

**Oriental Journal of Philology****ORIENTAL JOURNAL OF PHILOLOGY**

journal homepage:

<http://www.supportscience.uz/index.php/ojp/about>**PROSODY AND INNOVATIVE APPROACH TO TEACHING NON-ARABIC SPEAKERS****Mohamed Ali Abdelwahed Awad**

Doctor of philosophy PhD, Acting Associate Professor  
Department of "Arabic language and literature "Al-Azhar"  
International Islamic Academy of Uzbekistan  
E-mail: [almisriymuhammad@gmail.com](mailto:almisriymuhammad@gmail.com)  
Tashkent, Uzbekistan

**ABOUT ARTICLE**

**Key words:** Prosody, Rhyme, Poetic Rhythm, Teaching Methods, Teaching Arabic to Non-Native Speakers.

**Received:** 08.05.26

**Accepted:** 09.05.26

**Published:** 10.05.26

**Abstract:** Prosody (rhyme) is one of the sciences that the teacher and learner need in the field of teaching Arabic to non-native speakers. Hence this research came to define this science and show its importance, the need to teach, learn the benefits of its study, and its results for non-Arabic speakers, as well as explaining the appropriate methods of teaching it, and highlighting innovative experiences in this regard.

**ARUZ VA ARAB TILIDA SO‘ZLASHMAYDIGANLARNI O‘QITISHDA INNOVATSION YONDASHUV****Mohamed Ali Abdelwahed Awad**

Falsafa doktori (PhD), dotsent v. b  
O‘zbekiston Xalqaro Islomshunoslik Akademiyasi  
"Al-Azhar" arab tili va adabiyoti kafedrasasi  
Toshkent, O‘zbekiston  
E-mail: [almisriymuhammad@gmail.com](mailto:almisriymuhammad@gmail.com)  
Toshkent, O‘zbekiston

**MAQOLA HAQIDA**

**Kalit so‘zlar:** aruz, qofiya, she’riy ritm, o‘qitish metodlari, arab tilini xorijiy til sifatida o‘qitish.

**Annatsiya:** Aruz (qofiya ilmi) arab tilini ona tili bo‘lmaganlarga o‘qitish sohasida o‘qituvchi va o‘rganuvchi uchun zarur bo‘lgan fanlardan biridir. Shu sababli ushbu tadqiqot mazkur fan mohiyatini aniqlash, uning ahamiyatini ko‘rsatish, uni o‘qitish va o‘rganish zaruratini asoslash, shuningdek, arab tilini ona tili bo‘lmaganlar uchun ushbu fanni o‘rganishning foydalari va natijalarini

yoritishga qaratilgan. Bundan tashqari, unda uni o'qitishning samarali usullari izohlanadi hamda bu boradagi innovatsion tajribalar yoritiladi.

---

## НАУКА О ПРОСОДИИ И ИННОВАЦИОННЫЙ ПОДХОД К ЕЁ ПРЕПОДАВАНИЮ ДЛЯ ИЗУЧАЮЩИХ АРАБСКИЙ ЯЗЫК КАК ИНОСТРАННЫЙ

*Мохамед Али Абдельвахед Авад*

*Доктор философии (PhD), и. о. доцента*

*Кафедра «Арабский язык и литература “Аль-Азхар”*

*Международная Исламская Академия Узбекистана*

*Ташкент, Узбекистан*

*E-mail: [almisriymuhammad@gmail.com](mailto:almisriymuhammad@gmail.com)*

*Ташкент, Узбекистан*

---

### О СТАТЬЕ

**Ключевые слова:** просодия, рифма, поэтический ритм, методы обучения, преподавание арабского языка как иностранного.

**Аннотация:** Просодия (рифма) является одной из наук, необходимых как преподавателю, так и учащемуся в области преподавания арабского языка как иностранного. В связи с этим данное исследование направлено на определение данной науки, раскрытие её значимости, необходимости её преподавания и изучения, а также выявление пользы и результатов её освоения для носителей арабского языка. Кроме того, в работе объясняются соответствующие методы её преподавания и освещаются инновационные подходы в данной области.

**Introduction.** Prosody (‘Ilm al-‘Arūd) is one of the most important sciences in the Arabic language because of its close connection to Arabic poetry, which holds great significance in Arabic literature in particular, and in world literature in general. Arabic poetry occupies a prominent place in the life of the Arabs; it is their eternal record that preserved their heritage from being lost, safeguarded their history, and gathered their literature and ethics. It thus became a living museum that narrates the days of the Arabs and the stories of their heroes, recounts their battles and victories, and immortalizes the eloquent poetry, fine wisdom, expressive proverbs, and delightful imagery produced by their creative minds.

One of the most important elements that gave poetry its distinction is its music, which springs from the metrical patterns (awzān) that, when skillfully used by the poet, lend the words a musical rhythm that adds beauty and clarity to the text, making the expressions seem to “speak” their meanings through the power of suggestion and the sweetness of their musical tone. The poetic

meter, therefore, is not an external element imposed on the poem from without, but an essential structural component intimately connected to the meaning itself. (Abdel Latif, 1990, p.39).

Accordingly, one of the most famous definitions of poetry we have learned since childhood is that it is “measured and rhymed speech that conveys meaning.” The features of rhythm and meter are among the fundamental structural elements necessary for the formation and existence of poetry, giving it its unique generic identity and distinguishing it from other literary genres and discourses (Ben Selilih, 2020, p. 323). Prosodic and rhythmic studies, therefore, are among the most significant disciplines capable of revealing the mechanisms and characteristics of poetic achievement (Rahmani, 2021, p. 4158) .

Research and experiments in the field of teaching Arabic indicate that utilizing the musicality of the Arabic word offers an effective solution to many of the problems that teachers and learners face in teaching and learning the Arabic language (Shaqini, 2020, p. 305, 319, 320) . This gives great importance to the study of prosody - as the science that examines the music of Arabic poetry - in searching for innovative solutions and non-traditional strategies to overcome the obstacles encountered in the field of teaching Arabic to non-native speakers, addressing its challenges and solving its difficulties.

Hence, this study explores the science of prosody and innovative approaches to teaching it to non-native speakers of Arabic.

**Research Problem.** The research problem lies in the need of non-native learners of Arabic to study Arabic prosody, the benefits that result from studying it, and the appropriate methods for teaching it.

**Research Objectives.** The study aims to highlight the importance of prosody, reveal the reasons for teaching and learning it, identify the difficulties in its instruction, propose ways to overcome them, outline effective teaching methods, and showcase innovative experiments in this field.

**Research Methodology:** The study adopts a descriptive-analytical method to demonstrate the importance of prosody, analyze its teaching difficulties, identify suitable and innovative teaching approaches, and propose appropriate solutions.

Accordingly, the research revolves around the following axes:

Definition of the science of prosody and its importance.

The benefits of prosody in teaching Arabic to non-native speakers.

The problems and difficulties of teaching prosody.

Proposed solutions for overcoming the problems and difficulties of teaching prosody.

Innovative methods and approaches in teaching prosody.

The details of these axes are elaborated as follows:

**First: Definition and Importance of Prosody (‘Ilm al-‘Arūḍ)**

Prosody (‘Ilm al-‘Arūḍ) is the science that studies the metrical structure of poetry in order to distinguish between what is metrically correct and what is flawed (Sayahawy, 2020, p. 109). This is done by dividing a poetic line into units called tafīlāt (metrical feet), through which one can identify the baḥr (metrical pattern) to which the verse belongs. The basis of this metrical analysis lies in counting the letters—both voweled (moving) and unvoweled (static)-and in observing their sequential order in a consistent pattern throughout the poem (Sayahawy, 2020, p. 114).

The term ‘arūḍ (prosody) is so called because poetry is “presented” to it, by which it is judged as correct or faulty. Hence the scholars said: “Al-‘arūḍ is the measure of poetry” (Ibn Yaish, 2001, p. 325). It is a science governed by precise logical rules that allow neither addition nor omission; in this sense, it bears a close resemblance to mathematics in its exactness and structure.

The importance of prosody to poetry is comparable to that of logic to rational thought and of grammar and morphology to words and structures. Just as grammar protects the tongue from linguistic error and syntactic confusion, prosody protects the poet from metrical irregularity and inconsistency of rhyme (Sahel, 2017, p. 66).

**Second: The Benefits of Prosody in Teaching Arabic to Non-Native Speakers****Understanding the structure and rhythm of Arabic poetry:**

The architecture of Arabic poetry is built upon music and rhythm, both of which are studied in ‘Ilm al-‘Arūḍ (the science of prosody). Therefore, learners of Arabic as a foreign language need to study this discipline because it helps them to study, understand, and appreciate Arabic poetry from multiple perspectives, such as:

Studying prosody develops the learner’s musical sense and trains the ear to recognize poetic rhythm. This enables the learner to feel the beauty of the musicality and rhythmic imagery present in the Arabic poems they read, study, or recite.

Learning prosody helps correct the learner’s pronunciation and rhythm when dealing with poetry, prevents mistakes in reading and recitation, and provides an opportunity to develop accurate skills in reading and composing Arabic verse (Nasir, 2015, p. 179) .

Prosody enables the learner to distinguish between correct and incorrect verse in what they read of Arabic poetry (Abdullah, 2021, p. 269) .

It also facilitates memorization of poetic lines, enhances attention and sensitivity, and thus motivates learners to study Arabic more deeply, increasing their comprehension and emotional engagement. This occurs because understanding the meanings of poetic verses—whose rhythm and music attract them—helps the learner penetrate the depths of the text and grasp its

implications. The musical structure of poetry thus serves as one of the most effective aids to comprehension (Al-Mahdi, 2013, p. 224, 227)

Moreover, studying prosody allows talented learners with poetic ability to compose and create Arabic poetry (Al-Halbawi, 2008, p. 580). As noted, “A talented poet’s ignorance of poetic meters and their variations may confine their creativity to limited rhythmic patterns, depriving their art of the diversity of tones and harmonies that enrich poetry. If prosody is necessary for the gifted poet, it is even more essential for other learners and specialists in Arabic studies” (Sahel, 2017, p. 66).

Importance for manuscript editing and textual studies:

Non-native learners of Arabic may have valuable opportunities to work in the field of Arabic manuscript editing in their own countries. Anyone engaged in this field must be familiar with prosodic patterns, as they help avoid errors that distort the musicality of verse (Nasir, 2015, p. 179) and protect the text from mistakes in vocalization or transcription made by scribes or typists. This is particularly vital when editing classical Arabic poetry collections, where prosodic accuracy ensures the authenticity and beauty of the text.

Foundation for advanced study in Arabic sciences:

For learners who wish to specialize in Arabic linguistics or literature—especially in fields such as grammar (naḥw), morphology (ṣarf), rhetoric (balāgha), and literature (adab)—the study of prosody is indispensable. This is due to the close relationship between prosody and these disciplines, and its contribution to understanding their issues, points of contention, and methods of reasoning (Abdullah, 2021, p. 268, 269).

Furthermore, the classical reference books in these fields—which every serious scholar must consult—contain numerous prosodic terms and discussions. Thus, mastery of prosody is essential for effective and meaningful engagement with these texts (Sahel, 2017, p. 67).

Enhancing core language skills:

The study of prosody helps to develop the learners’ listening, reading, and writing skills, because “the science of poetic prosody, as one of the systems of the Arabic language, is closely linked to the skills of reading, writing, and listening. Proper reading and recitation of Arabic poetry, accurate internal rhythm through distinguishing between ḥarakāt (vowels) and sukūn (rests), attentive listening to verses, correct grammatical endings, and accurate ‘arūḍī (metrical) transcription of poetic lines are among the essential gateways to studying Arabic poetic meter effectively” (Abdullah, 2021, p. 270).

Third: Problems and Difficulties in Teaching Prosody

The most prominent problems in teaching the science of prosody

(‘Ilm al-‘Arūḍ) can be summarized as follows:

Complex terminology and unfamiliar expressions:

This science contains many precise terms and numerous details that are difficult for learners to memorize because the terms sound strange to their ears and feel alien to their linguistic intuition. These terms often lack a meaningful or logical connection to their functions, which would otherwise make them easier to understand and accept (Belkhairi, 2019, p. 202). Moreover, such terms are rarely used in ordinary discourse or practical contexts, which makes learning them unpleasant and difficult. As a result, the terminological complexity of prosody often becomes a major factor discouraging students from studying it (Nasir, 2015, p. 179, 180).

Reversed order of instruction:

Prosody is often introduced to students starting with the most difficult concepts, whereas any new subject should be taught from the simple to the complex—not the other way around (Sufian, 2019, p. 169). The main reason for this lies in the traditional teaching methods that rely on classical curricula, which typically begin—as the early scholars did—with the prosodic circles (al-dawā'ir al-'arūḍiyya) as the basis for explaining poetic meters (Sahel, 2017, p. 68).

Lack of diversity in examples:

Most textbooks on prosody depend on the same limited set of examples and poetic citations, repeating them across chapters without introducing new ones or diversifying the material. Consequently, learners encounter the same examples over and over again, which diminishes interest and engagement (Nasir, 2015, p. 181).

Traditional and uninspiring teaching methods:

Instruction often relies on conventional methods that lack enjoyment and motivation, focusing on obscure technical terms and theoretical information at the expense of developing practical prosodic skills and auditory exercises. Prosody is thus presented in a dry, statistical, and symbolic manner, far removed from its natural connection to music and beauty. As a result, the subject loses its artistic and aesthetic appeal, transforming from an enjoyable, rhythmical lesson that refines poetic taste into a mere mechanical exercise in counting syllables and pauses (Al-Mahdi, 2013, p. 229, 230).

Lack of qualified teachers:

Some Arabic language teachers are not adequately trained or proficient in prosody, which prevents students from benefiting from their instruction. As the well-known pedagogical principle states, “One who lacks something cannot give it” (Sahel, 2017, p. 68). The unqualified teacher, therefore, has a negative impact on students’ motivation and attitude toward learning prosody (Sufian, 2019, p. 168, 169).

Fourth: Proposed Solutions to Overcome the Problems and Difficulties in Teaching Prosody  
Reducing emphasis on obscure prosodic terminology:

Teachers should avoid overemphasizing unfamiliar and complex prosodic terms. Instead, they can describe the metrical changes that occur when analyzing verse without requiring students to memorize the technical terms for these changes. Only the essential and commonly used terms should be introduced at first, while the more complex terminology can be postponed to advanced stages. Terms should also be presented functionally, in direct connection with the phenomenon being discovered during metrical analysis.

Developing prosody textbooks and curricula:

The content of prosody courses should be enriched with diverse and renewed poetic examples and citations, including verses from both classical and modern poetry. It is also beneficial to use complete poems or extended excerpts for training on meters, rhythms, and prosodic rules. Such diversity helps learners appreciate the beauty of Arabic poetry, enhances their musical sensitivity, and reveals their creative potential (Al-Halbawi, 2008, p. 581).

Focusing on practical and auditory applications:

Instruction in prosody should emphasize hands-on exercises and listening activities that train learners to distinguish between correct and faulty poetic rhythm. This approach brings the study of prosody closer to its musical essence, which depends on tonal and rhythmic variation.

Diversifying teaching methods and strategies:

Teachers should not rely solely on traditional tools like the pen and blackboard or on written scansion (taqīr ‘arūḍī). They should incorporate music and auditory rhythm, blending written and auditory analysis, and using voice modulation and melodic performance to convey the rhythmic beauty of Arabic poetry (Al-Mahdi, 2013, p. 227). Prosodic rules should be taught through actual poetic texts, ensuring integration with other branches of Arabic language study and providing learners with more opportunities for practice and self-application (Nasir, 2015, p. 182).

Using varied instructional aids and educational technology:

Teachers can utilize audio and video recordings (Al-Halbawi, 2008, p. 582), educational software, and other technological tools that support self-learning and enhance student engagement. Educational technology can make prosody more accessible and enjoyable, fostering student-centered learning that focuses on individual needs and encourages active participation (Nasir, 2015, p. 182).

Diversifying assessment methods:

Examinations in prosody should not be limited to written tests but should also include oral assessments designed to evaluate students' ability to recognize and reproduce poetic rhythm. Listening to Arabic poetry should be an essential entry point for learning prosody and developing its practical skills (Al-Mahdi, 2013, p. 234).

Gradual presentation of content:

Prosody should be taught progressively-from simple to complex-starting with the meters that are easy to scan and recognize, especially those with pleasant, easily perceptible musical rhythms (Sahel, 2017, p. 69).

Proper training of Arabic language teachers:

Teachers should receive comprehensive academic and practical preparation to enable effective instruction in prosody. This includes enriching teacher training programs with specialized courses on prosody, and organizing regular workshops and training sessions to improve their teaching techniques and pedagogical strategies (Al-Mahdi, 2013, p. 243).

Fifth: Innovative Methods and Approaches in Teaching ‘Arūd (Arabic Prosody):

Among the innovative methods and approaches that studies have confirmed their effectiveness-or recommended for-the teaching of Arabic prosody (‘arūd) are the following:

The McCarthy 4Mat System of Learning Styles:

Marwah Diab Abu Zaid Abdullah, in her research aimed at developing prosodic skills among Arabic language student-teachers in the Faculty of Education, found that using the McCarthy (4Mat) learning model was effective in enhancing students’ skills in Arabic prosody. This applied both to overall prosodic competence and to specific sub-skills such as prosodic writing, dividing a verse into metrical feet, distinguishing between primary (unchanged) and secondary (modified) feet due to *zihāfāt* (metrical variations) and *‘ilal* (metrical defects), and performing rhythmic reading of poetic verses, among others.

The McCarthy model is an educational framework that designs and organizes the learning process according to the functions of the right and left hemispheres of the brain and the learning styles of students: imaginative, analytical, logical, and dynamic. The system builds upon the theories of David Kolb, John Dewey, and Carl Jung, who emphasized that individuals learn new information through two primary means-feeling or thinking. Bernice McCarthy developed these ideas further by integrating the concept of hemispheric brain dominance, associating each learning style with one side of the brain: some processes are oriented toward the right hemisphere, and others toward the left.

This model proceeds through sequential stages: reflective observation, concept formation, active experimentation, and concrete experience.

Applying the McCarthy model to the teaching of prosody gives meaning to its skills by progressing from simple to complex, reinforcing rules and concepts with illustrative examples, employing varied activities that encourage students to practice multiple skills, and fostering active teacher–student interaction. The learner thus takes a positive, participatory role in the educational process, leading to greater motivation for inquiry and knowledge acquisition (Abdullah, 2021, p. 268–316).

### Employing Musical Melodies in Teaching Prosody:

Poetry and music are inseparable companions (Sufian, 2019, p. 170). Both evoke similar sensations in listeners and share a spontaneous, instinctive nature (Sayahawy, 2020, p. 113). The poet expresses the movement of his emotions through the musical rhythm of poetry and the metrical possibilities it offers, which confirms the deep connection between poetry and music (Ben Selilih, 2020, p. 312).

Therefore, one of the effective methods for successful teaching of prosody—and for stimulating learners' motivation—is to frequently recite verses with musical intonation “so that their rhythms and tones become firmly imprinted in the learners' minds, ears, and tongues, fostering their musical sensitivity (the ability to perceive and appreciate rhythm) and shaping their emotional awareness” (Belkhairi, 2019, p. 203).

Several studies have confirmed the effectiveness of incorporating musical rhythms in teaching prosody. For instance, Norsafira Ahmad Sufian conducted an experiment at the International Islamic University Malaysia, where she used the rhythmic patterns of the Malay artist P. Ramlee in teaching Arabic prosody. Her study concluded that P. Ramlee's musical rhythms, featured in his films, can serve as an effective teaching aid for prosody. Incorporating these rhythms transformed prosody into a lively, practical subject that resonated with non-native Arabic speakers, making the study enjoyable and engaging, helping them recall metrical feet easily and with interest.

This finding was also confirmed by Muhammad Dzul Fadl Abu al-Hasan al-Ash'ari and Norsafira Ahmad Sufian in their joint study titled “Teaching Arabic Prosody to Students at the International Islamic University Malaysia in Light of the Musical Rhythm in the Songs of P. Ramlee” (Sufian, 2020, p. 220).

Such experiences can be generalized globally, as teachers may choose local tunes and rhythms compatible with the meters of Arabic poetry and integrate them into instruction. It is thus recommended that prosody teaching be assigned to teachers with musical inclinations. If unavailable, intensive training workshops can be provided to enhance teachers' knowledge and appreciation of music (Sahel, 2017, p. 70).

### Using Computers in Teaching Prosody and Developing Its Skills:

There have been several innovative attempts to digitize Arabic prosody, which can be regarded as a step toward developing this field and moving away from traditional methods toward leveraging advanced computational technologies. However, most of these attempts were not aimed at Arabic prosody learners, who often face significant challenges in mastering its various skills.

Therefore, integrating computers into the teaching of prosody remains an urgent necessity. Given the inherently musical nature of prosody, computer-based applications can host digital

poetic encyclopedias and make them accessible online. Interactive computer media can also be used to record and present poetry in audio form, helping students connect with the musicality of verse and refine their poetic taste through listening. This enables them to acquire prosodic skills in a way similar to how al-Khalīl ibn Aḥmad originally conceived the science of prosody – by listening to the rhythms of poetry rather than through writing.

Thus, the interactive potential of computer technology, software, and multimedia can be fully utilized. Achieving this requires collaboration among experts in Arabic language studies, prosody, computational linguistics, and educational technology to design pedagogically sound, scientifically accurate, and technologically advanced computer-based teaching programs for prosody (Nasir, 2015, p. 184-186).

**Conclusion.** After this exploration of Arabic prosody (‘Arūd) and innovative approaches to teaching it to non-native speakers of Arabic, the study has yielded the following results:

It has highlighted the benefits and outcomes of studying Arabic prosody in the field of teaching Arabic as a foreign language.

It has identified the difficulties faced by both teachers and learners in teaching and learning prosody and the musicality of Arabic poetry.

It has proposed appropriate solutions to overcome and address these difficulties.

It has showcased innovative teaching methods revealed through practical experiences in teaching prosody to non-native speakers, which have contributed to making the subject more accessible and engaging for students. Moreover, it has demonstrated the role of Arabic prosody in fostering cultural integration between Arabic culture and that of the learners.

#### **References:**

1. Abdel Latif (1410 AH - 1990 AD), Muhammad Hamasah. The sentence in Arabic poetry. – Cairo: Al-Khanji Library. First edition. – 238 p. (in Arabic)
2. Abdullah, Marwa Diab Abu Zaid. (2021 AD): The Effectiveness of Using McCarthy’s (4Mat) Four-Model Educational Model in Developing Prosody Skills for Student Teachers, Arabic Language Division, College of Education. – Journal of Scientific Research in Education, Volume 22, Issue IV- pp 268- 316. (in Arabic)
3. Al-Halbawi, Nabil (2008): Problems of Teaching Prosody at the Secondary Stage in the Syrian Arab Republic, A Field Study in the High Schools of the Governorates of Damascus and its Countryside. – Damascus University Journal, Vol. 24, No. 1- pp 563- 586. (in Arabic)
4. Al-Mahdi, Mahmoud Abdel-Aziz Mahmoud (2013): Obstacles to teaching Prosody students of Arabic language Department at treated from the viewpoint of faculty members, the University of Ha'il. – Journal of Arab Studies in Education and Psychology (ASEP), No. 34, Part 4, - pp 223- 245. (in Arabic)

5. Belkhairi, Adel (October, 2019), Didactics of Prosody and Textual Approach. Evaluation and Correction. – Al-Mawrooth Magazine, Volume 7, Issue: 1 (Special Issue), - pp 196- 206. (in Arabic)
6. Ben Selilih Salem, D.Aicha Mokadam (2020), Prosodic Licenses and their Role in Diversifying and Enriching Rhythm An analytic study of the poem of Ibrahim Al-Samarrai entitled "Noah's Ark, peace be upon him". – Journal of Problematics in Language and Literature, Volume: 9, Issue: 4, - pp 311- 326. (in Arabic)
7. Ibn Yaish (1422 AH - 2001 AD), Sharh al-Mofasal by Zamakhshari. – Beirut, Lebanon, Dar al-Kutub al-Ilmiyya, first edition, pp 488 (in Arabic)
8. Nasir, Amin (Januari - Juni 2015): The importance of rhymes and rhymes in the university and the need for it, its subject, its author and the importance of its study. – Arabia Vol. 7 No 1.- pp 175- 191. (in Arabic)
9. Rahmani, Abd al-Qadir (December 2021): Prosodic structure A study in the poem "A sacrificer fighter in the city" by Muhammad Al-Saleh Bawiyah. – al-Mudawwana magazine, Volume 8, Issue 4.- pp 4157- 4172. (in Arabic)
10. Sahel, Laila (2017): Reading in the Need for Prosody and the Steps to Teaching it, Qiraat Magazine, Laboratory of Formation and Research Unit in Reading Theories and Curricula. – University of Biskra, Algeria, Volume 9, Issue 1. – pp 65- 78. (in Arabic)
11. Sayahawy, Rafika (2020). The rhythm between music and Arabic prosody. – Journal of the Arabic Language, Volume 22, Issue 50. – pp 109- 124 (in Arabic)
12. Shaqini, Fatima, and Muhammad, Bakadi (2020): The role of songs and recitations in teaching the Arabic language in the fifth year of primary education. – Horizons Scientific Journal, Volume: 12 Issue: 01 year. – pp 305- 323. (in Arabic)
13. Sufian, Noor Safirah Ahmed, and Al-Ash'ari, Muhammad Zul-Fadl Abul-Hassan (2020): Teaching Prosody to International Islamic University Students in Malaysia in the Light of the Musical Rhythm of the Artist "B. Ramli" Singing. – Al-Qabas Journal for Psychological and Social Studies, Psychological and Social Research Laboratory at Yahya Fares University, Medea, Algeria, fifth issue. – pp 204-220. (in Arabic)
14. Sufian, Nour Safirah Ahmed, and Razi, Najwa Hanani Bint Ahmed (2019): Prosody and students' learning problems, issues and solutions. – Al-Dhad Magazine, p. 3 (1). – pp 164- 174. (in Arabic)