

The internal Rhythm in the Contemporary Poem: The Repetition as Structure: Al Bayati as A Model

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Abstract

The modern poem is characterized by breaking away from the old molds. It also attempts to create models that seek to generate new poetic sentiments. In order to reach that goal the poem follows several techniques and mechanisms. These techniques attempt to establish a rhythmical structure that rebels against the conventional musical standards and their rigor of meter and rhyme. Moreover, they do not yield to the power of the popular models, and they move to a space where the poet can make use of minute details so as to plan for an interior design that is strongly associated with psychological motives and semantic figures. Both of which will define the focal point of the rhythmical tension which is compatible with the development of the self and the textual semantic. Therefore, they move towards the interior which develops due to the interaction between the components of the text and its interrelationships. Thus, this paper shall seek to trace the factors and constituents that take part in the formation of the rhythmical structure away from the external component represented by the meter and rhyme scheme. The paper adopts literal repetition as a means to find out about the aspects of the internal rhythm and its contribution to the construction of the general rhythmical structure of the text as well as its relation with the semantic dimension in order to focus on the relation between rhythmic semantic and linguistic semantic.

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