



Manifestations of Authenticity and Innovation in Said Kaddoura's Commentary on al-Khazraji's Didactic Poem on Arūḍ (Arabic Prosody)

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Abstract:

This research aims to uncover the manifestations of authenticity and innovation in Said Kaddoura's commentary on al-Khazraji's didactic poem in the science of arūḍ as a model that combines depth and methodological renewal in Algerian linguistic thought. The study has shown that authenticity, for Kaddoura, manifests in his fidelity to ancient Arabic sources and his concern for preserving the purity of the prosodic concept. At the same time, innovation is manifested in his adoption of analytical and logical approaches that link the rhythmic structure to linguistic thought and in his employment of pedagogical and critical methods that render the science of arūḍ a living discipline that interacts with the requirements of the age. It has also been demonstrated that his commentary represents a continuation of Algerian scientific thought during the Ottoman period, expressing an epistemic specificity that combines transmission and reason. The study concludes that Said Kaddoura contributed to establishing a new conception of the science of arūḍ that moves beyond rote learning to reflection and makes metre an aspect of the mental and aesthetic order of Arabic poetry, which renders him among the most prominent renewers who combined

the authenticity of heritage with the efficacy of modernity in the field of linguistic and literary studies.

Keywords: *Said Kaddoura, al-Khazraji's didactic poem, the science of arūd, authenticity, innovation, Algerian thought, the Ottoman period, linguistic criticism, prosodic pedagogy, Arab heritage.*

Manifestations d'authenticité et d'innovation dans le commentaire de Saïd Kaddoura sur le poème didactique d'al-Khazraji sur Arūd (prosodie arabe)

Résumé :

Cette recherche vise à mettre en lumière les manifestations d'authenticité et d'innovation dans le commentaire de Saïd Kaddoura sur le poème didactique d'al-Khazraji, relevant de la science de l'arūd, et à en faire un modèle illustrant la profondeur et le renouveau méthodologique de la pensée linguistique algérienne. L'étude a montré que, pour Kaddoura, l'authenticité se manifeste par sa fidélité aux sources arabes anciennes et son souci de préserver la pureté du concept prosodique. Parallèlement, l'innovation se manifeste par son adoption d'approches analytiques et logiques reliant la structure rythmique à la pensée linguistique, ainsi que par son emploi de méthodes pédagogiques et critiques qui font de la science de l'arūd une discipline vivante, en interaction avec les exigences de son époque. Il a également été démontré que son commentaire s'inscrit dans la continuité de la pensée scientifique algérienne de la période ottomane, exprimant une spécificité épistémique qui conjugue transmission et raison. L'étude conclut que Saïd Kaddoura a contribué à l'élaboration d'une nouvelle conception de la science de l'arūd, dépassant l'apprentissage par cœur pour privilégier la réflexion et intégrant le mètre à l'ordre mental et esthétique de la poésie arabe. Cette approche le place parmi les plus éminents rénovateurs ayant su allier l'authenticité du patrimoine à l'efficacité de la modernité dans le domaine des études linguistiques et littéraires.

Mots-clés : *Said Kaddoura, poème didactique d'al-Khazraji, science de l'arūd, authenticité, innovation, pensée algérienne, période ottomane, critique linguistique, pédagogie prosodique, patrimoine arabe.*



Introduction:

Algeria has produced many scholars who, through authorship or teaching, have contributed to the enrichment of the linguistic sciences, and their contributions have surpassed the bounds of their homeland. At the forefront of these linguistic sciences, after Arabic grammar, stands arūḍ (prosody). However, there is a noticeable difference between the science of arūḍ and the other Arabic sciences with respect to their genesis. The sciences of grammar, morphology, and rhetoric were established and then continued to evolve after generation and age until they reached the height of their completeness. For arūḍ, al-Khalīl introduced it as a nearly complete science. This, perhaps, is the reason why the prosodists who came after al-Khalīl were unable to add to his arūḍ any addition worthy of note or that touched the essence.¹ He is the one who laid down the foundations and pillars of this science, despite the earlier scholars having expounded and elaborated upon it; this is in accordance with an anomalous faction of scholars who claimed that al-Khalīl merely revived a science the Arabs had previously known. Among them is “Aḥmad b. Fāris,” who says: “As for arūḍ, among the evidence that it was familiar and known is the agreement of the scholars that when the polytheists heard the Qur’ān, they said or whoever among them said that it is poetry. Then, al-Walīd b. al-Mughīra, disapproving of them, said: I have examined what Muḥammad recites against the metres of poetry its hazaj and its rajaz, and so on; would al-Walīd say this while he did not know the poetic metres?”²

What may be said here is that Ibn Fāris's argument has no basis in validity, as the Arabs' knowledge of the types of poetry does not necessarily imply their knowledge of its metres, its defects, and the like, which al-Khalīl formulated. Moreover, even if we were to assume the truth of what Ibn Fāris said, why did the science of arūḍ fall into complexity and regression in the ages of decline? The science of al-Khalīl thus remains the primary reference in this scholarly edifice, and upon his method, the other prosodic works, didactic poems, extended treatises, and concise manuals proceeded. Perhaps the most significant prosodic product that affirmed al-Farāhīdī's science and drew the attention, study, and interest of scholars, who were devoted to it commentaries, marginalia, glosses, and annotations, is the didactic poem of Ḍiyā' al-Dīn al-Khazraji (d. 626 AH). The reason for this is that its author summarised 'arūḍ in an instructional poem, which facilitated its memorisation and circulation. Kaddoura's commentary (d. 1066 AH) on al-Khazraji's work, entitled *Sharḥ al-Khazrajiya fī 'Ilm al-'Arūḍ wa-l-Qāfiya*, is a new reading that sought to unite authenticity and the modern scientific method in that it condensed the commentaries of his predecessors—those who had explained Rāmiya in that period into a new form. I, for my part, by the grace of God, undertook the verification of this commentary, and I came to recognise its great benefit and the breadth of its author's knowledge. To become more acquainted with his personality and with some of his works that still lie imprisoned on the shelves and call upon us to clear the dust from them and bring them to light, and out of a desire to pause at this learned figure, the imām, the judge, the versatile scholar, the critical verifier, and at his most prominent works, I composed these brief research pages,



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focusing on his efforts in arūd and taking as a model his work *Sharḥ al-Khazrajiya fī al-‘Arūd wa-l-Qāfiya*.

Problem statement:

The central problem of this research revolves around the following main question: How did Said Kaddoura embody the manifestations of authenticity and innovation in his commentary on al-Khazraji’s didactic poem in arūd?

Hypothesis

The research proceeds from a basic hypothesis, namely, that Said Kaddoura's commentary constitutes a model for the renewal of the Arab science of arūd by representing its issues and topics through a new methodology that combines respect for the heritage-based frame of reference with openness to contemporary approaches.

Subquestions

- 1) What are the most prominent manifestations of authenticity that Said Kaddoura preserved in his commentary on al-Khazraji’s didactic poem?
- 2) What are Said Kaddoura’s prosodic efforts as evident in his work?
- 3) What are the points of comparison between him and the classical commentators?
- 4) How was his terminological language reflected in the development of prosodic instruction?
- 5) To what extent will his commentary influence future modern academic studies?

Significance of the topic

The significance of the topic lies in its re-examination of the relationship between prosodic study and contemporary intellectual transformations, as well as in its uncovering of the capacities of Arab heritage for ongoing renewal. It also contributes to enriching the Arab library with a model that balances authenticity and modernity and affirms the necessity of developing methods for teaching arūḍ in universities.

Research objectives

- 1) To highlight the features of authenticity in Said Kaddoura's method.
- 2) To analyse the mechanisms of innovation in his commentary in terms of language, methods, and terminology.
- 3) To study the impact of his commentary on critical thought and university instruction.
- 4) To present a comparative reading between it and the classical commentaries.
- 5) To contribute to shaping a modern conception of the science of arūḍ as a living and renewable discipline.

Methodology adopted

This research relies on the analytical-comparative method in the study of texts and the descriptive-critical method in analysing prosodic and linguistic concepts, in addition to the historical method to trace the development of the prosodic concept from al-Khalīl to Said Kaddoura, while employing specific procedures of the linguistic-stylistic approach in analysing the terminological language in his commentary.



1. The concept of authenticity in Said Kaddoura's commentary on al-Khazraji's didactic poem in arūḍ

Kaddoura's commentary on al-Khazraji's didactic poem in arūḍ constitutes a unique model for the continuity of traditions of authenticity in Arab linguistic thought, as it combines his commitment to classical prosodic heritage with his openness to innovative horizons in reading the instructional prosodic text. Authenticity in this context is not limited to imitating the method of al-Khalīl b. Aḥmad or restoring the metres of Arabic poetry; rather, it is manifested in Kaddoura's preservation of the spirit of the ancient Arab system in receiving knowledge and regulating rules through didactic poems. In doing so, he reutilises traditional components to affirm the depth of his affiliation with the original Arab method in linguistic instruction. Thus, we find him in his commentary referring to the statements and opinions of his predecessors among the scholars who explained the Rāmiya, as follows: "He had summarised it may God aid him at the time of his reading in Tlemcen, making nūn a sign for al-Naqqāwusī, and dāl for al-Damāminī ..."; and his saying elsewhere: "Indicating with shīn al-Sayyid al-Sharīf, and with mīm Imām Ibn Marzūq ...," which are the primary sources for his commentary, not to mention his return to their statements to support an argument or present an issue, as in his words: "Then, al-Naqqāwusī said: 'Beginning with quiescence is impossible,' up to his statement: 'Al-Damāminī said: It occurs in the phrasing of many of the people, among them the commentator al-Sharīf.'" Here, he does not depart from being a compiler transmitting from his predecessors among the commentators, such as Ibn Manzūr in his lexicon *Lisān*

al-‘Arab and al-Suyūṭī in his *al-Itqān fī ‘Ulūm al-Qur’ān* and *al-Muzhir*, for they are among the most renowned scholars for their comprehensive compilatory works. At the same time, however, he does not neglect the need to reformulate certain concepts to accord with the didactic development of the contemporary university lesson.³ For example, in his discussion of the *sarī‘* metre, he mentioned the reason for its name, proceeding from its definition with al-Khalīl. He provided verses about it, explaining some of their words lexically, fixing their vocalisation, and discussing their syntactic position: "Ibn Marzūq said: ‘Al-Khalīl said: It was named *sarī‘* for its swiftness upon the tongue.’ and from the book *al-Qalā‘id*, from this metre:

إِنْسَانٌ عَيْنِي غَرَّكَ الثُّورُ مِنْ وَجْهِ سَرِيعِ الْهَيَّوَى حَرَّكَ

O pupil of my eye, the light beguiled you from a face swiftly to stir with passion

Moreover, in the same vein, he proceeded in presenting the remaining metres, where a critical sensibility and the ability to connect the old with the new become apparent, which makes his commentary a text that contains within it a double discourse: one is fidelity to heritage, and the other a renewal in vision. Hence, the authenticity in his work may be regarded not as a replication of what has passed but rather as a conscious representation of the aesthetics of the traditional method within a contemporary approach to *arūḍ*, which makes his endeavour a link between the traditions of old commentary and the new methods of analysis in the language sciences.⁴ Thus, we can dispense with many books, such as commentaries, dictionaries, and *dīwāns*, from which he drew his poetic examples and content ourselves with Kaddoura’s work, which gathers what preceded according to a distinctive method.



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The concept of authenticity also appears in Saïd Kaddoura's commentary through the methodological structure he chose in his explication of the didactic poem because he treats the instructional poetic text as an integrated epistemic entity, not merely a tool for memorising metres. His manner of presenting the topics of *arūd*, *ḍarb*, and *ziḥāf* proceeds from a deep linguistic conception of the Arab musical root,⁵ reflecting his understanding of the essence of authenticity as continuity in thought rather than fixity in form. He elaborates upon certain metres and details every particular with analysis and exemplification, which we find abundantly present in the *ṭawīl*, the *kāmil*, and the *wāfir*, allotting to them nearly three folios, with some variation. He also highlighted the relationship between the Qur'ānic organisation and poetic metre as two facets of the original Arab rhythm; he extracted the poems quoted from the Qur'ān and demonstrated what is permissible and what is reprehensible within them. Among such examples is his statement: "And as Abū Nuwās said, in what has been related from him:

حُطُّهُ فِي الْأُرْدَافِ سَطْرٌ

Its line upon the hind parts is a verse,

فِي عَرُوضِ الشِّعْرِ مَوْزُونٌ

Measured in the prosody of poetry.

لَنْ تَنَالُوا الْبِرَّ حَتَّىٰ

You shall not attain righteousness until

تُنْفِقُوا مِمَّا تُحِبُّونَ

You spend on what you love."

Thus, Kaddoura presented a balanced model that preserves the theoretical framework of classical *arūd* while renewing its instruments in explication, moving beyond the

bounds of repetition to the realm of conscious interpretation of the prosodic text, an uncommon trait in the commentaries on this art that manifests the exegete's ability to transform heritage into a contemporary intellectual experience without depriving it of its historical depth or rhythmic beauty.⁶ He sought to present the issues of arūd in an accessible manner; accordingly, he mastered its most important terms and aspects that bear upon the music of poetry, supporting them with selected examples and testimonia from both ancient and modern poetry. At the same time, his chief reference after al-Khazraji's poem was the book *Qalā'id al-Nuḥūr min Fawā'id al-Buḥūr* by Aḥmad Ḥijāzī.

The authenticity of Said Kaddoura's commentary is not confined to the epistemic or pedagogical dimension alone; rather, it extends to form a comprehensive intellectual and aesthetic vision. He rereads prosodic heritage from a perspective that balances the musical system of the Arabic language with the tendency toward aesthetic appreciation that inhabits the poetic text. The recipient in his commentary is not merely a passive reader but also a partner in the process of understanding; for example, Kaddoura invokes the concept of taste as an extension of the affective authenticity of the language, integrating rhythmic sensibility with logical analysis to reconfigure the relationship between form and content in poetry. Through this orientation, he restores value to the creative function of commentary.⁷ He selected with care the verses that serve the context, and what is remarkable is the manner of his transition from one poetic line to another with ease: by explaining a word in one line and employing it in another, then moving to the new line to take from it another new word, explaining it and finding its counterpart in yet another line. This is what is known as the



commentator's mastery and encyclopaedic erudition. An example is his saying: "*Innamā* by it he alluded to the poet's verse:

إِنَّمَا الدَّلْفَاءُ يُفَوِّتُهُ

Indeed, the *Dalfā'* is a ruby,

أَخْرَجَتْ مِنْ كَيْسٍ دِهْقَانَ

Drawn from a *dehqān's* purse.

Al-dalaf, with a neglected *dāl* and an open *lām*, is the shortness of the nose and the evenness of the tip; it is said: "a man *adlaf*," and "a woman *dalfā'*." By it, a woman was named. Thus, al-Jawharī, and he recited this verse. Our shaykh—may God aid him—said: His saying "the woman," that is, a particular woman whose name is al-*Dalfā'*, and God knows best. Moreover, al-'Aynī said in his statement:

تَحْمُلُنِي الدَّلْفَاءُ حَوْلًا أَكْتَمَا

The *Dalfā'* bears me for a whole year, completely.

He does not suffice with transmitting knowledge; instead, he transforms it into an aesthetic experience grounded in contemplation of the nature of rhythm. This vision embodies a profound understanding of authenticity as an aesthetic perspective that seeks to reconnect scientific text with the aesthetic sensibilities of Arabic poetry. It also reflects an awareness that renewal is realised only by recovering the first sources of the language in its purity and rhythm; thus, he reshapes the concept of authenticity to transcend the bounds of linguistic heritage into the realm of aesthetic thought.⁸ Hence, one finds him, in most cases, establishing the points of difference between the versifier and al-Khalīl, and between al-Khazraji and the commentaries on his *Khazrajiya*, on the other hand, with his saying: "Here, the versifier neglects al-Khalīl" His commentary thereby

becomes a cultural practice that pulses with its heritage yet opens to modernity in spirit and expression; this is what grants the work its value in the history of prosodic study as a model for the continuity of authenticity in a context that looks to renewal without severance from its roots.⁹ The reader of the manuscript feels, at first glance, that he is in a scholarly debate between Kaddoura, the commentator, and his peers, through which he seeks to support an argument and establish a truth, beginning in specific issues at times from the opinions of his shaykh Ibn Bahlūl al-Majājī, he said: “Our shaykh may God aid him says,” and then, he presents his own opinion or argument on the issue.

2. An examination of Said Kaddoura's prosodic efforts in his work *Sharḥ al-Khazrajiya fī 'Ilm al-Arūd wa-l-Qāfiya*.

2.1.. Definition of the Book:

Kaddoura's Commentary on al-Khazraji's Poem is valuable work that demonstrates the extent of his prosodic efforts in this discipline. The reason for my considering it closer to a marginal gloss than to a full commentary lies in his extended elucidations, his attempts to resolve what previous commentaries had left obscure, his noting of errors in the margin, and his addition of examples and attestations; for instance, his statement: “*al-walīda*: the young slave-woman; and he specified her because she is more forceful in striking the *nu 'ā* – with *thā'* (three dots), followed by hamza, then an unpointed *dāl* – the damp place”

Al-Khazrajiya, if it is correct to regard it as a marginal gloss, is among the earliest extant glosses to have reached us, as the commentator affirmed in his introduction that it is a collection of numerous threads and important benefits that



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had been scattered across certain expressions in *al-Khazrajiya*. He noted that, in addition to his own commentary, he transmitted and compiled the opinions of his teachers, who had preceded him in that endeavour. In this commentary, he did not pursue al-Khazraji words word by word; instead, he confined his explication to what he deemed deserving of investigation, debate, objection, and direction. Thus, he produced a commentary that reaches its reader with ease and delight at once: it is neither so brief as to be defective nor so long as to be tedious. His perspective and opinion were evident, expressing his learned, versatile personality: he champions the versifier in some of his statements and critiques him in others with the courtesy of a scholar; he points out what the commentators overlooked in their explanations and fills in the gaps. He also paid special attention to the commentary, vowelised certain of its words and parsed them. If we trace his stance toward commentary in this poem in objection, critique, and defense, etc., it would suffice to be set apart as a book unto itself, and perhaps this stance is made more evident through its distinctive features.

2.2. Distinctive features of the commentary on al-Khazrajiya:

This commentary is among the finest and most accessible in presenting prosodic rules, and it is closest to that of students owing to the simplicity of its diction and its richness in synonyms. Its most prominent features include the following:

Linguistic research: This commentary is distinguished by its abundant linguistic investigation of the expressions in al-Khazrajiya, as well as some of the terms he himself employs.

His principal authority in this context was al-Jawharī's *Ṣiḥāḥ*. An example of this is what appears under the *al-Munsariḥ* metre in the versifier's words:

مَنْزِلٌ عَفَاهُنَّ بِيَدِي الْأَزَاكِ

A dwelling whose traces have been effaced by the arāk-grove,

كُلُّ وَابِلٍ مُسْبِلٍ هَطِلٍ

Every heavy, pouring, pelting rain.

“*Afāhunna*,” with the fā' lightened, means that he effaced their traces. “*Al-wābil*” is heavy rain; “*al-musbil*” and “*al-ḥaṭl*” have one meaning, namely, continuous. Al-Jawharī said, “the rain and the tears *asbala*,” that is, they flowed continuously, and “*ḥaṭala*” with fatha and “*yaḥṭilu*” with kasra, “*ḥaṭlan*” with sukūn, and “*ḥaṭlānan*” and “*tahaṭṭulan*.”

Evidence of the breadth of his reading: The indicators of this are many, including the multitude of citations and sources used. An illustrative example appears under the reality of arūḍ: The commentator said, “Ibn Barrī said in his commentary on the Arūḍ of Ibn al-Saqqāt: ‘Is not the science of arūḍ like grammar for speech ...’” and that “Some scholars mentioned that al-Khalīl took the outline of arūḍ from the companions of Muḥammad b. ‘Alī b. al-Ḥusayn. They said that his brother entered upon him”

Parsing the words of the verses of al-Khazrajiya: This is among the salient features of this commentary, and it is done as his own ijtihād. An example of this appears in his discussion of *qāfiya* in the versifier's words:

عَقِيلَةٌ أَتْرَابٍ بِهَا لَا دَمِيمَةٌ

A noble peer among peers – therein, nothing blameworthy,
وَلَا دَاتٍ وَدَمِيمَةٌ جَانِبٍ

Nor one possessing [it], and the blameworthy he avoided.



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He said, “*‘Aqīlatu atrāb*” means “a noblewoman among her peers.” “*Li-dhāt*” and “*dhameema*” –with dotted dhāl, and with undotted [= zāy] it is better –its meaning is: mean, short. “*Jānab*,” with the nūn open, is an adjective.

Commendation of His Teachers:

For his fine character and decorum, when mentioning his teachers, he commends them, notes their standing, and mentions their qualities and virtues, and he prays for them. His words: "Said the consummate litterateur, the scholar, our master Aḥmad b. Dāwūd –may God pardon him; our shaykh –may God aid him and be pleased with him –said." Moreover, he also said, "The versifier was likewise prayed for by the shaykh of our shaykhs, the gnostic of God, the verifying scholar, unique in his age and peerless in his time, Abū ‘Abd Allāh, our master Muḥammad b. ‘Alī, known as Ibn Abahlūl –may God illuminate his grave."

Exemplification

This is what most distinguishes the commentary: there is no explanation of a statement, issue, or opinion without supporting it with an example known among prosodists or grammarians, in addition to the examples of the earlier commentators whose opinions he transmitted, or from books of poetry and prosody. Thus, we find him expanding the explanation in exemplification and at times parsing it. Among such examples is his discussion in the chapter on rhymes: the poet said:

مكّر مفرّ مقبل مدبر معا

He turns and flees, approaches and retreats, all at once,

كجلمود صخر حطّه السّيل من عل

Like a boulder of rock cast down by a torrent from high.

The line is by Imru' al-Qays. The first two words are with the first letter kasra and the second fatḥa; the latter two are with the first ḍamma and the second quiescent. The meaning of *mukarr mufarr* is "good at turning back upon the enemy and good at fleeing if you flee from them"; *muqbil mudbir* has the same meaning. The words are in the genitive as adjectives of *munjarid* in the preceding verse, which is his saying:

كَمَيْتِ بِزَيْلِ اللَّيْلِ عَنْ حَالِ مَتْنِهِ

A dark bay that removes the saddlecloth from the condition of its back,

كَمَا زَلَّتِ الصَّفْوَاءُ بِالْمَتْنِزْلِ

As smooth rock slips, it descends.

"*Al-jalmūd*," with ḍamma on the jīm, is "the solid mass"; this is of the category of placing the adjective before the noun, i.e., "like a hard rock," and "*ḥaṭṭahu*"

Address to the Reader:

Al-Khazraji devoted much attention to addressing the reader and accorded special care, employing terms and phrases that highlight this care, such as "look at it," "know," "verify," "consider it," "refer back to it," "you ought to consult it, if you wish," etc., to guide him to the correct orientation. Among these is his saying: "Our shaykh—may God aid him and perpetuate the benefit of him—said: In the verse it is *bidaun* with wāw; so consider it."

2.3. The Scientific Value of the Commentary:

In addition to the aforementioned features, our verification of this commentary highlighted its scientific value, which is evident in the following:

— Its treatment of a prosodic subject, being a commentary on a didactic prosodic poem, is among the earliest Maghribi



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commentaries written on the *Rāmiyya*, which attracted the attention of linguists in both the Maghrib and the Mashriq. It is among the commentaries that adopted the heritage style saturated with terminology, alongside the modern analytical style found in contemporary commentaries, concentrating on the *taf'īlāt* (feet).

Through his instructional, applicative inclination, Said Kaddoura sought to bring the science of *arūḍ* closer to students' minds rather than to theorise, and he paid greater attention to the sonic, rhythmic aspect.

– The marginal gloss conveyed to us the nature of the prosodic lesson that was prevalent in the eleventh century AH in the lands of the Arab Maghrib.

– Kaddoura directed us to prosodic sources of which we had not been aware—for example, and not by way of limitation: the book *al-Qalā'id* by Aḥmad Ḥijāzī.

3. Critical comparison between Said Kaddoura's commentary and the commentaries of the classical scholars of *arūḍ*

The comparison between Said Kaddoura's commentary and the commentaries of classical scholars of *arūḍ*, such as al-Tabrīzī, Ibn 'Abd Rabbih, and al-Damāminī, shows that Kaddoura adopted an approach that combines strict respect for ancient scholarly traditions with openness to modern analytical tools.¹⁰ Intended to diversify the examples. Thus, we find him treating issues by referring them back to stories with a historical or religious basis. Among his words in the *manhūk al-rajaz*:

نَحْنُ بَنَاتُ طَارِقِ

We are the daughters of Ṭāriq,

بَمْشِي عَلَى التَّمَارِقِ

We walk upon the cushions.

It was cited in *al-Mughnī*. Al-Shimīnī said: This is a verse by Hind bt. 'Utba, the wife of Abū Sufyān ... up to the end of her story with the Messenger – peace be upon him.

While the ancients often content themselves with lexical explanations of terms and the regulation of metres within a closed system on the basis of memorisation, Kaddoura sought to make commentary an entryway to reflection upon the very nature of rhythm. He reconsidered the concepts of “*sabab*,” “*watad*,” and “*zihāf*” as interacting elements rather than fixed tables. In this sense, he differs from the classical commentators, whose aim was codification rather than contemplation of the aesthetic structure. He also employed tools of modern linguistics to analyse phonetic phenomena that were formerly read only within the context of *arūḍ*.¹¹ Here, Kaddoura's awareness of the function of renewal in education becomes evident: he made the science of *arūḍ* a field for analytical and methodological thought, which shows that his project was not merely the explication of texts but a renewal of modes of thinking themselves. This granted his commentary an unprecedented analytical dimension in Arabic studies. This shift reflects a critical awareness of the necessity of moving beyond rote learning to analysis; thus, the instructional text for him became a space of dialogue between the old and the new and between what is read and what is interpreted—something that made it a bridge between the old Khalīlī school and modern structural approaches to the study of poetic metre.¹² Hence, Kaddoura was not a follower in his method; instead, he practised an implicit critique of the old ways by simplifying the concept without compromising its depth, which made his



commentary an advanced educational experience with pedagogical awareness.

Thus, the fundamental difference between the method adopted by Said Kaddoura and the classical method in commentaries on *arūḍ* lies in the scholarly approach employed by each side: the ancients proceeded from a dogmatic conception of the science of *arūḍ* on the basis of the authority of the Khalilian model, whereas Kaddoura treated this model as an open text subject to interpretation.¹³ He began from an axiom that he stated explicitly in his commentary, namely, that the founder of this science is al-Khalīl, who established several principles inferred from the poetry of the Arabs, from the apprehension and practice of which there accrues a certain mastery. For Kaddoura, therefore, authenticity is not merely an adherence to linguistic form; it is an intellectual vision of language as a living entity that preserves the nation's identity and simultaneously embodies its scientific and aesthetic awareness.

Instead of contenting himself with explanations of definitions or classifying the metres only, he made each rule a subject for research and critical analysis, relying therein on the logic of phonetic induction more than on the logic of traditional analogy. He likewise combined aesthetic and pedagogical approaches, reading *arūḍ* as a linguistic and artistic phenomenon that transcends the quantitative aspect, which approximates the conceptions of structural criticism that regard metre as part of the semantic structure of the text. His method was distinguished by a flexibility that permits the reconstruction of ancient concepts in light of contemporary analysis without violating the spirit of

heritage.¹⁴ Thus, when he addressed the issues of *ziḥāfāt* and *'ilal*, he did not present them in the form of fixed tables; instead, he explained them as transformations in the sonic cadence, paralleling the transformation in poetic feelings. This hermeneutic outlook caused his commentary to surpass a merely descriptive character and become analytical and contemplative, which restored vitality to Arab *arūd* and endowed it with the capacity to keep pace with the methods of modern rhythmic criticism.¹⁵ This passage reveals that renewal for Kaddoura was not a departure from the familiar method but rather a rational reformulation of the pedagogical method, which was based on understanding and interaction rather than rote learning, which makes his work closer to the spirit of modern pedagogy than to traditional commentary.

4. The linguistic and terminological structure of Said Kaddoura's commentary between authenticity and modernisation

The linguistic structure in Said Kaddoura's commentary reflects a dual awareness of classical linguistic heritage and modern linguistic transformation. He chose a language that combines the eloquence of Arabic expression with the precision of academic analysis without losing either its instructional breadth or its motivational style.¹⁶ A rhetorical analysis of the linguistic structure in this passage reveals that Kaddoura was not a casual linguist but an author fully aware of the function of composition in the production of meaning. He was able to restore the literary flavour of scholarly commentary through a well-crafted linguistic structure that was painful.



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He intentionally simplified the prosodic term without weakening its scientific content, replacing specific complex constructions to which the ancients had grown accustomed with more explicit expressions, benefiting from the descriptive linguistic method in analysing the linguistic structure of the term. This enabled him to unify synonymous terms and classify them according to a semantic, rather than merely narrative, logic. His language also appears saturated with rhetoric, lending the commentary a literary character that is not devoid of depth.¹⁷ The linguistic structure in Said Kaddoura's commentary is evident in his tendency toward syntactic balance between sentences, where he inclines toward regulated amplification, allowing the reader to grasp the idea without becoming weary of repetition. He also relies on rhetorical fronting and delaying to foreground the central meaning in the sentence, saying, for example, "As for the metre, its weight is the origin, and what is other than it is derived from it" – an intentional ordering that reflects an awareness of arranging the idea in the mind before utterance. He likewise makes frequent use of verbal antitheses, as in his saying: "Increase is like decrease; both disrupt the system of the weight." Thus, he combines the language of pedagogical discourse with that of the critical researcher, making his commentary akin to a discourse that is both scholarly and aesthetic. Through this coupling, he was able to liberate *arūd* from the dryness of rigid codification and present it within an advanced linguistic framework that preserves authenticity and reflects the spirit of the age. The term, for him, was no longer a mere definitional tool but rather a semantic field that reflects transformations in Arab linguistic thought.¹⁸

The terminological renewal in Said Kaddoura is evident in his attempt to reconstruct prosodic concepts within a modern classificatory framework grounded in the logic of linguistic usage rather than inherited memorisation. He observed that classical prosodic terminology often suffers from instability in conceptual definition because of the abundance of synonyms and the multiplicity of schools of commentary; accordingly, he works to regulate it in accordance with the principles of modern terminology, distinguishing between what is conceptual and what is functional and between what is terminological and what is procedural. He also drew upon concepts from applied linguistics to determine the relationships among prosodic terms,¹⁹ showing that terms such as *sabab*, *watad*, and *ziḥāf* can be understood only within a systemic structure in which sounds and meanings interact. This integration between the linguistic structure and the rhythmic structure enabled him to present a more precise classification than earlier ones: he replaced the traditional quantitative classification with a qualitative classification based on the rhythmic function of the term. Nor did he hesitate to propose alternative or equivalent terms more consistent with modern pedagogical standards, which makes his terminological project a bridge between the language of the ancients and the system of modern scientific terminology.²⁰ Thus, in his commentary, *arūḍ* becomes a living linguistic science rather than a merely arithmetical art, and herein, his authenticity is manifested in his deployment of the concept without compromising its rootedness in heritage.²¹

The semantic and aesthetic dimension in Said Kaddoura's terminological language bears profound significance in that it transcends the linguistic aspect to the construction of an



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intellectual vision concerning the nature of the discipline and the means of conveying it. His language contains an aesthetic sensibility that causes the term to exceed its technical bounds and become an intellectual instrument that opens a horizon for contemplating the relationship between rhythm and meaning. He does not suffice with explaining the term; instead, he seeks to strip it of rigidity and rehabilitate it within an interactive semantic network.²² Thus, every prosodic word for him carries, at once, a musical, sonic, and psychological meaning, and he invests in the figurative structure of language to fashion an aesthetic in scholarly expression without compromising precision. This balance between scientific rigour and rhetoric represents one of the most important manifestations of his linguistic renewal,²³ as it transforms the commentary into an interpretive text rather than a merely instructional tool. On the other hand, the impact of his language is evident in the development of prosodic instruction, as it paves the way for understanding rhythm through awareness of the linguistic sign rather than through rote learning, making lessons in arūd more interactive and connected to the learner's aesthetic apprehension. This new linguistic formulation redefines the term's function. This reveals that renewal in language is not a deviation from its origin but rather a return to its vital essence, which grants the discipline its human dimension.²⁴

Fifth section: The academic and critical reception of Said Kaddoura's commentary and its impact on modern prosodic studies

We hope that Said Kaddoura's commentary on al-Khazraji's didactic poem in arūd will enjoy a distinguished

academic reception in university circles, with researchers engaging with it as a unique experiment that combines fidelity to heritage with audacity to reread it. Many researchers have noted that Kaddoura established a new conception through his earlier works in various disciplines and that his manuscript renders arūḍ an interactive science connected to literary and phonetic analysis rather than a discipline isolated from the aesthetic experience of poetry. Moreover, universities in Maghrib—Morocco, Algeria, and Tunisia—have made his earlier commentaries a subject of research in master's theses and doctoral dissertations concerned with the concepts of authenticity and renewal.²⁵ Through these, there has emerged a growing scholarly awareness that this commentary will constitute a shift in Arab critical discourse towards methodological scientificity; thus, his text will no longer be merely an instructional commentary but will have become an intellectual document that signals a new awareness of the role of arūḍ in understanding poetry, moving it beyond the conventionality of concise manuals to encyclopaedic inquiry.

By God's leave, this commentary will occupy a pivotal place in the development of modern Arab prosodic thought, as it constitutes a link between the traditional approach established by al-Khalīl b. Aḥmad and his pupils and the modern critical approaches that seek to interpret arūḍ from within the aesthetic experience of Arabic poetry. It has offered a critical vision that treats metre not as a formal law but as a semantic structure in which sounds and meanings interact,²⁶ thereby moving beyond the stage of commentary to that of methodological interpretation.



Conclusion

It becomes clear through the analysis of the preceding sections that Said Kaddoura was not merely a commentator on arūḍ but a renewer in vision and method. He was able to breathe new intellectual life into a discipline that had long remained captive to traditional formulations. His commentary on al-Khazraji's didactic poem thus came as the fruit of an integrated scholarly awareness that combined authenticity in knowledge with modernity in approach and expressed a deep understanding of the function of poetry in Arab culture, transforming arūḍ from a science based on weight into a science that speaks with rhythm and meaning.

The study also revealed that the manifestations of authenticity in his commentary are evident in his adherence to the genuine Arab heritage, as was the habit of his predecessors, and in his fidelity to the ancients' method in regulation and analysis, whereas the manifestations of innovation appear in his attempt to combine logic and arūḍ and in his use of an instructional, aesthetic language that transcends scholastic dryness towards critical analysis, as well as his employment of comparison and metaphor to bring complex concepts nearer. This made him among the first to establish the intersection of linguistic thought and literary criticism in Algeria during the Ottoman period.

Among the results of this research, Kaddoura offered a rational reading of Arabic poetry and restored it to arūḍ its intellectual standing within the language sciences, affirming that art is not separate from thought and that metre is not merely a sonic measure but an aspect of the mental order in culture. His commentary represents a qualitative shift in

viewing poetry as a discourse that is both epistemic and aesthetic simultaneously.

With respect to the problem statement, the study demonstrated that Said Kaddoura successfully achieved a unique balance between authenticity and renewal. In his commentary, he combined deep fidelity to the Arab prosodic heritage with a methodological renewal that indicates advanced critical sensibility. He thus made the science of arūḍ a field for critical thought, not merely for memorising patterns and metres, thereby embodying the model of the creative scholar who unites knowledge, analysis, and beauty within a single integrated framework.

Recommendations

- 1) The necessity of re-editing, publishing, and studying Said Kaddoura's commentaries in light of modern critical methodologies, given their scholarly and historical richness.
- 2) Encouraging comparative studies among Algerian commentators on arūḍ to uncover the development of local critical thought.
- 3) Integrating Kaddourian's prosodic thought into university curricula as a model of integration between authenticity and modern analysis.
- 4) Researchers are invited to study the impact of the Ottoman intellectual milieu on the formation of the Algerian school in the linguistic and literary sciences.
- 5) Proposing the creation of a research project that gathers Algerian prosodic commentaries in a digital database that enables scholars to attain a more precise



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understanding of the course of Arab renewal in the science of arūd.

Endnotes:

¹ Abdel-Azīz 'Atīq, *The Science of 'Arūd and Rhyme* (Beirut: Dār al-Nahḍa al-'Arabiyya li-l-Ṭibā'a wa-l-Nashr, 1407/1987), p. 10.

² Maḥmūd Muṣṭafā, *The Surest Path to al-Khalīl's Science*, explained and edited by Sa'īd Muḥammad al-Laḥḥām (Beirut: 'Ālam al-Kutub, 1st ed., 1417/1996), p. 6.

³ 'Abd al-Qāhir al-Jurjānī, *The Proofs of Inimitability*, ed. Maḥmūd Shākir (Jeddah: Dār al-Madanī, 1982), pp. 172–190.

⁴ al-Khalīl b. Aḥmad al-Farāhīdī, *Kitāb al-'Arūd*, ed. Muḥammad al-Ṭāhir b. 'Āshūr (Beirut: Dār al-Kutub al-'Ilmiyya, 2nd ed., 1983), p. 45.

⁵ Muḥammad b. 'Umar al-Ṭammār, *The History of Algerian Literature* (Algiers: al-Sharika al-Waṭaniyya li-l-Nashr wa-l-Tawzī', n.d.), p. 218.

⁶ Abū al-Qāsim Muḥammad al-Ḥifnāvī, *Introducing the Successors to the Forebears* (Algiers: Moufem li-l-Nashr, vol. 1, 1991), p. 191.

⁷ al-Ḥasan Rashīq, *al-'Umda fī Ṣinā'at al-Shi'r wa-Naqdih* (The Mainstay in the Craft and Criticism of Poetry), ed. Muḥammad Qarqazān (Damascus: Dār al-Fikr, 2004), pp. 134–149.

⁸ Abd al-Rahmān Badawī, *Aristotle's Logic* (Kuwait: Wikālat al-Maṭbū'āt; Beirut: Dār al-Qalam, 2nd ed., 1980), p. 98.

⁹ al-Ṭāhir Aḥmad Makkī, *Studies in Ancient Arabic Poetry* (Cairo: Dār al-Ma'ārif, 1992), pp. 88–104.

¹⁰ Ibn al-Amīn al-Harrār (Muṣṭafā b. Aḥmad), *The Catalogue of al-Harrār* (Algiers: Dār al-Tawfiqiyya, 2012), p. 72.

¹¹ al-Azharī Muḥammad al-Bashīr Zāfir, *Precious Rubies on the Notables of the City* (Egypt: al-'Abbāsiyya Press, 1908), p. 54.

¹² 'Abd al-Malik Murtaḍ, *On the Theory of Language and Literature* (Algiers: Dār Hūma, 2nd ed., 2006), pp. 92–110.

¹³ 'Abd al-Dīn al-Asad, *Terms of Classical Arabic Criticism* (Cairo: Dār al-Ma'ārif, 3rd ed., 1990), pp. 151–169.

¹⁴ Muḥammad b. Yūsuf al-Zubaydī, *Guide for the Perplexed and Companion of the Sleepless on the History of the City of Oran*, ed. al-Mahdī Bū'Abdalī (Algiers: al-Mu'assasa al-Waṭaniyya li-l-Kitāb, 1978), p. 178.

¹⁵ al-Tamghrūfī, *The Musky Breeze on the Turkish Embassy*, ed. Muḥammad al-Šāliḥī (Abu Dhabi: Dār al-Suwaydī, 1st ed., 2007), p. 214.

¹⁶ al-Zabīdī, *Tāj al-‘Arūs min Jawāhir al-Qāmūs* (The Bride’s Crown from the Jewels of the Lexicon), ed. ‘Abd al-Sattār Aḥmad Farrāj (Cairo: Dār al-Hidāya, vol. 5, n.d.), pp. 88–104.

¹⁷ al-Kattānī, al-Sharīf Muḥammad b. Ja‘far, *Solace for the Souls and Conversations of the Intelligent* (Casablanca: Maktabat al-Thaqāfa, 2004), p. 132.

¹⁸ ‘Abd al-Raḥmān Boudra‘, *Linguistic Formation in Arab Education* (Amman: Dār Kunūz al-Ma‘rifa, 1st ed., 2015), pp. 203–219.

¹⁹ Ben Chennab (‘Abd al-Karīm), “Modern Pedagogy and the Employment of Linguistic Heritage,” *Journal of Linguistics and Education*, University of Algiers 2, no. 22 (2019): 41–59.

²⁰ al-Jazā‘irī Muḥammad b. Maymūn, *The Meritorious Gift on the Bakdashī State in the Protected Land of Algeria* (Algiers: al-Sharika al-Waṭaniyya li-l-Nashr wa-l-Tawzī‘, 1981), p. 54.

²¹ Ḥasan Sharaf al-Dīn, *Methods of Teaching Literature and Criticism* (Amman: Dār al-Ṣafā‘, 2nd ed., 2012), pp. 118–132.

²² Ben Ḥamīda (Rāḍiya), “The Method of Teaching ‘Arūḍ in the Algerian University between Tradition and Renewal,” *Journal of Arabic Language and Its Literature*, University of Constantine 2, no. 27 (2020): 67–83.

²³ al-Qaddūrī ‘Abd al-Majīd, *Ibn Abī Maḥlī, the Rebellious Jurist, and His Journey al-Iṣlīl al-Kharīl* (Rabat: Faculty of Arts and Humanities, 2nd ed., 2013), p. 76.

²⁴ ‘Abd al-Karīm Bakkār, *The Methodology of Education in Islamic Thought* (Damascus: Dār al-Qalam, 5th ed., 2007), pp. 203–219.

²⁵ Ben Ḥamīda (Rāḍiya), *op. Cit.*, pp. 85–90.

²⁶ ‘Abd al-Qādir Fīdūh, *op. cit.*, p. 43.

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