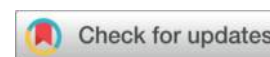




"Manifestations of Phonetic Parallelism in Contemporary Arabic Poetry: A Stylistic Study"



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Abstract

This study aims to highlight the role of phonetic and syntactical balances in shaping internal rhythm and semantic coherence in contemporary Arabic poetry. The methodological analysis—relying on description, as well as grammatical and morphological deconstruction of the studied poetic models—reveals that linguistic parallelism is achieved through the symmetry of clausal sequences (nominal, verbal, and performative constructions such as interrogatives, imperatives, and prohibitions), and by employing various phonetic patterns (such as dual and cumulative parallelism) to bridge the architecture of meaning with the appeal of musical cadence. This results in structural cohesion and deepens the emotional and psychological impact of the poetic experience on the recipient, supported by the descriptive approach and its analytical procedures.

Keywords: Contemporary Arabic Poetry; Linguistic Parallelism; Phonetic Parallelism; Syntactic Parallelism; Internal Rhythm.

Introduction: Phonetic and syntactical balances constitute a fundamental pillar in shaping the internal rhythm of free-verse Arabic poetry, where the musical structure of the text transcends the boundaries of traditional Khalilean meters to rely instead on a linguistic architecture grounded in symmetry and structural parallelism. Since syntax is the primary foundation that establishes both the form and meaning of a sentence, syntactic parallelism emerges as a pivotal stylistic mechanism in which grammatical functions interact with morphological and semantic dimensions to direct the poetic discourse and highlight the poet's psychological interactions. This study seeks to investigate the manifestations of phonetic and syntactic parallelism in its various forms (syntactic, dual, and cumulative) within selected models of free-verse poetry, analyze their artistic impact in achieving cohesion and harmony, and build an aesthetic vision that enhances the intensity of the poetic experience and its effect on the recipient.

From here, we pose the following research question:

To what extent do phonetic and syntactic parallelism, with their various techniques (such as syntactic, dual, and cumulative parallelism), contribute to shaping an internal rhythmic architecture and enriching poetic semantics within the structure of free-verse poetry?

1. Syntactic Parallelism (*Syntactical Parallelism*): The term "syntactic parallelism" has garnered significant attention from critics both past and present. Their scholarship was not confined to classical

rhetoric alone, but extended to modern stylistics. Modern stylists have focused heavily on parallelism in terms of its impact on structures and the literary work as a whole, placing it at the center of their inquiry. It is through parallelism that the text achieves its aesthetic appeal and resonates with the recipient via its phonetic rhythm and semantic suggestiveness (Hallab, 2016), by establishing a set of relationships that structure the syntactic dimension as a vital pillar upon which language can construct a cohesive architecture.

Consequently, no speech unit can be viewed in isolation from its adjacent units; a word asserts its meaning through its active role within context. The meaning of a sentence is nothing more than the sum of contexts of which the word forms a part, and its significations are merely the total compositions achieved by a given word. Within an appropriate syntactic pattern, the word's function is distributed according to its semantic value, where the semantic meaning is directly influenced by and linked to the nature of the structure. Furthermore, the position of a word within a sentence reveals the essence of its meaning, as linguistic signification varies and multiplies through the deployment and positioning of syntactic units. Variations in structural formations and functional positions inevitably yield semantic shifts depending on modes of usage, given that the governing relationships among speech units carry no intrinsic meaning except through their mutual interrelations (Al-Hajaya, 2017, p. 10).

In this light, syntactic parallelism fulfills two primary functions: first, it serves the rhythmic dimension through the regular repetition of structure, and second, it conveys a specific communicative message. While poetic meters constitute the anchor of parallelism at the phonetic level, grammatical sentence patterns, their lengths, relations, and element positions represent its manifestation at the grammatical level. Thus, syntactic parallelism acts as a synthesis of constants and variables. In line with this, Molino and Tamine define it as *"two or more successive sequences belonging to the same morpho-syntactic system... accompanied by repetitions, or by rhythmic, phonetic, or lexical-semantic variations"* (Lotman, 1995, p. 49), reflecting how poetic texts employ contrasting and parallel binaries to crystallize and operationalize the phenomenon of parallelism.

From all of this, it is understood that the theory of parallelism along the syntactic axis demands a specific sequential order governed by the positions required by the sentence structure, aimed at generating the intended meanings within the poetic line alongside its rhythmic musicality. In the poetic text, this parallelism is realized by fashioning a structural architecture through that symmetrical syntactic sequence.

Accordingly, we can present selected poetic examples to demonstrate the manifestation of syntactic-grammatical balance, highlighting its sequential flow and rhythmic efficacy within the poetic text.

1. Interrogation: It refers to inquiring about what is in the addressee's mind, or it is the request for knowledge about something previously unknown using one of its instruments, such as: *Hamza, hal, ma, man, ayyan, kayfa, aina, anna, kam, ayy*. This is exemplified in the poem "Behind the Walls of Departure" by Khaledia Jaballah (Allah, 2017, p. 15):

- *Where is my part... where is my all?* (Allah, 2017, p. 15)

The linguistic binary (*Where is my part... where is my all?*) is equal and parallel at the level of the poetic line in terms of rhythm and syntax. We observe the horizontal symmetry of the syntactic units forming the sentence: *aina* (an interrogative noun built on a *fatha* in the accusative position of spatial adverbial phrase, related to a suppressed fronted predicate) + *ba'di* (subject *marfu'* with a *damma* estimated on what precedes the *ya'*, prevented from appearing by the preoccupation of the place with the appropriate vowel + *ya'* as a possessive pronoun and *mudhaf ilayh*).

The two sequences are linked by the repeated interrogative particle (*aina*) in both units. This is what is termed **sequential parallelism**, which is "the succession of linguistic patterns in identical or equal clausal forms, whether these patterns are repeated or not. The important thing is that the parallelism evokes new connotations and visions reflected in its creative trajectory, fulfilling a technical function associated with the poetic vision broadcasted by the poem" (Shartah, 2017, p. 1). In turn, this parallelism generated a kind of cohesion and harmony at the level of the poetic line, manifested in the internal rhythm through its tonal impact. It also increased the sincerity of the poetic experience through the equality of vocal quantity that harmonized with syllabic parallelism; each phonetic unit (*aina*) consisted of a closed medium syllable (consonant-vowel-consonant $\times 2$) and a short syllable (consonant-vowel $\times 2$) in both sequences. In addition, all the sounds came voiced to express their emotions and the internal turmoil possessing them, reaching up to fear and the feeling of deficiency and emptiness haunting the poetic self—as if it were imprisoned and shackled. Thus, the words *part* and *all* (the relationship of the part to the whole) were used via opposition, which in turn imparted a phonetic architecture at the level of the poetic line.

In another context involving interrogation within the poem "Your Eyes" by Abdelhalim Makhalfa, we find his words from the line (Makhalfa, 2020, p. 21): *For what do I moan with grief...*

And for what do I evoke the longing toward them?

The elements of parallelism from the sequences in the line appeared as: Conjunctive particle + *alama* (*ala* + interrogative *ma*, its *alif* deleted due to connection with the preposition, built on an estimated *sukun* on the deleted *alif* in the genitive position, with the *fatha* serving as a marker for the deleted *alif*) + *aj'ashu* (imperfect verb *marfu'*, with the pronoun implied as *ana*) + *bil-asa* (semi-sentence related to the verb *aj'ashu*).

(*ala* + interrogative *ma*, its *alif* deleted... + *aqtarifu* (imperfect verb *marfu'*, with the pronoun implied as *ana*) + *al-hanina* (direct object *mansub*) + *ilayhima* (preposition and pronoun related to the verb *aqtarifu*).

Through this vertical opposition between the two interrogative structures starting with the interrogative particle (*alama*)—composed of the preposition *ala* and the interrogative *ma*—the poet attempts to project what overflows from his soul, recalling his memories with the beloved of whom nothing remains except her bygone days. He thus seeks to achieve spiritual comfort for himself reassuringly. Furthermore, the succession and equality of phonetic syntactic units granted musical harmony through the repetition of the interrogative particle. Additionally, the impact of voiced sounds and their conformity with voiceless sounds produced a deeper psychological state with reduced

emotional agitation, while also leading to the conglomeration of sounds and their fine composition in this context.

1-2. Parallelism of Verbal Sentences: This type of parallelism appears in the poem "A Tattoo on the Last Line" across two lines (Allah, 2017, p. 56):

1. *I have mastered your face*
2. *I have mastered your wound*

The first line consists of a syntactic unit represented by:

Atqantu (past verb) + subject pronoun (*taa al-fa'il*) + *wajha* (direct object) + *ka* (possessive suffix).

As for the fifth line, it is considered a structural and grammatical repetition parallel to the first line as follows: *Atqantu* (past verb) + subject pronoun (*taa al-fa'il*) + *jurha* (direct object modified by an apposition) + *ka* (possessive suffix).

We note that the sequences are phonetically equal in both lines and structurally identical in terms of the syntactic components forming the two parallel sentences by performing the same grammatical function; both are past-tense verbs linked to the independent pronoun (*ana*). This type of parallelism is expressed as **similarity-based syntactic parallelism** due to the unity of inflectional positions in both lines. In addition, the element of repetition in this context has endowed the meaning with richness and density through the repetition of the past verb (*atqantu*) to indicate the act of mastery. This confirms the misery of the poetic self and the distress, crisis, and spiritual loss gripping it, where the cohesion among syntactic elements appears with phonetic consistency and harmony whose phonetic scales are equal in both units through an internal music through which the poetic experience is revealed within the poetic discourse.

In another vein, syntactic parallelism occurred at the level of the imperfect verbal sentence, such as Khaledia Jaballah's statement in her poem "A Seagull Arrives Just Before the Rent" (Allah, 2017, p. 21): *And I sharpen the wall of our town And I draw the wall of our garden*

The syntactic sequences in this model are identical as follows:

We observe that the two vertically parallel sentences are identical in their syntactic component (conjunction *waw* according to context + imperfect verb + implied pronoun as subject + direct object + genitive modifier + attached pronoun in a genitive position of addition).

We note a parallel structure between the two poetic lines, as they share the same form and grammatical position. Both sequences begin with the conjunction letter "waw" for initiation, followed by the imperfect verb (*ash-hadu*) in the first unit and the imperfect verb (*arsumu*) in the second unit, both linked to the independent pronoun "ana", which in turn is repeated in both sequences to impart consistency and harmony among meanings. Each position parallels the other on the same grammatical function due to a type of musical phonetic balance generated by the element of symmetry in terms of

grammatical attribution. This quantitative harmony contributed to enriching the internal rhythm and the precision of its cadence, enhancing its effect on the recipient.

Through her structures, our poet seeks to embody her human tragedy in the hope of reclaiming her homeland after its colonization. Alongside this, there exists a morphological parallelism in the unit (*arsumu / ash-hadu*) on the measure of *af'alu*, which in turn grants success in the balanced verbal chain.

In the poem "Your Hands... The Fire... And the Green Shores...." (Ubaid, 2020, p. 61): *And the sun of midday piled up like a little girl*

Whose secret embraces my secrets

And the breath of morning sighed with a high breeze

That resolved the knots of my poems

Parallelism here was based on a syntactic foundation as follows:

Conjunction *waw* + *takawwamat* (past verb and feminine *taa* built on *sukun* with no grammatical place) + *shamsu* (subject) + *an-nahar* (genitive *mudhaf ilayh*) + *kaf* (simulation particle) + *tiflatin* (genitive *mudhaf ilayh*).

Conjunction *waw* + *tanaffadat* (past verb and feminine *taa* built on *sukun*) + *ri'atu* (subject) + *as-sabah* (genitive *mudhaf ilayh*) + *bi* (preposition) + *nismatin* (genitive noun).

It is observed that the sequences oppose and correspond in fulfilling their grammatical functions; the verb *takawwamat* corresponds to *tanaffadat*, and the two subjects (*shamsu / ri'atu*) correspond, as do the genitive modifiers (*an-nahar / as-sabah*). They differ only in the sequence (*ka-tiflatin* = simulation particle + genitive modifier) and the sequence (*bi-nismatin* = preposition + genitive noun). This parallel difference contributed to the cohesion of the structural units of the syntactic components and increased their consistency through this balanced parallelism via the symmetry of inflectional positions in the sequences.

3. Vocative (Al-Nidaa):

Vocative is defined as "requesting approach using the particle 'ya', or it is directing an invitation to the addressee and alerting them to listen and hear what the speaker wants" (Akkawi, 2009, p. 663). Examples of syntactic parallelism in the vocative are found in the poem "Clusters of Wrath" (Belfraq, 2017, p. 12): *O you lost leader*

O you deceived hero

It is very notable that the element of parallelism was built upon the same image in the formation of syntactic units such that:

The structural units of the synthesis were identical in cohesion and harmony across the two poetic lines, fulfilling the exact same functions. They were established from the structural premise of: a vocative noun built on a *damma* in the accusative position due to an omitted vocative particle estimated as *ya'* + *ha'* for alerting, built on a *sukun* with no grammatical place + an adjective in the nominative case because it is a derivative + another adjective in the nominative case because it is a derivative.

The first unit was linked to the active participle (*al-qa'id*), and the second to the passive participle (*al-makhdu'*), which demonstrates a phonetic structure revealing points of cohesion and rhythmic harmony achieved through the succession and sequence of structural units to build a unit of parallel sequences in inflectional positions and their symmetry. The vocative here constitutes the centrality of the parallel structure for the conformation of sounds, making the artistic work commensurate with the purpose intended by the poetess to describe the suffering of Arab countries and their confrontation with the colonizing enemy. She thus displays her turbulent anger stemming from the face of deception experienced by the sons of the homeland.

1-4. Imperative (Al-Amr):

The imperative is a request to perform an action other than abstention, and its form is *if'al* and *li-y* □ *ʿal* (Bakr, 1988). From the model of the imperative verb, we find in the poem "At the Door of Heaven" by Adel Soltani the following syntactic parallelism (Ibrahim Beshawat, Bashir Arous, 2013, pp. 70-71):

Play the age...

Shake the echo

Dissolve the cities around me

Shift upon the grave of my memory

The witness of silence...

And let you shine in the emptiness...

I drifted to where my nudity is...

Strip and strip

The parallelism of the syntactic component was fundamentally based on the addressee pronoun (*anti*) as a starting point for each sequence as follows:

We find agreement and identity in the syntactic system apparent in the poetic lines in a manner that prompts the recipient to re-examine and scrutinize. We find our poet playing with words and structures, pointing toward signification and poetic experience. He used the imperative verb *'izfi*

(play) transitive in its structure without augmentation, used the verb *huzzi* (shake) which is transitive through doubling, as well as the imperative verb *adhibi* (dissolve) transitive through the addition of the hamza, in addition to the imperative verb *azihi* (shift)—an intransitive verb made transitive by the addition (hamza) with a postponed direct object.

The successive parallelism of linguistic units in this model formed a phonetic architecture at the level of the poem's lines. The musical rhythm it presents is manifested by the element of repetition of the implicit addressee pronoun (*anti*), which achieved identity in grammatical functions and correspondence in forms over (*anti*) implicitly. Yet, it appears evidently within the context of the poetic lines through what the consistent and harmonious succession achieved, embodying the regret gripping the poetic self and its suffering from longing for the beloved after separation.

In the poem "The Departure of the Prophets" (Allah, 2017, p. 49):

Depart from the slumber of night among us

And depart from all the regions of annihilation

Undoubtedly, there is a parallelism between the beginning of the first hemistich (*sadr*) and the beginning of the second hemistich (*ajuz*) through the repetition of the dal (*irthal* - depart). This is a rhythmic repetition reflecting the emotional and internal state of the poetic self, leading the recipient to a state of spiritual uprising experienced by the Arab nation and its suffering from constant panic and fear, hoping to be rid of the colonizer. The poet employs the imperative verb to present the aggregate psychological accumulations and aesthetic meanings to confirm the meaning and reinforce it with the energies of poetic language.

1-5. Negation (Al-Nafi):

In the poem "Love and Death" by Farida Belfraq, we find the following two poetic lines (Belfraq, 2017, p. 15): *It does not cease from raging*

It does not dry up from overflowing

We observe that the sequences formed a syntactic parallelism anchored upon an attributive balance represented as:

Negation particle + imperfect verb + implied pronoun *huwa* (subject) + preposition + genitive noun.

The sequences correspond in their opposing and structurally balanced positions through the regularity of their grammatical forms. This is alongside a parallelism on the morphological level between the terms *hayajan* (raging) and *fayadan* (overflowing) on the pattern of *fa'alan*. This is in fact a morphological agreement whose contextually driven purpose stems from the existential anxiety and psychological turmoil experienced by our poetess. She deliberately repeated the negative particle (*la*) across both lines along with the imperfect verbs (*yakuffu* / *yajiffu*)—whose subject is an implied pronoun (*huwa*)—to elucidate the significance and reinforce and confirm the meaning within the

recipient. This achieves cohesion and structural unity while intensifying the musical rhythm and activating its dynamism across the constituent units of the poetic line.

This pattern is also exemplified in the poem "Innocence of a Womb" (Belfraq, 2017, p. 19): *I do not know who was killed on the ship*

And I do not know who was behind the curtain

Syntactic parallelism here was constructed on the correspondence of sequences taking the exact same grammatical functions, beginning with the independent pronoun *ana* (I) to denote the speaking self, accompanied by the negative particle *la* as the central core. Thus, the syntactic foundation consists of:

- **In the first sequence:** *Ana* (independent pronoun, subject / *mubtada'*) + *la* (negative particle with no grammatical place) + *a'rifu* (imperfect verb *marfu'*, with the implied subject *ana*) + *man* (relative pronoun built on *sukun* in the accusative position of direct object) + *qutila* = a past verbal clause (passive verb + implied pro-agent *huwa* + prepositional phrase related to the verb), forming the relative clause with no grammatical place.
- **In the second sequence:** *Ana* (independent pronoun, subject / *mubtada'*) + *la* (negative particle...) + *a'rifu* (imperfect verb...) + *man* (relative pronoun...) + *kana wara'a as-sitar* = a modified nominal clause (incomplete past verb + omitted noun of *kana* + semi-sentence *wara'a as-sitar* as adverbial phrase related to the omitted predicate of *kana*), with the modified nominal clause acting as the relative clause with no grammatical place.

It is noticeable that the parallelism here produced a rhythmic resonance by repeating the linguistic unit (*la a'rifu*) linked to the independent pronoun *ana* to embody the structural compactness of linguistic units. We see variation in the situational context between a verbal clause and a nominal one while remaining bound by the relative pronoun *man*. Here, differentiation and harmonious alignment added artistic beauty, achieving parallelism in a regular manner. This structural symmetry conveys a phonetic architecture implying that our poetess lives through the realistic turmoil witnessed by the Arab nation in the present era—an era of exploitation and extravagance.

1-6. Prohibition (Al-Nahy):

Among the stylistic structures that achieve parallelism through repetition is **prohibition** (*al-nahy*). It denotes requesting abstention from an action from a stance of superiority, and it possesses a single structure: the imperfect verb preceded by the prohibitive *la* (Al-Hashimi, 1999). This is exemplified in the poem "Psalms of Darkness" (Belfraq, 2019, p. 12): *Do not stone the wreckage of the night as forgiveness*

Nor make timber out of the language of children

Do not carry the silliness of kings as a gift

For blood in their eyes is merely dust

Do not consider the psalms of darkness a foolish song

In which life has grown pleasant

The syntactic components in this model correspond as follows:

Undoubtedly, the hemistichs of the verses came equal, parallel, and morphologically balanced, consisting of: prohibitive particle (*la*) + imperfect verb + subject (implied pronoun *antum*) + direct object + genitive modifier + accusative of specification (*tamyiz*).

Accordingly, the balanced elements assumed the exact same grammatical function across the three hemistichs. Furthermore, they are morphologically balanced, formed upon the metrical patterns *taf'alu* + *f'al* + *f'il* + *mf'alah*. This is in addition to the equality in syllabic quantity, where each sequence was composed of identical consonant-vowel syllabic structures.

This correspondence among syntactic structures, morphological measures, and syllabic quantity orchestrated an internal music that imparts artistic beauty to the meaning, evoking excitement and suspense in the recipient. It reveals the state of brokenness and emotional agitation reached by the people suffering under oppression in silence, expressing it as: "*And the wound is an epic, and silence is doors,*" in hope of salvation from God.

In the poem "An Iraqi Hoarseness..." by Youssef Al-Baz Belgheith, we find (Belgheith, 2017, p. 138):
50. *So do not ask the sun about its heat, O comrades,,*

51. *Nor ask the river about its state after every surge,,*

We can deduce from the above lines that there is identity among the speech units forming the sentence structure in both lines, preceded by the prohibitive particle *la* attached to the jussive imperfect verb. Here, we observe the cadence of a musical rhythm that leads to a compact structural layer in meaning. In this context, the poet seeks to describe the condition of Gaza and its suffering under the unjust colonizer, displaying the forms of struggle adopted by the people in their attempt to lead their homeland to safety with strength and courage.

The Nominal Sentence (Al-Jumla al-Ismiyya):

Syntactic parallelism as a nominal sentence occurred in the poem "The Peaceful Revolution" by Farida Belfraq across two lines as follows (Belfraq, 2019, p. 61):

We are the people

We are the homeland

The syntactic parallelism was constructed upon the identity of sentences on a structural basis as follows:

The sequences corresponded in their inflectional positions through vertically facing and balanced forms consisting of: independent pronoun subject (*mubtada'*) + predicate (*khavar*) (*nahnu* - we). Both are linked to the independent pronoun *nahnu*, which performed the function of the subject here and was accompanied by the predicate. Our poetess resorted to this sequence to depict the national spirit and identity to which the individual belongs among the people. She paralleled the first and second phonetic structures to impart artistic aesthetics with a measured rhythm capable of delighting the recipient, where this artistic effect acts as an expression of strength.

Nominal sentence parallelism where the predicate is a semi-sentence (prepositional phrase) appeared in the poem "Death of the Sultan" (Belfraq, 2017, p. 39):

Passing through the valley of weeping

Devoted in the heart of hardship

The structural model consists of: Subject (*mubtada'*) + preposition + genitive noun (*mudhaf*) + genitive modifier (*mudhaf ilayh*).

The harmony and cohesion of the units are manifested through their correspondence and execution of the exact same grammatical function by virtue of the alignment between identical and morphologically balanced inflectional forms. Through this, the poetess expressed the conditions of nations and the oppression they endure everywhere on both internal and external levels.

The Semi-Sentence (Shibh al-Jumla):

The model of the semi-sentence in syntactic parallelism from the poem "Illusion... My Hired Killer" (Allah, 2017, p. 28):

With tears and aged despair

In the weeping letters

I feed on the sorrow of cooing upon the arbor of our conversation

The sequences were equalized in this model across lines (17) and (18) as follows:

The sequences (semi-sentence) are identical in terms of syntactic components as follows:

Preposition + genitive noun.

We observe that each prepositional element corresponds to a different preposition in one of the structurally parallel sequence terms. The first sequence begins with the preposition *bi* (denoting partitive function), the second with *fi* (in), the third with *min* (from), and the fourth with *ala* (upon).

As for the correspondence of the genitive nouns across the sequences, each word (*ad-dam'*, *al-huruf*, *shajanin*, *arishi*) occupied a genitive noun position. Furthermore, the consecutive use of the *kasra* vowel mark in each corresponding sequence reflected the emotional state of the poetic self and its grief resulting from spiritual brokenness and upheaval. This intensifies the poetic experience while simultaneously producing an affective and aesthetic resonance along the same pattern.

In the poem "Nights of a Lost Man" by Bashir Arous (Ibrahim Beshawat, Bashir Arous, 2013, p. 30):

About yesterday and bright hope

About poetry, love, and the boat

Syntactic parallelism in this model relied on the following structural components:

Preposition + genitive noun + conjunction + genitive modifier (*mudhaf ilayh*).

The central unit of the sequences is the preposition '*an* (about), where positions corresponded such that the genitive noun *al-ams* (yesterday) paralleled *ash-shi'r* (poetry), the conjunction (*waw*) matched, and the genitive modifier *al-amal* (hope) matched *al-hubb* (love) from the second sentence. Our poet narrates his painful tragedy behind prison bars, possessing nothing but words to unburden his chest and alleviate his pain, expressing his emotional experience as a prisoner with consistency through sequences balanced in grammatical functions.

The semi-sentence parallelism model is exemplified in the poem "An Appointment at the Destination" by Younes Qarib (Ibrahim Beshawat, Bashir Arous, 2013, p. 56):

I was here, before the weaning of hatred

And after the weaning of hatred,

And during the eclipse of the sun

The sequences correspond structurally as follows:

Adverb of time in the accusative case + genitive modifier + genitive modifier.

We observe that the foundation upon which the syntactic sequences were built is the clause "*I was here*", to which the time adverbs (*before*, *after*, *during*) are attached. This enhances the element of beauty and splendour through the interplay between past, future, and present in identical positions performing their grammatical function to confirm and establish meaning within the recipient's mind. Semantically, the poet reveals the depth of his grief over the loss of his brother, of whom only undying memories remain. This worsens his heartbreak, as evidenced by his use of time adverbs to recall bygone days lived together—a life that turned into a slow death thereafter.

Conclusion on Syntactic Parallelism:

Building upon the foregoing analysis, we can conclude that syntactic parallelism relies on the identity of units within the speech chain, where meanings are derived from the governing structural relationships of the sentence through the alignment of inflectional positions. This is further complemented by phonetic cohesion and harmony generated by grammatical repetition, bringing forth the suggestions and significations embedded within poetic lines. These significations carry a rhythmic and musical resonance that impacts the recipient through the phonetic architecture provided by syntactic parallelism. This architecture aligns the components of parallel sequences across the various patterns examined—such as interrogation, verbal sentences, nominal sentences, negation, prohibition, vocative, semi-sentences, and imperative structures—not to mention other types through which parallelism is realized, such as dual (*al-muzawaja*) and cumulative (*al-tarakum*) parallelism.

2. Dual Parallelism (Al-Tawazi al-Muzdawij / Pairing Parallelism):

Dual parallelism (or coupling) is among the patterns of geometric parallelism. It occurs when a poet presents sentences throughout a verse from beginning to end, wherein each sentence contains paired words, and each word is either a single term or a sequence/clause. Levin speaks regarding the significance of coupling in poetry, stating: "*Coupling, as a poetic device required in poetry because it builds the unity of the poem, dictates the realization of phonetically or semantically equivalent forms in equivalent positions...*"; meaning that dualism relies on the repetition of one or more elements across verses or poetic lines founded primarily on parallelism. An example of this is found in the poem "Where Do We Meet?" from the collection *Politics Cocktail* by Farida Belfraq (Belfraq, 2017, p. 84):

In the graves that were escorting us with their gazes

In the graves that were whispering to the crows with their eyelashes

The repetition of the clause "*In the graves that were*" across both the eleventh and twelfth lines generated a dual parallelism. This repetition, in turn, enhanced the rhythmic and musical impact while reinforcing the meaning the poetess seeks to convey—expressing and embodying her stance on separation through the use of the interrogative sentence "*Where do we meet?*" She thus captures her poetic experience amidst her psychological emotions, which is orchestrated by the balance at the heart of cohesion among structural units and their semantic harmony within the poetic context.

It is also embodied in the poem "The President" (Belfraq, 2017, p. 91):

Indeed, they neither sleep nor play

Indeed, they neither eat nor carry

The poetess embodied dual parallelism in the phrase "*Indeed, they neither sleep / Indeed, they neither eat*" by relying on the principle of opposition and phonetic balance. This serves to enrich the internal music and activate it through repetition as a stylistic phenomenon that arrests the recipient's attention and guides them toward the underlying meaning. Here, the poetess expressed the oppressive conditions endured by the people, who remain unable to convey their voice to the country's authority.

Furthermore, we find this in the poem "Margin of Joy" from the collection *Sorrow Has Angels Guarding It* by Khaledia Jaballah (Allah, 2017, p. 39):

17. *With vanity, we shall wear this challenge*

18. *With vanity, we enact the law of the jungle*

The mechanism of dual parallelism is clearly evident across both poetic lines through the repetition of the word "*With vanity*" (*Ghururan*) at the beginning of each line. This underscores the strength of challenge and determination within the poetess's soul as she copes with sorrow, attempting to privilege the positive side over the negative by employing elements of strength and defiance. Thus, her soul overflows with anticipation through the future particle in the verb "*we shall wear*" (*Sanalbasu*).

We likewise find this type of parallelism in the poem "The End of History and Politics" in the following poetic lines (Belfraq, 2017, pp. 49–50):

Search for a land for prayer

Search for another homeland

Teach me, O my mother, how to grieve

Teach me the chants of weeping

Dual parallelism stands out in lines 60–61 in the word "*Search*" (*Ib'athu*), and between lines 76–78 in the word "*Teach me*" (*Allimini*). These dual parallelisms established the architecture of meaning and embodied it through repetition, enriching the cadence emanating from internal rhythms. Semantically, the poetess aims to depict the state of destruction to which the colonized Arab nation has been reduced under the tyranny of the Zionist enemy. She searches for a path to salvation by employing the word "*Search*" at the beginning of the two consecutive lines, as well as the word "*Teach me*", thereby embodying and seeking a solution to break free from the ruthless colonizer by using imperative verbs in each instance.

3. Cumulative Parallelism (Al-Tawazi al-Tarakumi):

Cumulative parallelism encompasses all poetry in which the parallel structure takes precedence over the semantic structure, given that one of the primary characteristics of cumulative parallel poetry is its focus on positioning and spatial organization (Al-Omari, 1999, p. 72). Here, cumulative repetition in modern poetry is defined by the idea that the spoken language of the poem submits to an irregular repetition of a set of lexical items—whether at the level of particles, verbs, or nouns—that does not follow a specific rule other than the function of each repetition and its effect in crafting a semantic and rhythmic tier (Obeid, 2001, p. 219).

This type of parallelism occurs in the poem "Innocence of a Womb" (Belfraq, 2017, p. 15):

Who taught you to flee from fate?

Who gave you the keys to the blockade?

Who forced you into humiliation and heartbreak?

Who made you slaves while you were free?

The poetess deliberately repeated the interrogative particle "*Who*" (*Man*) four times, as it is among the stylistic tools that stimulate the recipient's attention, directing them toward visualization and inquiry. It is as if the interrogative particle simultaneously invites reflection and demands an answer. This cumulative iteration of the particle contributed to building an artistic rhythm across the four poetic lines, where the poetess eloquently invokes the story of Mary (peace be upon her) and her psyche to establish an educational and moral creed (death/life). The poetess's conversational language was characterized by richness and diversity when she said: "*O children of the pastures*", along with her use of the interrogative pronoun. Cumulative parallelism is achieved through relying on the element of repetition, which enhances its rhythmic impact and resonance, while sharpening and generalizing the intended meaning.

In another context, we find cumulative parallelism represented in the poem "The End of History and Politics" (Belfraq, 2017, p. 12):

1. *Will politics end?*
2. *Will the eyes dry up?*
3. *Will blood refrain from flowing?*
4. *Will hearts be spared from beating?*

And in the collection *Whispers of the Homeland*, in the poem "November Returns... Pre-Hirak" by Farida Belfraq (Belfraq, 2019, pp. 59–60):

1. *November returns every year*
2. *November searches for us beneath the rubble*
3. *November... you returned so that the martyrs may return*
4. *November... the conditions of the miserable have not changed*
5. *November... they pawned the country in the slave market*
6. *November... the month of the revolution and the martyr*

The word "*November*" was repeated six times to achieve a parallel architecture at the level of content. Thus, the accumulation of the lexical item surfaces to highlight the underlying meaning through parallel paired repetitions, affirming the upheavals of the Algerian Revolution and the extent to which the memory of the First of November is present each year to commemorate the sacrifices made by the sons of the nation.

Following the same pattern, we find the poem "Searching for Days" by Farida Belfraq (Belfraq, 2017, pp. 56–57):

1. *I search for the days that have no day*
2. *I search for the pens that are no longer pens*
3. *I search for my fatigue in the eyes of fog*
4. *I search for the words that wish for regret*
5. *I search for light in the gazes of darkness*
6. *I search for bitterness in the fragrance of flowers*

The repetition of the word "*I search*" (*Ab'athu*) throughout the poem generated an evocative rhythmic motion through the role that cumulative phonetic repetition plays in crystallizing and embodying the emotional experience. This is notwithstanding that the repeated word covers a wide expanse of the poem from beginning to end, indicating its extension and fluid flow across the length of the poetic lines. This produced a phonetic ornamentation resulting from repetition, thereby submitting to a type of verbal architecture denoting density and strong aesthetic and artistic impact.

Conclusion:

We conclude in this chapter that sequential phonetic structures represent significant patterns embodying an acoustic architecture founded primarily upon the element of parallelism—which is realized exclusively through repetition. These structures exert a clear impact in orchestrating a rhythmic music that constructs meaning, as demonstrated through the following:

- **Syntactic Parallelism:**

Achieves sequential rhythmic organization through the correspondence and symmetry existing among linguistic sequences that share the same grammatical function. These interconnected sequences effectively guide semantic interpretation. Furthermore, they present a phonetic architecture characterized by equal syllabic quantity in most instances, built upon repetition, syntactic predication (*isnad*), and referential mapping within the poetic model to convey intended meanings across poetic lines or couplets. This encompasses parallelism in nominal and verbal sentences (across past and present tenses) and parallelism in non-declarative stylistic forms such as interrogation, vocative, negation, prohibition, as well as imperative constructions.

- **Dual Parallelism / Pairing Parallelism:**

Operates on coupling poetic lines through the alignment and symmetry of phonetically or semantically equivalent forms, fundamentally grounded in the element of repetition.

- **Cumulative Parallelism:**

Relies on the accumulation of a set of repeated lexical items—whether at the level of particles, sentences, etc.—thereby establishing a meaningful and influential rhythmic tier.

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