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The Architecture of Parallelism and the Construction of Meaning in Al-Mu'tamid ibn Abbad's Elegy to Himself

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ABSTRACT

This research involves deconstructing the poetic text from within and understanding its structure based on a central question: How was Al-Mu'tamid Ibn Abbad's poem, in which he eulogizes himself before his death, composed in terms of the parallelism structure? The poem in which Al-Mu'tamid Ibn Abbad elegized himself is considered a poem with a certain artistic structure, semantic depth, and suggestive intent built upon a sorrowful idea—namely, a person mourning himself. From this standpoint, the study sets out to uncover the poetic craftsmanship, the architecture of parallelism and structure, the hierarchy of meaning, and the poet's method of presenting all of this in his poetic text at the level of vocabulary, syntactic structure, meter, rhythm, prosody, and rhyme, across two chapters: the theoretical chapter, which includes two sections: the first section—operational and methodological framework (abstract, methodology, research questions, and study boundaries), and the second section—the conceptual framework (definition of structure and parallelism, and introduction to the poet). The second chapter is the applied chapter, in which the researcher studies the architecture of parallelism and the construction of meaning in the self-elegy composed by Al-Mu'tamid ibn Abbad before his death. Ultimately, this study seeks to deepen our understanding of Arabic poetic form and the aesthetic mechanisms of self-representation and lamentation.

Keywords: Textual Structure; Parallelism Structure; Cohesion; Elegy; Al-Mu'tamid Ibn Abbad

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1. Introduction

Scholars agree that poetry is a craft, which in turn reveals the problematic nature of technique, and the construction of meaning and significance, while also highlighting a kind of epistemological and philosophical interculturality in the making of poetry ^[1]. A poem is an emotional outpouring, yet it is a directed flow shaped into linguistic molds chosen by the poet to express his feelings. This grants the poet “the freedom to arrange and organize signifiers within the sentence as he wishes, in order to achieve the desired effect. He achieves this by relying on the non-fixed word orders in speech, which allow him to manipulate the placement of words, either by bringing them forward or delaying them” ^[2]. This craftsmanship may also extend to include omission, substitution, references, and “the entire set of interconnected networks and systems that link vocabulary from the beginning of the poem to its end—temporal, semantic, and syntactic” ^[3].

The architecture of parallelism in texts is not limited to the aforementioned elements; rather, it encompasses everything that contributes to constructing a continuous line within the text, alongside another line that parallels it and runs concurrently from the first word of the text to its last. In this sense, parallelism becomes a clear structure with an organized plan and established tools that contribute to its maturity and evident presence in poetic texts.

2. Section One: The Operational and Methodological Framework

2.1. First: Research Questions

In accordance with the methodological perspective required by the title, the researcher begins with a series of questions related to uncovering the architecture of parallelism in the text under analysis. The study was guided by specific key questions, most notably:

1. What is the concept of parallelism in poetry?
2. Where does parallelism appear within texts?
3. What are the types of parallelism found in poetic texts?
4. How is parallelism employed in conveying meaning and significance?
5. Does parallelism have any impact on the reader?

6. Does the presence of parallelism in poems constitute a point of distinction among poets?

In addition to these, a number of subsidiary questions support the main title and aim to clarify its dimensions, both analytical and epistemological.

2.2. Second: Scope of the Study

This study is centered on a structural approach to Al-Mu‘tamid ibn ‘Abbād’s elegy for himself—a poem he composed after being taken captive, in anticipation of his imminent death. This sense of approaching fate compelled him to write the poem, which reads as follows ^[4]:

Grave of the Stranger, may the morning and evening winds bless you—

Truly, you have claimed the remains of Ibn ‘Abbād.

With forbearance, with knowledge, with prosperity when it flowed—

With abundance, when others thirsted, he quenched the parched.

With the striker, the spearman, the archer in battle—

With death, reddened by the charge of the ferocious lion.

With time in its wrath, with the sea in its bounty—

With the full moon in darkness, with the leader in the gathering.

Yes, it is truth—fate has reached me—

From the heavens it came, and met me at its appointed time.

Before that coffin, I had never known—

That mountains could be borne upon wooden planks.

Enough—be gentle with what you’ve been entrusted of nobility—

You were watered by every grim flash of thunder and lightning.

He weeps for his brother, whom your rain has concealed—

Beneath the iron roof, with tears that flow day and night.

Until the dew’s tears pour forth for you—

From the eyes of the flowers, who did not withhold their joy.

And may God’s eternal prayers ever be—

Upon your buried soul, beyond all counting.

The poem is located at the end of his *Dīwān* as a reproachful farewell.

2.3. Third: Methodology of the Study

This study is based on the descriptive-inductive-analytical method, a methodology that focuses on linguistic phenomena by describing, classifying, and analyzing them, as well as highlighting their aesthetic features. It does not engage in critique of deficiencies or concern itself with what is absent or lacking; rather, it describes the text as it appears, not as it ought to appear. This quality makes the descriptive method a multifaceted approach that intersects with various critical methodologies.

This method proceeds in three stages: first, the induction of the phenomenon; second, its description and classification; and third, its analysis—examining the reasons for its occurrence, its intended function, and the means of its manifestation within the text. This allows researchers to understand the studied elements from within, closely and thoroughly, through both description and analysis.

These three steps in the methodology include examining the poem from its internal aspects (internal structure) and external aspects (external structure), because the word “engineering” here means arrangement and order, recurrence and continuity. These are characteristics that must be considered in the poem by collecting data from it based on the definitions, laws, and rules established by scholars, which include prosodic meter, rhyme and rhyme endings, repetition, grammatical rules, and the laws of metaphor and simile in the Arabic language. All of these are fixed laws that serve as the balance and constitution followed by both the poet himself and those of us who analyze the poem. This made it easier for the researcher to gather the required data from the poem in light of these laws.

2.4. Fourth: Problem of the study and its objectives

This study aims to uncover the stylistics of the internal construction of meaning and the external construction of vocabulary according to a geometric parallelism from the beginning of the poem to its end, to examine the poet's expressive ability, his poetic spirit in composition and arrangement, and his ability to highlight meaning with ap-

propriate vocabulary, while taking into account meter, the strength of the word, and its expressive capacity. All of this requires a skillful hand, proficient in synthesizing these separate elements and collecting them into a regular line from the first word of the poem to the last. It is necessary for critical studies to investigate this type of construction in order to discover the flexibility and vitality of language, and the strength of the poet in expression.

Thus, the problem of the study lies in highlighting the structural engineering of the poem's construction, revealing the poet's ability, his poetic talent, and the vital symbols he used in the text. This is what made it an immortal text studied through the ages, aiming to highlight the method of structural engineering and to consider the possibility of generalizing this experience and benefiting from it in constructing similar poems.

3. Section Two: The Conceptual Framework

3.1. First: Definition of Parallelism

3.1.1. Linguistically

Parallelism derives from the triliteral root (و-ز-ي). Ibn Fāris states: “Wāw, Zāy, and a weak or hamzated letter form a root that indicates the gathering or accumulation of something”^[5], meaning ‘to gather’. Ibn Sīda also defines it: “Waza-yazī: the thing gathered and accumulated”^[6], again implying the notion of gathering. Similarly, in *Lisān al-‘Arab*, Ibn Manẓūr defines *muwāzāt* as “opposition or confrontation”^[7], which is the same meaning found in modern dictionaries. For example, in *al-Rā'id*, when two things are in *tawāzī* (parallelism), it means “each faces and opposes the other”^[8].

There is no doubt that gathering implies a bringing together of things that were previously separate, for it would not be logically possible to describe something singular as a “gathering.” Thus, this lexical meaning forms the basis for the technical definition of parallelism, which rests on confrontation, opposition, and structural alignment.

3.1.2. Terminologically

In poetic discourse, the concept of parallelism is tied

to the juxtaposition of elements on the formal level of the text. Parallelism is defined as “a binary construct in which one part cannot be fully understood without reference to the other; and this second part is connected to the first through a relationship that tends more toward similarity than complete identity or absolute opposition. As such, the second part acquires distinctive general features that relate to and contrast with the first. In the end, they form two sides of an equation—not exact replicas of one another” [9].

Thus, it is not necessary for the paired elements to be strictly contradictory or oppositional. They may oppose one another, they may be synonymous, or they may even be repeated verbatim.

Another definition of parallelism is: “the symmetry or equivalence of form or meaning across lines of poetry composed of matching words or expressions, built upon artistic doubling and connected to one another—then labeled as identical, equivalent, or parallel” [10]. This definition emphasizes symmetry but overlooks the other side of parallelism, which includes variation and the interplay of opposites or synonyms.

In truth, the phenomenon of parallelism includes artistic doubling within expressions, alongside structural and semantic similarities among words. It manifests across all levels of the poetic text—phonological, syntactic, and semantic [11].

Parallelism does not stop at its lexical definition; rather, it is part of the structure that conveys meaning in the most eloquent way possible. It serves to deliver the message the poet intends through this construction, as the structure of parallelism cannot be merely formal—it is a framework that constructs and delivers meaning to the reader [12]. Its value within the poetic text lies in its capacity to convey meaning, captivate the recipient, and influence them aesthetically.

Some scholars consider parallelism to be a form of poetics grounded in “verbal and structural paradox, the sudden image, and rapid motion relying on abrupt rhythmic shifts rooted in gradation, rupture, transformation in rhythm, structures, and phonetic segments” [13]. This array of structural tools employed in the crafting of the poem is fully embodied in the parallelism that operates within both the horizontal and vertical dimensions of the text.

In linguistic studies, parallelism is also defined as “the repetition of a certain structure or some of its elements with a

shared and differing meaning” [14]. Thus, agreement and difference in meaning do not negate the notion of parallelism. This indicates that the fundamental meaning of parallelism is inherently linked to the formal structure of the text. It functions through dyads, triads, or more complex pairings between structural units of the text, arranged in a specific order and system to create “a rhythmic harmony based on the similarity among these structures, while maintaining a unique poetic quality at the internal textual level, manifested in its deviation from mere repetition in both sound and meaning” [15].

The researcher concludes that parallelism is a formal structure of the text intrinsically tied to meaning, operating through several mechanisms, most notably phonetic, lexical, and syntactic repetition; antithesis, contrast, and paronomasia; as well as reference, substitution, and demonstratives that refer back to a previous element in the text.

3.2. Second: The Definition of Structure in Language

The title of this study, in addition to its main concept of “parallelism,” includes the term “structure,” which is one of the foundational concepts of structuralism. Structuralism, in literary studies, was a dominant methodological approach for more than fifty years during the past century, before critical discourse shifted toward other fields of inquiry and analysis. The term *structure* (*bina*) derives from the triliteral root *b-n-y*, meaning “to build” or “to construct.” In *Lisan al-‘Arab* by Ibn Manzur, we find: “*al-binyah and al-bunyah refer to what has been built... and al-binyah refers to the form upon which something is constructed... and the phrase ‘so-and-so is of sound structure’ refers to natural constitution; and to ‘abnaitahu’ means to grant someone the means or materials with which to build upon the land*” [16]. The lexical meaning of the term is thus clear in its reference to construction and formation.

In technical usage, the term *structure* emerged prominently through the works of Ferdinand de Saussure, particularly in the lectures he delivered in 1917. These writings established a linguistic framework centered on the internal structural systems of language and their binary oppositions—most notably: language and speech, form and content, structure and meaning [17]. Structure, in this sense, is a cohesive whole composed of interrelated elements that interact within the text or discourse to determine both its

internal features (meaning and interrelations) and its external characteristics (form), all of which relate to the finished product and the way it has been constructed. Structure thus refers to “a theoretical construct of things that allows the explanation of internal relationships and the interpretation of mutual effects among these relationships... and none of its elements can be understood except within its role in the overall system that grants it its place and meaning” [18].

Structuralism therefore operates on identifying and analyzing foundational binaries within a text, and the system in which they appear renders their connections—according to linguistic principles—logically coherent, making the process of textual analysis and decoding more accessible to the reader. As such, “to investigate a structure is to study the organization of its elements within the creative field in an accurate manner, wherein these elements cooperate and integrate to establish a system whose components are in perfect harmony” [16]. Reading any structure, based on this understanding of its nature, requires a close examination of the internal elements that shape it.

From a cognitive perspective, structure is composed of three levels: “an intentional level, a systemic level, and a structural level” [19]. Parallelism is primarily concerned with the last of these, as it inherently reveals the other two. By investigating parallel elements within the text, one can uncover the overall structure of the discourse and, with it, the core intent. In exploring the internal components of the discourse and understanding their interrelations, the systemic level becomes clear. The combination of these analytical processes constitutes a critical practice within the structural level of discourse.

This led to a wider spread of structuralist studies and several definitions for it, as it became the focus of linguistic studies for half a century. Structuralism is an approach to analysis based on identifying the fundamental structures of the text, with an emphasis on both the semantic and surface aspects of discourse, relying on the specific fixed structures within the text [20]. The structuralist method is based on three fixed concepts in its approach to literary texts: system, synchrony, and succession [21]. From here, we understand that the importance of structuralism centers on it being a cognitive approach because it attempts to provide new awareness of texts and generalize this awareness to the society that produced these texts [22], relying on a large number

of philosophies and theoretical and practical perspectives from Saussure to the present era.

Some researchers believe that “structuralism in literary criticism is a product of linguistic thought and its effects on various human sciences, just as its first formal form clearly relates to the modern criticism school. Based on the above, structuralism can be defined as a critical method concerned with studying literary texts from within; that is, we begin with the text and end with it. Critics of this approach believe that the relationship between the part and the whole is not merely a collection of independent elements, but that these elements are governed by laws that control the construction of the relationship that connects the parts” [23].

Structure, in light of this framework, represents both the external form and internal content of the poem. It is akin to an architectural construct that presents a clear outward shape, while internally divided into parts and components. These divisions grant the whole its philosophical and intellectual meaning—just as in poetry, where the poem is a complete entity composed of multiple thematic divisions.

3.3. Third: Definition of the Poet

He is Abū al-Qāsim al-Mu‘tamid ‘alā Allāh Muḥammad ibn ‘Abbād (also titled *al-Zāfir* and *al-Mu‘ayyad*), born in the year 431 AH. He was the third and last king of the Banū ‘Abbād dynasty in al-Andalus, and the son of Abū ‘Amr al-Mu‘taḍid, ruler of Seville. He ruled over Seville and Córdoba during the era of the Taifa kingdoms, before the Almoravids brought an end to his emirate.

He was born in Bāja (a region in present-day Portugal), and succeeded his father in ruling Seville when he was thirty years old. He later expanded his kingdom, taking control of Valencia, Murcia, and Córdoba. He became one of the most powerful kings of the Taifas, to the point that other princes would bring him gifts and pay him tributes. Seville flourished during his reign; it was developed and rebuilt.

Al-Mu‘tamid ibn ‘Abbād paid great attention to poetry and spent much of his time in the company of poets. During his era, well-known poets such as Abū Bakr ibn ‘Ammār, Ibn Zaydūn, and Ibn al-Labbāna emerged.

In the year 484 AH, Yūsuf ibn Tāshfīn launched a campaign against al-Mu‘tamid, besieged Seville, took control of it, and captured al-Mu‘tamid. He was exiled to the city of Aghmāt in Morocco, where he died in captivity four years

later, in the year 488 AH ^[24].

Al-Mu‘tamid ibn ‘Abbād has a printed *dīwān* of poetry. His works were first compiled by Hāmid ‘Abd al-Ḥamīd and Aḥmad Badawī, and were published at the Amīriyya Press in Cairo in 1951 CE. Subsequent editions of the *dīwān* followed, the latest of which was issued by the Egyptian National Library and Archives in Cairo in the year 2000 CE (third edition), which the researcher has adopted in this study.

4. Applied Chapter

This part of the study is based on two sections:

First Section: External parallelism (*‘arūḍic meter and repetition*) and meaning construction.

Second Section: Internal parallelism and meaning construction (*syntactic structure and metaphor*).

These are two forms of structural composition on which the poem is built, and in which the architecture of parallelism emerges in various forms and methods, with multiple illuminations.

4.1. First Section: External Parallelism

4.1.1. Metrical Rhythm ‘Arūḍic Meter

It is the regular musical rhythm upon which the poem is structured. It consists of a number of consecutive metrical feet (*taf‘īlāt*) that ensure the poem’s musical unity ^[25].

Parallelism appears in the prosodic structure within a single verse through the repetition of metrical feet and rhyme (*rawī*), following a consistent rhythmic order from the first verse to the last.

Prosodic parallelism is “one of the linguistic concepts enriched by poetry... It is a factor in the rhythmic energy, as it achieves sonic and structural harmony and contributes to creating an aesthetic rhythmic function that is considered an essential feature in poetry” ^[26].

Al-Mu‘tamid ibn ‘Abbād succeeded in giving his elegiac poem a sonic and prosodic elegance by selecting the *baṣīṭ* meter, which is one of the long meters capable of encompassing a wide range of vocabulary and meanings.

“It is one of the expressive meters in which sweet melodies abound, bringing comfort to the soul and expressing the inner sentiments. It is a meter suitable for all emotional states” ^[27].

Al-Mu‘tamid ibn ‘Abbād says, addressing the grave in which he would be laid to rest after his death. **Table 1** shows the metrical rhythm of a verse from al-Mu‘tamid ibn ‘Abbad’s elegy for himself.

And this is the first verse of the poem, which must be constructed in a way that powerfully impacts the recipient. We find in it phonemic and sonic parallelism through the musical tone that emerges from the parallelism and antithesis between the two halves of the verse as shown in **Table 2**.

Table 1. The metrical rhythm of a verse from al-Mu‘tamid ibn ‘Abbad’s elegy for himself.

Arabic Verse (Original)	Transliteration	Syllables (Arabic Prosody)	Meter
حَقًّا ظَفِيرَتِ بِأَشْلَاءِ ابْنِ عَبَّادٍ	ḥaqqan zaḥīrtā bi-ašlā’i ibni ‘Abbād	-- / - ب ب / - / --	Mustaf’ilun / Fa’lun / Mustaf’ilun / Fa’lun
قَبْرُ الْغَرِيبِ سَمَّاكَ الرَّائِحُ الْغَادِي	qabr al-gharīb samāk ar-rā’ih al-ghādī	-- / - ب ب / - / --	Mustaf’ilun / Fa’lun / Mustaf’ilun / Fa’lun

Table 2. The parallelism and contrast between the two hemistiches in al-Mu‘tamid ibn ‘Abbad’s elegy for himself.

First Pole	Parallel Pole
qabr al-gharīb -- B_	ḥaqqan zaḥīrtā -- B_
Mustaf’ilun	Mustaf’ilun
bī sa qā B B _	ta ba ‘ash B B _
Fa’lun	Fa’lun
ka rā’a ḥall -- B_	lā ibn ‘abb -- B_
Mustaf’ilun	Mustaf’ilun
Ghādī --	yā dī --
Fa’lun	Fa’lun

We observe the architecture of parallelism between the two poles of the prosodic equation, which is based on the repetition of the same phonemic-prosodic sound in both hemistiches, particularly in the sub-forms of the main metrical foot within the verse. Thus, *fa' ilun* appeared instead of *fā' ilun* in both hemistiches, and both the final foot (*darb*) and the caesura (*'arūḍ*) also came as *fa' lun* instead of *fā' i-lun*, which provided a sonic parallelism between the two parts, allowing the recipient to contemplate this prosodic rhythmic regularity almost unconsciously. This prosodic parallelism created a kind of “phonetic harmony generated by the recurrence of the elements of the two balanced sides, either completely or partially, such that the elements are rhythmically parallel, sequential in their structural order, and similar in their formal composition” [28].

At the same time, the poet used this arrangement as a gateway for expressing his emotional steadiness and the rhythm of his breathing while reciting the poem and recalling the moment of his death. This poem was among the last he composed in his life—during his imprisonment and the loss of his kingdom. Thus, his measured expression, which manifested in the geometric parallelism between the elements previously mentioned, became a message to the audience that what he is enduring now is more dreadful than the moment of death itself. He is agitated by his current state,

but when he envisions the moment of dying, his expressions emerge rhythmically parallel and arranged according to an orderly musical scale.

The researcher observes that the poet employed the *baṣīṭ* meter to express emotional flow, which is based on the repetition of binary feet in each hemistich (*mustaf' ilun fā' ilun / mustaf' ilun fā' ilun*).

“In poetry, it is the meter that imposes the structure of parallelism, and the prosodic structure in general, along with the musical unit, the repetition of the verse, and its metrical components, determines the parallel distribution of syntactic and lexical-semantic elements. Here, sound necessarily organizes meaning and takes precedence over semantic content. In prose, however, it is the semantic and meaningful units that perform the organizing function” [29].

The poet then made the rhyme letter (*dāl*) with a *kasrah* (i) the final rhyming consonant. The letter *dāl* is among the strong letters in Arabic, and the *kasrah* is the strongest of the vowel diacritics. This led to the engineering of the rhyme structure, granting it a type of sonic parallelism throughout the entire poem, which ended with a unified rhyme and a nearly identical end rhyme. This made the parallelism in rhyme clearly evident in the poem, as shown in the following **Table 3**:

Table 3. The Geometric Parallelism Between the Rhymes in Al-Mu'tamid ibn Abbad's Elegy for Himself.

Rhyme	Description of Rhyme Structure
bād ← after vocal extension ← bādī (ي)	The rhyme in the poem followed a consistent rhythmic pattern. It consists of a consonant with a fathah, followed by a long vowel, then the letter “dāl”, and afterward a vowel — either a long vowel, a silent vowel, a <i>kasrah</i> , or <i>yā'</i> at times. In all cases, the vocal extension is a silent <i>yā'</i> , starting from the first line until the last. According to prosodic analysis, this structure is called “mutawātirah rhyme” since the <i>dāl</i> appears between two silent letters.
ṣādī	
'ādī	
Nādī	
'ād	
Wād	
Ghādī	
'ād	
dār dād	

4.1.2. Verbal Repetition

Repetition is considered one of the most important means of geometric parallelism in speech. Repetition is defined as “the reappearance of the same word in both form and meaning, and sometimes in form without meaning... It

is one of the most important patterns of parallelism because parallelism relies in its formation on the existence of binary pairs, and repetition produces two words through the pairing between them” [30].

Several types of repetition parallelism appeared in the

poem, including repetition of letters, repetition of words, and repetition of meaning.

4.1.3. Repetition of Letters

The repetition of letters in the poem imparts a harmo-

nious rhythmic pattern by organizing the sounds of the letters, their alternation, and their arrangement in the listener's hearing. The letters were clearly repeated throughout the poem, and the following **Table 4** illustrates the parallel distribution of letter repetition at the level of the entire poem:

Table 4. Frequency of Letters in Al-Mu'tamid Ibn Abbad's Elegy for Himself.

No.	Letter	Number of Occurrences
1	Alif (أ, إ)	88 times
2	Lām (ل)	53 times
3	Tā' (ت)	17 times
4	Bā' (ب)	35 times
5	Dāl and Yā' (د, ي)	24 times
6	Rā' (ر)	22 times
7	'Ayn and Nūn (ع, ن)	19 times
8	Fā' and Wāw (ف, و)	15 times
9	Kāf, Hā', and Qāf (ك, ح, ق)	11 times
10	Mīm (م)	26 times

Also included within letter repetition is the repetition of meaningful letters, especially prepositions. The preposition “ـبـ” (bi-) meaning “with” or “by” is clearly repeated throughout the poem in words such as: (*with limbs, with the dream, with knowledge, with blessings, with fertility, with irrigation, with the attacker, with death, with the wild ox, with time, with the sea, with the full moon, with the chest, with him, with what, with tears, with happiness, with enumeration*). The repetition of the preposition ـبـ is a clear phenomenon in the text; the poet structured his poem according to a parallelism architecture based on prepositions, with the most frequent being ـبـ.

Similarly, other prepositions are also repeated, such as في (fi), meaning “in”: (*in anger, in blessing, in injustice, in the gathering*).

The parallelism between these two prepositions in the fourth verse of the poem can be represented as follows:

With time in afflictions, with the sea in blessings

With the full moon in injustice, with the chest in the gathering

بالدهر (With time) → باليد (with the full moon)

Parallel relationship between the two hemistiches

في نغم (in afflictions) → في ظلم (in injustice)

Parallel relationship between the two hemistiches

بالبحر (with the sea) → بالصدر (with the chest)

Parallel relationship between the two hemistiches

في نعم (in blessings) → في النادي (in the gathering)

Parallel relationship between the two hemistiches

The repetitive structure of the prepositions ـبـ (bi) “with/by” and في (fi) “in” in this verse serves to convey the poet's psychological comfort while reciting his poem. Parallelism may be used for opposition, contrast, or difference, or it may serve similarity ^[29].

We observe that the greatest frequency of repetition is for the letters Alif and Hamza, due to the frequent use of the definite article “ال” (al-) in the text and the presence of the long Alif in the rhyme. A letter must appear as part of a word because a sound on its own has no value unless it is organized into a lexical item.

4.1.4. Repetition of Words

The poem exhibits a parallel structure in the repetition of words, both nouns and verbs. Among the verbs repeated are: (*wafāni, fawāfāni*). As for the nouns, they were repeated more frequently, such as in the words: (*ḥaqan, al-ḥaqq, al-ghādi, ghādi, bidam', dam'*).

This repetition serves to emphasize that the poet is resigned to his inevitable death. He repeats words that share the same semantic field related to this idea—namely, tears, truth, and “the one who is departing” or “going away”—as

if he wants to convey that his departure from this world is an undeniable truth, and that he is resigned to it.

Repetition within a poetic verse carries significant importance “when it blends with other poetic elements to become part of the poetic fabric, which includes the choice of words, delivery, skill, nature, composition, craft, imagery, and intent”^[30]. These are the mechanisms of poetic craftsmanship and the celebration of meaning and construction of significance.

It becomes clear that the external parallelism found in the poem was employed to serve semantic meanings that the researcher explained previously, and that the parallelism played a role in reinforcing this function by clarifying the meaning, attracting the reader, and creating order and symmetry among the words within the poem.

4.2. Second Requirement: Internal Parallelism and Meaning Construction

Internal parallelism, as described in scholarly works, refers to the set of linguistic components that appear in the poem in a parallel manner through syntactic and derivational repetition, or through verbal embellishments that form an internal parallelism requiring contemplation by the recipient to perceive it. This type of parallelism connects words and sentences within the text, leading to semantic cohesion between parts of the poem^[30], especially on the vertical level of the text.

4.2.1. Parallelism of Syntactic Structure

The syntactic styles in the poem are diverse. Syntactic relations provide the text with its implicit internal coherence. Most syntactic relations and factors are semantic elements latent in the vocabulary and adjacency; they are among the most important means of textual cohesion within a system of interrelated relationships that run parallel throughout the text. “These relationships that connect the parts of the text and bind its sequences semantically... are among the most important elements contributing to semantic harmony”^[31], and they create parallelism throughout the text.

We find parallelism of components in two types: parallel syntactic components and parallel morphological components. Among the first, parallelism appears through the

repetition of the following syntactic structures:

1. **Parallelism in the Past Tense Verb:** *saqāk, ẓafart, it-ṭiṣalat, ajdabū, iqtatalū, wāḡānī, istawda't, rawaāk, ghayyabt.*
2. The verses are rich in past tense verbs, consistent with the poet's emotional state—a state of loss of life or the feeling of life's absence. Therefore, he frequently uses the past tense to recall things that have passed, which are pivotal in his life. The reader notices this parallelism through the repetition of verbs throughout the poem, is affected by it, and perceives its meanings linked to the invocation of the past that has vanished at the moment of life's departure.
3. **Parallelism in the Genitive Nouns:** The genitive nouns are frequently and notably repeated in the poem. The poet uses them in a parallel manner reflecting his broken yet resigned psychological state at the moment of separation and death. These genitives include: (*bi'ashlā', bil-ḥilm, bil-'ilm, bin-na'mā, bil-khaṣb, bir-riy, biṭ-ṭā'in, bil-mawt, biḍ-ḍargham, bid-dahr, bil-baḥr, bil-badr, biṣ-ṣadr, bihi, bimā, bid-dam', bi'is-dā', bit-'adād*). The syntactic parallelism is expressed through the repeated kasra (the vowel “i” sound) at the end of these genitive nouns, which strikes the listener's ear repeatedly throughout the poem.
4. **Parallelism in Adjectives:** Ibn 'Abbād extensively uses adjectives in a parallel structure throughout the poem, such as: (*ar-rā'ih al-ghādi, biṭ-ṭā'in aḍ-ḍārib ar-rāmī, bil-mawt aḥmar, biḍ-ḍargham al-'ādī, rā'ih ghādi*). These adjectives are distributed across the poem, adding balance to its parts, syntactic cohesion, and connection between the poetic verses. “Syntactic harmony performs two important functions: it serves the rhythmic dimension through the repetition and regularity of structure on one hand, and delivers a message on the other”^[32], between the text producer and the recipient.
5. **Parallelism in Indefinites:** This refers to their opposition in two lines within the poetic verse. This type of parallelism appears frequently in the poem, such as: (*qabr – grave, ashlā' – limbs, aḥmar – red, naqam – resentment, na'm – blessing, ẓulm – injustice, qadr – fate, a'wād – sticks, karam – generosity, dam' – tear, rā'ij – widespread, ghādi – departing, quṭūb – poles, dam' – tear, is'ād – happiness, dā'imah – permanent, daffīn*

– *buried*, *ta'dād* – *counting*). These words, with their indefinite meanings in nouns, create an atmosphere of repetition that draws the recipient's attention to the poem. Repetition is not limited to indefinites only; definites are also found throughout the poem forming a structural parallelism at the syntactic level of the text. Among these definites are: (*al-gharīb* – *the stranger*, *ar-rā'ih* *al-ghādi* – *the departing traveler*, *al-ḥilm* – *the dream*, *al-'ilm* – *the knowledge*, *an-nu'mā* – *the blessing*, *al-khaṣb* – *the fertility*, *ar-riy* – *the irrigation*, *aṣ-ṣādī* – *the hunting dog*, *aṭ-ṭā'in* – *the wounded*, *aḍ-ḍārib* – *the striker*, *ar-rāmī* – *the archer*, *al-'ādī* – *the usual*, *an-nādī* – *the club*, *ra'ād* – *thunder*, *rā'ih* – *going*, *ghādi* – *leaving*, *munhamir* – *flowing down*, *dā'imah* – *permanent*).

6. This harmony in sentence structure, with the repetition of indefinites followed by repetition of definites in the text, forms a parallel structure that preserves the text's architecture, construction, and growth.

The psychological relationship that may arise between the recipient and the kasra vowel (the genitive kasra) is a relationship based on brokenness and a sense of decline which the poet anticipates in his condition inside this pit called the grave. He feels that he is dragged toward it and

going to it, yet he accepts it without complaint, and is prepared for it, despite the broken state he suffers.

Regarding the morphological aspect of parallelism and its structure evident in the poem, we find derivations appearing in a contrasting pattern in the poem. Among this geometric parallelism is the active participle: (*ar-rā'ih* – *the departing*, *al-ghādi* – *the leaving*, *aṣ-ṣādī* – *the hunting dog*, *aṭ-ṭā'in* – *the wounded*, *aḍ-ḍārib* – *the striker*, *ar-rāmī* – *the archer*, *al-'ādī* – *the usual*, *an-nādī* – *the club*, *ra'ād* – *thunder*, *rā'ih* – *going*, *ghādi* – *leaving*, *munhamir* – *flowing down*, *dā'imah* – *permanent*).

The poet here repeats the morphological pattern (fā'il) in many words throughout the poem, creating parallelism between opposing parts in the first and second hemistichs. He also forms a geometric parallelism through the repetition of (*ar-rā'ih al-ghādi*) in the first verse, with (*rā'ih ghādi*) in the eighth verse, which makes the poem semantically coherent.

4.2.2. Parallelism in Verbal Embellishment

One of the reasons the poem has a special impact is the abundance of verbal embellishments in it, as they contribute to attracting the recipient, building meaning, and reinforcing it in the recipient's mind. Among the most important geometric forms of verbal embellishment in the poem is the parallelism of verbal ornamentation as shown in **Table 5**.

Table 5. Parallelism of Verbal Ornamentation in Al-Mu'tamid ibn Abbad's Elegy.

Verbal Rhetorical Device	Example	Value of Semantic Parallelism
Antithesis (ṭibāq)	al-rā'ih al-ghādi / al-badr, al-ḥilm / your generosity, you withhold	Emphasizing the meaning, stimulating the recipient's engagement and reflection
Paronomasia (jinās)	al-ḥilm, al-'ilm / na'm, na'm	Ornamentation of the text, and formal parallelism between words
Rhymed prose (saj')	bi-al-dahr fī na'm, bi-al-baḥr fī na'm, bi-al-badr fī zulm, bi-al-ṣadr fī al-nādī	Attracting the listener and following verbal sequences that create parallelism at the pause, contributing to meaning and implication

The examples cited by the researcher indicated that the syntactic division of the employed styles was parallel among themselves, as the syntactic parallelism “manifests in dividing syntactic elements in one or more poetic verses into equal segments, such that those elements completely agree in their syntactic structure”^[1]. We observed syntactic parallels in the genitive nouns, adjectives, and past tense

verbs, as well as verbal parallels in the vocabulary arranged according to a geometric fabric in antithesis, paronomasia, and rhyme.

The importance of this opposition among the geometric components of the poetic text lies in its role as a fundamental material in decorating the overall structure of the poem. Some scholars call this (heterogeneous structures). While

paronomasia and antithesis are part of these structures, synonymy is not, despite the definition of heterogeneity parallelism as a parallelism based “on the basis of opposition between two linguistic units within two linguistic sequences” [33].

There is no doubt that antithesis, paronomasia, and rhyme are among the syntactic structural issues that require balance between the parts; they must have a counterpart. Antithesis consists of two words opposite in meaning; paronomasia consists of two words similar in spelling but different in meaning; and rhyme is the agreement of the final rhyme in two or more sentences. All of these fall under the term (parallelism engineering). This is why researchers have considered that geometric parallelism in texts occurs only within one language, to build oppositional or congruent correspondences between vocabulary [34].

In conclusion, the study revealed the following regarding the engineering of parallelism within the poetic text:

1. The importance of parallelism in poetic studies and its role in building an architectural framework for vocabulary within the text. Parallelism plays an effective role in strengthening textual coherence, symmetry, and structure based on similarities, which creates an atmosphere attractive to the recipient. A more complete definition is that it is a process of balance among vocabulary through the repetition of patterns, words, sentences, and constructions. The governing rules of parallelism are that the text proceeds according to pairs that are linked either oppositely or in agreement, as the researcher has demonstrated in aspects of repetition and prosodic meter.
2. Parallelism appeared at the prosodic level in the repetition of metrical feet and in the recurring rhyme, which included a vowel letter between the first lengthening letter (alif) and the second letter (yaa). This is a rule in prosody that is practically applied in Ibn Abbad’s poem.
3. Phonetic parallelism dominated the poem through the repetition of letters, sounds, and phrases, resulting in a phonetic repetition of phonemes that form a series of parallels which appear clearly to the recipient throughout the poem.
4. The researcher found that syntactic parallelism appears

in grammatical styles and structures such as adjectives, which contributed to the possibility of understanding the poem and activating the recipient’s mind to grasp the meaning through abundant description.

5. The effect is necessarily achieved because syntactic parallelism organizes the musical sequence in the text, which directly influences the recipient.
6. These parallelisms succeeded in conveying semantic coherence in general, producing clear meaning and a psychological impact derived from the poem’s main theme and its excellent structure and formulation, thus conveying the poet’s feelings. The researcher observed that the poet embodied the laws of language and the rules of metaphor and simile in his expression.
7. Antithesis, paronomasia, and rhyme contributed to adding verbal decorative parallelism to the text.
8. Parallelism manifests in three distinct types: phonetic parallelism, which appears in the repetition of letters and words and creates a strong communicative bond with the audience; syntactic parallelism, evident in sentence construction and based on grammatical connections and relationships between words, such as adjectives; and semantic parallelism, which involves nuances of meaning and the relationship between the signifier and the signified. These types intermingle across various layers—both external and internal—within the poetic text, following a structural design that the researcher has thoroughly identified and analyzed.
9. This study can be generalized to the analysis of poetic works regardless of their titles or content, by examining them through the application of definitions of repetition, prosodic meter, grammatical rules, and metaphorical usage as identified by the researcher in the body of the study.

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