



Poetics of Parallelism in Contemporary Arabic Poetry:

“Ephesians in Ephemeral Speech as a Model”

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Abstract ;

Custom of Contemporary Arab Poetry Transformations in Form and Content
The poet endeavoured to promote the construction of his text through the search for various expressive alternatives and techniques that allow him to have a generous horizon capable of accommodating the real developments of his time with its various cultural and intellectual gifts, It allows him to express in high-end artistic language and creative methods derived from the movement of poetry modernism to elevate contemporary Arab poetry to a high level of performance and intellectual ethics.

Article info

Received
February 06 ;2024
Accepted
March 19 ;2024

Keyword:

- ✓ poetic discourse:
- ✓ stylistic phenomena:
- ✓ parallelism:

1. Introduction

Artistic language differs greatly from ordinary language, in terms of meaning and structure. The language of poetry and prose is based on a kind of semantics of words according to a consistent and harmonious system, whether it is assonance, alliteration, counterpoint, metaphor, or other diverse expressive artistic colors. Just as timbre Music, which is part of the meaning, and of the artistic entity in general, strengthens the sense of harmony and consistency and fills us with a sense of ecstasy as presented to us by this beautiful artistic painting. This is the ultimate goal of art in that it presents more than it teaches, and this leads us to the topic of parallelism, which is an important element. Rather, it may occupy the first place in relation to literary art, and it is considered among the concepts that occupied an important position in the analysis of poetic discourse.

2. The theoretical approach to parallelism

2.1 The concept of parallelism

The origin of this concept goes back to the engineering field, as it was transferred, like many mathematical and scientific concepts, to other fields, including the literary and poetic field in particular. (See: Muhammad Muftah, 1999, p. 99)

Robert Loth is considered one of the first specialists to include parallelism as an analytical method in approaching Hebrew poetry. He defines it by saying: "The

proportionality of a line (line) to another, we call it parallelism, when a second stylistic element is drawn next to the first element, or before it, and it is appropriate, or opposing, from In terms of meaning, or it is close to it in terms of grammatical structure. I therefore speak of parallel verse, but as for words or structures that respond from one verse to another, I call them balanced." (Abdul Qadir Al-Ghazali,, 2003, p. 62)

The ancients wrote their poetry based on balanced meters and rhythms. The chest was always parallel and balanced with the sacrum, and parallelism was their prosodic and linguistic means of expressing poetry. The concept of parallelism occupies a central place in Roman Jakobson's poetic theory, as it is the basis of poetry construction and the axis of morpho-structural and semantic relationships between the elements of the sequences that make up the verse and the stanzas in the fabric of the poetic poem. Parallelism is defined as "an expression of similarity or equivalence of buildings or meanings" in identical lines of words, phrases, and sentences. It is "successive lines, the connection between which is known by the repetition of a paragraph from it, or by the detail of a general phrase mentioned in the first line and explained by the following lines, or by the response between the condition and the answer." And between the connection and the connected to suspend the expected

meaning, in a way similar to suspending the hearing while waiting for the rhyme.” (Abbas Mahmoud Al-Akkad, p. 26)

Parallelism is not limited to poetry, but extends to prose and its arts. However, poetry is more attracted to parallelism. In poetry, it is precisely the meter that imposes the structure of parallelism, the embroidered structure of the verse in general, the tonal unity, and the repetition of the verse and the prosodic parts that make up it.” (Roman Jacobson, 1988, p. 108)

Poetry is defined by parallelism and is associated with it, because “poetry is a language,” as Mustafa Nassif says, and this “elegant, expressive language must have a system and laws that form structures that parallel it, and make it a distinctive discourse, as parallelism dominates and controls the poem from its beginning to its end.” That is why Gerard Manley Hopkins: “The structure of poetry is one of continuous parallelism.” (Tariq Abdul Qadir Al-Majali,, 2009, p. 199)

Dr. Tariq Abdel Qader Al-Majali believes that parallelism “has a close connection to rhythm and poetry in particular. We rarely find poetry that does not depend on it. Rather, it is considered one of the basics of rhythm,” as it is an element that creates the balance and balance of words.

There are those who call it phonetic alliteration, which linguistic studies, ancient and modern, have concerned with

it. It is concerned with the vocal timbre of similar sounds that are repeated in the text, and their repetition creates rhythmic music that captivates the soul. Al-Jahiz gives an example in which he shows the importance of parallelism, when he says, “It was said to Abd al-Samad al-Raqqash when the assonance is affected by the prose, and you must commit to yourself.” Rhymes and establishing meter? He said: If I did not hope that the witness will hear my words, my disagreement with you would be less, but I want the absent, the present, the present, and the past, and memorization of it is quicker, and the ears to hear it are more active, and it is more deserving of restriction and fewer escapes, and whatever the Arabs spoke of that is well-metered, it was not memorized. From the scattered, ten, and not from the balanced, ten was lost.” (See: Abdel Wahid Hassan Al-Sheikh, , 1999, p. 35)

2.2 Parallel sections

If the artist’s material is colours, and the musician’s material is tones, and both of them dispose of them as he pleases according to the standard of his art, then the material of the speaker or poet-artist is the sounds and words, with which he expresses what is inside him, and according to the extent of his artistry and his ability to distribute and use, his art pleases him just as it pleases the artist and music. This technique is what is called parallelism. Previous studies of parallelism confirm beyond doubt that parallelism plays an

important role in poetry at the level of sound and pronunciation, and all of this is reflected at the semantic level. (See: Muhammad Muftah , 1996, p. 40)

2.2. Phonetic parallelism

The study of phonetic parallelism depends on the quantity of similar, repeated and sometimes opposite sounds, their density, and how they are distributed in the structure of the text, because monitoring parallel sounds in terms of their phonetic accumulation and the parallel space . (Muhammad Muftah, 1988, p. 40)

Who represents "the mainstay and interpreter of poetic music." The prominent phonetic structures in Mahmoud Darwish's voice are the dhalaaqa sounds (L: 96, R. 56, n. 120) due to their clarity and auditory clarity. Also, this vocal elongation of the dhalaaqa letters embodies Darwish's ambition to endure life's tribulations and tragedies, because no matter how many and long they are, they will disappear. (See: Abdul Wahid Hassan Al-Sheikh, p. 39)

The poet chose to enhance the voiced sounds (636) and the whispered ones (220) in order to increase the movement of the sounds that generate parallelism, and for the parallelism to be appropriate for the emotional state that depicts the struggle of the weak Palestinian people with the usurping power. The effect of the musical timbre of the words of poetry on the recipient is also linked to the phonetic nature of the letters of the language. Arabic,

and the way it is composed in a rhythm that suits the situation that confuses its owner. The abstract or isolated sound does not express anything in itself, but rather acquires its rhythmic characteristic through its association with the word within the poetic structure. This is what we notice in alliteration, both complete and imperfect, assonance, suffixation, and so on.

The madd, which depicts the extension of the poet's deep desire to revolt against those who robbed him of his rights, and repeating the letter madd gives the reader a feeling of comfort, despite the sadness and sorrow that befell the poetry, and this is pushed by him (the reader) because he shares the poet's emotional state. The skilled, creative artist creates his language with a lot of The heat of emotion and affection, so it comes out full of inspiration and turmoil. It is also worth noting that the length of time of the tidal movement (na) and the amount of time it takes when pronouncing it corresponds to the state of sadness that the poet feels, through that melodious tone in repeating a letter in Badi's artistic colors, in contrast to the He uses it without sight or contemplation, and he hybridizes it, making his words ugly and blurring their meanings, and his words come out naked, devoid of the heat of emotion, as the poetic voice is a reflective mirror of the poet. Mahmoud Darwish says in this regard, "How difficult it is for a person to be Palestinian and for a poet to be Palestinian, as he must be inside and outside himself in order to achieve both

aesthetics and effectiveness. He must abandon the politics of myth and see the poetics of reality. He must be two in one, a politician and a poet.” . (Hani Al-Khair,, p. 05)

2.3.Apparent parallelism: It is divided in turn into: (Muhammad Muftah, 1988, p. 5)

2.3.1. Identical parallelism: something whose structure and meaning are identical in terms of visual form and is known as repetition. Most often, repetition occurs in words rather than in meanings. Repetition in the term is: “the word’s indication of the meaning repeatedly.” The structure of repetition was abundant in Mahmoud Darwish’s poem, as he begins with his saying, “O you who pass by.” Between the fleeting words, “Darwish begins to open the poem with a provocative tone, bringing the curtain down on it from the first moment. Then it is repeated six times until he finishes his speech with it, and the great benefit of repetition is evident in the report. It has been said: “A speech, if it is repeated, is decided.” It was the custom of the Arabs in their speeches that if they intended something with the intention of achieving it, and it was about to happen, or intended to pray over it, they would repeat it for emphasis. As for the repetition that It was mentioned in the poem, and it is described with a set of meanings, all of which suggest departure and departure, and this is what he confirmed by saying, “It is time for you to depart,” which was repeated twice, as the

heat of the rhetorical call-out situation contributed to preparing the formal rhythmic structure of the poem, and by repeating this, the poet insists on drawing the listener’s attention from the beginning of the poem to At the end, repetition constitutes a tonal change that raises the level of emotional impact on readers, due to the accompanying emotional and emotional touches produced by the rhythm of repeated vocabulary and sentences in a way that is accompanied by astonishment and surprise. (See: Abdul Rahim Muhammad Al-Habil,, 2014, p. 113)

The poet began his poem with the vocative tone (O Maroon), and it is repeated throughout the body of the poem. If this pattern occurs at the beginning and end of the poem; It helps to strengthen the sense of its unity, because it intends to return to the point from which it began. Muhammad Lutfi Al-Yousifi says in this regard: “It enables the poem to return to the starting point, that is, the moment of birth.” It may also be intended to end the section and begin a new section. (Dahnoon Amal, 2008, p. 08)

Repetition thus achieves a musical balance, in which the tune becomes more capable of stimulating the recipient and influencing him, just as repeated words are the keys to the poem, which contain the semantic radiation of its space.

2.3.2. Symmetrical parallelism: which is something whose structure is similar but some of its meaning differs, and which can be included within the syntactic parallelism, which creates symmetry between the parts of the verbal chain. Symmetry is the focus around which both rhythm and parallelism revolve, and the syntactic parallelism varies according to the diversity of the morphological components in it, from the verb And the subject, and the genitive... etc. Jakobson emphasized the importance of syntactic parallelism and counted it as: "Repetition of the same grammatical image... along with the same phonetic image, which is the principle

Component of the poetic effect: Every return to the same grammatical order is considered a form of parallelism, as a result of which the paragraphs are divided identically in length and tone. Thus, harmony, diversity, and consistency in construction are achieved, in order to enhance the rhythm. Structural parallelism can be divided into two parts:

A- Horizontal syntactic parallelism: which is achieved through complete correspondence in all elements of the grammatical structure of balanced sentences at the level of building a single verse or line.

By writing these compositions vertically, the parallelism becomes clear:

Sword	From you
Our blood	from U.S

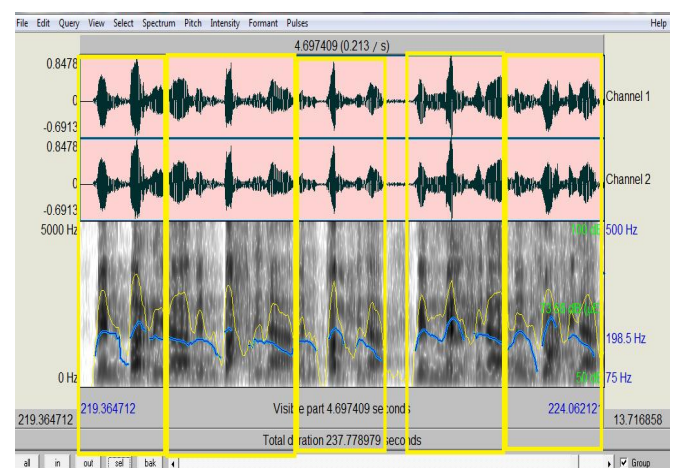
Our righteousness	from
Our sea	from

From our wheat... from our salt...
from our wounds

Our wheat	from
Our composer	from
Jharna	from

We notice the presence of a kind of musical audio parallelism generated by the consistency in the grammatical structure of the sentences in the line, as the first sentences in it begin with a preposition and a preposition followed by the noun of the group, and in the same manner the second sentence is built, and this is what supports the internal rhythm in the verse, as long as the poetic text that we decided to analyze Spoken, the parallelism appears clearly through the spectrogram .

Figure No. 1 : From our land, from our sea, from our wheat, from our salt, from our wound



Through spectrograms, we glimpse the consistency of phrases quantitatively and spatially, which contributed to enriching

the rhythm . (See: Wahab Daoudi , 2014, p. 313)

We also notice an acceleration in the musical timbre, in a balanced manner, which pushed the rhythm of the poem forward and allowed the generation of images and events, generating an echo that suggests that the poet rejects this existence that has been robbed of freedom and dignity. This equal division also works to connect and cohesion the lines of the poem.

B- Vertical (vertical) parallelism: which is the complete or partial correspondence between all the elements of the grammatical structure of balanced sentences on the vertical or vertical level (at the level of the poem's structure), so this correspondence is between every two lines or group of lines, which is what achieves the text's structural and rhythmic cohesion. There are many images of this type of parallelism in the poem we have. Mahmoud Darwish says:

So take your share of our blood...and leave

They entered a dinner dancing party and left

In these two lines we notice the same structure with a slight difference

And they left	Our blood	Your share of	So take it
And they left	dancer	dinner party	And enter

As for complete vertical parallelism, we encounter it in the poet's words:

You may reside wherever you wish, but do not reside among us

You can die wherever you want, but do not die among us

The rhythmic elements in the two lines have been intensified and combined by dividing them into proportional lexical units in a system that guarantees a high degree of internal rhythm as follows:

Conjunction + verb + adverb of place + verb + conjunction + subjunctive article + negative letter + verb + adverb = and stay wherever

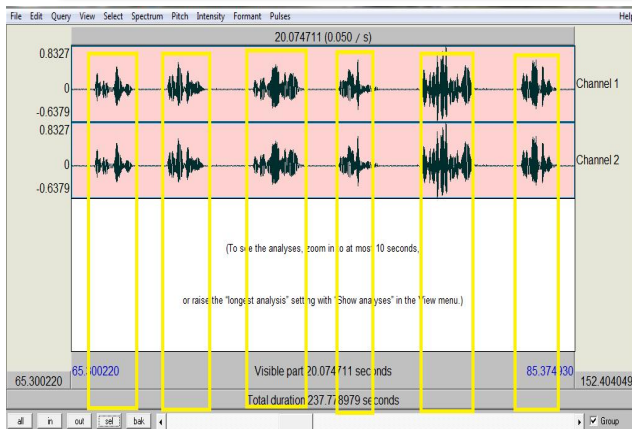
Conjunction + verb + adverb of place + verb + conjunction + subjunctive article + negative letter + verb + adverb = and you will die wherever.....

He also said: From you is the sword - and from us is our flesh

Among you is another tank - and among us is a stone

We notice complete structural parallelism, which divides the line into two perfectly balanced parts. This linear balance is confirmed by the presence of a stroke that represents a dividing line between the two structures, and this is evident in the following spectrogram:

Figure No. 2 : From you is the sword, from us is our blood, from you is steel and fire, from us is our flesh, from you is another tank, and from us is stone.



This correspondence in the buildings, and the rhythm that results from it, is an echo of the poet's feelings and his intense emotions, because this vocal similarity creates an aesthetic rhythmic effect on the space of the poem, and the rhythm that explodes in the poetic text mimics and consoles the Palestinian pain and is very consistent with the emotional states that he experiences. The poet thus uses both types of compositional parallelism (horizontal and vertical) to capture this poetic model (passing by in passing speech), giving it a rhythm that competes with the rhythm resulting from meter, as it forms a rhythmic tributary on the one hand, and a stereotyping of the compositions due to its flow along a single line on the other hand. The compositions were magnificent and smooth, pleasing to the ears and affecting the hearts. Ibn al-Atheer says: "Words flow from the ear like human persons. The powerful words are imagined in the hearing as persons endowed with awe and reverence. The delicate words are imagined as persons of gentleness, gentleness and morals." "gentle temperament."

3- Semantic parallelism: This type of parallelism has a close connection to semantics, "which is the branch that studies the conditions that must be met in a symbol in order for it to be able to carry meaning." (Ahmed Mukhtar Omar, Semantics, 1986, p. 86)

This type of moral parallelism is based on the contrast between words and sentences, and the resulting poetic images accompanied by vocal coordination and verbal rhythm. Thus, improvement is an improvement in pronunciation and meaning. There are many types of this type of parallelism, including counterpoint (equivalence), contrast, and repetition. Negative, positive, etc. Since "opposite" is more general than "identity or equivalence," we will cite their examples, contenting ourselves with them, without mentioning counterpoint, as it is included in them.

The contrast: "It is: to give two or more compatible meanings, then with what corresponds to them, or corresponds to them in order." The contrast appears when the poet says:

You may reside wherever you wish, but do not reside among us

And you can die wherever you want, but do not die among us

Among the beauty of these two verses is that the identical words in them are identical on the horizontal level in balanced

positions, and this contrast generated harmony, adding strength to the semantic cohesion, and harmony and effective influence to the rhythm, so the compositions alternated between affirmation (and you live, and you die)

The negation (do not live, do not die) works to enhance the rhythmic aspect, which contributes to convincing the recipient. He says in another clip:

The past is here = ours and ours, the present and the future

And for us is this world here=..and the afterlife

It has been said since ancient times that meanings become clear with opposites, and the poet resorted to contrast to consolidate his ambition and desired goal, and achieve it in reality. Poetic music in general (parallelism and rhythm) has been known since man knew existence, and loves nature, and is not the product of this era. Ibrahim Anis believes that "the phenomenon of music In the Arabic language, most of its elements are attributed to that illiteracy, when literature in it was the literature of the ear, not the literature of the eye, and when people relied on their ears, in judging the linguistic text. With learning, those ears gained distinction between subtle phonetic differences, and became sensitive, comfortable with listening. "Good talk"

Hence, parallelism of its various types represents an explicit linguistic reflection of conditions of tension and emotion, which are the most important conditions upon which Mahmoud Darwish's poetic discourse is based (passers-by in passing speech), as it is an emotional discourse, in addition to being an ideological discourse and the style flows in verbal linguistic whirlwinds, which are difficult to interpret. The mind frames it or controls its narrative path, as it is implicitly parallel with the requirements of plastic spread, in harmony with the poetic stance, as Mahmoud Darwish says: "Let us cling to our humanity. As for the aesthetic and poetic state, they are not bright images, but rather balance in the manner of Ibn Khaldun, it is awareness "The fit is in the right place."

Conclusion :

Through this research, I have tried to find out the distinctive characteristics of rhythm and parallelism in the poetry of Mahmoud Darwish. Every poetic text has something that distinguishes it from other stylistic features and linguistic elements that it relies on. Thus, Darwish was able to rise to the heights of the poetic art that readers taste in every time and place. The aesthetic function of all poetic formation is evident to us, starting from the letter, the linguistic sound, the temporal audio syllable, the single iambic, the poetic line, the text, and the poetic experience as a whole.

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