

A Comparative Study of the Rhythm between "the Book of Songs" and the Poems of the Arabic Jahiliyyah Period

Lixia Zhang

School of Liberal Arts, Shandong University of Technology, Zibo 255049, China

Zhiqian1101@163.com

Keywords: Rhyme, repetition, weight, length

Abstract: The Book of Songs and the poetry of the Arab Jahiliyyah period are different in the rhythm as the most important feature of poetry: the rhythm of the Book of Songs is not obvious, mainly relying on the intensive rhyming and overlapping of poems. The melody that constitutes the loop is a kind of calm, elegant, soothing and soft, with the subtle and gentle artistic conception of Chinese painting. The rhyme of the Arab Mongolian poetry is strict, and the rhyme is mainly based on the nature of the poetry. The melody is artistically expressive and enthusiastic, with a dynamic rhythm and magnificent beauty. This difference is related not only to the characteristics of the two languages, but also to the region in which the poetries are produced and developed, the background of the times, the economic form, and the level of cultural development.

1. Introduction

Zhu Ziqing (1990) said: "Because the soul of poetry is rhythm, the expression of language can still obtain rhythm even if there is no strict rhythm (such as repetition of sentences and symmetry of poems)" "The difference between the characteristics of the melody rhythm of the poetry in the period of the Jahiliyyah and in the "Book of Songs" coincided with this argument. The rhythm of "the Book of Songs" is not obvious, and it mainly consists of intensive regular rhymes and overlapping verses to form a repeating melody. The rhyming of the poems in the Arab Mongolian period is strict, and the rhyme in the end depends mainly on the rhythm of the poems to form a dynamic melody. This difference is related not only to the characteristics of the two languages, but also to the region in which poetry is produced and developed, the background of the times, the economic form, and the level of cultural development.

2. The Characteristics and Causes of the Rhythms of the Book of Songs and the Period of Jahiliyyah

(1) The characteristics and causes of rhythm of the Book of Songs. The biggest characteristic of the rhythm of the Book of Songs is that the rhythm of movement is not obvious, similar to the rhythm of western French poetry; the rhyme is dense, it organizes poetry mainly through rhyme and strengthening of the rhythm. The rhyming form is complex and diverse," The different forms of rhymes like baoyun jiaoyun fuyun are even applied in a series of loops, which constitutes the beauty

of poetry, the singing of the three sighs, and the reverberation of the lingering, long aftertaste, plus The steady beats of four words "2+ 2" shows a calm, elegant, soothing and soft, with a subtle and gentle artistic conception of Chinese painting, which is in sharp contrast with the emotionally strong and dynamic Arabian mourning poetry.

The formation of this characteristic depends on the characteristics of Chinese phonetics and the principles that constitute the rhythm of poetry. It is also related to the basic principles of the formation of poetry rhythm.

First of all, unlike the rhythm of the poetry of the Arab Jahiliyyah period, the rhythm of Chinese poetry is similar to the rhythm of the Western poetry, which is mainly related to the phonetic features of Chinese language. The voice includes four parts: tone weight (light weight), length (length), pitch (high and low) and sound quality. Sound quality has little to do with rhythm. Chinese is a syllable text, a word has only one syllable and occupies roughly the same time and space. There is no significant and clearly defined accent, only the difference between light reading and non-light reading. There are not many light tones in ancient Chinese, so it is impossible to construct the rhythm of the steps and form the melody by taking the length and length of the syllables. Sun Zeming (2013) has a specific analysis of this. He believes that, like French, Polish and Czech poetry, Chinese poetry also uses the rhythm of the sound, "no obvious long and short sounds and light accent contrast. The way that only rely on silent interval and the cyclical reclamation to form the rhythm can be called the 'running law'; the silent pause can be regarded as the extreme of the soft sound, and the sound flow is accented; the rhythm pivot is the 'light' The ultimate ', can be seen as the inverse form of light and heavy law." This argument is consistent with the characteristics of Chinese.

Secondly, with regard to the basic principle of the formation of poetry rhythm, Wolfgang Kaiser of Switzerland puts forward: "The composition of the rhythm is the re-spinning of the time marked by the average distance", is that the language of poetry is symmetrical. The order of the rules is arranged so that the sound passages and the rest organization reach the "re-spinning of the time marked by the average distance", and the rhythm of the poem can be formed. Huang Mei: "The rhythm is formed by repeated repetitions and repeated rounds of the same basic unit." Different expressions emphasize the importance of repetition to the rhythm of poetry. Luo Niansheng also expressed a similar view: "In any of the poetry text, repetition seems to be the basic condition of rhythm, although the elements and methods of repetition are different." The poems of the Arabic Jahiliyyah period and the "Book of Songs" respectively chose different repeating elements: the former is the comparison of the lengths, while the latter is rhyme and verse, which is based on the principle of different languages constituting the rhythm of poetry, in line with the phonetic features of their respective languages.

(2) The rhythm of the poetry in the Arabic Jahiliyyah period and its causes. the most important feature of the rhythm of the Arabic poetry is that the rhythm is distinct, prominent, the contrast between the lengths is obvious, the movement is strong, and the rhythm type is more complicated. Unlike the "Book of Songs", which relies on the overlapping of chapters to form the loopback melody, it relies on the rhythm of each poem to create a strong dynamic effect, which belongs to the rhythm of the pace, and the art is characterized by a warm and unrestrained, awkward dynamic rhythm and the magnificent beauty of the magnificent and enviable, compared with the static picture beauty of the Book of Songs, the melody of the poetry in the Arab monk period is more dynamic music beauty.

The rhythmic form of Arabic monk poetry is similar to the ancient Chinese word brand. Each word brand has a fixed rhythm pattern, and its melody is divided into fifteen kinds from rhythm form: رجبلا, خزله رجبلا, رجبلا لم الكلا, رفاول رجبلا, طيسبلا رجبلا, ديدملا رجبلا, ليوظلا رجبلا, رجبلا, رجبلا, عراضملا رجبلا, فيفخل رجبلا, حرسنملا رجبلا, عيرسلا رجبلا, لمرلا رجبلا, زجرلا

بِراقِ تَمَلُّا رَحِبَلًا، بَثَّتْ جَمَلًا رَحِبَلًا، بَبَضَّتْ قَمَلًا

This is the special contribution of poets in the period of Mongolian poetry to Arabic poetry. It is the outstanding creation of poets in the practice of poetry creation. It is based on the feelings of poets in the life of the monks, and it is a true portrayal of the rhythm of social life in the Arab times. . After the rhythm of these poems was formed, not only the creation of poetry in the Arab monsoon period followed these rhythms, but also after the obscurant period, it was also an important principle of Arabic poetry creation. Their influence on the creation of Arabic poetry continued to nowadays. The Arabs attach great importance to the rhythm of poetry, and they have a special learning called "rhythmology." Rhythm is a study that Arabs find difficult. Although these rhythms are not understood by everyone, which means that only the professional people can master, but the Arabs are very proud to mention these rhythms. Because these rhythm of poetry is an important part of the Arabic cultural heritage, it is their cultural treasures and cultural traditions. Today, we study the rhythm of Arabic poetry in the Mongolian era, we can not only understand some of the characteristics of Arabic poetry, but also better reflect on the characteristics of Chinese classical poetry, in order to further deepen the common characteristics of human literature.

The specific features have the following aspects:

1. The sound is quiet, light and heavy contrastive

Because the Arabic language itself has the characteristics of high sound resolution, sound movement, strong contrast between strong and weak, the Arabic monk poetry also has this characteristic. In order to discuss this feature, we may wish to start with the poetry and sound steps of the poetry of the Arab ignorance.

The poetry line is the basic rhythmic unit of the poetry of the Arab monks, and many poems constitute poetry. In each line of poetry, it is divided into different rhythm units - the sound step (we also call "beat"). "Soundstep" is one of the rhythm systems of poetry, and its division is based on the characteristics of the Arabic language itself. Arabic is probably the language that has the highest resolution in the world. One of the most important manifestations is that the weight, length, and movement of each word is very obvious, just like the pace of walking. This feature is even more obvious than English. .

The reason why the poetry of the Mongolian period is the structure of the sound step rather than the structure of the sound, is mainly determined by its linguistic features: the pronunciation of the words is light, heavy, long and short. According to this feature, Arabic poetry consists of many different steps, namely different dynamic and static combination units. Different steps have their own names, we take لِي وَطَلَّا رَحِبَلًا as an example for specific explanation.

From the rhythm form, each poem line of the poetry rhythm of لِي وَطَلَّا رَحِبَلًا has four steps, each of which forms a fixed rhythm unit according to the characteristics of the word pronunciation "moving and static", four steps (ie four Rhythm units) together form a strong verse. Each step consists of a combination of different static and dynamic symbols. The second and fourth steps are fixed in the form of نَلِي عَافَم and نَل عَافَم, respectively, and are represented by static characters: ○/○/○// and ○//○// (read from right to left) . Among them, "○" is a static character, which has the meaning of dormancy, stillness, etc., and is static. And "/" is a move, meaning open, and dynamic. The first and third steps are more flexible, and there are three rhythms that can serve as the first and third parts: نَل و عَف (○/○//), فَعُولُ (○//), and نَل و عَف (○//).

Other forms of rhythm are similar to this melody.

The movements and changes of poetry are obvious, which is one of the important reasons for the strong dynamics of poetry in the Arab times.

The steps of the Arabic mourning poetry come in many forms, the minimum consists of two phonemes, and the most contains seven phonemes: ن ت ا ل ع ا ف (○/○//○), seven phonemes; ن ت ا ل ع ا ف (○/○//), six phonemes; ف ا ع ل ا ث (○//○) is also six phonemes, ف ا ع ل ن (○//○) is five phonemes.

نلوعف (o/o/) is also five phonemes. فعولُ (o/o/) is four phonemes. وعف (o/o/) is three phonemes, and it can also be two phonemes فغ (o/o/). From the phoneme situation, no more than seven phonemes, at least no less than two phonemes, and Chinese poetry have the same place. The verses of Chinese classical poetry consist of up to seven syllables, and the least consist of two syllables, such as ancient songs. Human poetries really have many similarities, and the mystery of this is worth exploring.

The composition of the steps of the Arabic monk poetry also has its own characteristics: the sound step does not express a complete meaning, which is quite different from the Chinese sound system. The sound system of classical Chinese poetry, a soundton basically expresses a complete meaning. For example, "closed // 雖鳩", composed of two sounds, each sound has a complete meaning. The sound system of the poetry of the Arab monks is not the same (in fact, the entire ancient Arabic poetry): a step can be composed of one word, or two words, and sometimes can be composed of a part of a word, the other part of the word is all or part of the next step.

2. The poetry repeating features are obvious and the rhythm is strong.

The repetitive characteristics of the poetry in the Arabic Jahiliyyah period are very obvious, and can be divided into two situations: one is the repetition within the poetry line, and the other is the repetition between the poetry lines. The repetition within the poetry line is more complicated and can be divided into three types: the first one is that all the steps can be repeated, the second is the cross-step repetition within the poem line, and the third is the adjacent step repeat.

The repetition between poetry lines is very simple, that is, the rhythm of each poetry line is basically the same and uniform. The constant repetition of this kind of poetry and between poetry lines is the most important reason for the strongness of rhythm of Arabic poetry.

In short, every step of the poetry of the Arab monk period is intertwined, dynamic and rich, and each step of each verse can be repeated, and each sentence is repeated completely up and down. This is a unified rhythm form. The melody of Arabic poetry sounds strong and tidy, and the rhythm is repeated and vivid. Compared with the static beauty of Chinese poetry, Arabic poetry reflects a musical dynamic.

In below we are trying to analyze the reasons for the formation of this melodic rhythm.

First of all, from the source, the poetry of the Mongolian era is accompanied by a clear and dynamic rhythm. Nomadic and primitive trade activities are the source of Arabic poetry. During the Mongolian period, the poets created their own poetry in an atmosphere similar to that of ancient Greek poets singing poetry. Poetry accompanied by music, is a poetry in a complete sense. In Arabic, "singing" and "sentimentality" are the same word. "Poet" and "affected person" are the same word, while "singer" and "camel" are two synonyms. This at least illustrates two points: First, Arabic poetry originated from folk songs. It has a fairly long process of "singing". The most primitive poems may be lyrics sung. Second, the camel may be the original singer. They ride on the hunchback and sway regularly, while rushing or guiding the camel group to march in the desert according to a certain beat, so that the "luffle song" that comes out with the mouth It is the embryonic form of Arabic poetry. The original folk songs of Arabia were the songs of labor in the primitive tribal life, and then developed into caravan songs, which were then developed by the caravans to folk songs. This is in line with the law of labor creation art. Lu Xun said that Chinese poetry may come from the labor slogan, that is, "hang Yu Hang Yu School", and Arabic poetry is also roughly inseparable. It may come from the songs and horns of the camel, which may come from the regular pace of the camel. There is also a saying that the name of the hump is because someone accidentally broke his hand when he came to the camel, and he shouted: "oh, my hand! oh, my hand!" (Yeeyedi, Yeeyedi) Others feel that this tone is very rhythmic and develops into the first beat. This legend may have the elements of artistic processing, but it tells us that the rhythm of poetry has a relationship with the rhythm of camel marching. Arabic linguists also believe that these

rhythms evolved from the beat of the hooves. It can be said that from the day of the birth, the most important factor in the rhythm of the poetry in the Jahiliyyah period is the contrasting melody of the dynamics, strengths and weaknesses, rhythm, monotony, and strong contrast. Poets often sing themselves first, then with instrumental music, then sing by singing girls, and the troupe organizes dances. They held musical instruments and traveled around the Arabian Peninsula to promote the further integration, development and dissemination of poetry and music. The rhythm of poetry melody was strengthened, and more complex rhythm types were developed, which became the most important means of composing poetic music.

Secondly, from the basic principle analysis of the rhythm of language composition, each language has its own characteristics in the phonetic system. The basic principles of the rhythm of poetry are different, and the rhythm of poetry has different specific contents. "The rhythm of poetry is not created by the poet's arbitrary, but is regulated according to the characteristics of the phonetic system of speech." Therefore, the most essential reason for the difference in rhythm of different poems lies in the difference in their phonetic features.

There are two major systems in Western poetry: the tone system and the sound system. The rhythm patterns are completely different and are incompatible with each other in Western poetry. The binary opposite supersonic factors (light accent or long and short) in the step system are combined into a rhythm unit, and then the rhythm unit is extended to the poetry and verses to form a rhythm system. English poetry, German poetry, Latin poetry, and Greek poetry belong to the system of sound steps. The poetry of the Arab monks also belongs to this kind of sound system. The rhythm of poetry depends only on whether the accent (or long sound) can appear periodically, and pause. This is mainly determined by the characteristics of the Arabic language. The severity of Arabic language and the length is different, and the steps are very neat, so the rhythm is easy to see in the light and long.

Third, the formation of the rhythm of the melody of the poetry in the Mongolian era was also related to the social and cultural conditions of the Arab Peninsula at that time. On the Arabian Peninsula during the Mongolian period, there were mainly nomadic Bedouin people. This desert nation lived depends on water and grass. The overall level of culture was low. Although the text had been formed, most people were illiterate. It is said that until the 7th century AD When Islam was first introduced, only 17 people could write in the Arab world. The way of cultural communication is still the most primitive word of mouth. The rhythm and the catchy things are more convenient to memorize and tell others.

References

- [1] Zhu Ziqing: *On "The Meaning"*, see *"The Complete Works of Zhu Ziqing"*, Volume 4, and Nanjing: Jiangsu Education Press, 1990, 542.
- [2] Sun Zeming: *"On the Rhythm of Chinese Poetry in the Sound System"*, *Journal of Changshu Institute of Technology*, 2013, (1)
- [3] (Switzerland) Wolfgang Kaiser, translated by Chen Yu, *works of language*, Shanghai: Shanghai Translation Publishing House, 1984, 320-321.
- [4] Huang Mei: *"Rhythm and Significance: Theoretical Study of Russian Poetics in the 20th Century"*, Beijing: People's Publishing House, 2007, 195.
- [5] Luo Niansheng: *"Symbols and Meanings"*, in *Ta Kung Pao and Poetry*, April 17, 1936.
- [6] إنامع _ ندرال 2015, عيزوتلا و رشنلل مايال ا راد, رشنل ا تناقل عمل ا ففسلف : داوع وب ا ميهاربا