

## On the Similarities and Differences of the Repetition of Poems in the Book of Songs and Arab Obscurity

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### Abstract

The rhythm of poetry is formed by the continuous repetition and reversal of the same basic unit. The language and the elements and methods of reversion are different. In the Arab obscurity period, the poetry and the Book of Songs have selected different repetitive elements and methods respectively: the former is composed of the repetition of the steps in the poem line and the repetition of the rhythms between the poem lines; The order and change of the rhyme feet use recurring verses, lines, and even poems to make the poetry present a melodic effect of singing and singing. This difference is based on the choice of the principle of the rhythm of poetry in different languages, which is consistent with the phonetic characteristics of the respective languages.

### Keywords

Rhythm, Repetition, Epilogue.

### 1. Introduction

Arabic obscurity poetry mainly refers to the poetry born on the Arabian Peninsula during the obscurity period (circa 457-622 AD). It is the earliest poem recorded in ancient Arabic books circulated to this day. Like the Book of Songs in China, it is regarded as poetry. The source. "The poet's language always involves some kind of consistent and harmonious reproduction in the sound. Without this reproduction, poetry would not be a poem." [1] The reproduction here is repeated, and the rhythm of poetry is restored. , Is the basic condition of poetry in various languages. Different languages have different elements and methods of complex reunification. Next, we state the elements and methods of their reversion, and try to explore the reasons why they are different.

### 2. The performance of the Repetition of The Book of Songs

The biggest feature of Rhythm and Rhythm in the Book of Songs is the extensive use of complex chanting, and the pursuit of the sense of rhythm in reciprocating loops. This is also the traditional way of forming rhythm in Chinese classical poetry. Wang Guowei said: "The" Wind "and" Ya "are divided into chapters, and the syntax of the later chapters has many previous chapters. The reason why they overlap is also the same voice, sometimes from time to time, enough to entertain people." [2 ] Since the original ballad, Chinese poetry has adopted a complex method of repeating chapters and sentences. The Book of Songs has continued to develop and complicate complex sentences. The overlapping chapters have developed to the whole poem with a chapter as the main structure. , Loop back and forth. This method of echoing back and forth and revolving back and forth makes the poetry present a melodic effect of singing and sighing. Moreover, the same or similar words and sentences repeatedly appear in the poem, which makes the facts, ideas or emotions that the poet needs to emphasize stand out, thereby highlighting the expression of meaning. It can be said that repetition is both rhythmic and meaningful.

The specific manifestations are as follows:

### 2.1. Reduplicated Sentences

That is, overlapping the same verse.

### 2.2. Rhyme

Overlapping verses are not exactly the same, only some words are the same. Such as:

### 2.3. Loopback

Refers to the same words repeatedly appearing in the Psalms, sometimes within a chapter, but more loops appear between chapters and chapters, forming a major feature of the Book of Songs. Mr Gu Gugang said in the article "Arrangements of Ballads from the Book of Songs": "Poems in the Book of Songs often have several chapters with the same meaning, and the number of chapters differs only by a few words. Here we can assume that one of the chapters is the original ballad and the other chapters are the movements stated by the musician. "[3] Of the 305" poems ", there are 176 loops between chapters and chapters, accounting for a close proportion. 58%, most of them are in the national style and Xiaoya, with 129 and 43 respectively, and the remaining 4 are in Lu Song, Daya and Zhou Songwu. This regular repeating, maneuvering, and singing repeatedly forms the beauty of tidy rhythm and harmonious style on the poetic character, and it also has the effect of singing a deep sigh and deepening layers of thought.

### 2.4. Remote Rhyme

That is, the rhyming between chapters, the same or substantially the same sentence appears in the corresponding position of different poems, most of which are at the end of the chapter, but also in other positions, usually only one sentence.

### 2.5. Epilogue

That is, the chorus of the psalm, two or more of the same verse appear at the end of the chapter, and they rhyme independently. The epilogue is also a major feature of the Book of Songs. According to our statistics, there are a total of 19 poems and 50 chapters in the Book of Songs, which are mainly concentrated in the national style. There are 18 poems in total, and only one in Xiaoya.

## 3. The Reappearance of Poetry in Arab Obscurity

The poetry of Arab obscurity period has a strong sense of rhythm, and the repetitive characteristics are very obvious. There are fifteen kinds of rhythms in obscurity period poetry. The basic unit is rhythm, and each rhythm is organized according to the principle of movement. [4] Most of the steps included in each line are three steps, followed by two steps. [5] Short steps increase the frequency of repetition between lines. The repetition of the rhythm within the line of poetry and the repetition of the rhythm between lines of poetry are important rhythmic features of poetry in the Arab obscurity period. [6] Let's first look at the repetition within the line of poetry.

The repetition within a poem line is more complicated and can be divided into three types: the first is that each step can be repeated, the second is a cross-step repeat within a poem line, and the third is an adjacent step repeat. We analyze them separately.

First, the case where each step in the poem line can be completely repeated.

Let's analyze the rhythm of this kind of poetry by taking the first chapter of the suspended poem of Libid Bin Rabbi ليبيد بن ربيعة as an example. [7] The rhythm of this poem is الكامل لبحر, which usually consists of three steps. The first step is مُتَقَاعِلُنْ (○//○//), or مُتَقَاعِلُنْ (○//○/○/). The second step is the same as the first one, which is also مُتَقَاعِلُنْ (○//○//), or مُتَقَاعِلُنْ (○//○/○/). The third step

is also the same as the first two, which is also مُتَفَاعِلُنْ (○//○//), or مُتَفَاعِلُنْ (○//○/○/). The difference is that the third step is increased by a few This rhythm shows how the rhythm changes. The third newly added rhythms are: (○//○/○/), (مُتَفَاعِلُنْ), (مُتَفَاعِلُنْ), (مُتَفَاعِلُنْ) and مُتَفَاعِلُنْ (○//○//).

عَفَتِ الدِّيَارَ مَحَلَّهَا فَمَقَامُهَا  
○//○// | ○//○// | ○//○//  
بِمِيَّ بَابِدٍ غَوْلَهَا فَرَجَامُهَا  
○//○// | ○//○// | ○//○//  
فَمَدَافِعُ الرِّيَّانِ عَزَى رَسْمُهَا  
○//// | //// | ////  
اخْلَقًا كَمَا ضَمِنَ الوَحْيَ سِلَامُهَا  
○//○// | ○//○// | ○//○//  
دِمْنٌ تَجَرَّمَ بَعْدَ عَهْدِ أَنْبِيئِهَا  
○//○// | ○//○// | ○//○//  
حَجَجٌ خَلَوْنَ حَلَالُهَا وَحَرَامُهَا  
○//○// | ○//○// | ○//○//  
رُزِقَتْ مَرَابِيعَ النَّجُومِ وَصَابِيهَا  
○//○// | ○//○/○/ | ○//○//  
وَدُقُّ الرُّوْعِدِ جَوْدَهَا فَرَاهِمُهَا  
○//○// | ○//○// | ○//○/○/

The second case is cross-step repetition in a poem line. Let us take the poetry of زمير بن أبي سامي 's poem البحر ' as an example for detailed analysis. [8] The melody of this poem is البسيط. The verse rhythm of this kind of poetry has four steps. The first step is مُسْتَفْعِلُنْ (○//○/○/ , ), or مُتَفَاعِلُنْ (○//○//), or مُسْتَعْلَن (○//○/○/). The second step is فَاعِلُنْ (○//○/○/), or فَعْلُنْ (○//○/○/). The third step is the same as the first step: (مُتَفَاعِلُنْ), (مُتَفَاعِلُنْ), (مُتَفَاعِلُنْ), (مُتَفَاعِلُنْ), (مُتَفَاعِلُنْ), (مُتَفَاعِلُنْ), (مُتَفَاعِلُنْ), (مُتَفَاعِلُنْ). The step is the same as the second step, فَاعِلُنْ (○//○/○/), or فَعْلُنْ (○//○/○/), or فَاعِلُنْ (○//○/○/), or فَعْلُنْ (○//○/○/).

أَبْلُغْ بَنِي نَوْفَلٍ عَنِّي ، فَقَدْ بَلَّغُوا  
// | // | //// | / | / | // | / | ////  
مَنِّي الحَفِيفَةَ ، لَمَّا جَاءَنِي الخَبْرُ  
○// | ○//○/○/ | ○// | ○//○/○/  
القَائِلِينَ بَيْسَاراً ، لَا تُنَاطِرُهُ  
○// | ○//○/○/ | ○// | ○//○/○/  
غَنّاً لِسَيِّدِهِمْ ، فِي الأَمْرِ ، إِذْ أَمَرُوا  
○// | ○//○/○/ | ○// | ○//○/○/  
إِنَّ ابْنَ وِرْقَاءَ لَا تُخَشَى عَوَائِلُهُ  
// | // | //// | / | / | // | / | ////  
لَكِنْ وَقَائِعُهُ ، فِي الحَرْبِ ، تُنْتَظَرُ  
○// | ○//○/○/ | ○// | ○//○/○/  
لَوْلَا ابْنُ وِرْقَاءَ ، وَالمَجْدُ التَّلْبِيدُ لَهُ  
// | // | //// | / | / | // | / | ////  
عَزَّوَا ، وَلَا كَثُرُوا فَمَا كَانُوا قَلِيلاً  
// | // | //// | / | / | // | / | ////  
المَجْدُ فِي غَيْرِهِمْ ، لَوْلَا مَاتَرُهُ  
// | // | //// | / | / | // | / | ////  
وَصَبْرُهُ نَفْسُهُ ، وَالحَرْبُ نَسْنَعُ

○// | ○//○/○/ | ○//○/ | ○//○//  
 أُولَى لَهُمْ ، ثُمَّ أُولَى ، أَنْ تُصِيبَهُمْ  
 // | // | // // | / | / | // // | / | // // //  
 مِنِّْي بَوَاقِرُ ، لَا تُبْقِي ، وَلَا تَنْزُرُ  
 ○// | ○//○/○/ | ○// | ○//○/○/  
 وَأَنْ يُعَلَّلَ رُكْبَانُ الْمَطِيِّ بِهِمْ  
 ○// | ○//○/○/ | ○// | ○//○//  
 بِكُلِّ قَافِيَةٍ ، شَنْعَاءَ ، تُشْتَهَرُ  
 ○// | ○//○/○/ | ○// | ○//○//

The third case is the repetition of adjacent steps. Let's take a concrete analysis of the hanging poems of Amru Bin Kulesum (عمرو بن كلثوم). The melody of this poetry is [9]. [البحر الوافر] This rhythm has three steps per poem. The first step is called مُفَاعَلْتُنْ (○/○/○//, read from the right to the left). It can also be مُفَاعَلْتُنْ (○//○//, read from the right to the left), or مَفَاعِيلُ (○/○/○//, read from the right to the left). The second step is called مُفَاعَلْتُنْ (○//○//, read from right to left), or مَفَاعِلُ (○//○//, read from right to left). The third step is called فَعُولُنْ (○/○/○//, read from the right to the left), or مَفَاعِيلُنْ (○/○/○//, read from the right to the left). The first two steps are repeated.

أَلَا هَبِّي بِصَحْبِكَ فَاصْبِحِينَا  
 ○/○// | ○//○// | ○/○/○//  
 وَلَا تُبْقِي خُمُورَ الْأَنْدَرِينَا  
 // // | // // // // // // //  
 مُشْعَشِعَةً كَأَنَّ الْحُصَّ فِيهَا  
 ○/○// | ○/○/○// | ○//○//  
 إِذَا مَا الْمَاءُ خَالَطَهَا سَخِينَا  
 ○/○// | ○//○// | ○/○/○//  
 تَجُورُ بِذِي اللَّبَائَةِ عَنْ هَوَاهُ  
 ○/○// | ○//○// | ○//○//  
 إِذَا مَا ذَاقَهَا حَتَّى تَلِينَا  
 // // | // // // // // // //  
 تَرَى اللَّجْزَ الشَّجِيحَ إِذَا أَمْرَتْ  
 ○/○// | ○//○// | ○/○/○//  
 عَلَيْهِ لَمَالِهِ فِيهَا مُهِينَا  
 ○/○// | ○/○/○// | ○//○//  
 صَبَّبْتَ الْكَاسَ عَنَّا أُمَّ عَمْرُو  
 // // | // // // // // // //  
 وَكَانَ الْكَاسُ مَجْرَهَا أَلِيمَنَا  
 // // | // // // // // // //  
 وَمَاشَرُ السَّلَاةِ أُمَّ عَمْرُو  
 ○/○// | ○//○// | ○/○/○//  
 بِصَاحِبِكَ الَّذِي لَا تُصْبِحِينَا  
 // // | // // // // // // //  
 وَكَأْسٍ قَدْ شَرِبْتُ بِبَعْلَبَكْ  
 // // | // // // // // // //  
 وَأُخْرَى فِي دِمَشْقٍ وَ قَاصِرِينَا

/// | /////////////

The repetition of poetry lines is very simple, that is, the rhythm of each poetry line is basically the same and very uniform.

In short, the constant and repeated repetition within and between poetry lines is the most important reason for the strong sense of rhythm in Arabic poetry.

#### **4. The Causes of the Similarities and Differences in the Methods of Restoring Poetry in the Book of Songs and the Arab Obscurity**

Repetition is a common feature of the Book of Songs and the poetry of the Arab obscurity. Luo Niansheng said: "In poetry of any text, repetition seems to be the basic condition of the rhythm, although the elements and methods of repetition are different." [10] The repetition feature of the Book of Songs and the poetry of the Arab obscurity period is the poetry Requirements for both.

However, in terms of how to repeat, the Book of Songs and the poetry of the Arab obscurity period have selected different repetitive elements: the former is a contrasting rhythm of lightness and strength, while the latter is a rhyme and a verse. This is a choice based on the principle of rhythm of poetry based on different languages, in line with the phonetic characteristics of their respective languages. It can be said that the difference between the Book of Songs and the restoration of poetry in the Arab obscurity period is mainly due to the difference in the language system.

Poetry in the Arab obscurity period belongs to the pace system. Western prosody holds that there are two major systems in western poetry: the rhythm system and the sound system. Its rhythm and pattern are completely different, and they are incompatible with each other in Western poetry. The binary opposite supersegment factors (light stress or long and short sound) in the step system are combined into rhythm units, and then this rhythm unit is extended to the level of poetry, verse, and verse to form a rhythm system. English poems, German poems, Latin poems, and Greek poems all belong to the step system. Arab obscurity poetry also belongs to the step system. The rhythmic beauty of poetry depends only on whether the stress (or long sound) can occur periodically, and has nothing to do with pause. This is mainly determined by the phonetic characteristics of Arabic. Arabic voices are distinct, with different lengths and neat steps, so the rhythm is easy to see in the light.

The rhythmic composition of Chinese poetry is similar to the sound system of Western method poetry, which is mainly related to the phonetic characteristics of Chinese. Language elements include 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. Sun Zeming (2013) has a specific analysis of this. He believes that, like French, Polish, and Czech poetry, Chinese poetry also uses the tone rhythm. "There is no obvious contrast between long and short accents and light accents. You can only rely on silent intervals. The periodic repetition of the rhythm to form a rhythm can be called 'pause'; the silent interval of pause can be regarded as the extreme of light tone, and the sound flow in contrast is the stress; because the fulcrum of the rhythm is 'light tone' The extreme of ', so it can be seen as the inverse form of light law." [11]

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