

On the Similarities and Differences between the Rhyme of the Book of Songs and the Poetry of the Arab Obscurity

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Abstract: Both the Book of Songs and the poetry of the Arab obscurity period, which are the source of their own poetry, pay attention to rhyme, but show different characteristics: The Book of Songs has rich and complex rhymes and dense rhyme, because the contrast of the length of the Chinese syllables is not obvious. Construct the rhythm of poetry through dense and regular rhyme and loop repetition of verses, strengthen the rhythm of rhythm through echo of rhyme, and increase rhythm and harmony. However, in the Arab obscurity period, the poetic pattern was strict, and the formation of a rhyme and a rhyme was mainly related to the phonetic characteristics of the Arabic language and the social and cultural development at that time.

Keywords: Rhyme, Obscurity, Phonetic.

1. INTRODUCTION

The period of Arab obscurity, especially refers to the period before the emergence of Islam on the Arabian Peninsula, also known as the Jahiliyyah period. The Jahiliyyah here is a transliteration of the Arabic Jahiliyyah which can also be translated as "the period of obscurity", is a religious term, meaning people of that period, because Muhammad Islam has not yet been born and has not been apocalyptic. "Obscured." The obscurity poetry mainly refers to the poetry born between 457 and 622 AD. It is the oldest Arabic poetry circulating today, but it is only the earliest Arabic poetry recorded in ancient Arabic books, not the oldest written by Arabs in history. Poetry, just as Homer's epic is not the earliest poem in Europe, and the Book of Songs is not the earliest poem in China. Because these poems, whether in art form, ideological content, or other aspects, are highly mature and nearly perfect. Poems in the obscurity period were "recited" in the form of recitations in different forms of assembly, so not much was recorded, and only a few of the poems considered particularly excellent were written on linen with gold water and hung on the wall of the sky. Shanghai is the so-called "suspended poem". The 10 most famous suspended poems are considered to be the immortal masterpieces of Arabic poetry, the source of Arabic poetics, and they are equivalent to China's Book of Songs.

Although "Hanging Poems" is at least a thousand years later than the "Book of Songs", the Arabs' views are basically the same as those of the Chinese on the question of what is "Poetry". For poetry, without rhyme for writing. " The same view of poetics has made both of them pay attention to rhyme.

However, due to regional, cultural, and language differences, the Book of Songs, which is also the source of poetry, and poetry in the Arab obscurity period have both similarities and great differences in rhyme. In the following, we explain the characteristics, similarities and differences between the rhyme of the Book of Songs and poetry in the Arab obscurity period, and try to explore its cause.

(I) Rhyming Features of The Book of Songs

Mr. Wang Li concluded in "The Book of Songs Rhyme" that there are two biggest characteristics of the use of rhyme in the Book of Songs. First, the variety of rhymes is beyond the reach of later generations. The second is rhyme, which is also missing from future generations. The summary is very accurate, so our research on the rhyming characteristics of The Book of Songs is based on the text of Mr. Wang Li 's Book of Songs Rhyme [1], and based on Deng Kui 's (2014) doctoral thesis "The Book of Rhyming and Related Problems The revised classification of Wang Liyun's case classification as the standard [2].

The rich and complicated rhyme examples and rhymes are as follows:

1. From the position of the rhyme in the sentence, it is generally used at the end of the sentence.

There are three different types of rhyme at the end of sentences: real foot, virtual foot and rich rhyme. According to our statistics, Chapter 1134 of the Rhyme of the Book of Songs includes 743 chapters of rhyme in solid characters, accounting for 65.52%, occupying an absolute advantage.

The imaginary word at the end of the sentence is directly used as the rhyme, and the penultimate word is no longer in rhyme. There are a total of 31 imaginary words in the poems, and 100 poems with imaginary words in the poems, accounting for 8.82%.

Rich rhyme means that in addition to the same empty words at the end of the sentence, the poet also uses the penultimate character as the rhyme at the same time. In this way, a poem has two rhyme characters, so it is called rich rhyme. The rich rhyme phenomenon in "Poetry" involves 21 empty words at the end of the sentence, 291 chapters, accounting for 25.66%, and a large number.

2. From the distance between the rhyme and foot, there are two kinds of rhyme and non-sentence rhyme. The non-sentence rhyme has rhyme, three-sentence rhyme, and no rhyme. Of course, there are many rhymes in the rhyme. The distance between them is not consistent, sometimes rhymes in sentences, sometimes rhymes in sentences, and even rhymes in two sentences.

3. From the rhyme number used in a chapter, the situation is also more complicated: more than half of the poems (chapter 586) have one rhyme to the end, and there are even 87 chapters in which the whole poem is uniform to the rhyme; Divided into three rhyme, rhyme and general rhyme. There are many rhymes and rhymes, and the rhymes are complex and changeable.

(B) the rhyme characteristics of poetry in Arab obscurity

Rhyme is an important expression technique that leads to the harmony of poetry. Poetry in the Arab obscurity period also attaches great importance to rhyme, but it is not as rich and complicated as the rhyming form in the Book of Songs, but it is more manifested in strict rules.

Every two verses of the Arab obscurity period constitute a poetic couplet, that is, every two verses constitute a بيت. In terms of rhyming form, only the last rhyme foot of the two verses in the first بيت rhyme, and the rest of the rhyme rhyme at the foot of the last verse of each بيت, which is very similar to the rhyme of the next sentence of Chinese poetry.

In addition to rhyme, there is a special place in Arabic obscurity poetry. At the end of each poetry

association, not only the rhyme is the same, but the rhythm is also basically the same. Basically the same rhythm plus the same rhyme creates harmony Musical expression effect^[3]. We analyze the basic situation of this rhythm by taking the poems of the poet Tulfa ·Bin ·Abit طرفة العبد بن طرفة in the obscurity period as an example.

قَدَمُهُ أَمَّ الرَّبْعِ أَشْجَاكَ
 ○// | ○//○/ | ○/○//
 حُمَمُهُ دَارِسٌ ، رَمَادٌ أَمَّ
 ○// | ○//○/ | ○/○//○/
 رَقَّتَهُ ، الرَّقِّ كَسْطُور
 ○// | ○//○/ | ○/○//
 يَثِيمُهُ مُرَقَّتَسٌ ، بَاضَحَى
 ○// | ○//○/ | /○//○/
 بِهِ السَّيُولُ ، بَغْدِي ، لَعِبِثُ
 ○// | ○//○/ | ○/○//
 رَهْمُهُ ، رَيِّقِي فِي ، وَجِي
 ○// | ○//○/ | ○/○//
 كَلَّكَلِهَا حَمَّ جَعَلْتُهُ
 ○// | ○//○/ | ○/○//
 يَثِيمُهُ دِيمَةً ، لَرَبِيعِ
 ○// | ○//○/ | ○/○//
 أَنْفٌ ، مُعْشِبٌ فَالْكَثِيبُ
 ○// | ○//○/ | ○//○/
 تَكَمُّهُ فَمْرٌ ، فَتَنَاهِيهِ
 ○// | ○// | ○/○//
 بِهِ وَقَفْتُ رَسْمٌ حَابِسِي
 ○// | ○/○/ | ○/○//○/
 أَرْمُهُ لَمَّ النَّفْسِ طَبِيعٌ لَوْأُ
 ○// | ○//○/ | ○/○//○/
 بِهِ النَّعَامَ إِلَّا أَرَى لَا
 ○// | ○//○/ | /○//○/
 حَزَمُهُ أَشْتَرَفَتْ كَالْإِمَاءِ
 ○// | ○//○/ | /○//○/

The rhythm of this poem is called المديد البحر [5]. At the end of each poetry couplet, the horizontal lines are not only the same in rhythm, they are all ○//, that is, "moving + moving + moving + static", and the rhyme is rhyme مُه rhyme. Not only is the rhythm neat, but the rhyme is also very neat. It reads loudly and gives people a strong sense of rhythm and musical beauty.

3) The Causes of the Similarities and Differences in the Rhythm of the Book of Songs and the Arabic Obscurity

The Book of Songs and the poetry of the Arab obscurity period invariably chose rhyme, which stems

from the commonality of human thinking. Rhyme (rhyme) in English originates from Latin, and was introduced to English after the conquest of Normandy. JA Cuddon (1979) [6] and Tan Yongxiang (1992) [7] both discussed the function of rhyme in poetry. Although the language is different, the function and function of rhyme are basically the same. Functions, which in turn makes poetry easy to remember and spread. However, the "Book of Songs" and the poetry of the Arab obscurity period also show different rhyme characteristics. The characteristics of the rhyme style of "Book of Songs" are rich and complex, which is mainly related to the phonetic characteristics of Chinese.

The basis for the existence of prosody is the orderly repetition of speech, but the choice of which unit is the object of repetition is different due to the different characteristics of the language. For example, English and Arabic poetry use the repetition of time accent to realize the melody, while Chinese must complete the repetition through equal syllables and rhymes to meet the requirements of melody beauty. Speech includes four aspects: sound weight (light weight), sound length (length), pitch (high and low), and sound quality. Sound quality has little to do with rhythm. Chinese is a syllable. There is only one syllable in a character, and it occupies approximately the same time and space. There is no significant and clearly defined stress, only the difference between light reading and non-light reading. In ancient Chinese, there are not many light sounds, so it is impossible to construct the rhythm of the tempo and form the melody based on the length of the syllable. Since we cannot rely on the cyclical complexion of the length of voice, we can only construct the rhythm of poetry through dense and regular rhymes and the repetition of the loops of verses. We strengthen the rhythm and increase rhythm and harmony through the echo of rhyme. This is the same reason that Intonian French poetry mainly relies on rhyme to construct rhythm. "The importance is indistinguishable, and the syllables are easy to diffuse. We must use rhyme echoes to point out, echo and run through" [8].

Zhu Guangqian (1984) also emphasized that the rhythm of Chinese poetry is realized by rhythm, and rhythm is realized by rhyme and pause, and pointed out that this is the soul of Chinese poetry. "The biggest function of rhyme is to string together loose sounds and connect them into a complete tune. It is like the string of Guan Zhu, especially in Chinese poetry." [9]

Coincidentally, Feng Shengli (2015) has a similar expression:

Of course, different languages have different methods for achieving neatness. Initials, finals, syllables, lines of poetry, poetry couplets, verses and even poems can all be repeated to meet the requirements of poetic music melody. But which unit is the object of repetition depends on the different characteristics of the language ... English uses the repetition of time accents to achieve the melody, while Chinese must complete the repetition through equal syllables and rhymes to meet the ears of the Chinese. Melody beauty. The reason why Chinese poetry must rhyme may have something to do with the importance of our rhythm. [10]

Hegel also said: "This homophonic reproduction of the sound quality then pushed the rhythm of the fixed time scale adjusted to the insignificant position in the past. Through the recurrence of rhyme, rhyme brings us back Our own inner world. Rhyme brings the rhythm of poetry closer to pure music and inner voice, and it gets rid of the material aspects of language, the natural scale of long and short sounds." [11]

Perhaps we can understand that the prominent rhyme and repetition in the rhythm of the Book of Songs are also the so-called "remedy" measures taken by poets in response to Chinese characteristics

in their creative practice, although they may not be intentional at that time.

However, in the Arab obscurity period, the poetic pattern was strict, and the formation of a rhyme and a rhyme was mainly related to the phonetic characteristics of the Arabic language and the social and cultural development at that time.

From the analysis of the basic principles of language composition rhythms, each language has its own characteristics of the phonetic system. Therefore, the basic principles of poetry rhythms are different, and the rhythm of poetry has different specific contents. "The rhythm of poetry is not 'created' arbitrarily by the poet, but is regulated according to the characteristics of the phonetic system of the language." [12] Therefore, the most essential reason for the difference in the rhythm of different poetry is the difference in phonetic characteristics.

Arabic belongs to the Semitic-Hanmit Semitic family. It has the characteristics of derivation. A root can derive many nouns and verbs, and the nouns, the number of verbs, and the case change a lot. In addition, during the period of obscurity, the Arabs were dominated by nomadic Bedouins. They lived by water and were confined to the poor and single desert. However, they had detailed observations and understanding of the things in them. The manifestations in Chinese are familiar things, the vocabulary is very extensive, and the meaning is extremely rich, which makes the Arabic language vocabulary extremely rich, the number of synonyms is large, and there are a lot of same or similar word forms. For example, there are more than four hundred words in the word "catastrophe," and camel-like words in Ibn Xidai's "Edition of Dictionaries" account for as many as 167 pages. In the hanging poems alone, there are nearly ten species of camel names and seven species of antelopes. The rich vocabulary gives poets a lot of choice in rhyme, which makes it possible for a rhyme of poetry. It also provides the most basic conditions for the strict and complex rhythmic pattern of poetry, and provides a free sky for poetry to write. Therefore, although most of the poetry in the obscurity period is very long, such as "hanging poems" with more than 100 lines, but can strictly pay attention to the rhythm, one rhyme in the end, the entire poem is integrated, catchy, showing a uniform and strict beauty .

The formation of the characteristics of the rhyme of poetry in the obscurity period was also related to the social and cultural conditions of the Arabian Peninsula at that time. During this period, the Bedouins had a low overall cultural level. Although written, most people were illiterate. It is said that until the beginning of Islam in the 7th century, only 17 people could write on the entire Arabian Peninsula. The method of cultural transmission is still the most primitive word of mouth, and Yiyun's poems are undoubtedly more advantageous in terms of memory and singing. As the only literary form in the obscurity period, poetry and poets had a very high status at that time. The Bedouins measured their ingenuity by poetry. Poets are not only the prophets, guides, speakers, and spokespersons of this tribe, but also historians and scientists of this tribe-scientists that a tribe can have. According to Hitty's description in "A General History of Arabia", the Arabs call the poet "shā'ir", because the poet has a kind of knowledge that ordinary people do n't have. This kind of knowledge is his own. The devil showed it. There is an alliance between the poet and the invisible forces, so the poet can suffer the enemy by his curse. Therefore, poetry creation at that time was professional, and famous poets had a special assistant "Ravi" (reciter). They memorized and chanted the poems, and by word of mouth, made poetry a priceless propaganda tool. Before poetry could be fixed in writing, for more than two

hundred years, poetry in the obscurity period was handed down entirely by this method of reciting. It is said that one of Ravi had memorized 2,900 long poems in one breath. Therefore, relatively simple and regular rhymes and melodies that are easy to remember and chant are vital to poetry. They can be sung and recorded for more than 200 years by future generations. They should be the best among them.

In his letter to the editor of "New Poetry", Lu Xun put forward a famous request for the form of new poetry. Although it is aimed at Chinese new poetry, it is also quite applicable to poetry in the Arab obscurity period:

I have only one private opinion ... Although there are two types of poetry, which are seeing and singing in the mouth, it is good in the future ... There is no rhythm, no rhyme, and it can't sing; Roughly similar rhymes, easy to remember for everyone, and smooth, can sing ... [13]

One rhyme in the end, the rhythm is loud, catchy, harmonious and pleasant, easy to remember, easy to recite, easy to sing, easy to spread and spread, which also explains why the literature and art of the obscurity period, to this day, except for poetry, only some Rhyming mottos and short speeches.

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