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Unveiling Semantics: A Multifaceted Analysis of Emotion, Prosody, and Artistry in Nizar Qabbani's Elegy

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Abstract

Qabbani's oeuvre left indelible marks on Arabic literature, sparking fervent debates and critical discourse. No previous work has explicitly tackled the question of syllable prosody in Balqis nor the heartbeat's intricate correlation of sounds in Qabbani's emotional state as this qualitative analytical study does. To collect data, the Speech Rate Meter and the Emotionality Meter software were used to demonstrate the presence of 62 accessible syllables recited within a 24-second interval, in contrast to the typical 228 vocal clips produced by a healthy individual per minute. Additionally, the poet's heart rate during the recitation of the first stanza was approximately 52 beats/minute, deviating from the expected 76 beats/minute for healthy individuals. Furthermore, when examining the ratio of segments in the closing lines/minute, it was found that they yielded 164 segments (99 long, 53 open, 46 closed, 65 short) with 55 heartbeats/minute. The analysis also revealed the presence of over 50+ syllables within the poem, indicating the poet's fatigue, which hindered his ability to maintain the fluency of certain phonetic elements. Consequently, these syllables transitioned from independent, short segments into subdued, silent sounds, incorporated within longer segments. Finally, recommendations for future research are offered to provide a basis for upcoming studies.

Keywords: Methodology, Analytical, Descriptive, Prosody, Semantics, Qabbani.

Introduction

Nizar Qabbani emerges as a poet characterized by a dual nature-rebellious and self-assured in his expression (Ma, 2022), yet profoundly entranced by a woman named Balqis, whose presence undeniably exerts a discernible influence throughout his body of work.

Qabbani's poetic journey stands as one of the most expansive and contentious modern Arabic poetic experiences, captivating the Arab world's literary landscape. His poetic oeuvre has not only garnered immense attention but has also ignited extensive discourse and critical scrutiny within the realm of Arabic literature (Sata, 2023). Moreover, his poetry traverses a rich spectrum of emotional themes, compelling scholars, and critics to engage in fervent debates surrounding his stylistic choices, which range from understated subtlety in certain compositions to grandiose and impassioned fervor in others. Concurrently, the layers of meaning and intentions interwoven into Qabbani's verses have posed intriguing puzzles that have captivated the intellectual curiosity of numerous researchers and critics alike.

Within the realm of poetry, the role of syllables and stress, among other prosodic features, is unequivocally pivotal in shaping meaning and conveying subtleties (Perego, 2023). This intricate interplay between prosody

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and semantic expression constitutes a fundamental facet of the domain of poetic linguistics.

The exploration of the Arabic language has profoundly influenced research endeavors in the field of cross-linguistic syllable structure and prosody. Despite the gradual strides made in comprehending the diverse Arabic dialects over the years, the intricate and enthralling phonological systems inherent in these dialects, coupled with the abundance of cross-dialectal distinctions within Arabic, continue to captivate the intellectual pursuits of researchers, ensuring that this avenue of inquiry will remain a compelling and evolving subject of investigation for years to come (Abu Guba, 2023).

This study posits the following hypothesis: If one considers syllables as a crucial aspect of prosody that impacts meaning, then the various types, categories, structures, and segments of syllables used within the poem serve a deliberate and evocative role in conveying the intended interpretation.

To examine this hypothesis, this segment commenced by offering an overview of the research topic's background. The subsequent section delved deeply into the research study, scrutinizing its pertinent literature. Section three elucidated the methodology employed and outlined the collected data, while section four showcased the results, their analysis, and the ensuing findings. Lastly, in section five, the findings were succinctly summarized, and recommendations for future research were proposed.

Literature Review

The concept of the syllable has been a subject of ongoing debate among phoneticians and linguists, with various approaches and models proposed to define and establish criteria for identifying syllable boundaries. However, throughout the history of linguistics, these attempts have faced considerable criticism, leading to controversies and unresolved issues.

Elucidating the Concept of Syllable

Offering a precise definition of the syllable has posed a substantial challenge (Easterday, 2019; Strother-Garcia, 2019; Koffi, 2021; Attridge, 1979; Hogg & McCully, 1987). However, these scholarly endeavors have yielded a range of proposed definitions that can be categorized into two principal domains: purely phonetic definitions, grounded in acoustic and organic characteristics, and phonological definitions, which primarily hinge on linguistic criteria.

From a phonetic perspective, efforts have been directed toward identifying syllables within a language by assessing the articulatory effort required for their production. The chest pulse theory, championed by Stetson (1951), is one such theory. This theory posits that each syllable corresponds to a discernible increase in air pressure. However, it encounters challenges when confronted with phenomena such as pulses occurring between adjacent syllables, as exemplified by two co-occurring vowels in "going" /gəʊɪŋ/, which can be articulated with a singular muscular effort. Another noteworthy theory in the phonetic approach is the prominence theory, now more commonly referred to as the sonority hierarchy. Advocates of this theory contend that among a string of sounds, certain sounds exhibit greater sonority than others (Sun, 2023; Wulfret et al., 2022; Easterday, 2019). Each peak of sonority aligns with the nucleus of a syllable, typically represented by vowels, while the less sonorous sounds, typically consonants, constitute the periphery of the syllable. In essence, phonetic approaches to syllables endeavor to formulate a definition that possesses universal applicability across languages, a pursuit that continues to engage scholarly attention.

An alternative perspective defines the syllable as the temporal gap between two instances of vocal apparatus closure (Van Niekirk, 2022). This closure can manifest as complete closure, as observed in the articulation of stop sounds, or partial closure, as evident in the pronunciation of continuous, lax, and mid-level sounds. According to this viewpoint, the syllable represents the most basic phonetic unit that can be generated by the vocal apparatus. This assertion stems from the observation that only one

phonetic unit can exist within the temporal gap between the two closure processes. This interpretation underscores the fundamental role of syllables in phonetics and articulatory processes.

Yet, in the realm of Arabic linguistics and phonology, a syllable referred to as "مفردة" /mufrada/ or "مقطع" (maqtaa) in Arabic, is conventionally defined as the smallest phonological unit, encompassing one or more phonemes. Arab scholars (Abdulrahim, 2020; Mabruk, 1993; Mokhtar, 1997) have examined syllables in a manner that aligns with the distinct phonological characteristics of the Arabic language. Here is an elucidation of the concept of a syllable: A syllable is perceived as a foundational linguistic entity comprising one or more consonants alongside a single vowel (or a vowel-like element). It constitutes the most minimal phonological building block that carries a significant phonetic value, exerting a pivotal influence on Arabic word composition and articulation. The delineation of syllables in Arabic hinges upon the arrangement of consonants and vowels within a word, providing the framework for in-depth phonological analysis of Arabic, including the exploration of vowel placement, consonant clusters, and patterns of stress."

It is important to acknowledge that the structural makeup of Arabic syllables may exhibit variability contingent upon the specific Arabic dialect or variety under examination. Divergent Arab scholars may offer nuanced interpretations of syllables, drawing from their unique linguistic inquiries and viewpoints.

Components Within a Syllable: Onset, Nucleus, and Coda

Syllable-internal constituents encompass the fundamental components that constitute a syllable in the realm of linguistics, with the primary elements being the onset, nucleus, and coda (Mokhtar, 1997). These constituents hold a pivotal role in configuring the architecture of syllables across numerous languages, including Arabic and English. One can elaborate on each of these constituent parts as follow:

(1) Onset: The onset signifies the inaugural consonant or cluster of consonants within a syllable, positioned at the syllable's inception before the nucleus. In certain syllables, an onset may be absent, leading to the formation of syllables that commence directly with a vowel sound. For instance: "قلب" /qalb/, or heart, the onset of the first syllable is denoted by "k."

(2) Nucleus: The nucleus constitutes the core and focal point of a syllable, typically characterized by a vowel or a vowel-like sound. The nucleus stands out as the most resonant segment within the syllable and is often where the primary stress or distinctive vowel quality resides. Here is an illustrative example: "قلب" the nucleus of the first syllable is articulated as "a"

(3) Coda: The coda serves as the concluding consonant or consonant cluster within a syllable, following the nucleus and signifying the termination of the syllabic unit. Some syllables lack a coda and conclude with a vowel sound. For instance: "قلب", the coda of the first syllable is represented by "l" (exemplifying a CVC structure).

Comprehending these constituents of syllables holds paramount significance in phonological analysis, enabling linguists to delineate and scrutinize the composition of words and the patterns of phonetic elements within a language. Different languages may exhibit distinct regulations and constraints governing how these constituents combine to form syllables, contributing to the diversity of syllable structures witnessed across linguistic landscapes.

The Configuration of Syllables in Arabic

Syllables, although not directly perceptible in the spoken language, function as valuable theoretical tools for grasping diverse phonological phenomena inherent to specific languages (AlMotairi, 2015). Syllables are conceptual elements within the mental framework of linguistic sound structures.

To begin with, scholars like Naddaf (1989) and other prominent Arab linguists, including AlAni (1983),

Hassaan (1990), and Anis (1995), advocate the conceptualization of syllables as structured arrangements of analytical components. They propose the existence of six distinct syllabic types, which are categorized as follows: short closed, short open, mid-closed, mid-open, long closed, and long double closed.

Drawing inspiration from British linguistics, AlAni (1983) outlines a perspective on syllables wherein a nucleus holds acoustic prominence, while other elements are considered peripheral. The nucleus attains syllabic status when short and long vowels are present.

AlAni contends that Arabic syllables can be classified into two primary categories:

- (1) open /maftuh/ syllables, encompassing Consonant (C) Vowel (V) (termed light syllables) and CVV,
- (2) closed /muqfal/ syllables, comprising CVC, CVVC, and CVCC patterns. For instance, open syllables can conclude with either a short vowel, as exemplified in /wasʕala/ meaning "he arrived," or a long vowel, as illustrated by /fii/ meaning "in." In contrast, closed syllables terminate with either a single consonant, as found in /ʕulu:m/ meaning "science," or two consonants, typified by words like /fadʒr/ meaning "dawn" and /qatʕʕ/ meaning "never." Within this array of syllable types, those comprised of three units, specifically CVC and CVV, are designated as heavy syllables, while those with four units, such as CVVC and CVCC, are denoted as super-heavy syllables. In classical Arabic, super-heavy syllables are predominantly situated at sentence endings and in specific words like "جدام" (maddah, signifying 'stuff').

Furthermore, AlAni and May (1973) argue that CV, CVV, and CVC syllable types are considered unmarked in distribution since they occur more frequently in comparison to CVVC and CVCC patterns. CV and CVC syllables are especially common due to their unrestricted presence in all word positions within Arabic. They can freely occupy word-initial, medial, and final positions. The CV syllable structure displays versatility in its positioning within words, as evidenced in words like /qaraʔa/ meaning "he read," /ʔamara/ meaning "he ordered," and /xabbara/ meaning "he told."

In contrast, Mokhtar (1997) asserts that CVV syllables exhibit some distributional constraints. They are less prevalent in final positions when compared to initial and medial positions. An example is the syllable /ra/, as seen in the word /raʔeʕ/, signifying "perfect." AlAni and May (1973) emphasize that a syllable rhyme can consist of one consonant, as exemplified in CVC and CVVC patterns, or none at all, as observed in CV and CVV patterns. However, it does not encompass more than two consonants. Additionally, CVVC patterns are predominantly restricted to the final position within words.

Yet, Mokhtar (1997) believes that Arabic syllabic structure adheres to several key constraints.

- (1) Every syllable must initiate with a consonant, except in cases where a word begins with the definite article, as seen in "المدير" (alkamaru), meaning "the moon." When a word ending in a vowel is followed by the definite article, the initial vowel of the article is omitted, and the consonant closes the final syllable of the preceding word; For example, "بيت المدير" (baytul mudir), meaning "house (of) the manager," becomes /baytul mudir:/.
- (2) Syllables cannot commence with a consonant cluster, which involves the occurrence of two or more consonants in succession. Lastly, the usage of the CVVC pattern is restricted and typically arises through the linguistic process known as germination.

According to Haywood and Nahmad (1982), Arabic syllables can be classified into two primary types: short and long.

- (1) Short Syllables (مفتوحة - mafʕūḥah): The short vowels in Arabic are "fathah" (َ), "kasrah" (ِ), and "ḍammah" (ُ).

Examples:

كِتَاب (kitāb) - "book"

بَيْت (bayt) - "house"

سَمَاء (sima) - "sky"

(2) Long Syllables (مغلقة - maḡlūqah): they consist of a long vowel (usually "alif," "wāw," or "yā") followed by one or more consonants (V-CC or V-CCC, etc.).

Long vowels in Arabic include "alif" (ا), "wāw" (و), and "yā" (ي).

Examples:

دُكَّان (dukkān) - "shop"

قَلْب (qalb) - "heart"

عَظْم ('aẓm) - "bone"

Furthermore, Khalil (1999) presents a formula for expressing Arabic syllable structure as CVVCC. In Arabic, the following syllable types are permissible: CV (e.g., "ب" bi - with), CVV (e.g., "في" /fi:/ - in), CVC (e.g., "أب" /ʔab/ - father), CVVC (e.g., "فيل" /fi:l/ - elephant), CVCC (e.g., "رهن" /rahin/ mortgage), and CVVCC (e.g., "جاد" /ja:d/ serious). The last type, CVVCC, is relatively rare and must consist of a long /a:/ followed by a geminate cluster.

Furthermore, Arabic varieties exhibit notable differences in their treatment of complex syllable margins (Broselow, 2017). In some cases, these differences are related to the acceptance or rejection of complex onsets and codas. For instance, in Modern Standard Arabic and certain dialects around Cairo, complex onsets are generally avoided. However, in many other Arabic dialects, complex onsets are readily embraced. As an example, the word 'big' is pronounced as disyllabic /ki.bi:r/ in Cairene Arabic but monosyllabic /kbi:r/ in Lebanese Arabic. This variation illustrates how different dialects handle syllable structure differently.

Similarly, the presence of complex codas varies among Arabic dialects. Modern Standard Arabic, Egyptian dialects, and Moroccan Arabic allow complex codas, while they are absent in many other dialects. For instance, the word 'dog' is pronounced as /kalb/ in Cairene Arabic but as /ka.lib/ in Eastern Libyan Arabic.

Adding to the complexity, in numerous dialects, complex syllable margins are only permitted at the edges of phrases. This highlights the intricate nature of syllable structure and its variation across Arabic varieties, making it a fascinating area of study for linguists.

In conclusion, despite the existing body of scholarly work on Nizar Qabbani's poetry, there appears to be a notable gap in the exploration of syllable prosody within his poems. While these previous studies have offered valuable insights into various aspects of his literary work, none have explicitly tackled the question of syllable prosody, making it a promising and uncharted area of research for those interested in delving deeper into Qabbani's poetic craft.

Methodology

This qualitative study adopts a descriptive-analytical methodology designed to offer a thorough and intricate exploration of a specific subject of interest. Its primary goal is to facilitate a deeper understanding and insight into this subject (Alhazaymeh & Al-zyadat, 2022). This methodological approach aligns perfectly with the analytical objectives of the study, which are centered on elucidating definitions and concepts that underscore the physiological aspects of the subject's direct and unmistakable influence on the poet's psychological and emotional state.

Additionally, the research utilizes statistical analysis when assessing an audio clip of Nizar Qabbani's recitation, accessible via YouTube, to gather dependable raw data.

To measure various aspects of the poet's prosody, the Speech Rate Meter is used focusing on (Rs) and (Ra). The software provides information on several key parameters (Vladimir, 2021):

- (1) Speech Rate (Rs): This represents the overall speed of speech, measured in words per minute while considering the duration of pauses between phrases.
- (2) Articulation Rate (Ra): This parameter measures the rate at which phonemes are generated, also in words per minute, but without considering interphrase pauses.
- (3) Pauses Score (Tp): This score indicates the average duration of pauses between phrases, calculated as the root mean square (RMS) value of all pause sections.
- (4) Filler Score (Tf): This score quantifies the relative duration of "filler" vocal insertions as a percentage ratio of the RMS value to the average-median duration of vowels.

To elicit further data, this study also used the Voice Emotionality Meter software to assess the emotional intensity conveyed through Qabbani's voice quantifying it on a scale ranging from 0 to 100. This scale is divided into three distinct emotional zones (Vladimir, 2023):

- (1) Low degree (0 to 30); This zone represents a state where the individual is calm, relaxed, and in control of their emotions. It is associated with activities like reflecting, recalling memories, or reading aloud.
- (2) Average degree (30 to 70); In this zone, the person's voice indicates moderate emotionality. They are active and exhibit confidence in managing their emotions. This level is commonly observed during conversations, speeches, lectures, and similar interactions.
- (3) High degree (70 to 100); The high degree zone signifies intense emotionality where the person is agitated and struggles to maintain control over their emotions. This level is often associated with emotions like anger, hysteria, and aggression.

These raw materials serve as the foundation for subsequent analyses and aesthetic evaluations of the elegy. By incorporating both qualitative and quantitative techniques, this methodology offers a robust framework for conducting a comprehensive examination of the chosen subject matter.

Findings and Analysis

Having gained an understanding of phonemic syllables, their underlying principles, and variations within the Arabic language, this study aims to leverage these scholarly insights into syllabic structures and their intrinsic characteristics. This analytical exploration studies the correlation between phonemic syllables and the poet's psychological and emotional disposition. Therefore, this examination encompasses aspects such as the prevalence of closed versus open syllables and the measurement of syllable size and duration in the poetic context.

Analyzing the syllabic patterns that shape the phonetic structure of the elegy (see appendix A for the Arabic and translated English version) introduction reveals the following findings in this research study. In the tables below the letter "L" is used to indicate the long syllable while "Sh" symbolizes the short one. Additionally, the sign (+) is used to denote the open syllabus, and a (-) to signify the closed one.

Table 1: Syllable Distribution for the Opening Stanza Verses One and Two.

V.1	شكراً لكم /fukran lakum/		
Syllabic Representation كُمْ	لَ	رُنْ	شَكَ
cvc	cv	cvc	cvc

Category	L	Sh	L	L
	-	+	-	-
Total Number of Syllables	4			

Note. Verse=V; Syllabic Representation=SR; Category=C.

Table 2: Syllable Distribution and Categorization for The Opening Stanza Verse Two.

V.2	فَاحِبِيَّتِي قَتَلَتْ . وَصَارَ بَوَسُكُم /fahabibati qutilat wa: sar bawsafukum/														
S.R.	ف	خ	بِ	تِي	قُ	ت	لَتْ	وَ	صَا	رَ	بِ	وَسَ	عَ	كُم	
	cv	cv	cv	cv	cv	cv	cv	cv	cv	cv	cv	cv	cv	cv	
C.	Sh	Sh	L	L	Sh	Sh	L	Sh	Sh	L	Sh	L	Sh	L	
	+	+	+	+	+	+	-	+	+	+	+	+	+	-	
Total Number	15														

Table 3: Syllable Distribution and Categorization for the Opening Stanza Verse Three.

V.3	أَنْ تَضْرِبُوا كَأْساً عَلَى قَبْرِ الشَّهِيدَةِ /ʔan taʔrabu kaʔasan ʕala qabr al-fahi:da/													
SR.	أَنْ	تَضْرِبُوا	كَأْساً	عَلَى	قَبْرِ	الشَّهِيدَةِ								
	cvc	cvc	cvc	cvc	cvc	cvc	cv	cv	cv	cv	cvc	cvc	cv	cvc
C.	L	L	Sh	L	L	L	L	L	L	L	L	L	Sh	L
	-	+	+	-	-	+	+	-	-	+	+	+	-	-
Total Number	13													

Table 4: Syllable Distribution and Categorization for The Opening Stanza Verse Four.

V.4	وَقَصِيدَتِي اغْتِيلَتْ /wa qasi:dati ʔiʔtali:t/						
SR.	وَقَصِيدَتِي	اغْتِيلَتْ					
	cvc	cvc	cv	cvc	cvc	cv	cv
C.	Sh	L	L	L	Sh	L	Sh
	-	-	-	-	+	+	+
Total Number	7						

Table 5: Syllable Distribution and Categorization for The Opening Stanza Verse Five.

V.5	وَهَلْ مِنْ أُمَّةٍ فِي الْأَرْضِ /wa hal min ʔummatin fi al-ʔard/									
SR.	وَهَلْ	مِنْ	أُمَّةٍ	فِي	الْأَرْضِ					
	cvc	cvc	cvc	cvc	cvc	cv	cvc	cvc	cvc	cv
C.	Sh	L	L	L	L	Sh	L	L	L	Sh
	+	-	-	-	-	+	-	-	-	+
Total Number	9									

Table 6: Syllable Distribution and organization for the Opening Stanza verse six.

V.6	إِلَّا نَحْنُ نَغْتَالِ الْقَصِيدَةَ؟ /ʔilla nahnu tagta:l al-qasi:da/											
SV.	إِلَّا	نَحْنُ	نَغْتَالِ	الْقَصِيدَةَ؟								
	cvc	cvc	cvc	cvc	cv	cv	cvc	cv	cvc	cv	cvc	cvc
C.	L	L	Sh	Sh	L	L	Sh	L	L	Sh	L	L
	-	+	+	-	+	-	+	-	+	-	+	-
Total Number	10											

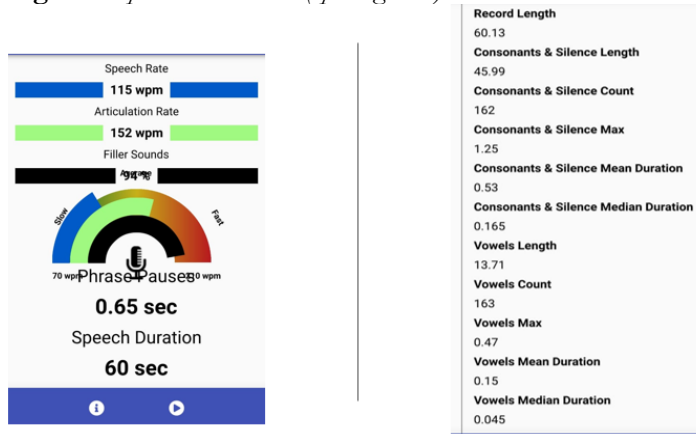
The examination of this passage (Table 1-6) has resulted in the identification of 4+15+13+7+9+10=62 accessible syllables. Through an analysis of the reciter's audio performance, this study determined the precise duration of this segment to be 24 seconds. Researchers in Western academia have established a correlation between the poetic meter and the rhythm of heartbeats, which medical professionals typically

gauge at 76 beats per minute for a healthy individual. They perceive a significant relationship between the heartbeat and the vocal apparatus's capacity to generate syllables. According to their estimations, individuals, under usual circumstances, can articulate three syllabic sounds with each heartbeat, resulting in a total of 135 instances.

Taking all these factors into consideration, it can be deduced that a healthy individual, devoid of emotional fluctuations, can produce a total of 228 vocal clips under typical conditions (Trinite & Barute, 2023). Now, if one wishes to determine a poet's metrical capacity, i.e., the number of vocal clips they can generate within a one-minute span, it becomes evident that a poet's potential output is approximately 155 segments per minute. Consequently, employing the tripartite rule, we can infer that the poet's heart rate during the recitation of this passage was approximately 52 beats per minute.

Indeed, one can envision the profound emotional turmoil the poet experienced, nearly to the point of his heart faltering. The elegy presented by the poet emerges as a testament to a severe struggle, akin to the agonizing labor pains endured by a woman during childbirth. This poetic struggle parallels, to some extent, the arduous process of bringing forth life, particularly in those elegiac verses where poets have bared their souls after losing beloved individuals so dear that they yearned for death to join them.

Figure1: *Speech Rate Meter (opening lines).*



The fluctuation in heartbeats, influenced by poets' emotional states during composition, plays a pivotal role in their creative expression. The middle part of Figure one visualizes different parameters using moving arcs of different colors, with blue representing Rs (slow), green for Ra (70wpm), and black for Rf (94%). The length of these arcs is normalized based on user-defined minimum and maximum values for these parameters. As it is clear the poet's psychological state during joy differs significantly from that experienced in times of sadness and despair, and the heartbeats vary in pace accordingly. When overwhelmed by happiness, heartbeats quicken, racing with an increased frequency per minute. Conversely, in moments of worry and distress, they slow down. This variability in the speed of poetic performance (115 wpm), or articulation rate (152 wpm) to be more precise, corresponds to the underlying emotional tones (Figure 1). In periods of joy and exuberance, it becomes fast, impassioned, and elevated, resonating with the enthusiasm, jubilation, and accompanying ecstasy of a joyous atmosphere. In contrast, during episodes of despair and sorrow, it takes on a deliberate, measured pace, mirroring the languor, stagnation, and sense of suffocation prevailing in a somber and melancholic ambiance. This intimate relationship between emotion, physiology, and poetic expression reveals the intricate interplay of the human experience in the art of poetry.

Hence, the limited vocal fragments articulated by the poet encapsulate a poignant portrayal of a disconsolate man who has suffered the grievous loss of his beloved wife, the very embodiment of his desires and aspirations (tables 1, 2, 3, 4). This loss, brought about by the hands of betrayal, has left him in a state of profound solitude, ensnared amidst the figurative tongues of metaphorical flames. In this emotional crucible, he articulates a profoundly heart-rending discourse, one that emanates directly from the depths of his emotional wellspring and pours forth from his eloquent tongue, as Al-Jahiz aptly characterized. Within this elegy, the poet has composed a lasting masterpiece, destined to endure as a quintessential representation of the realms of love and passion—a theme recurrently explored in the majority of Nizar's poetic oeuvre.

This scholarly interpretation underscores the poet's mastery of evoking emotional depth and imagery through his poetic craft. It delves into the thematic consistency within the poet's body of work and highlights how this particular elegy stands as a testament to his enduring exploration of the intricacies of love and passion, offering valuable insights for research and academic discourse.

Furthermore, when considering syllabic length (tables 5,6) from a different vantage point, particularly in the context of their duration, it becomes apparent that there exist a collective 42 long segments. These are further categorized into 28 instances of closed long segments and 14 occurrences of open long segments. In contrast, short segments total 20 in number. Consequently, the preeminent ratio observed is that of closed long segments, which conveys underlying sentiments of frustration, despair, and a prevailing sense of hopelessness. These additional emotional dimensions, layered onto the lexicon of the poet, who was already steeped in melancholy, contribute to a nuanced exploration of the emotional landscape within the poetic composition, adding depth to the analytical examination.

To elicit further data, this study scrutinized another passage (closing lines; L.372-391.) from the elegy after a thorough reading.

Table 7: Syllable Divisions for the Closing Lines.

ماذا يقول الشَّعْرُ يا بلقيس في هذا الزمان؟ /maḏa yaqūlu al-shi'ru yā Bilqīs fī hāḏā al-zamān/ ..																	
SR.	مَا	ذَا	يَا	شَعْرُ	بَلْقِيسُ	فِي	هَذَا	الزَّمَانُ									
	cv	cv	cv	cvc	cvc	cv	cv	cvc	cvc	cv	cvc	cvc	cv	cv	cv	cv	cv
	L	Sh	L	L	L	Sh	L	L	L	Sh	L	L	L	Sh	L	L	L
	-	+	-	+	+	+	+	-	+	+	-	-	+	+	+	+	+
C.																	
Total Number 16																	

Table 8

ماذا يقول الشَّعْرُ؟ في العصر الشَّعْبِيّ المَجُوسِيّ الجَبَانِ /maḏa yaqūlu al-shi'ru? fī al-'aṣri al-shu'ūbiyyi al-majūsiyyi al-jabān/																	
SR.	مَا	ذَا	يَا	شَعْرُ	بَلْقِيسُ	فِي	هَذَا	الزَّمَانُ	عَصْنُ	رَشْنُ	شُعْرُ	بَلْقِيسُ	فِي	هَذَا	الزَّمَانُ	عَصْنُ	رَشْنُ
	cv	cv	cv	cvc	cvc	cv	cv	cvc	cvc	cv	cvc	cvc	cv	cvc	cvc	cv	cv
	L	Sh	L	L	L	Sh	L	L	L	Sh	L	L	Sh	L	L	Sh	L
C.	-	+	-	+	+	-	-	+	+	+	-	-	-	+	-	+	+
Total Number 20																	

Table 9

والعالم العربيّ مَسْحُوقٌ .. وَمَقْمُوقٌ وَمَقْطُوعٌ اللِّسَانِ /wa-l-'ālamu al-'arabiyyu mashūqun, wa-maqmu'un wa-maqṭū'u al-lisāni/																	
	cv	cv	cv	cvc	cvc	cv	cv	cvc	cvc	cv	cvc	cvc	cv	cvc	cvc	cv	cv
	L	Sh	L	L	L	Sh	L	L	L	Sh	L	L	Sh	L	L	Sh	L
	-	+	-	+	+	-	-	+	+	+	-	-	-	+	-	+	+

SR.	وَلْ	عَا	لْ	مُلْ	عَ	رَ	بِيْ	يْ	مَسْ	خُوْ	قُنْ	وْ	مَقْ	مُوْ	عُنْ	وْ	مَقْ	طُوْ	عُلْ	لْ	سَانْ
	cvc	cv	cvc	cv	cvc	cv	cvc	cv	cvc	cv	cvc	cv	cvc	cv	cvc	cv	cvc	cv	cvc	cv	cvc
C.	L	Sh	L	L	L	Sh	L	L	L	Sh	L	L	L	Sh	L	L	Sh	L	L	Sh	L
	-	+	-	+	-	+	-	+	-	+	-	+	-	+	+	+	+	-	+	+	-
Total Number	21																				

Table 10

/naḥnu al-jarīmatu fi tafawwuqihā/ /fa ma al-‘iqdu al-farīdu wa ma al-aḡānī/ نَحْنُ الجَرمِیَّةُ فی تَفَوُّقِها فَمَا العِقدُ الفَریدُ وما الأَغَانِی؟																							
SR.	نَحْ	ئُلْ	جَ	رِي	مَ	هُ	فِي	تَ	فَوْ	وُ	قِي	هَآ	فَ	مَلْ	عَقْ	ئُلْ	فَ	رِي	دُ	وْ	أَ	غَانِي	
	cv	cv	cv	cv	cv	cv	cv	cv	cv	cv	cv	cv	cv	cv	cv	cvc	cvc	cvc	cvc	cvc	cvc	cvc	
C.	L	L	Sh	L	Sh	Sh	L	Sh	L	L	L	Sh	L	Sh	Sh	L	Sh	L	Sh	Sh	L	Sh	L
	+	+	+	-	+	+	+	+	+	+	+	+	+	+	+	-	+	+	+	+	+	-	
Total Number		24																					

Table 11

أَخَذُوا الْقَصِيْدَةَ مِنْ فَمِي																									أَخَذُوكَ أَيَّتُهَا الْحَبِيْبَةُ مِنْ يَدِي											
/’aḡadū al-qasīdata min fami/																									/’aḡadūki ’ayyatuha al-ḡabībatu min yadi/											
SR.	أَ	خَ	دُوْ	كِي	أَيْ	يَ	تَ	هَلْ	خَ	بِيْ	بَ	هُ	مِنْ	يَ	دِي	أَ	خَ	دَلْ	قِي	صِي	دَ	مِنْ	فَمِي													
	cv	cv	cvc	cv	cv	cv	cv	cvc	cv	cv	cv	cv	cv	cvc	cv	cv	cv	cv	cvc	cv	cv	cvc	cv	cv												
C.	L	Sh	L	Sh	Sh	L	Sh	L	Sh	Sh	L	Sh	L	Sh	Sh	L	Sh	L	Sh	Sh	L	Sh	L	Sh												
	+	+	-	+	+	+	+	-	+	+	+	-	-	+	+	+	+	-	+	+	-	+	+	+												
Total Number 25																																				

Table12

..أَخَذُوا الْكِتَابَةَ .. والقراءة والطُّفُولَةَ .. والأمانِي																					
/wa al-ṭ-ṭufūlata... wal-ʾamānī/ /ʾaḥadū al-kitāba... wal-qirāʾa/																					
SR.	أَ	خَ	دُلْ	كِي	تَا	بَ	ةَ	وَلْ	قِي	رَاَ	ءَ	ةَ	وَطْ	طَ	فُوْ	لَ	ةَ	وَلْ	أَ	مَآ	نِي
	cv	cv	cv	cvc	cv	cv	cv	cv	cv	cvc	cv	cv	cv	cv	cv	cvc	cv	cv	cv	cv	cv
C.	L	L	Sh	L	Sh	Sh	L	Sh	L	Sh	Sh	L	Sh	L	Sh	Sh	L	Sh	L	Sh	Sh
Total Number	21	+	+	+	-	+	+	+	+	-	+	+	+	+	-	+	+	+	+	-	+

Table13

. بلقيسُ .. يا بلقيسُ يا دَمْعاً يَنْقُطُ فوق أَهْدَابِ الْكَمَانِ /yā dam‘an yunāqqiṭu fawqa ahlāb al-kamāni/ /Bilqīsu... yā Bilqīsu/																					
SR.	بَلْ قِي سُ يَا بَلْ قِي سُ يَا دَمْ عَنْ يَ نَقْ قِي طَ فَوْ قِ أَهْ دَا بِلْ كِي مَانْ																				
	cvcv	cv	cvc	cv	cvc	cv	cvc	cv	cv	cvc	cv	cv	cv	cv	cv	cv	cvc	cv	cv	cv	cvc
C.																					
Total Number	L	Sh	L	L	L	Sh	L	Sh	Sh	L	Sh	L	L	L	Sh	L	L	L	Sh	L	L
21	-	+	-	+	+	+	+	+	+	-	+	-	-	+	+	+	-	+	+	+	+

Table14

/allamtu man qatalūki asrāra al-hawā/عَلَّمْتُ مَنْ قَتَلَكَ أَسْرَارَ الْهَوَى													
SR.	عَلْ	لَمْ	تَ	مَنْ	قَ	تَ	لَوْ	كَ	أَسْ	رَاَ	رَلْ	ةَ	وَى
	cv	cv	cvc	cv	cvc	cv	cv	cv	cv	cv	cv	cv	cv
C.	L	Sh	L	L	L	Sh	L	Sh	Sh	L	Sh	L	L

Total Number 13	+	+	-	+	-	+	+	+	+	-	+	-	-
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Table15

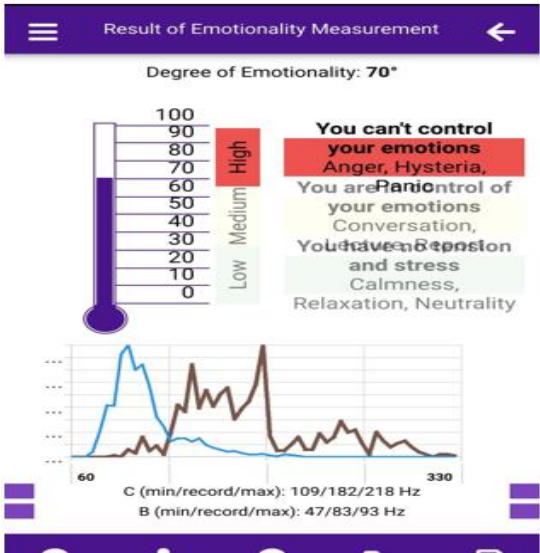
/lakinna-hum... qabla intiḥā' i al-shawṭi/																		
SR.	لا كُنْ نَ هُمْ قَبْلَ انْتِهَاءِ السَّوْطِ																	
	CV	CV	CV	CV	CV	CV	CVC	CV	CVC	CVC	CV	CV	CVC	CVC	CVC	CV	CVC	CV
C.	L	L	Sh	Sh	Sh	Sh	L	Sh	L	L	L	Sh	L	L	L	Sh	L	L
Total Number	18	+	+	+	+	+	-	+	+	-	+	+	-	-	-	+	-	+

The poet's rendition of this stanza precisely spanned one minute. Upon scrutinizing the segment composition, we determined that it comprises a total of 164 segments. These segments are categorized into 99 long segments, further sub-divided into 53 open segments and 46 closed segments, alongside 65 short segments. When assessing the ratio of segments, specifically 164 segments per minute, against the expected norm of 228 segments per minute, we observed a notable discrepancy, with the passage exhibiting a considerably lower segment count than the typical standard.

In the quest to calculate the poet's heartbeats during the recitation of this poetic passage, we arrive at an approximation of approximately 55 heartbeats per minute. Remarkably, this closely mirrors the heart rate we previously observed in the initial segment of the elegy, which stood at 52 beats per minute. This recurrence unequivocally underscores the prevailing melancholic state that envelops the poet throughout this performance (tables7, 8,9,10). It becomes evident that the poet deliberately chose a poetic form characterized by a plethora of segments as a vehicle to articulate his profound distress and despair.

A noteworthy feature of this composition is that each poetic line encompasses a variable number of segments, ranging from 11 to a maximum of 25 segments. This segmentation offers valuable insights into the intricate interplay between the poet's emotional landscape and his chosen poetic structure. As elucidated by Abdulrahim (2020) this connection reveals that in moments of profound sorrow and distress, the poet instinctively gravitates towards an extended format, rich in segments, to eloquently unburden his sorrows and grief. This insight underscores the scientific significance of understanding the intrinsic link between emotional states and artistic expression, shedding light on how the structure of art mirrors the depths of human sentiment.

Figure2: Measurement of Qabbani's Emotions (Closing Stanzas).



The profusion of syllables, coupled with their varying lengths, affords the poet an extensive canvas to convey the myriad emotions brewing within his heart. Concise forms with fewer segments (tables 12,13,14) find their suitability in momentary compositions, recited during episodes of calamity, panic, or when the poet is stirred and scattered in thought. In such turbulent junctures, Figure 2 depicts the poet's degree of emotionality (high=70%) who gravitates towards a briefer format that synchronizes with the rhythm of breath and the hastened heartbeat.

Conversely, more extended elegies tend to emerge once the initial shock has receded, and souls have settled into a state of enduring despondency and uninterrupted mourning. This holds true for the elegy currently under examination. Nizar embarked on its composition five days following the passing of his beloved spouse, Balqis al-Rawi.

This analysis underscores the intricate interplay between the chosen poetic structure, the poet's emotional state, and the imperative of effectively conveying his profound sentiments. During moments of heightened emotional intensity, the poet often opts for shorter poetic forms, aligning them with the turbulent emotional landscape. In contrast, more extended forms come to the forefront when the poet has had the opportunity to assimilate and contemplate the tragedy that has unfolded (Badida, 2011). Of particular note are the syllables classified within the fourth and fifth types, which, only unveil in the context of /wakf/ or pausing. These syllables (30+) manifest in the poem, hinting at the poet's weariness and fatigue, which have impeded his ability to sustain the fluidity of certain phonetic elements.

Consequently, these syllables transform from autonomous, short segments into subdued, silent sounds, assimilated within longer segments. It is noteworthy that this phenomenon is exclusive to Classical Arabic (Alhoody & Aljutaily, 2022). Instances of this phenomenon within the elegy are evident in the poet's enunciation of specific words. To name a few, /qutʕilat/killed (line2), /at-tārīḥ/ history (line 49), /af-fāḥi:da/ the martyr (line 53), /jawmin/ the day (line 64), /bajru:t/ Beirut (line 65), /wa al-mawt/ death (line 67), /al-baʕaʕa/ ugliness (line 75), /ash-shaʕiyya/ shrapnel (line 78), etc. Furthermore, these moments of pause serve not only to signify the poet's physical exhaustion but also imbue the poem with an emotional depth, accentuating the gravity of his grief and the challenges of expressing it adequately. These pauses contribute to the creation of a distinctive rhythm and cadence, enriching the overall impact and poignancy of the elegy.

Therefore, the concept of the syllable and the distinction between vowels and consonants have played essential roles in linguistic analysis since ancient times. While vowels and consonants have been instrumental in breaking down the structure of individual words, the syllable has been employed as the foundational unit for understanding the prosodic aspects of languages and for crafting verse forms that rely on these prosodic patterns. In essence, this analysis unveils the poet's astute use of poetic form as a medium to encapsulate the ebb and flow of his emotions. It also highlights the nuances of phonetic and structural intricacies unique to Classical Arabic, shedding light on the depth and complexity of the poet's craft.

Conclusions and Recommendation for Further Studies

Nizar Qabbani attempted to color his poems with language sounds, elaborating on words, which expressed their innermost feelings to him. He added sounds with all their characteristics, their musical bell, so whispers, which were present to a large extent, played their role, as did the loud voice in situations that required it, like anger and intensity towards enemies and killers.

Despite the limitations imposed by the scarcity of scholarly research on this specific topic, the study's findings underscore the imperative need for a more extensive exploration of Nizar Qabbani's poetic expression. Such an in-depth investigation would not only enhance our comprehension of the poet's relationship with Balqis but also contribute to a deeper recognition of the linguistic and stylistic

intricacies embedded within his poetic body of work.

In the future, subsequent studies could employ similar prosodic analysis techniques to the literary works of other celebrated poets. This comparative analysis has the potential to illuminate how different poets utilize syllables, prosody, and linguistic sounds to convey emotions and subtleties within their poetry. Investigating various poets from diverse cultural backgrounds may yield invaluable insights into the universality or uniqueness of these linguistic and emotional connections in poetry.

Furthermore, expanding upon the interdisciplinary approach embraced in this study, which bridges the realms of linguistics and poetry, researchers could delve more profoundly into the intersection of language, physiology, and emotion in artistic expression. This might entail collaborative efforts between linguists, poets, psychologists, and even neuroscientists to explore the physiological and neurological foundations of poetic creation and interpretation. Such studies could provide a comprehensive understanding of how poetry impacts both its creators and its audience.

In today's digital era, poetry is frequently presented and consumed through a variety of media, including audio recordings, visual art, and multimedia performances. Future investigations could explore how the incorporation of these elements enhances or modifies the emotional impact of poetry. This inquiry might encompass an analysis of the role played by sound, visuals, and performance in conveying the poet's intended emotions and in shaping the audience's reception of those emotions.

These recommendations aim to broaden the horizons of research in the field of poetry analysis, encompassing not only linguistic and stylistic aspects but also the physiological and interdisciplinary dimensions of poetic expression and its emotional resonance.

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Competing Interests

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Appendix A

Thank you	شُكْرًا لَكُمْ
For killing my Balqis	فحببيتي قَتَلْت .. وصار يؤسَعُكُمْ
Go, have a drink, On the martyr's grave's brink.	تَشْرَبُوا كَأْسًا عَلَى قَبْرِ الشَّهِيدَةِ.. ...
My poem is assassinated.	وقصيدتي اغتِيلَتْ
For no nation but ours	وهل من أُمَّةٍ في الأرض
Has such powers!	/لا نحنُ تَغْتَالُ القصيدة؟
What does poetry say, O Balkis, in this time?	ماذا يَقُولُ الشَّيْعُرُ يا بلقيس في هذا الزَّمان؟
What does poetry say in the coward amoral age?	ماذا يَقُولُ الشَّيْعُرُ؟ في العَصْرِ الشُّعُوبِيِّ المَجُوسِيِّ الجَبَانِ
The Arab World Is Crushed; oppressed; And muzzled.	والعالم العربيُّ مَسْحُوقٌ ... وَمَقْمُوعٌ وَمَقْطُوعٌ اللِّسانِ
We represent crime at its best, So what's (al-Iqd al Fareed) or the songs?	نحنُ الجريمةُ في تَفَوُّقِها فما العَفْدُ الفَرِيدُ وما الأَغاني؟
My love they grabbed you though we held hands, they got the poem and left me speechless.	أَخَذُواكِ أَيُّهَا الحبيبةُ من يَدَي أَخَذُوا القصيدةَ من فَمِي
They got writing; reading; Childhood; and wishes.	أَخَذُوا الكِتَابَةَ .. والقِراءَةَ والطُّفُولَةَ والأُماني
Balqis, oh, Balqis. You're tears dripping over violin's strings.	بلقيسُ .. يا بلقيسُ يا دَمْعًا يَنْقُطُ فوق أهداب الكَمَانِ
I taught your killers the secrets of love,	عَلَّمْتُ مَنْ قَتَلوكَ أسرارَ الهوى
But before the end of the course They killed my horse.	لكنَّهُمْ .. قَبْلَ انْتِهاءِ الشُّوطِ قَد قَتَلُوا حصاني