



Arud System In View Of Metric Theory

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ABSTRACT

This article examines the metric system of arud, created by the largest medieval Arab philologist Khalil ibn Ahmad, one of the founders of the famous Basrii philological school. The system of Khalil ibn Ahmad does not proceed from the concept of a syllable, but from the concept of "harf" in this case meaning "letter", that is, the part of a word graphically denoted by a letter.

KEYWORDS

Arud, Khalil ,classification, metric, Arabic verse, watad, sabab, circles.

INTRODUCTION

The arud system was first developed by the largest medieval Arab philologist Khalil ibn Ahmad al-Azdi al-Farahidi (712-778), one of the

founders of the famous Basrii philological school.

For its time, this was an ingenious generalization and classification based on the rich Arab poetry of the pre-Islamic period (VI-VII centuries) and the early period of Islam (VII-early VIII centuries).

For a complete understanding of the Khalil system and its comparison with other metric systems, let us turn to the concept of “metric” from the modern point of view ¹.

Metric is usually called the doctrine of the regular alternation of strong and weak sounds in verse (percussion and unstressed, long and short), i.e. about quantitative relations in the broad sense of the word.

The metric, developed on modern foundations, relies on phonetics as the science of the sounds of a language, uses experimental data to make more objective conclusions about the actual, and not the apparent strength or extent of a particular sound.

THE MAIN PART

The subject of metrics is the norms that phonetic facts obey in verse language. Unlike the modern understanding of the metric, which can be considered in a descriptive, theoretical or historical aspect, the Arabic metric system of arud is purely descriptive and does not allow any other approach².

It should be borne in mind that at the time when Khalil was creating his system, works of pre-Islamic Arabic poetry were already recorded or were being written down, the

authors of which had no idea about arud and about the poetic system in general. These poems, or most of them, were created long before Khalil, which would seem to make it possible for a historical approach. However, Khalil, as a typical medieval scientist classifier, did not strive to show the historical development of Arab poetic art and could not do that, although, perhaps, some of the material that came down to him did not fit into the scheme he created.

Therefore, one should not look for a reflection of the historical development of poetry in the system of Arabic versification and the Arabic metric.

It should also be noted right away that the Khalil system does not come from our primary concept of a syllable, but from the concept (harf), in this case meaning "letter", that is, the part of a word graphically indicated by a letter. An example is the so-called... "Al-sabab al-hafif". It should also be noted right away that the Khalil system does not come from our primary concept of a syllable, but from the concept (harf), in this case meaning "letter", that is, the part of a word graphically indicated by a letter. An example is the so-called... "Al-sabab al-hafif".

The second feature that distinguishes Khalil's arud system is complete silence and ignorance of the issue of stress, although stress, without any doubt, played a large role in the metrics and rhythm of Arabic verse³. Meanwhile, the real sound form of verse, as a rule, obeys the metric composition only in its basic elements,

¹ See V. Zhirmunsky. Introduction to the metric, Theory of verse. L., 1925, p. 11.

² Zhirmunsky. Introduction to the metric, Theory of verse. L., 1925, p. 12.

³ G. Weil. Das melrischen sistem des al-Halil und der iktus in den Altarabischen versen. Oriens, Leiden, 31.12.1954.p.304-306.

and the poetic rhythm is always a compromise form that arises as a result of the resistance of real, linguistic, verbal material to the laws of artistic composition ⁴.

If the real creator of the rhythm in verse is the diverse differences of sounds in terms of the quality of duration, pitch and strength of stress, the grouping of sounds into words and phrasal groups, then the arud system takes and takes into account from all these elements mainly a certain combination of harmonized and non-harmonized letters, combined into sababs and watada and further into the feet (tafa'il), which gives this system its originality.

The metric (quantitative) system of versification prevailed among the Greeks and Romans. The verse is constructed here as a regular alternation of long and short syllables, that is, according to the principle of duration. In the ancient metric, the duration of a short syllable (mora) is taken as a unit of time. A long syllable is equal to two short ones (in some sizes, such long ones are also used, which correspond to three or four short ones). The length of a syllable is determined by its "quality" if the syllable contains a long vowel, or "position" if a short vowel is followed by at least two consonants (if the syllable is closed).

The main unit of repetition in verse is the foot, as a regularly repeated combination of long and short ones. Stop (corresponding in the Khalil system to one of the eight "tafail") is an ideal unit of metric repetition, and not a real word or a separate phonetic group. The feet differ in the number of syllables and in the

arrangement of long and short ones in them. In the ancient metric, there are two-syllable feet, three-syllable, four- and five-syllable.

In ancient versification, verbal stress is not taken into account, although the concept of stress generally exists ⁵ in contrast to the Arabic metric system, where it is not mentioned at all.

We stopped very briefly on the description of the system of ancient metrics because in our approach to Arabic versification we often proceeded from the concept of a short and long syllable (when analyzing poems, determining the meter), although there is no complete coincidence here, since Khalil, as mentioned above, I used the concept not of a syllable, but of a letter, harmonized and inconsistent, which is not always equivalent, as can be seen from the example of the word kala (two syllables, but three harfs). obviously not completely, but to some extent served as a model for Khalil with that considerable difference.

This is due to the complexity of the arud, the difficulty of assimilating countless "zihafs" and "illa", because in this system an attempt is made to classify not only the main meters of Arabic verse (normative category), but also rhythms (a real, diverse and unclassifiable category). That is, a mixture of metrics and rhythm occurs, which was observed among some theorists of Russian verse (A. Bely), who gave curious combinations of feet, supposedly constituting a Russian iambic verse, which in theory is very similar to Khalil's "circles". Here

⁴ On rhythmic forms, as a result of the struggle and compromise of the sound form inherent in language and meter. See B. Tomashevsky. About the verse of

the songs of the Western Slavs. Journal. Apollo, 1916, No. 2, p. 33.

⁵ See A. Hansler. Deutscher und antuner vers. St.Petersburg, 1917, p. 6.

is what the prominent Soviet theorist of verse V. Zhirmunsky writes about this: “Meanwhile, the mistake of these authors, first of all, in the transfer of the concept of “foot” as an element of the meter, to the real rhythm of the verse, and in the very system of notation due to this transfer. The term “rhythmic deviations” is also misunderstood, it is associated with a theory that considers rhythm as a deviation from the meter, and gives rise to a false idea of the meter as “normal”, and of the rhythm as “exceptions” ... More precisely and safer in this sense of the term "rhythmic variation".

It is the rhythmic variations of the "zihafi" and "illa" that Khalil tries to include in a comprehensive classification. Recall that in the ancient metric there is a similar normalizing classification, similar to the Khalil system.

The common point for ancient and Arabic metrics is also their connection with music, with musical rhythms, which the Arabs often even have a common terminology with poetic ones (for example: khazaj Hafif, ramal) ⁶. The ancient metric explains, for example, the truncation in the foot as a musical pause, which may also apply to the Arabic metric, to which Vastfal's theory of a certain juxtaposition of foot and beat, verse size and musical rhythm, seems to apply in part. Historically, this position is valid for the early stages of the development of the poetic art, originally associated with music and dance. The origin of poetry from this point of view goes back to songs, music, and speech rhythm is closely related to music, which again raises the question of the real presence of strike.

⁶ On the connection of ancient metrics with music. See, for example, R. Westphal. *Theorie der neudentscher metric*. Baron D. Ginzburg.

The question of the real presence of stress in Arabic verse, that is, the presence of the tonic principle, is devoted primarily to the works of German Arabists-G. Weil, R. Geyer, A. Bloch, Ewald, as well as modern French scientists tend to believe that there is an ordered verse stress in the Arabic metric system, which was not noted by Khalil. They came to this conclusion on the basis of studying both the aruda system and more poetic material ⁷.

These authors, especially G. Weil, in their interesting and well-reasoned article, emphasize the thoughtfulness and ingenuity of the Khalil system, but do not identify it with the ancient metric system, primarily because there is no concept of "syllable" in the Arud that would significantly simplify it. In aruda, because of the absence of the concept of "syllable" in general, of course, there is no concept of a long and short syllable.

This table, which is nothing new, since it is just a different graphic representation of Khalil's circles, nevertheless has the important advantage of clarity, allowing us to more clearly understand why Khalil grouped these dimensions in this order. Short medieval encyclopedias, such as "Mafatih al-uloom", and other works on Arud, do not specifically stop at this. But if you carefully consider both the circles of Khalil and their other graphic representation in Weil, you can see that Khalil combined the sizes that have the same or similar feet, which differ mainly in their location.

At the same time, as Weil correctly notes, when dividing the stops into the simplest elements

Fundamentals of Arabic versification". St. Petersburg, 1892, p. 6 et seq. Khorezmi, p. 245.

⁷ Weil G., p. 304-321.

(sababs and vatads) in one circle, their alternation coincide⁸s. In this connection, it can be noted that the vatad (majmu or mafruk), which is usually not subject to changes in the middle of a verse line, is the basis of the system and, undoubtedly, also the carrier of the force stress, as shown by Weil in an interesting table⁹.

Of course, it should be concluded that Khalil created his classification of meters according to the following principle: the first and main size for each circle is the size with clear and least variable feet, in which mainly the vatads are struck. These are the four feet – (faulun, mafailun, mufaalatun, maf'ulatu). The next meters of each circle consist of stops (mustafilun, mutafailun, failun, failatun), in which the vatads can be read and interpreted as both majmu and mafruk, where it is not entirely given which syllable the main stress falls on. Weil notes that later, among the followers of Khalil, the main idea, which was guided by the great medieval Arabic philologist, was forgotten, and they pay attention only to a rather detailed and even petty classification of rhythmic variants of meters, which occupies the main place in their presentation¹⁰.

A special place in the Khalil system is occupied by the fourth circle, where he combined meters that allow for two chants, including the first, the main size-sari (mustaf ilun, mustaf ilun, maf'ulatu).

While we share Weil's view that watad is the main foot, especially al-watad al-majmu, we do not entirely agree with his translation of the

term al-watad al-mafruk. Indeed, considering the vatad as the main foot, Khalil called it this way (watad-literally "the pillar on which the tent rests"). But maybe "majmu" is better translated not "firmly connected", but mafruk "not split" (i.e. less strong¹¹). It seems to us that this simply reflects the order of voiced and uncoordinated harfs – a vatad connected is a vatad where two voiced consonants follow each other, and a "disconnected vatad" is a vatad where a succuned consonant separates the voiced consonants.

However, Weil is obviously right in considering al-watad al-majma as the main striking part of the foot. He's writing: "The part of the foot of the watid type, which, as an element of the poetic foot, never loses its stable unity with respect to the number, sequence of syllables, and stress, is called precisely because of this stability with respect to all changes"¹².

It is quite obvious that the system of "circles" created by Khalil, with all the terms he developed, serves to give a clear graphic representation of the rhythms that could be caught when listening to old Arabic verses. Of course, Khalil used primarily oral sources, since in his time not all the poems of the ancient Arab poets were recorded, and this form was familiar at that time, at least more familiar than the form of writing poems.

This rhythm, as it was reflected by Khalil in his system, is manifested both in the alternation of longitude and shortness of syllables (although

⁸ Weil G., p. 307.

⁹ Weil G., p. 314-315.

¹⁰ Weil G., p. 317.

¹¹ Weil G., p. 318.

¹² Weil G. S. 318. Weil uses the term *watid*.

the concept of "syllable" was not, but the alternation of syllables is shown in the stops), and in the forceful (maybe tonal) percussive utterance of certain longitudes. At the same time, it can be noted that most often the verse size does not contradict the real verbal stress, i.e. the long (stressed) syllable of the foot coincides with the stressed syllable of the word. The system of circles in Khalil is carefully thought out, while it can be noted that all parts of the design of circles can undergo certain changes, recorded in a complex system of "applications to circles" - zihafs and illa, only one part of all the elements never changes and remains constant – this is the backbone that gives the ideal form or model of this meter, corresponding to the rhythmic forms of ancient Arabic poetry. This backbone to the listener is an idea of a given meter, its main features, a certain place of percussive longitudes, which is represented by a carrier of a rhythm of a particular size. In fact, it was only for the sake of this element that Khalil composed his circles, the main purpose of which, obviously, should be considered as fixing a certain place of the main elements of the system – vatads in the feet of all poetic meters. This element consists of a constant percussive longitude (a long syllable in our understanding) and a closely related short element (a short syllable), which also remains unchanged.

In conclusion, the system of the five circles of al-Khalil shows that its creator reflected in it to some extent the real sound of poetic rhythms.

Unlike many other metric systems, in particular the ancient one, Khalil's theory is based not on the concept of a syllable, but on the concept of a letter, and its pronunciation with the appropriate vowel is taken into account.

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