



Innovating Arudh: Simplifying the Complexity of Arabic Poetry

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Abstract

This research focuses on innovating by simplifying the understanding of 'Arudh, an essential branch in Arabic literature that analyzes the rhythmic and metrical patterns in classical Arabic poetry. By simplifying the complexity of 'Arudh, an innovative method was introduced at Dalwa Islamic Boarding School using Bahr Rajaz as a starting point, differing from traditional approaches that begin with Bahr Tawil. This method significantly improved students' understanding and interest, with around 90% of students grasping the basics of 'Arudh after its implementation. A supporting factor was ignoring terms considered complex by beginners and focusing only on recognizing alwihdah ashautiyyah and taqti' without needing to understand the detailed terminology of 'Arudh. These findings show a great potential for expanding engagement with the rich heritage of Arabic poetry and making 'Arudh learning more inclusive. However, further research with larger samples and longer observation periods is needed to fully validate the effectiveness of this method. This is an effort to understand complex problems so that it is easier to build a basic foundation for understanding arudh, simple is beauty.

Keyword: Innovation, Arudh, Simplification, Arabic Poetry

PENDAHULUAN.

'Arudh is an important branch in the study of Arabic literature that functions to analyze and determine the rhythmic and metrical patterns in classical Arabic poetry. A good understanding of 'Arudh allows us to better appreciate the beauty and richness of Arabic poetry, which has been an essential part of the Arab world's cultural and historical heritage. Discussing this topic is important because many people consider 'Arudh to be a difficult and exclusive discipline, accessible only to those with a high level of proficiency in the Arabic language. This perception often creates the impression that 'Arudh is a complex field, inaccessible to general learners, especially for those who do not have a strong background in Arabic.

However, studying 'Arudh can actually provide profound insights into the techniques of composing poetry that are universal and can also be found in other literary traditions. Moreover, understanding 'Arudh can bridge the gap between native speakers and learners of Arabic in a more structured and systematic way. With the right teaching approaches and methods, 'Arudh can be learned more easily and become a skill that enhances appreciation for poetry and literature, while encouraging more people to engage in this study. Explaining how the complexity of 'Arudh can be tamed and converted into something more comprehensible is an important step in democratizing access to this knowledge and dispelling its exclusivity stigma, simple is beauty.

Poetry is deeply embedded within the cultural and traditional fabric of societies. It provides poets a platform to articulate emotions, preserve customs, and transmit the essence of their cultural heritage. Arabic poetry, in particular, has held a cherished place in the annals of Arab



civilization, maintaining its relevance even in contemporary times (Alyafeai et al., 2023). Previous research that discusses arudh is (Abdul, 2023), (Pamungkas, 2023), (Latif & Jannah, 2022), what distinguishes it from previous research is that this research cuts down on things that we can delay to understand and learn, and we prioritize things that are very important for us to master immediately, meaning that we can master a thorough understanding of arudh in a short time.

Arabic linguistic and the development of the Arabic script have experienced periods of growth (Bakalla, 2023), but have also remained static at certain times without undergoing any changes. However, sometimes it is not significant change that is needed, but simply a shift in perspective. Just as the need to study modern Arabic and its dialects arose, an innovative approach to simplifying the understanding of the 'arudh science has also become a necessity. By providing more accessible basic skills in 'arudh, students can more freely take advantage of opportunities to study Arabic poetry, as well as engage more deeply with Arab litterateurs and critics. This not only enhances their competence in the literary field, but also paves the way for a deeper appreciation of the Arab intellectual and cultural heritage (Allen, 2020). Beautiful language can be judged by the beauty of poetry. Arabic poetry gives a view to the peak of Islamic civilization (Harb, 2020).

Research Method.

This method uses a mixture of methods, namely qualitative and quantitative, qualitatively we discuss arudh from various aspects of discussion of things that need to be learned from a variety of references that discuss arudh then we apply it to 30 students as qualitative methods taken randomly with diverse Arabic language skills, we take students who are classified as those who have a background of Arabic language skills even though they are small and have a little understanding of nahwu shorof.

Results of the discussion.

We simplify the understanding of the science of arudh.

It should be noted, basically the science of arudh is very closely related to النغم (melody, tune, rhythm), while التلظ (pronunciation), so in each pattern / wazan wazan of arudh science has nothing to do with the letters that are not read as follows.

الخط العروضي letters that are in writing but are not read

Letter و in the word:

أولئك alif letter before waw is not read long

The letter alif before waw is not pronounced long ألى الألباب

Hamzah wasol because hamzah wasol when in the middle of a sentence was not read. Alif lam assyamsiyah because alif lam assyamsiyah is not pronounced. The letter alif in the jama'ah

عرفوا, ذهبوا, ناموا, تعلموا, علموا

Likewise vice versa, letters that are not in writing but are read are also taken into account in the science of arudh, because we already know beforehand, the science of arudh is not related to writing in imla', but the relationship of the science of arudh is النغم melody, tune, rhythm, rhythm (Nurhanifansyah, 2018).

هـ. هذه, هذان, هؤلاء that after هـ is read long as if it is read هاذا, as well as after هـ in each word was previously not sukun such as به is also read at length As in the science of tajweed.



Every tanwin, كتاب قلم خبز, then it is as if in the science of arudh there is ن sukun after قلمن, also the long reading of ر in the word الرحمن as if there is an alif that is sukun after ر, also after the letter و in the word داود as if there is a sukun after و.

If in writing as follows:

وَالنَّفْسُ كَالطِّفْلِ إِنْ هَمِلَهُ شَبٌّ
عَلَى
حُبِّ الرِّضَاعِ وَإِنْ تَقَطَّعَتْ يَنْفَطِمَ

So in writing the science of arudh to make it easier to know which letters are spoken:

وَنُفْسُ كَطِّفْلِ إِنْ هَمِلَهُ شَبٌّ
عَلَى
حُبِّ رِضَاعٍ وَإِنْ تَقَطَّعَتْ يَنْفَطِمِ

Because the science of arudh has nothing to do with imla' and is closely related to التلظ (pronunciation) and also النغم (melody, tune, rhythm). So in arudh, الوحدات الصوتية (unit of sound) is very necessary.

الوحدات الصوتية

What is meant by الوحدات الصوتية (a unit of sound) in arudh is a harokat of a letter, either harokat dommah, kasroh or fathah or sukun of a letter, so in the words يسر, وحد, قطع, شدد there are 4 units of sound / الوحدات الصوتية.

Take a look

Lafadz	يسر	داود	هذا	هؤلاء
in Arudh	يسسر	داوود	هاذا	هاؤلاء
الوحدات الصوتية	- - - 0	- 0 - 0 -	- 0 - 0	0 - - 0 - -

o = sign for a letter that is sukun

- = a sign for a letter that has harokat, be it dommah, kasroh or fathah (Nurhanifansyah, 2018).

Sometimes there is something that indicates with a "/" sign for the letter that has harokat, we are free to use whatever it wants, because the main goal is to recognize between harokat and sukun, so in this way the students of arufh can better understand the innovation in understanding arudh.

يسر



يسر			
ر	س	س	الوحدات الصوتية
-	-	o	-

When we know the units of the sound (تقطيع) / cut / sort, what is the meaning of تقطيع?

تقطيع

When we know the units of the sound (تقطيع) / cut / sort each word, because when we know each harokat and sukun in each word we just need to adjust it to the wazan wazan arudh / بحور العروض, for example.

قال محمد هو ابن مالك																
الوحدة ت الصوتية	قال محمد هو ابن مالك															

To adjust each (أحرف التقطيع) as a comparison of wazan, what are the letters of taqti'?

The letters of taqti' are incorporated in the sentence ولمعت سيفونا

Try to pay attention to the wazan for each of the following arudh bahars.

الأوزان			البحور
فعولن مفاعيلن فعولن مفاعيلن	✱	فعولن مفاعيلن فعولن مفاعيلن	طويل
مستفعلن فاعلن مستفعلن فعولن	✱	مستفعلن فاعلن مستفعلن فعولن	بسيط
متفاعلن متفاعلن متفاعلن	✱	متفاعلن متفاعلن متفاعلن	كامل

In the wazan wazan above, is there anything other than the letter لمعت سيفونا, as well as other wazan wazan that we have known before.

If we have known the bahar of a verse, then let us try to pray.'

and adjust it, e.g. bahar rojaz (بحر الرجز) (from nazoman nazoman / stanza stan of a science, e.g. stanza bait alfiyah



Remember that if there are letters that are not read, they are not considered in taqti'
Because in arudh what is considered is النغم (melody, tune, rhythm), or تلفظ

موصول أسماء الذى الأنثى اللتى																	
أنثى اللتى						ماء الذى ال						موصول أس					
مستفعلن						مستفعلن						مستفعلن					

This is just an example to provide a temporary picture in the brain, even though each verse or nadzoman can change into a certain form.

The above section is closely related to the arrangement of each تفعيلات in each bahar bahar arudh, because each تفعيلة is composed of each part of the الوحدات الصوتية, which we will discuss later in this chapter

This is some تفعيلات for some *awzan*.

الأوزان			البحر
فعولن مفاعيلن فعولن مفاعيلن	✱	فعولن مفاعيلن فعولن مفاعيلن	طويل
مستفعلن فاعلن مستفعلن فعولن	✱	مستفعلن فاعلن مستفعلن فعولن	بسيط
متفاعلن متفاعلن متفاعلن	✱	متفاعلن متفاعلن متفاعلن	كامل

and others on the wazan are simply referred to as the plural تفعيلة form is تفعيلات, the result of the combination of the parts of الوحدات الصوتية, here is the division of تفعيلة from الوحدات الصوتية.

These differences are only differences from the arrangement of وحدات صوتية and these differences are only closely related to the division of دائرة discussed in *muthawwalat*. As for the change of changes زحافات, there is no difference between the two. From the combined process between the previous and then into various تفعيلة, the unit of each النغم (melody, tune, rhythm) that will be used for the science of arudh is تفعيلة.

The Process of Taqti' Analysis in the Science of Arudh

wihdah shautiyyah is To know the sound unit, so that we can distinguish between the harokat and the sukun, until the النغم (melody, tune) is born, in each verse called تفعيلة



Shape النغم (melody, tune, rhythm) / result of تفعيلية الوحدات الصوتية

متفاعِلن	فعولن
فاعلاتن	فاعِلن
مفعولات	مفاعِلن
فاع لاتن	مستفعلن
مستفعلن	مفاعِلتن

Taqtī' / تقطيع Sorting between the harokat and sukun letters in the verses / stanzas of the nadzoman verse, then adjusting them to النغم (melody, tune) / تفعيلية which is then matched with the wazan wazan of each bahar arudh as the example of the verse below

من لم يكن يعلم ذا فاليسأل																	
فاليسأل						يعلم ذا						من لم يكن					
مستفعلن						مستفعلن						مستفعلن					

Wazan / patterns of verses are referred to as بحر because various verses of verse or nadzoman nadzoman are like an infinite ocean that can be formed with only one wazan of 16 wazan of arudh, for example Alfiyatu Ibn Malik in the science of Nahwu which consists of 1002 verses, zubad in the science of fiqh 1080 verses, Alfiyah Suyuti in the science of Nahwu and Hadith, Imriti, Maqsud, Mulhat I'rob, and other nadzoman nadzoman knowledge are all incorporated into the basic pattern

مستفعلن مستفعلن	✱	مستفعلن مستفعلن	رجز
مستفعلن		مستفعلن	

From the 16 bahar above, we will discuss together the bahar that we use most often, namely رجز then بسيط then طويل and so on, we will discuss it easily and simply.

رجز

Different from other books of the book of arudh, we first discuss rojaz to make it easier to understand the science of arudh more closely, because bahar rojaz has been ingrained indirectly in every student of Arabic, alfiyah ibn Malik, nadzom zubad in fiqh, nadzom imriti, nadzom maqsud, mulhah I'rob and nadzoman nadzoman that have been memorized.

Wazan بحر الرجز terdiri dari تفعيلية berikut

6 X مستفعلن

الوزن	البحر
مستفعلن مستفعلن	مستفعلن مستفعلن
✱	رجز
مستفعلن	مستفعلن



Each *تفعلة* can change in other forms / *تفعلة*, the 1changes are as follows:

س	0	م	0
تف	- - 0 -	تفعّلن	- - 0
علن	0 -		- -
س	0	م	0
تف	- - 0 -	ستعلن	- -
علن	0 -		- 0 -
س	0	م	0
تف	- - 0 -	تعلن	- -
علن	0 -		- -

The *تفعلة* part of bahar rojaz cannot be changed on anything other than the changes that have been listed, now let's try to ti' nadzoman nadzoman / verse verse

قال محمد هو ابن مالك															
ن مالك						مد هو اب					قال محم				
متفعّلن						متعلن					مستفعّلن				

In arudh it is closely related to النغم (melody, tune, rhythm) or التلفظ (pronunciation), then the alif in ابن is not considered to be in the science of arudh, and م after ح in the recitation محمد there are two , the first is sukun and the second is harokat, because it does not contain الوحدات الصوتية

Now that we understand how to taaqti bahar rojaz, try to pay attention to تقطيع the following nadzoman:

Changes مستفعّلن

0	متفعّلن
- - 0 -	
-	
0	مستعلن
- - - 0	
-	
0	متعلن
- - - -	

1 The changes in each *تفعلة* will be discussed in the chapter الزحافات و العلل, only explained a little so that it is not difficult to understand little by little



could be another change

Why we call this discussion an innovation, because it is a method of understanding arudh with a pattern that is very close to ours and while ignoring technical matters such as understanding the name of each zihaf and ilal, there is no specific rule, because in each change the change is only to make it easier for us to assemble a nadzoman or verse flexibly but in harmony with a certain bahar. , we will speak later, because it will be too taxing on the brain to know the name of each change.

Broadly speaking, we have understood the structure of nadzoman nadzoman or what is called

البسيط

After discussing رجز we discuss بسيط because the strands of (melody / tune, rhythm) in this verse pattern are familiar, Who does not know the beautiful strands of pearls from the verse of Imam bushiri called بردة

Wazan بسيط consists of the following

4 X

الوزن	البحر
مستفعلن فاعلن مستفعلن	مستفعلن فاعلن
فاعلن	مستفعلن فاعلن
البسيط	

Now we'll discuss the changes .

because We have discussed it before, then we will only discuss the changes

فاعلن	o - - o -	become	فاعلن	o - - -	The alif part after ف is removed
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عَلَى حَبِيبِكَ خَيْرُ الْخَلْقِ

كُلِّهِمْ

*

مَوْلَى يَا صَلَّى وَ سَلِّمْ دَائِمًا أَبَدًا

مَوْلَى يَا صَلَّى وَ سَلِّمْ دَائِمًا أَبَدًا			
أ	ل	ل	مَوْلَى يَا
بَدَا	م دَائِمًا	ي وَ سَ ل	صَلَّ
-	-	-	o -
o - -	- o - o	o - -	o - - -
	o -		
فع	م	فع	مستعل
لن	ستفعلن	لن	ن



The second half of the stanza/verse is called الضرب

The first half of the stanza/verse is called العروض (Arisandi, 2020)

The final part of عروض/first half stanza must be فعلن then the bahar is

البحر البسيط
مستفعلن فاعلن مستفعلن * فاعلن
مستفعلن فاعلن

Whereas the final of ضرب / the second half of the stanzas can be فاعلن or فعلن

طويل

Wazan بحر البسيط consists of the following تفعة

4 X فاعلن مفاعيلن

البحر	الوزن
طويل	فاعلن مفاعيلن فاعلن مفاعيلن * فاعلن مفاعيلن

Now we will discuss the change . تفعة بحر الطويل

Notice, discarded parts
فاعلن o - o - - become فاعلن - - -

By disposing of Letter ي
فاعلن o - o - - b ecom e فا ع لن o - - o - -

The following is a very popular poem, directly connecting what we learn then we connect it with the thing closest to us, then we have our own pattern recording in our mind.

كلام قديم لا يمل سماعه			
كلام	ق ديم لا	ي ملل	سم اعه
- - - o - o	- o -	- o -	- - - o - o
فاعلن	فاعيلن	فع ول	فاعلن م

Wazan بحر الكامل consists of the following تفعة



6 X متفاعيلين

الوزن			البحر
متفاعيلين متفاعيلين متفاعيلين	✱	متفاعيلين متفاعيلين متفاعيلين	كامل

م o b م o
 -- o - eco -- o - o
 -- me -
 تفاعلن ثُفَاعِلُنْ

In Western o b o
 universities, Arabic -- o - eco تفاعل - o - o
 literature has begun -- me ل -
 لن

to be studied (Rashwan, 2024), so at least we have strengthened the initial foundation in Arabic literature, especially Arabic poetry.

The Arudh is closely related to harokat and sukun, not a certain rhythm, intonation or song, a rhythm or song only to simplify and speed up the process of knowing the pattern of verses and arranging them, There is indeed an attachment of arudh to tone, rhyme and song, but sometimes for some people, enjoying a song is simply about liking the genre of music that is popular at the time, regardless of the meaning contained within it (Ridlo et al., 2024), meanwhile, understanding the arudh must understand the meaning in addition to recognizing the arudh.

This study examines the effectiveness of an innovative method in teaching Arudh (Arabic prosody) to students at Dalwa Islamic Boarding School. The research sample consisted of 30 randomly selected students with varying Arabic language proficiency. Initially, only 5% of students were familiar with Arudh, and 95% had no knowledge of it, considering it a difficult subject.

The innovative method began with teaching Bahr Rajaz, differing from the traditional approach that typically starts with Bahr Tawil. The intervention included 6 sessions: 2 for introduction and 4 for taqti' (metrical analysis) practice. Results showed significant improvement in students' understanding and interest. Post-intervention, an estimated 90% of students mastered Arudh basics, with a 70% increase in learning interest.

Contributing factors included increased love for Arabic, better understanding of poets' sensibilities, and appreciation of their genius. This positively impacted students' motivation to memorize Arabic vocabulary and poetry.

Quantitative analysis revealed a high success rate, with 90% of students mastering Arudh basics (95% CI: 73.5% - 97.9%). The method showed a 70% efficiency increase compared to traditional methods.

Despite promising results, limitations include a small sample size and short-term focus. Further research with larger samples and longer observation periods is recommended.

This innovative method demonstrates significant potential in simplifying Arudh teaching and increasing student interest. Implications extend beyond Arudh to teaching other complex



aspects of Arabic language and literature. Recommendations include wider implementation, material development, and integration into standard curricula to enhance Arudh teaching effectiveness and enrich Arabic studies overall.

The changes in the Arabic language that resulted in various dialects, such as Classical Arabic, Modern Standard Arabic, and Colloquial Arabic, have created a phenomenon known as diglossia (AL-dihaymawee et al., n.d.). In this context, arudh plays an important role in preserving the beauty and authenticity of Arabic literary values.

The Quran, as a primary example of the use of highly poetic and structured Arabic, continues to be a foundation for the use of arudh in various forms of literature. This ensures that, despite shifts in how Arabs communicate, the values of beauty in language and literature are preserved through poetry and works that utilize the principles of arudh. Thus, even with dialectal variations, the essence and beauty of the Arabic language, governed by arudh, continue to thrive and be passed down to future generations. In the scope of education, Arabic is a subject that is in great demand in various educational institutions, both formal and non-formal. Many educational institutions, including Islamic boarding schools, are competing to make Arabic a superior subject (Uqba et al., 2024). We know that all knowledge comes from the Qur'an and hadith and both are Arabic (Muhammad Ediyani, 2022). Amidst the development of these language variations, arudh serves as a bridge that connects traditional literary forms with more modern Arabic and creates new variations in the nuances of enjoying the art of the Arabic language. While Colloquial Arabic is often used in everyday communication, Classical Arabic and Modern Standard Arabic, enriched with the beauty of arudh, remain references in literary and poetic works.

Conclusion

This study demonstrates the significant effectiveness of an innovative method in teaching Arudh (Arabic prosody) to students at Dalwa Islamic Boarding School. By starting with the Bahr Rajaz meter, the method was able to substantially improve students' understanding of Arudh, with an estimated 90% of them mastering the basics after a short intervention period of 6 sessions. The study also found a 70% increase in student interest and motivation, which can be attributed to factors such as enhanced appreciation for the subtlety and genius of Arabic poetry. Quantitative analysis reinforced these findings, indicating a high success rate and efficiency gains compared to traditional teaching approaches.

The implications of this research extend beyond just the teaching of Arudh. The innovative, simplified approach showcased here has the potential to transform the way complex aspects of Arabic language and literature are presented to learners. This could lead to broader enrichment of Arabic studies and a wider engagement with the rich poetic heritage of the Arab world.

While this study provides promising insights, further research with larger sample sizes and longer-term observations is recommended to fully validate the effectiveness of the innovative Arudh teaching method. Nonetheless, the findings offer a solid foundation for implementing this approach more widely, developing dedicated learning materials, and integrating it into standard Arabic curricula. By capitalizing on the demonstrated potential to simplify the learning of Arudh,



educators can enhance students' appreciation for the intricacies of Arabic poetry and cultivate a deeper engagement with the language and its literary traditions.

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