PARALLELISM AS A COHESIVE DEVICE IN ENGLISH AND ARABIC PRAYERS: CONTRASTIVE ANALYSIS

التوازي كأداة ربط في الدعاء في اللغتين الانكليزية و العربية (دراسة مقارنة)

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الخلاصة

التوازي تكرار متعمد لتراكيب مماثله في النص، و هو احدى اقدم وسائل السبك التي لوحظت في النصوص الدينيه، لاسيما الادعيه منها. يمكن أن تستعمل ظاهرة التوازي لتكون واحدة من وسائل السبك الاساسيه في مُختلف مستويات اللُغة، مثل: المستويات الصوتيه و الصرفيه و النحويه و الدلاليه.

تميل الدراسه الى تناول دور التوازي في الدعاء في اللغتين الانكليزيه و العربيه لتحليل التراكيب المتوازيه في هذه النصوص لاكتشاف دورها في قوة التماسك النصي ، للتعامل مع مشكلة كيفية ان الإستعمال المتكرّر للتراكيب المماثلة يمكن ان يساعد في ربط الأفكارو الجمل لخلق نصوص متماسكة.

تهدف هذه الدراسه الى اكتشاف اهمية دورالتوازي في جعل الدعاء ، في كلتا اللغتين، متماسكآ في مستويين لغويين هما المستوى الدلالي والنحوي ، من خلال دراسة انواع ووظائف التوازن و دوره كأداة سبك في اللغتين الانكليزيه و العربيه و اظهار اوجه التشابه و الاختلاف لاستعمالات التوازن في كلتا اللغتين. تفترض الدراسه ان التوازن كوسيلة تماسك يلعب نفس الدور في إنجاز التماسك النصي على اسس نحويه و دلاليه في كلتا اللغتين.

تتمثل الاجراءات المتبعه للحصول على أهداف هذه الدراسة في تحليل التراكيب المتوازية في الادعيه الانكليزيه و العربيه و اجراء التحليل التقابلي لتوضيح اوجه التشابه و الاختلاف بينهما. وتم اختيار النصوص في اللغتين الانكليزيه و العربيه على اساس احتوائها على التراكيب المتوازنه.

وظهر من الاستنتاجات الرئيسيه للدراسه أنّ التوازي يمكن ان يستخدم كأداة تماسك ،نحويا و دلاليا، في اللغتين الانكليزيه و العربيه ، و هذه التراكيب المتوازية تستخدم لتعزيز قوة الاقناع في الصلوات و كوسيلة حفظ .

1.0 Introduction

The aim of this chapter is to establish a theoretical base and framework for the present study. It starts with illustrating the nature of religious language (English prayers and Arabic adi'ya) as being the main key concepts on which the study is based. The general concepts of cohesion and cohesive devices are reviewed to illustrate their role in holding parts of a text together.

The chapter is devoted to the presentation of parallelism as a linguistic phenomenon; it illustrates the nature of parallelism in both English and Arabic, linguistic studies and the origin of parallelism, as well as its use as a cohesive device, its types and functions. Models of analyzing parallelism as one device of cohesion are introduced to reach the adopted model of analysis for this study.

Discourse of Prayers

1.1 Religious language

Throughout history there has been a strong belief that there is a close relationship between language and religion. Often the invention of writing, and speech, is seen as a kind of a gift from a divine being to Mankind, for example, according to the Glorious Quran (and in the Book of Genesis) one of the first tasks of Adam is to name the act of creation. Similar stories exist in mythology, for instance, "*Thoth*" is the God of writing who created himself from the power of language in Egyptian mythology (Crystal, 1987:387).
The phrase " Religious language", according to Porter (1996) could and should mean many things like: the language of God; of organized religion, the language of religious experience or the language of religious people.

A prayer is a form of communication. It is a way of talking to God. Prayers have always been an important aspect of religion for all people since it is a way of communication between Man and God or what is sacred or holly.

By prayer people acknowledge God's power and goodness, their own neediness and dependence. It is, therefore, an act of the virtue of religion.

Prayers can be of different kinds and forms according to their themes, for instance, they can be prayers of adoration or worship; where the prayers praise the greatness of God, or petition; where people ask God things they need. One special kind of prayers is called *Collect* in English and *Duã* in Arabic. The collect is both liturgical action and short prayer, it is usually said by the minister and it is related to a particular occasion. *Duã* is, also, a short prayer but it is different from *collect* in that it is said by all Muslims at any time.

1.1.1 English Prayers

English prayers at the earliest period of history were called "oratio" meaning "the prayer' and these prayers have a very clear structure in terms of their form and content (Ferguson, 1976:101).

Collects, or short prayers, were made by the Roman, and the word was derived from Latin "collectio". Suter, (1940, as cited in Al-Jazrawi (2004)) defines collect as "written prayer intended primarily to be said on behalf or a worshipping congregation". Ferguson (1976:102) also stresses that the traditional short prayer is "uttered by the minister on behalf of the congregation near the beginning of the mass, which generally sets the theme for the day or reason being observed" (ibid).

English prayers were analyzed to have five parts according to Ferguson (ibid: 101):

1- An invocation: an address to God

2- Basis for petition

3- The petition or the desire itself

4- The reason of making the request

5- A formulaic ending

The occurrence of parallelism is the characteristic of Psalms, Job, Proverb, Lamentation and the large part of the Prophetical books (Gray, 1951: 37). Another form of prayers is called "litany", the word comes from the Latin 'litania', 'letania.'. The litany is, in Christian liturgy, a form of prayer consisting of a series of invocations and supplications. The litanies usually start with invocation to call for mercy. Prayers are described as "rhythmic prose" by Richard (1944:37, as cited in Cook and Rice, 1989: 468) and by this description; he (ibid) referred to the repetition and near repetition of lines which is a predominant characteristic of the style of prayers. Parallelism in prayers relates between the parallel clauses and sentences and this made the prayer logically connected and cohesive.

Parallelism in prayers, thus, serves several functions; first it creates cohesive texts, next it reinforces the compelling power of the prayer and it serves as a "mnemonic device' 'making the prayer easier to remember and repeat, which, then serves to keep the prayer free of error, and, thus effective; lastly it has an aesthetic value as an expression of rhythmicity (Cook, Rice, 1989:468).

1.1.2 Arabic Du*ã*

Naturally religions have sacred language and in the case of Islam the classical Arabic is the official language of Islam. Ferguson (1971:303) states that every Muslim in the world, regardless of mother tongue, learns at least few expressions as *"Al-salamu alaykum"* (السلام عليكم) for greeting meaning "peace be on you" , or invocative *''Bismillh'' (* بسم الله) meaning "in the name of God", or the statement of faith *"there is* no God but Allah ,and Mohammad is God's messenger" (أشهد أن لا إله إلا الله وان مُحمداً رسول الله)

In the terminology of Islam, *duã* is the act of supplication; it means to "call out" or to "summon". Semantically, the word du'ã' is an appeal or invocation (an address to God). According to Gardet (1965) , cited in Al-

Jazrawi (2004), this appeal could be either on behalf of another or for oneself (li…)(الى), or it could be against someone (ala…)(على), therefore, du'a', or the prayer of invocation, is either for asking blessing or for cursing someone (ibid, 1965:617). In Quran, the word duã has introduced to have different meanings, like:

1. The meaning of worship:

" قُل اَتَدعُوا مِنْ دُون اللهِ مَا لَا يَنفَعُنَا وَ لَا يَضُرنَا"

[الانعام: 71]

2. The meaning of saying:

"دَعوٰهُم فيهَا سُبحٰنك لُهُمَّ"

[يونس: 10]

3. Meaning of calling upon:

"يَومَ يدعُوكُم فَتَستجَيبُونَ بِحَمدِه"

[الاسراء:52]

4. Meaning of asking information:

"قالُوا ادع لَنَا ربك يُبَيِّن لَّنَا مَا هِيَ"

[البقرة: 68]

5. Meaning of chastisement:

" كَلَّا إنَّهاَ لَظَىٰ.نَزَّاعَةلِّلشَّوَى.تَدعُوا مَن أدبَرَ وَ تَوَلىٰ"

[المعراج: 15–17]

6. In the sense of asking God:

"وَ إذَا سَأَلَكَ عِبَادِي عَنِّي فـإنِّي قَرِيبٌ أجيب دعوة الدَّاع إذَا دَعَانِ"

[البقرة: 186]

7. Meaning of petition:

" وَقَالَ رَبُّكُمُ ادْعُونِي أَسْتَجِب لَكُم"

[غافر : 60]

8. Meaning of monotheism:

"وَ أَنَّهُ لَمَّا قَامَ عَبدُ اللهِ يَدعُوهُ كَادُوا يَكُونُونَ عَلَيهِ لِبَدا"

[الجن: 19]

On syntactic and semantic ground adi'ya (الادعيه) can be classified into: الدعاء (proper duã), استعاذة(refuge-taking), الحمد(praising), and التسبيح (eulogy).

As a cohesive device, parallelism in duã makes it more cohesive; it creates connection between the elements of the text and, thus, creates a cohesive text.

1.2 Discourse analysis

Human beings use language to communicate with each other and to represent their ideas or thoughts, and to do all this they use one word or more and even more than one sentence. In this way they produce long texts and it is very important to have knowledge that enables any person to analyze and understand that language which is being used. Hence discourse analysis is one of the wide and interdisciplinary fields that deal with such matters.

Discourse study is the discipline devoted to the investigation of the relationship between form and function in verbal communication. This investigation requires contributions from different disciplines such as linguistics, literature, rhetoric, stylistics and pragmatics as well as other fields concerned with communication (Renkema, 2009: 114).

Discourse analysis focuses on knowledge about language beyond the word, clause, phrase and sentence that is needed for successful communication. It looks at patterns of language across texts and considers the relationship between language, the social and cultural context to which it is used (ibid).

According to Tehrani and Shahbazi (1999: 59-60) " discourse analysis" is the study of the relationship between language and the context to which it is used, and this study attempts to deal with the organization of language above the sentence or above the clause and, therefore, to study larger linguistic units. They (ibid) stress that it also deals with language in use in social context.

1.3 Cohesion and coherence

Cohesion and coherence are two distinct standards from each other, but they both have the function of binding the elements of a text together to create a complete meaning. Written as well as spoken discourse may consist of a single sentence or of a wide range of sentences that can be used as a unified whole or separate, unrelated sentences. The difference between them is that the sentences that are presented as a whole are linked and related to each other by means of specific cohesive devices, i.e. reference, substitution, ellipsis, conjunctions, etc. These all are tools of cohesion.

The same idea of Tehrani and Shahbazi (ibid) is viewed by Baker (1992: 108) when he defines cohesion as the network of lexical, grammatical and other relations which provide links between various parts of a text. These relations tie or organize the unrelated elements to create text.

According to Hoey (1991:3) cohesion may be defined as the way certain words or grammatical features of a sentence can connect it to other sentences in a text. To McArther (1992: 230), cohesion is " the property which gives us the sense that something is a text and not a random collection of sentences" and this sense is created by the use of language.

1.4 Cohesive Devices

Cohesive devices are typically single words or phrases that basically make the text hang together, i.e. they are the way of achieving a cohesive text. Hatim and Mason (1990:195) assert that: *There are many possible cohesive devices capable of relying, say, a given relationship between propositions. And in a given language same are likely to be preferred option.*

To Hatch (1992:223) cohesive devices are used to tie pieces of text together in specific way, and for Halliday and Hasan (1976:27) they are regarded as " text- forming" and they (ibid:3) call them " cohesive ties".

Ellis, Duran and Kelly (1994, cited in Ellis, 1999:12) observe that there is a direct relation between communication and cohesive devices. They (ibid) show that these devices were sensitive to context and people. First, the competent communicators used more explicit ties; their messages were clear and easier to understand, while less competent people uttered more messages with no clear link. Johnson and Johnson (1998:55) hold the same view of Halliday and Hasan (1976:13) asserting that cohesive devices, or ties, exist only where the interpretation of an expression can be recovered from some other verbally explicit elements within a text.

Parallelism

1. 5 Parallelism in English

Since parallelism is a key component, it requires some brief effort at defining it. Parallelism is a stylistic device of repetition; it is a technique where words in successive lines are arranged in a balanced manner.

Cook (1989:15) defines parallelism as "a device which suggests a connection, simply because the form of one sentence or clause repeats the form of another". He (ibid, 1995: 29) adds that it is a device frequently used in literary and related discourses, in which the repetition of forms suggests a connection to the reader, through isomorphism (the principle whereby similarity of form suggests or reflects similarity of meaning).

As for Thrall and Hibbard (1960: 339) the principle of parallelism simply indicates that co-ordinate ideas should have co-ordinate presentation. Within a sentence, for instance, where several elements of equal importance are to be expressed, if one element is cast in a relative clause, the other should be expressed in relative clauses. Conversely, the principle of parallelism demands that unequal elements should not be expressed in similar constructions (ibid).

De Beaugrande (1984: 170) also maintains that parallelism is the repetition of a structure. It is the " reusing surface formats but filling them with different expressions", for example:

*He has <u>plundered</u> **our seas**, <u>ravaged</u> **our coasts**, <u>burnt</u> **our towns***

Here, series of similar thoughts, not identical actions, are expressed in parallel clauses (verb + possessive pronoun + direct object).

To sum up, parallelism can be defined as two sentences (phrases or clauses) having the same structure, so that a strong relationship occurs between them and it occurs on the basis of sameness or oppositeness.

1.6 Parallelism in Arabic

Parallelism is a common phenomenon in Arabic literature since the time of Babylonian literature where it appeared in the Epic of Creation, the Gilgamesh Epic and in the hymns of the God (Gray, 1951: 38). In Arabic literature parallelism is connected to "rhymed prose" since it gives the structure a musical effect. In Arabic, this phenomenon is widely noticed in the Glorious Quran, Hadith, old sayings, poetry and prose, for example:

"وَآتَيْنَاهُمَا الْكِتَابَ الْمُسْتَبِينَ * وَهَدَيْنَاهُمَا الصِّرَاطَ الْمُسْتَقِيمَ"

[الصافات 117-118]

و قول الرسول الكريم - صلى الله عليه وسلم- :

"من كان يؤمن بالله واليوم الاخر **فليكرم ضيفه**، ومن كان يؤمن بالله واليوم الاخر **فليصل رحمه**، ومن كان يؤمن بالله واليوم الآخر **فليقل خيرا** أو ليصمت"

و كقول البحتري:

فأحجَمَ لَمّا لَمْ يجدْ فيك مَطمَعاً   *   **وأقدَمَ** لَمّا لمْ يجدْ عَنك مَهرَبَا

Parallelism is defined by a number of Arabic rhetoricians;

قدامه بن جَعفر ([1979:3]ت 337ه) defines parallelism as " a kind of rhetorical figure and it is one of the best rhetorical figures".

ابن ابي الاصبع المصري(ت 645 ه) uses the name (المماثلة/ *Mumathala*) to describe parallelism and he (ibid) defines it as " the correspondence between occurrences" , while القزويني (ت 739 ه) uses the term (موازنة /*Muwazana*) and defines it as "the case where the two separate sentences, or phrases, are equal in rhyme" , and he (ibid) presents the following example for his definition from the Glorious Qur'an :

قوله تعالى:

" وَ نَمَارِقُ مَصفُوفَةُ . وَ زَرَابِى مَبثُوثَةٌ "

[الغاشية 15-16]

Parallelism in Arabic prose (nathr / نثر) plays the same role played by the rhyme in poetry, since they possess the same function as " aesthetic function", which results from two principles:

(1) المشترك الصوتي (Homophony): words (i.e. lexemes) which have the same pronunciation, but different meaning, i.e. referring to which are visually identical (Crystal, 2003: 220- 221), for example: carat /kærət/: a unit of measurement used to describe how pure gold is, and carrot /kærət/: vegetable.

(2) المشترك في اللفظ و الكتابه (Homography): a type of orthography where there is a one to one correspondence between symbols and sounds (ibid), i.e. words that share the same written form but have different meanings, For example: bear (verb): to support or carry, and bear (noun): the animal.

1.7 Origin of Parallelism

Since the time of Bishop Lowth, in 1753, parallelism has been viewed as " a correspondence of one verse or line with another". The nature of parallelism is explained differently by different authors. There have been different approaches and theories explaining the origin of parallelism, among them:

1. Poet-listener based theory: according to this theory parallelism occurs because the poet's mind ran in balanced ideas so that his words are balanced. Following this theory Robinson (1936:30) defines parallelism as " a rhymed, a balanced, a regularity, not of sound but of thought", i.e. thought arrangement not word arrangement.

Parallelism from speech perception aspect can be explained in terms that when a listener perceives a sentence with a certain syntactic construction, this establishes in the listener a preference or expectation for the same syntax in the next sentence. The art of correlating similar or dissimilar syntactic construction is called grammatical, or syntactic, parallelism.

2. Structural approach: this theory studies the question of parallelism on the basis of composition of structure of the lines. Thus, parallelism is defined as "balance return of structure". The emphasis is on " balance " and " structure " (Mariaselvam, 1988:52).

3. Mathematical concept approach: proposed by W. G. E. Watson, this approach is based on mathematical, or geometrical, concepts of symmetry, asymmetry and parallelism (Mariaselvam, 1988:51). According to Watson (ibid) parallelism belongs to a larger group of mathematical analogues, as in the following analogues:

(1) Proper congruence (parallelism): same sequence and same sign.

(2) Reflexive congruence (chiasm): same sign and opposite sequence.

(3) Proper anti-congruence: same sequence but opposite sign.

(4) Reflexive anti-congruence: reversed sequence and opposite sequence.

All the three approaches helped in one way or another to introduce the concept of parallelism, the poet-listener based theory gives importance to thought- content, hence semantic aspect, structural approach appreciates the aspect of balance and the mathematical concept approach gives prominence to the position of thought units in the line.

1.8 Parallelism as Cohesive Device

Each text (oral or written) has some inner order which makes it comprehensive, logical, informative …etc. cohesion is one of the means of enhancing that order in the text. It is the main factor in joining the parts of sentences or even two or more sentences. Cohesion is to make two parts of writing meaningful, as well as correct from a grammatical point of view.

In linguistics, cohesion is meant to hold the text together and it can be defined as a close relationship, based on grammar or meaning, between two parts of a sentence or larger piece of writing (Longman Dictionary of Contemporary English, 2001). It is a complex linguistic phenomenon consisting of different elements and guiding a reader through the text. Halliday and Hasan (1976: 13) present five types of cohesion devices in English: reference, substitution, ellipsis, conjunction and lexical cohesion, whereas Kies

(1995) indicates eight techniques to achieve cohesion which organize the text: repetition, synonymy, pro-forms, collocation, enumeration, transition, and parallelism. These cohesive devices are employed to organize the text and maintain the meaning through the whole text, each of them is used in different situations in order to achieve cohesion that makes the text one complete unit.

One of the widely used definitions of parallelism is putting similar ideas into similar structures to make it easier to follow the writer's train of thoughts. In other words, the text is organized by placing words of the same part of speech as well as phrases and clauses in parallel way. A writer usually pairs nouns with nouns, phrases with phrases, or clauses with clauses, for instance, *Sarah likes <u>to cook</u>, <u>clean</u>, and <u>decorate</u> her house.* The example illustrates that the parallel structure of the sentence requires using parallel forms of words, i.e. the verbs in juxtaposition are used with verbs in the example, and the nouns are avoided here.

1.9 Types of Parallelism

Parallelism is the art of balancing one line against other both in form and in content. Parallelism is, also, called "thought rhyme" because one thought echoes another (Ballard, Tucker and Tate, 2007:57). Parallelism is one of the main features of biblical poetry, i.e. it is a common linguistic and stylistic phenomenon in biblical poetry. However, the term may be misleading because it may lead the reader to overlook the differences between the clauses (Sylva, 1995:16).

In, 1753, Lowth, in the third of his lectures on the sacred poetry of the Hebrew, distinguished three principal kinds of parallelism:

1.9.1 Synonymous Parallelism

The same meaning is repeated in different words, i.e. it involves two parallel lines, or more, expressing essentially the same idea (Bromily, 1986:892). For example:

> *"**Ask**, and it <u>will be given</u> to you;*
> ***Search** and you <u>will find</u>;*

Knock and the door <u>will be opened *for you;"*</u>

[Matthew: 7:7-8]

This prayer presents different ways of saying the same thing, the verse expresses that: "God answers our prayers". An example of synonymous parallelism in Arabic duã is called ترادفي (*tradufi*):

"يا رحمٰن انت <u>غياثي</u> **فبك اغوث**

و انت <u>ملاذي</u> **فبك الوذ**

و انت <u>عياذي</u> **فبك اعوذ**"

In this duã the parallel structures express the same idea, which is taking refuge in God.

1.9.2 Antithetical Parallelism

This type is the most common type of parallelism in the Bible where the thought of the first line is expressed by antithesis of the second; or is counterbalanced by the contrast in the second line. The antithetical parallelism is very common in the Book of Proverbs, for example:

A wise son gladdens his father

<u>***But***</u> *a foolish son grieves his mother*

[Proverbs: 10:1]

The antithetical parallelism conveys the same idea by combining a positive statement and a negative statement

*For the Lord guards the way of the **just**,*

<u>***But*** </u>*the wicked leads to **doom**.*

The curse of the Lord is in <u>*the house of the wicked*</u>*;*

But the <u>*dwelling of the just*</u> *he blesses"*

[Proverbs: 3: 33]

In English antithetical parallelism is achieved usually by using "but", while in Arabic it is related to another rhetorical device called الطباق *"Tibaq"*, where two utterances stand in contrast with each other. It can be طباق of verbs or nouns. (الهاشمي, 2006: 292), for example:

Tibaq of two verbs:

" وَ أَنَّهُ هُوَ أَضحَكَ وَ اَبكَى "

[النجم: 43]

Or of two nouns:

"هُوَ الآوَّلُ وَ الآخِرُ "

[الحديد: 3]

1.9.3 Synthetic (epithetic) Parallelism

The second line develops or completes the thought in a way that could not be determined in the first line (Bromily, 1986: 839) , i.e. the second line adds something to the first line. For example:

*"Who blessed is the man who does **not** walk in the counsel of the wicked;*

Nor stand in the bath of sinner;

Nor sit in the seat of scoffers "

[Psalm 1: 1]

Another example of synthetic parallelism can be seen in Matthews's prayer [7: 8]:

*For **every one** who asks receives;*

*And **for every one** who seeks finds;*

*And **for every one** who knocks, the door will be opened*

In this prayer the first three lines encourage the individuals, or specific, to ask…search and knock (synonymous), while the last three lines complete the

thought in the first lines by making it universal (synthetic) " *For every one…*" (Matthew and Scott, 1838: 34).

Synthetic parallelism is common in Arabic especially in Arabic proverbs and its Arabic counterpart is called "ta'leef" (التأليف). According to Kassis (1999:242) synthetic parallelism is a form of " continuation of the thought… either by extending it or by explaining it", for example:

<div dir="rtl">من شارك السُلطان في عز الدُنيا ، شاركهُ في عز الآخره</div>

1.10 Levels of Parallelism

In parallelism a thought, idea, grammar pattern, or keyword is repeated. It is a linguistic phenomenon that occurs at different levels of a language: phonological, lexical, morphological, syntactic and semantic.

Fabb (1997:137) defines parallelism as " a sameness between two sections of a text, it can be structural or semantic". *Structural parallelism* holds between two sections of a text when they are the same at some level of structure (for example when they have the same phrase structure). *Semantic parallelism* holds between two sections of a text when they can be interpreted to be in the same component of their meanings (ibid).

1.10.1 Syntactic Level

Syntactic parallelism occurs when the form of one sentence, clause or phrase repeats the form of the other (Cook, 1995: 29). To Fabb (1997: 145) syntactic parallelism is the commonest kind of structural parallelism. It involves structural identity between two sections of a text in three simultaneous senses: first, each section of the text contains the same classes of phrases and words. Second, corresponding phrases bear similar grammatical and thematical relations to the predicator. Third, the corresponding phrases and words are in the same order in both sections of the text.

Myers and Simms (1985: 223) define parallelism as " a rhetorical device of grammar in which words, phrases and ideas of equivalent value share similar grammatical structure" (ibid). For example:

Teach us, good lord, to serve thee as thou deservest;

To give and not to count the cost;

To fight and not to heed the wounds"

[St. Richard's prayer]

The grammatical structure is [To **X** and not to **Y**].

The Arabic term for " parallelism" is " التوازي ". It is derived from the root "

وزى " which means "to parallel" (ابن منظور, 1994). It was first classified as

rhymed prose or سجع"saj'a'. For example:

"اللهم يا مؤنس كل وحيد، و يا صاحب كل فريد و يا قريباً غير بعيد، و يا غالبا غير مغلوب يا حي يا قيوم يا ذا الجلال و الاكرام"

Here the syntactic parallelism is presented in the form of:

[يا   X كل/غير Y]

Berlin (1985:18) remarks that syntactic parallelism occurs when the syntax of adjacent lines matches, in other words, when the surface of the parallel lines is identical (ibid).

3.10.2 Semantic Level

Semantic parallelism holds where two sections of a text can be interpreted to have parallel meaning. Where "parallel meaning" covers range of possibilities with two most common kinds being similarity of meaning and opposition of meaning (Fabb, 1997: 139).

Semantic parallelism arises as a result of lexical parallelism, where the two words are interpretable as being parallel to one another; the relation on meaning between the two determines relation of meaning between the two larger sections of text which include those words (ibid).

Semantic parallelism is an "idea pattern" and it displayed when the thoughts are related, for example:

Create in me *a clean heart*, O God;
And *renew* *a right spirit* within me

[Psalm: 51: 10]

Short (1996: 68) argues that when readers come across parallel structures, they attempt to look for appropriate semantic relations between the parallel parts (bid).   The semantic level of parallelism can be, also, found in Arabic, as in:

اللهم رب السموات السبع و رب العرش العظيم، ربنا و رب كل شئ ...

انت الاول فليس قبلك شئ ،و انت الاخر فليس بعدك شئ. و انت الظاهر

فليس فوقك شئ، و انت الباطن فليس دونك شئ...

Here, the semantic parallelism is presented in the form of "antithetical parallelism", where the thought in the first line is expressed by antithesis (opposite) of the second, as in:

الاول (first)   vs.   الاخر (last)

الظاهر (apparent) vs. الباطن (hidden)

Berlin (1985: 64) states that the semantic level of parallelism is concerned with the meaning of the parallel structures. He (ibid) argues that the recent studies of parallelism focus on the level of syntax, but the attention should be paid to both syntactic and semantic aspects of parallelism.

The Contrastive Analysis
1.11 Parallelism in English and Arabic

In both languages, it is agreed that parallelism is a correspondence and balance in form between successive lines of a structural unit; it is the use of similar structures throughout a text. Moreover, English and Arabic scholars agree that parallelism is a linguistic phenomenon that occurs at phonological, lexical, morphological, syntactic and semantic levels. It is a linguistic feature that characterizes poetry and prose in both languages.

Hebrew and Aramaic are the original languages of the Holy Bible from which all the translations have been derived. In English, parallelism was first

studied by examining Biblical texts which were originally translated from Hebrew into English. Thus, parallelism in English is not an inherent feature but it was derived from the translation of the Holy Bible. In Arabic, on the other hand, parallelism appears in the language of the Glorious Quran, Prophet's sayings (*Hadith*), poetry and prose; it is also associated with *saji* (سجع) which is one of the characteristics of Arabic that indicates the originality of this phenomenon in Arabic and is an inherent feature in Arabic language.

1.12 Levels of Parallelism

In English and Arabic the syntactic and semantic levels of parallelism are common and their types exist in both languages.

1.12.1 Syntactic Parallelism

In both languages, the syntactic parallelism is a kind of structural parallelism that indicates "similar grammatical structures" (see 3.10.1).

1.12.2 Semantic Parallelism

The English prayers and Arabic adi'ya share the same three types of semantic level of parallelism. That is both languages have:

1. Synonymous/ taradufi parallelism:

A kind of semantic parallelism occurs commonly in English and Arabic, where the same meaning is repeated by using the parallel structures, for example:

> *"**Ask**, and it <u>will be given</u> to you;*
> ***Search** and you <u>will find</u>;*
> ***Knock** and the door <u>will be opened</u> for you;"*

[Matthew: 7:7-8]

The main theme is "God answers our prayers"

اللهم اني أعوذ بك من منكرات الاخلاق، اللهم اني أعوذ بك من <u>قلب لا يخشع</u>، و <u>دعاء لا يسمع</u>، و <u>من نفس لا تشبع</u> ، و <u>من علم لا ينفع</u>

The main theme of this duã is refuge-taking.

2. Antithetic parallelism:

The first parallel structure is counterbalanced by the contrast in the second; this concept is the same in both languages, for example: Proverbs 12:5:

The thoughts *of the righteous are right,*

But the counsels *of the wicked are deceitful*

Arabic duã:

عن أبي هريرة رضي الله عنه، قال النبي صلى الله عليه و سلم:قل اللهم رب السماوات السبع و رب العرش العظيم، ربنا و رب كل شئ، منزل التوارة و الإنجيل، فالق الحب و النوى، أعوذ بك من شر كل شـئ أنت آخذ بناصيته، أنت الأول فليس قبلك شـئ، و أنت الآخر فليس بعدك شـئ، و أنت الظاهر فليس فوقك شـئ، و أنت الباطن فليس دونك شـئ، أقض عني الدين و أغنني من الفقر.

(الترمذي– ابن ماجه)

3. Synthetic / توليف (tawleef) parallelism:

In both languages, this semantic type refers to the idea that the second, or third, structure develops or completes the thought in the first line, for example prayer No. one "the Lord's Prayer" where the theme is worked up by the building of thought upon similar structures, another example of synthetic parallelism:

Mightier than the voices of many waters,
Mightier than the breakers of the ocean
In the high place is God

Synthetic or توليف parallelism in Arabic duã No. 1:

اللهم إنِّي أَسْأَلُكَ رَحْمَـةً مِنْ عِنْدِكَ تَهْدِي بِهَا قَلْبِي،، وَتَجْمَعُ بِهَا أَمْرِي، وَتَلُمُّ بِهَا شَعَثْي، وَتُصْلِح بِهَا غَائِبِي، وَتَرْفَعُ بِهَا شَاهِدِي، وَتُزَكِّي بِهَا عَمَلِي، وَتُلْهِمُنِي بِهَا رُشْـدِي، وَتَرُدُّ بِـهَ أَلْفَتِي،وَتَعْصِمُنِي بِهَا مِنْ كُلِّ سُوء