yā rabbi ʔin ʔaṣṭa'tu ʔaw nasītū}
\]

\[
\text{Mustaf'īlun mustaf'īlun fa'ūlun}
\]
The Tenth Meter
The munsariḥ

The munsariḥ

Is

Is constructed upon two types:
Hexameter, and bimeter

The Sound Hexameter

Sound of ʿarûd, Exhibiting tayy on the darb:

Inna -bna zaydin lâ zâla musta‘milan
/o/o/o,/o/o/o/o,/o/o/o
Mustaf’ilun maf’ulatu mustaf’ilun

Exhibiting tayy:

Manâzilun ʿafâhunna bi-dī -l-ʿarâ-
_/o/o,/_/o/o,/_/o/o
Mafâ’ilun mafâ’ilu mafâ’ilun

Exhibiting xabl:

Wa-baladinmutašâbihinsamtuhû
_/_/o,/_/_/o_/_/o
Fa’alatun fa’alatu mustaf’ilun

It is, though, permissible for the xabl to appear in it in a position other than in the ʿarûd or darb.
The sound bimeter form Exhibiting *waqf* on the *darb*:

\[ 
\text{Sabran bani 'abdi -d-dår} \\
\text{Mustaf'ulun maf'ülät} \\
\]

*Kasf* on the *darb*

\[ 
\text{Waylu -mni sa'din sa'då} \\
\text{Mustaf'ulun maf'ülun} \\
\]

**The muzâḥaf bimeter** Exhibiting *xabn* in "*maf'ülân*"

\[ 
\text{Lamma -t-taqû bi-sūlaf} \\
\text{Mustaf'ulun fa'ülän} \\
\]

Exhibiting *xabn* in "*maf'ülun*"

\[ 
\text{Hal bi-d-diyâri 'insu} \\
\text{Mustaf'ulun fa'ülun} \\
\]

**The Eleventh Meter**

**The xafîf**

The Xafîf
Is
In its construction, of two types:
Hexameter, and quadrameter.
The Sound Hexameter

Sound of ʿarūḍ and darb

�ل ُاَهْلِي مَا بِيِنْ دُرْنِي فِبْأَدُو

Sound of ʿarūḍ, exhibiting ḥaḍf on the darb:

layta ʿṣirī ʿal ṣamaḥ ʿāṭiyahum ʿam yahūlan min dānī dāka

Exhibiting ḥaḍf on the darb and ʿarūḍ

إِنْ قَدْرَنَا، يوْمًا، عَلَى عَامِرْ تَمْتَثِلُ مَنْهُ، أَوْ نَذَعُوهُ لَكُمْ

The muzâḥaf hexameter

There is a muʿāqaba(t) between the nūn of “fāʾilātun” and the sīn of “mustafʿilun”, as well as one between the “nūn” of mustafʿilun and the ʿalif of fāʾilātun.

ṭayy is by no means permissible in mustafʿilun, and neither is xabl.

Tašîb is permitted in every darb. There is no tašîb except in the darb, or in the ʿarūḍ of a miṣraʾ.

لاَيْتْ شِعْرِي هَلْ ثُمَّ هَلْ أَيُّنَهُمْ

Exhibiting xabh:

Wa-fuʿādī ʿaḥdiḥī lī-ṣulaymā bi-hawan lam yazīl wa lam yataqayyar

Exhibiting kaff
يا عمر ما يظهر من هواك
أَمِ يَجِن يَسْتَكِثُرَ بِحِينَ يِبَدَو
Yâ ‘umîru mà yazharu min hawâka
Fâ’ilâtu mustafîlu fâ’ilâtu

Exhibiting šakl
إنّ قَوْمِي جَحَاجِحَةٌ، كَرَامٌ
مُتقادِمٌ عَهْدُهُمْ، أَخْيَرُ
?inna qawmî jahâjahtun kirâmun
Fâ’ilâtun mafâ’ilu fâ’ilâtun

Exhibiting kaff
وَأَقَلْتُ مَا تَصَدُّرْ، مِن هَوَاكَ
يَا عُمِيرُ، يُسْتَكِثُرُ، حَيْنَ يِبَدُو
Wa-‘aqallu mà yudmiru min hawâka
Fâ’ilâtu mustafîlu fâ’ilâtun

Exhibiting tašîp
FOUR METHODS OF APPLYING TASH3IITH: SEE P. 205
Exhibiting xabn and ḥadīf
ليسَ مَن ماتَ، فَاسْتَرَاحَ، بَعْتِ
إِنَّمَا الْمَيْتَ مَيْتُ الأَحْيَاءِ
Layta ši’rî mâdâ tarâ

The sound Quadrameter
ربَ خَرَقِي، مِن دُونُهَا، قَذَفَ
ما بِهِ، غَيْرُ الْجَنِّ، مِن أَحْدٍ
Layta ši’rî mâdâ tarâ

Amū عمرو، في أمّرنا؟
?ummu ‘amrin fî ‘amrinâ
The muzâhif Quadrameter
Exhibiting xabn and qat

Nazilat fi banî ġaziy
yata ġaw fi murâdî

Fâ‘ilâtun mustaf’ilun
fâ‘ilâtun mustaf’ilun

Kaff upon fâ‘ilâtun is not permissible when it occurs before a darb which is fa‘ûlun.

The Twelfth Meter
The muḍâri

The muḍârî
does not occur except as majzû and with mu‘aqaba(t) between the yâ of mafâ‘ilun and its nûn.

Sound of ġârûd and darb
The ġârûd is one, and of one type.

Da‘ânî ġilâ su‘âdin
dawâ‘î havâ su‘âdî

Mafâ‘îlu fâ‘ilâtun
mafâ‘îlu fâ‘ilâtun

With qabîl on the šadr and the ībiđâ

Aya xalîlayya ġûjâ
‘alâ minan fa-l-maqa’mâ

Mafâ‘îlun fâ‘ilâtun
mafâ‘îlun fâ‘ilâtun
The muzāḥif
With kaff

Wa-qad ra’aytu -r-rijâla
mafâ’ilun fâ’ilâtun

Exhibiting šatr

Sawfa ’ahdî li-salmâ
[ma]fâ’ilun fâ’ilâtun

Exhibiting xarb

Qulnâ la-hum wa-qâlû
mafûlu fâ’ilâtun

The Thirteenth Meter
The muqtâḏab

The muqtâḏab
Does not occur except as majzû’
and with murâqaba(t) between the fâ’ of mafûlâtû and its wâw.

The ‘arûd is one and its darb is likewise.

Exhibiting tayy on the ‘arûd and darb [which would originally be mafûlâtû; also the ḥašw, fâ’ilâtû, is originally mafûlâtû though this does not occur]

Hal ‘alayya waḥyakumā
in lahawtu min ḥarajî
Exhibiting *xabn* on the *'arūd*

*Yaqūlna lâ ba‘udû wa-hum yadfinûnahumâ*

*afa‘ilatu muftâ‘ilun fâ‘ilun muftâ‘ilun*

The Fourteenth Meter

**The mujtabb**

The *mujtabb* is

Of *majzû‘* construction

The *muzâha‘f*

Exhibiting *xabn*

*Wa-law ‘aliqta bi-sulmâ alimta ‘an sa‘-tamûtû*

*afa‘ilun fa‘ilâtun fa‘ilâtun*

Exhibiting *kaff*

*Mâ kâna ‘atâ‘uhunna illâ ‘idatan dimârâ*

*afa‘ilatu muftâ‘ilun fa‘ilâtun fa‘ilâtun*
Exhibiting šakl

ـعـلاً، إـذا ذَكـرُ الخَيَارُ

?ūlāʾika xayru qawmin  ʔiddâ ɗukira -l-xiyârû
_/fol/_/fol/olo  /_/fol/_/fol/olo
Mafâ’ilu fâ’ilâtun  mafâ’ilu fâ’ilâtun

And there is mu’aqaba(t) between the seventh of mustaf’ilun and the second of fâ’ilâtun. Salâmah would put kaff on the sin of fâ’ilâtun, though others reject this.
The FIFTH CIRCLE
The muttafaq CIRCLE
INCLUDES:
1. The mutaqârib
2. The rakûd

The Fifteenth Meter
The mutaqârib

The mutaqârib
Is
Constructed on two patterns:
Octameter and Hexameter

The Octameter
The ‘arûd is one and of four types

Sound of ‘arûd and darb

Exhibiting qaṣr on the darb, and sound of ‘arûd

Fa-amâ tamîmun tamîmu -bnu murrin  fa ‘alfâhumu -l-qawmu rawbâ niyâmâ
/\o/\o, /\o/\o, /\o/\o /\o/\o
fa’ülun fa’ülun fa’ülun fa’ülun  fa’ülun fa’ülun fa’ülun fa’ülun

Wa-ya’wi ‘ilâ niswatin bâ’isâtin  wa-šu’pin marâdî’a mipli -s-sa’âl
/\o/\o, /\o/\o, /\o/\o /\o/\o
fa’ülun fa’ülun fa’ülun fa’ülun  fa’ülun fa’ülun fa’ülun fa’ül
Sound of ʿarūḏ, exhibiting ḥaḍf on the ḍarb

وأروي من الشعر شعراً غوياً

Wa-ʿawī mina-ʿs-sīrī šīʿran ʿawīṣan

Sound of ʿarūḏ, exhibiting batr on the ḍarb

خُلِّت من سليمي، ومن ميه

Xalīlayya ʿūjā ʿalā rasmi dārī

There also occurs ḥaḍf in the ʿarūḏ of this fourth type, as in his saying:

سُمَيْة، فَوْمِي، وَلَا تَعْجِزْي، وَبَيْكَى النَّسَياء، عَلِى حَمزةً

Sumayyatu gawmī wa-lā taʿjīzi

Al-Xalil did sanction ḥaḍf and qaṣr in the ʿarūḏ of a verse which is sound of ḍarb, while many refute this. A representative of this ḥaḍf is in his words:

لْيَسْتُ آنَاساً، فَأَفْتَنِّيْهُمْ، وَكَانَ الْإِلَهَ هُوَ الْمُسْتَأْسَاء

Labistu ʿanāsan fa-aftānyatuhum

And a representative of qaṣr in his words:

فَرْمُّمَا الْقِصَاصُ، وَكَانَ النَّقَا صُنْ عَدْلاً، وَحَقًا عَلَى الْمُؤْنِيْنَا

Fa-rumna -l-qisāsa wa-kāna -t-taqās-

taqās is on the measure faʿāl and is the ʿarūḏ, and the ʿibtidā is “-ṣuʿ-ṭadlan.”

With palm

لُولا جَدَّاسَ أخْذَتْ جَمَالًا

Law-lā xiddāšun ʿaṣaḥṭū jamālā-

Al-Xalî does not permit the qabd of a foot occurring before the ḍarb exhibiting ḥaḍf or batr, while the others he does permit.
The muzâhaf Octameter
With qabḍ

\[ \text{Afādā, Fjādā, Wsâdā, Fzādā} \quad \text{Qādā, Wzādā, Wfādā, Wūfādā, Fqādā, Λ} \]

\[ \text{Wqādā wa-ðâda wa-ṣâda fa-qâdā} \]

\[ \text{Fa-ðâda fa-ṣâda fa-wâdā fa-ðâda} \]

The Sound Hexameter
The 'arûd is one and there are two types

With ḥaḍf on the 'arûd and the ḍarb.

\[ \text{Amn Dmnh, Afqrnt} \]

\[ \text{Lslnyh, Bdthl gstd} \]

\[ \text{a-min dimnatin 'aqfarat} \]

\[ \text{lisalǎ bi-dâti -l-ğâdl} \]

\[ \text{Fa-ulun fa-ulun fa-ulun} \]

Exhibiting ḥaḍf on the 'arûd and batr on the ḍarb

\[ \text{Tạ'affat wa-là tabta'is} \]

\[ \text{fa-mâ yuqda ya'tik̄} \]

\[ \text{Fa-ulun fa-ulun fa-ulun} \]

The muzâhif hexameter
Exhibiting qabḍ

\[ \text{Wo-zojjk fî n-nâdî} \]

\[ \text{Wa-ylamu mà fi ġâdî} \]

\[ \text{Fa-ulun fa-ulun fa-ulun fa-ulun fa-ulun} \]

The Sixteenth Meter
The rakḍ

The rakḍ
[also known as the mutadârak, mustara', muḥḍāf, muntasaq, tansîq, and xabab]

Is
Octameter in its construction, in accordance with the circle, despite occurring with xabn or qa’t.

The first ‘arûd, which has one darb, all of which exhibit xabn.

And the second, which has one darb, all of which exhibit qa’t.

The book has been completed. Praise to Allah in unity and may his prayers and peace be upon the glory of creation, Muḥammad, and upon his family and companions, and upon all the prophets and messengers. The date is Friday, the nineteenth of Jumâdâ I in the year 634. Noted down by the feeble and poor servant, ʿAbd al-Wahâb ibn Hamzah.
Glossary of Prosodic Terminology

‘aḍb (‘aḍlab) - sound application of xarm.

‘ajaz (‘aḍjaz) - occurrence of kaff with mu‘āqaba(t).

‘ajz - last word in a verse.

‘aql (ma‘qûl) - the elision of the fifth after its devowelling (6)

‘aqṣ (ma‘qûs) - the maftûh application of xarm. (elision of the final sâkin and the devowelling of the second mutaharrak in the second sabab.

‘aṣb (ma‘ṣûb) - the devowelling of the fifth ḥarf (in mufâ‘alatun)

Barî -

Batr (‘abtar) - the concurrent application of ḥaḍf and qat‘ upon the foot (ḥaḍf before qat‘)

Faṣl - the name for the ‘arūḍ if it is not in accord with the other feet in a vere because of augmentation or shortening.

Ǧâya(t) - the name for the darb if it is not in accord with the other feet in a vere because of augmentation or shortening.

ḥaḍad (‘aḥaḍḍ) - the elision of the watad majmû‘.

ḥaḍf (maḥḍûf) - the elision of the sabab from the end of the foot

‘iḍâla(t) - the augmentation on the ta‘rīyya(t) of a ḥarf sâkin. mustaf‘ilun => mustaf‘ilân [o/o/o/⇒o/o/o/oo].
̣īdmâr - the devowelling of the second.

Jamâm - application of xârm with ʿaql.

Kabl - the concurrent application of xâbn and qaṭṭ.'

Kaff - the elision of the seventh element, if it is a sâkin.

KASF - the elision of the end mutâḥarrak from a wataḍ mafruq.

Majzû? - that meter from which two feet have been elided.

Manhûk - “enervated,” the preservation of only one third of a line’s feet.

maškûl al-ʿajuz, al- - the version of fâʾilâtun exhibiting šâkl that occurs in the beginning of the verse.

maškûl al-ṭarfayn, al- - the version of fâʾilâtun exhibiting šâkl that occurs in the hašw of the verse.

Mawfûr - that which has no xârm.

Mujtalab -

Muʿarrâ - nickname for the jizʾ that is free of târfîl, ʿiḍâla(t), and ʿisbâq.

Muʿtalâ -

Mutadârak - two mutâḥarrak-s occurring between two sâkin-s as in mutâfâʾilun [///o/o].

Mutarâdîf - two adjacent sâkin-s, as in mustâfʿilân [o/o/o/oo].

Mutarâkib - three mutâḥarrîk-s occurring between two sâkin-s as in mafâʾalatun [///o/lo].

Mutawâkîs - when four mutâḥarrak-s occur between to sâkin-s, as in mustâfʿilun faʾilatun [o/o/o/lo/lo]

mutawâtir - one mutâḥarrak occurring between two sâkin-s.

Naqs - kaff following ʿašb.

Qabṭ - subtraction of the fifth sâkin.
Qasm - application of xarm with 'asb.

Qaṣr - subtraction of a sâkin from the sabab, then the devowelling of the resulting consonant.

Qatı' - works like qaṣr in the sabab, but upon the watad (sakin from watad and devowel).

Qatf - ḥaḍf following 'asb.

Šakl - the concurrence of xabn and kaff.

Sâlim - a foot that has no zahf in it (fa‘ālun + xarm = ‘ālun; ‘ālun = fa‘ālun)

Šalm - the elision of the watad mafraq.

Šatr - concurrent application of xarm and qabḍ.

Tarfīl - the augmentation of a sabab xafīf at the jumping-off-point (end) of the foot.

Taṣbīḥ - in the sabab, it is like ḕidāla(t) in the watad.

Tašīṭh - the elision of one of the two mutaḥarrak-s in the watad.

Ṭayy / maṭwiyy - dropping the sâkin from the second sabab.

Palm - a regular (sâlim) application of xarm (on hepta-elementals)

Parm - an application of xarm upon the form exhibiting qabḍ

Waṣf - the devowelling of the last of the two mutaḥarrak-s in the watad mafraq.

Waqs - the elision of the second after its devowelling.

Xabl / maxbûl - the concurrence of xabn and ṭayy.

Xabn - the elision of the second part of the sabab

Xalı’-(p. 115 , 120)

Xarb - concurrent application of xarm and kaff.

Xarm - the subtraction of the first part of the watad majmû in the first part of the verse.

Xazl - the elision of the fourth after the devowelling of the second (‘idmâr + ṭayy).
Xazm - augmentation of one, two, three, or four *ḥarf*-s in the ʾṣād*r.*

Zahāf -

Zāʾid - augmentation upon the end of the ʾdārb.

ṣād*r, ʾārūd, ʾibtidāʾ, ʾdārb, ḥašw, mašraʾ, ṣaṭr, ṣašl, gāya(t), zāʾid, muʿarrāʾ

mawfūr, mutawākis, mutarâkib, mutadârak, mutawâtir, mutarâdīf, muʿtalā, ṣaḥīh, muzāhaf/sâlim, tāmm, ṭintiqāṣ, wâfī, majzūʾ
The Changes Permissible in Each Foot

FA'ūLUN [/o.../o] watad majmū' + sabab xafîf

1. fa'ūlu 2. fa'ūl 3. fa'īlun 4. fa'īlu 5. fa'īl 6. fa'īf

1. Qābūd - (fa'īlun => fa'īlu; //o,//o=>//o/)
2. Qāshr - (fa'īlun => fa'īl; //o,//o=>//oo)
3. Dālm - (fa'īlun => fa'īlun; //o,//o =>//o/o)
4. Ḍarm - (fa'īlun => fa'īlu => 'īlu; 'īlu = fa'īlu; //o,//o=>//o/)
5. Ḥaḍf - (fa'īlun => fa'īl; //o,//o => //oo)
6. Batr - (fa'īlun => fa'īl => fa'īf; //o,//o => //o, => //o)

Fā'īLUN [/o.../o] sabab xafîf + watad majmū'

1. fa'īlun 2. fa'īlun

1. Xābūn - (fa'īlun => fa'īlun; //o,//o => /,//o)
2. Qāfū - (fa'īlun => fa'īl => fa'īlun; //o,//o => //o,// => //o,/o).

MUSTAF'īLUN [/o.../o...//o] sabab xafîf + sabab xafîf + watad majmû'f

1. muṣfā'īlun, 2. muṣṭa'īlun, 3. fa'īlatun, 4. mustaf'īlu, 5. muṣfā'īlu, 6. muṣfā'īl, 7. fa'īlun,
8. mustaf'īlān, 9. muṣfā'īlān, 10. muṣta'īlān, 11. fa'īlatān
1. 夤 - (mus-taf-īlun => mus-ta-īlun => mufta-īlun; /,o,,o/ => /,/,/) 
2. xabl - (mus-taf-īlun => mu-ta-īlun => fa-ī-latun; /,o,,o/ => /,/,/) 
3. kaff - (mus-taf-īlun => mus-taf-īlu; /,o,,o/ => /,/,/) 
5. ʾiḍâla(t) tādīl - the augmentation on the taʿriyya(t) (end of a foot) of a harf šâkin.
   mus-taf-īlun => mus-taf-īlân [/,o,,o/ => /,/,/,] 
   Muʿarrâ - nickname for the jizz that is free of tarfîl, ʾiḍâla(t), and ʾisbâq. 
6. qaṭt - mus-taf-īlun => mus-taf-īl == maf-īl-ūn; /,o,,o/ => /,/,o, 
7. kabl - mus-taf-īlun => mu-taf-īl => faʾālun; /,o,,o/ => /,/,/ 
8. ʾiḍâla(t) - mus-taf-īlun => mus-taf-īlân; /,o,,o/ => /,/,/ 
9. ʾiḍâla(t) + xabn - mus-taf-īlun => mu-taf-īlân (mu-fā-īlân); /,o,,o/ => /,/,/ 
10. ʾiḍâla(t) + htub - mus-taf-īlun => mus-ta-īlân (muf-ta-īlân); /,o,,o/ => /,/,/ 
11. ʾiḍâla(t) + xabn + htub - mus-taf-īlun => mu-ta-īlân (fa-ī-latân); /,o,,o/ => /,/,/ 

MAFāʔILUN [/,o,,o/] watad majmū ṣ + sabab xafīf + sabab xafīf 
1. Mafāʿilun, 2. mafāʿilu, 3. mafāʿil, 4. faʿālun, 5. mafʿālun, 6. faʿilun, 7. mafʿūlu 
   1. qabd [/,o,,o/] => [/,o,,o/] 
   2. kaff [/,o..o..] 
   3. qaṣr [/,o,,o..o] 
   4. ḥadīf [/,o..o..x] 
   5. xarm [/,o..o..o] 
   6. šatr [/,o..o..o] 
   7. xarb [/,o,,o..]
Fâ'ILâtun: | sabab xafîf + watad majmû' + sabab xafîf

1. fa'ilâtun
2. fâ'ilâtû
3. fa'ilâtu
4. fâ'ilân
5. fa'ilân
6. fa'ilun
7. fa'ilun
8. fa'ilun
9. mafûlun
10. fâ'iliyyân
11. fa'iliyyân

1. xabn: (note 1)
2. kaff - [o/oo/oo]
3. šakl - [o/oo/oo]
4. qašr - [o/oo/oo]
5. qašr/xabn - [o/oo/oo]
6. haḏf - [o/oo/ox]
7. haḏf+xabn - [o/oo/ox]
8. batr - [o/oo/ox]
9. tašîb - [o/oo/oo]

If it has xabn (fa'ilâtun) then the 'ayn (the first mutaḥarrak of the watad) would be devowelled and it would still be of the measure of mafûlun.

10. tasbiğ - [o/oo/oo]
11. tasbiğ + xabn - [o/oo/oo]

MAFâ'ALâtun: | watad majmû' + sabab ḥaqîl + sabab xafîf

1. mafâ'îlun
2. mafâ'îlun
3. mafâ'îlu
4. fa'ûlân
5. mufâ'îlun
6. mafûlun
7. fâ'îlun
8. mafûlu.

1. 'ašb - [o/oo/oo]
2. ‘āql - [//o.../o]  
3. naqṣ - [//o.../o]  
4. qaṭf - [//o.../o]  
5. ‘ādb - [/o.../o]  
6. qaṣm - [/o.../o]  
7. jamam - [/o.../o]  
8. ‘aqṣ - [/o.../o]  

MUTAFā‘ILUN [//.../o]  sabab ḥaqīl + sabab xafīf + watad majmūʿ  

1. ḥidmār - [/o.../o]  
2. waqṣ - [/o.../o]  
3. xazl - [/o.../o]  
4. qaṭṣ - [/o.../o]  
5. qaṭṣ + ḥidmār - [/o.../o]  
6. ḥaddād - [//o.../x]  
7. ḥaddād + ḥidmār - [/o.../o]  
8. ‘āḍāla(t) - [//o.../oo]  
9. ‘āḍāla(t) + ḥidmār - [/o.../oo]  
10. ‘āḍāla(t) + waqṣ [/o.../oo]  
11. ‘āḍāla(t) + xazl - [/o.../oo]
12. tarfîl - [/.../o.../o.../o]
13. tarfîl + ʔidmâr [/o.../o.../o.../o]
14. tarfîl + waqṣ - [/.../o.../o.../o]
15. tarfîl + xazî - [/o.../.../o.../o]

MAFûLâtU  [/o.../o.../o/]  sabab xafîf + sabab xafîf + watad mafrûq

fa’ilun 10. fa’ilun 11. fa’ilun
1. xabn [/.../o.../o/]
2. tayy [/o.../.../o/]
3. xabl [/.../.../o/]
4. waqf  [/o.../o.../oo]
5. waqf + xabn [/.../o.../oo]
6. waqf + tayy [/o.../.../oo]
7. kasf  [/o.../o.../o]
8. kasf + xabn  [/.../o.../o]
9. kasf + tayy  [/o.../.../o]
10. kasf + xabl  [/.../.../o]
11. şalm  [/o.../o.../x]

1: only called maxbûn if it occur in the first part of the bayt; if it occur in the haṣw it is
called the şadr (THAT IS, it becomes part of a pair of ʔajz - şadr of which the ʔajz is the
last part, a *sabab xafīf*, of the preceding foot, and the *şadr* is the first part, a *sabab xafīf*, in the second foot.) The *şadr* is that exhibits *xabn* with *muʿaqaba(t)*. *muʿaqaba(t)* is the sanctioning of the establishment together of two *ḥarf*-s - either of the *sâkin*-s from the two *sabab*-s. Their concomitant elision is not permitted. The *ʿalif* of *fāʾilâtun* and the *nūn* from the same, or another occurring before it, are *mutʿaqibân*. You are allowed to say “...*tun fāʾ*” or “...*tu fāʾ*” or “...*tun faʾ*”. You are not allowed to say “...*tu faʾ*”. The foot which is free of *muʿaqaba(t)* is called *barî*.

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**Feet**

5

*Faʾʾulun = watad majmūʿ + sabab xafīf [//o...//o]*  
*Fāʾilun = sabab xafīf + watad majmūʿ [//o...//o]*

7

*Mustafʿilun = sabab xafīf + sabab xafīf + watad majmūʿ [//o...//o...//o]*  
*Mafʿāʾilun = watad majmūʿ + sabab xafīf + sabab xafīf [//o...//o...//o]*  
*Fāʾilâtun = sabab xafīf + watad majmūʿ + sabab xafīf [//o...//o...//o]*

*Mufʿāʾalatun = watad majmūʿ + sabab ḥaqīl + sabab xafīf [//o...//o...//o]*  
*Mutafʿāʾilun = sabab ḥaqīl + sabab xafīf + watad majmūʿ [//o...//o...//o]*  
*Mafʿāʾlātu = sabab xafīf + sabab xafīf + watad mafrahq [//o...//o...//o]*
Glossary of al-Raba’î
In his kitâb al-‘arûq

MUFRAD

Xabn - delete the second sâkin (fâ’ilun, fâ’ilâtun, mustaf’îlun, maf’ûlâtun)

‘idmâr - silence the second mutaharrak (mutaf’îlun)

Waqûs - delete the second mutaharrak (mutaf’îlun)

Tâyy - delete the fourth sâkin (mustaf’îlun, maf’ûlâtun)

Qabûl - delete the fifth sâkin (fa’ûlun, maf’ûlâtun)

‘âshb - silence the fifth mutaharrak (muf’âlatun)

‘aql - delete the fifth mutaharrak (muf’âlatun)

Kaff - delete the seventh sâkin (fâ’ilâtun, maf’ûlâtun)

MUZDAWIJ

Xabl - xabn + Tâyy (delete the second and fourth sâkin-s) (mustaf’îlun, maf’ûlâtun)

Xazl - ‘idmâr + Tâyy (silence the second mutaharrak and delete the fourth sâkin) (mutaf’îlun)

Šakl - xabn + kaff (fâ’ilâtun)

Naqs - ‘âshb + kaff (muf’âlatun)

ZIYÂDA(T)

Tarfîl - add sabab xafîf on that which ends with a watad majmû’ (fâ’ilun, mutaf’îlun, mustaf’îlun)

Ta’dyîl [‘îdâla(t)]- add a ḥarf sâkin on to that which ends in watad majmû’ (fâ’ilun, mutaf’îlun, musta’ilun)

Tasbiq - add a ḥarf sâkin on to that which ends in a sabab xafîf (fâ’ilâtun, fa’ûlun, maf’ûlûtun)
ILAL OF NAQṢ - these depend on the end of the foot and its beginning, according to its position.

Haḍf - deletion of sabab xaṣīf from the end of the foot, so does not occur except in feet that end with sabab xaṣīf (faʿūlun, maṣṭāʾīlun, fāʾīlātun); does not occur on muṣṭāʾalatun by itself but only if the zaḥāf occurs that makes its end a sabab xaṣīf.

Qaṭʿ - delete a sâkin from the watad majmūʿ from the end of the foot and silence what comes before it - occurs only on feet that end in watad majmūʿ (fāʾīlun, muṭṣāʿīlun, muṣṭāʾīlun)

Qaṭf - combine ʿasb and haḍf (silence the fifth mutaharrak and delete the sabab xaṣīf from the end of the foot) (muṣṭāʾalatun) (found in wāfir)

Batr - combine haḍf and qaṭʿ (delete sabab xaṣīf from the end of the foot then apply qaṭʿ to the remainder (fāʾīlātun, faʿūlun)

Qaṣr - deletion of a sabab xaṣīf from the end of the foot and the silencing of what is before it; occurs only in feet ending with a sabab xaṣīf (faʿūlun, fāʾīlātun)

Haḍaḍ - deletion of the watad majmūʿ from the end of the foot, but does not occur on every foot ending in a watad majmūʿ. Applied to (muṭṣāʿīlun) (thus not to *faʿūlun and *muṣṭāʾīlun) and it may occur with ʿidmār as (muṭṣāʿ/ faʿūlun)

Ṣalm - deletion of the watad mafrūq from the end of the foot, only one: (maṭṣāʾīlātu)

Kaṣf - (some call it kasf) delete the seventh mutaharrak from the end of the foot, only one : (maṭṣāʾīlātu)

Waṣf - devowelling of the seventh mutaharrak from the end of the foot, only one: (maṭṣāʾīlāatu)

Taṣīṭ - elision of the first part of the watad majmūʿ in the middle of the foot, only one: (fāʾīlātun)

Kabl - concurrent application of xabn and qaṭʿ, or the elision of the second sakin and the sakin of the watad majmūʿ on the end of the foot with the devowelling of what is before it, only one: (muṣṭāʾīlun)

Xarm - elision of the first part of the watad majmūʿ (faʿūlun, maṣṭāʾīlun). Xarm does not occur on these two feet wherever they occur, but ONLY when they are in the beginning of the ʿatr.

fāʾīlun changing to fāʾīlū is called qabl because it occurs on the fifth mutaharrak.
Mu‘aqaba(t) - there are two adjacent feet of "fā‘īlātun"
Fā‘īlā (tun fā) ṣilātun
in parentheses are two sabab-s xafīf, the first of which is called the ‘ajaz of the first foot, and the second of which is called the šadr of the second foot.

Three appearances of mu‘aqaba(t):

1. *mu‘aqaba(t) al-‘ajaz*: The ‘ajaz has ziḥāf of the first foot and no change to the second = fā‘īlātu fā‘īlātun (mu‘aqaba(t) salīma(t))

2. *mu‘aqaba(t) al-šadr*: The šadr has ziḥāf of the second foot and no change to the second = fā‘īlātu fā‘īlātun (mu‘aqaba(t) salīma(t)) = fā‘īlātun fa‘īlun (mu3‘aqaba(t) salīma(t))

3. Ziḥāf of the ‘ajaz of the first foot and the šadr of the second = fā‘īlātu fa‘īlātun (mu‘aqabat(t) ġayr salīa(t))

There is a fourth type, in which the ziḥāf of "shakl" (delete second and seventh sâkin-s) occurs between the two sound feet = fā‘īlātun (fā)‘īlā (tun) fā‘īlātun.
Xalilian Metrics in Relation to the Oral Inheritance of Arabic Poetry

Arabic metrics is rooted in oral tradition and retains features within its metrical structure from its oral past, when rhythm was governed by formulaic repetition and parallelism. By studying the regulations and accepted deviations in classical poetic meter, which purports itself to be based on oral metrics, an approach can be made toward understanding more fully the characteristics of orality in Arabic poetry in its survival into classical tradition and the literarization of its rhythms. Detailed metrical analysis of selected corpora will reveal facts about their dialectal influence and thematic inheritance, possibly in formular metrical patterns, from the oral tradition.

To quote directly from a paper by Abderrahman Ayoub and Bridget Connelly regarding one of the most salient questions that must be posed in the study of ʿarūḍ-based poetry,

While this system of metrics (ʿarūḍ) may work to describe the prosody of written court poetry composed in the literary, inflected idiom, it severely restricts our understanding of orally composed poetry and, indeed, misrepresents and obscures the prosodic principles of oral poetry.

(Ayoub and Connelly 1).

The authors of this study employ traditional Parry-Lord methodology in their research into a specific corpus of poetry, mixed with prose, and discuss attempts to analyze it using traditional Xalilian (al-Xalīl ibn ʿaḥmad being the purported founder of the classical theory of prosody, ʿarūḍ) metrics. Specifically, the article calls into question the assumption that oral Arabic poetry was even composed using the classical Arabic
language. The corpus examined in the article is the *ṣīra(t) banī ḥilāl* which describes events of the latter tenth and former eleventh centuries: the Banu Ḥilāl, forced by their rebellion against Baghdad to migrate to Egypt from their territory in the Arabian peninsula, then, at the behest of Cairo, mobilized against and triumphed over a splittist Tunisian tribe; these exploits were immortalized in the folk epic and even brought a prestige to the Ḥilalī dialect, generating dialect poetry and the ink of Ibn Xaldūn in his *Prolegomena* (EI 133).

All this in light of the controversial statements of Ṭaha Ḥusayn that “what you read as being the poetry of ʿimruʾ al-Qays or Ṭarafa or Ibn Kulḫūm or ṣantara(t) is not the work of these men at all; it is merely the fabrication of ‘transmitters’, or the forgery of Bedouins, or the manufacture of grammarians ... or the invention of commentators and traditionists and theologians” (quoted in Monroe 2). In light of studies on the orality of Arabic poetry, this claim advanced by Ḥusayn is apparently the logical projection of findings that in oral corpora “confusions in long and short syllables occur or the syllable count doesn’t conform” or that the (presumed-to-be classical) meters are “defective” (Pantucek 124), in that the poetry of the Bedouin as observed through oral tradition long after the establishment of the literate school of metrics - four centuries after the rise of Islam set in motion the transition to the prevalence of literate composition - does not conform to the regulations of classical prosody, while it was the oral tradition itself that was purported to be the basis of Xalîlian metrics. Simply put the oral “ur-texts” of ʿimruʾ al-Qays, Ṭarafa, Ibn Kulḫūm and ṣantara(t) were dramatically changed in the course of their literarization and have been lost forever. What was blithely read as the very words of the poets up until Ḥusayn’s and David Margoliouth’s 1925 challenge of the
authenticity of Jahilî (pre-Islamic/oral) poetry is, in reality, the work of anthologists and traditionists. Their metrical structure may however be survived in discernible ways by formulae and other characteristics of orality.

However, it may be asked in what ways the poems of ʿimruʾ al-Qays et al have been inauthenticized. For Pantucek it was a question of the “defective” nature of the meters. Connelly cites the prevalence in the *sîra(t)* of the Banî Ḥilāl of “parataxis, nonperiodic enjambment, parallelism and pleonasm, the characteristic signs of oral style the world over” (Ayoub and Connelly 3), thereby bringing to the fore some of the problems regarding the interaction of meter and orality in Arabic poetry: the extent to which formula played a role in oral composition versus literate composition; the extent to which oral formulae were preserved or obscured by Xalîlian metrics; how the classical system was derived from the oral tradition by which it claimed to be conditioned; and the extent to which the accepted *ziḥâfāt* (catalexes or metrical deviations), for which the 11th/12th century Iranian scholar al-Zamaxšarî’s work *al-Qisâṣ al-Mustaqîm* “the Balanced Scale” will be used as a main reference, are traceable to dialectical phenomena of various tribes. Regarding the last question it is worth discovering the extent to which the prestige of a certain tribe - for example, possibly Muḥammad’s Qurayš - led to its dialect being better represented by the metrical system codified in the 8th century. In addition to the characteristics listed by Ayoub and Connelly, D. Frolov describes Arabic poetry in the stage of primary orality as marked by devices such as anaphora, refrain, and chiasmus; absence of enjambment; and parallelism-subordinate use of rhyme and alliteration (Frolov 31).
Heikki Palva discusses the basic feature of Bedouin poetry “completely overlooked thus far” that the different dialects exhibit different syllable types. A cogent example is the splitting of superlong syllables into two short syllables in non-final versus final positions. Splitting of a superlong syllable in final position is an artificial (not represented by observed dialectal speech) practice for the sake of satisfying metrical constraints, while in non-final positions this splitting is actually represented by certain dialects (Palva 93). Convinced by syllabic data regarding Bedouin dialectal poetry that the metrical structure is quantitative rather than syllabic, as had been debated against by Palgrave (cited in Palva 62), this observation of a dialectal feature corresponding to classical usage argues for the preservation within the Xalilian metrical system of some aspects of its oral composition; specifically, the preservation of a certain dialect’s syllable structure.

Accord between oral and literate metrical phenomena shows the value of comparative study of classical metrics with oral metrics in discovering the oral characteristics of preliterate Arabic poetry. The formulas and parallelistic figures inherited from the oral tradition, as well as their subordinate qualities of alliteration and rhyme, became merged into the metrical structure of Arabic during the transition from orality to literacy and in fact served as an instrumental medium in the transformation (Frolov 31). Relating this to the orality of poetry, in consideration of the dialectal and syllabic variation among Arabian tribes is the fact that the formulaic technique in its mnemonic nature can be realized in both quantitative and accentual verse; studies of Arabic dialects of both of these varieties reveal this adaptive principle of the formular structure.
Syllabic structure appears to play a major role in the metrical characteristics of Bedouin poetry. Following Jean Cantineau’s division of the Bedouin tribes into groups based on syllable type which yielded the main division of trochaic (so-called “traditional core” of North Arabian Bedouin poetry) versus atrochaic (trochaic dialects being such that superlong syllables CVCC and CV:C do not occur in the final position), the theory is advanced that the North Arabian dialects ‘anzanî and Šammarî are closest in quantitative structure to classical literate meter, and therefore adapt to its constraints more readily (Palva 94). Geographic oral primacy therefore appears to be preserved in the prestige model which al-Zamaxšarî’s work represents.

Palgrave’s argument for the accent-based nature of Bedouin poetry is contrary to Palva’s, and approaches the question of a super-tribal poetic language or koine. Zwettler points out the 10th/11th century scholar al-Baqillânî’s claim that “stylistically pure” forms of Arabic were to be found in preliterate poetry, fortune-telling oracles and other pan-peninsular traditions irrespective of tribal dialect, thus presupposing a “formal poetic diction” among speakers of Arabic (101). Considering this hypothetical super-tribal koine in terms of the aforementioned syllabic differences between tribes/geographic areas affirms the accepted opinion that it at least never functioned as a spoken vernacular to any tribe, just as classical Arabic does not function as a spoken vernacular today. The question of stress in classical Arabic, about which discussion by the grammarians was conspicuously absent, with regard to oral stress- or accent- based dialectal poetry must also be considered with respect to the classical metrical tradition which evolved from the oral tradition (Angoujard 283).
Furthermore, the preliterate poetry al-Baqillânî was referring to would have already undergone literarization and thus been divested of its dialectal features such as the syllabic differentiation discussed above. Returning to the sîra(t) of the Banû Ḥilâl, the preservation of ancient oral-dialectal poetry when compared to the classical ʿarabiyya(t) of the literati goes toward understanding the coordination of meter and formulaic diction in an oral context. Comparing the language of the sîra(t) to modern dialects could help better understand the “degenerative theory” of prosody, which holds that dialects such as in the Sinai and Negev have deteriorated to a point where they can no longer function within the constraints of classical meter.

Using analysis of metrical systems and sanctioned metrical variations in the study of dialectal variation and register can be useful in terms of studying the function of grammatical inflection (ʾiʿrâb) in ancient Arabic, and by extension dialect differences in terms of vowel length. According to Michael Zwettler, “where traditional ʿarabiyya(t) and spoken idioms overlapped and where they diverged can be determined only ... through careful comparative and statistical analysis of all available evidence” (121), for which purpose metrical studies such as al-Zamaxšarî’s will be of use. The “semi-artificial” language of prestige was recorded in the Quran with “as accurate a transcription as possible of the verbal form of Muḥammad’s message” (ibid.), meaning that the grammatical inflections and other linguistic features recorded in it differed from spoken vernacular in terms of its formular and traditional poetic qualities.

The prestige accorded to this register of language and the painstaking care with which it was transcribed contributed to the inclusion of metrical patterns of rhythm following formular constructions in the meters codified in the Xalîlian system. It is even
possible that the preservation of formulas within classical Arabic poetry is an inheritance of a shared body held by all Semitic poetic traditions (Frolov 128); metrical study of figures of speech in the Quran, so carefully preserved, aid in the pursuit of such formulae which would help to clarify the codification of the sixteen Xalilian meters and the reason for their establishment as the standards.
References


Computer software.


