

Parallelism in Religious Texts

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ملخص البحث

يتناول هذا البحث توظيف التوازي في النصوص الدينية. التوازي ظاهرة عالمية موجودة في معظم القصائد والخطب والنثر والآيات التوراتية. على هذا النحو، يمكن تعريف التوازي على أنه ٦٦ استخدام المكونات في جملة متماثلة نحويًا أو متشابهة في بنائها وصوتها ومعناها أو عدادها. (مصدر الويب ٢)

تكرس هذه الدراسة للتحقيق في التوازي من أبعادها المختلفة. يهدف إلى:

١. التعرف على أنواع ومستويات التوازي المختلفة المستخدمة في النصوص الدينية.

٢. التحقيق في العلاقة بين التوازي واللغة الدينية

٣. تظهر الأنواع الأكثر استخداما في الكتاب المقدس.

٤. تحليل بعض النصوص من الكتاب المقدس.

تتكون الدراسة من جزأين: نظرية وعملية. في الجزء النظري ، قدم الباحث الخلفية النظرية لاستخدام التوازي في الاختبارات الدينية. وتشمل هذه النظرية الخلفية التاريخية حول مفهوم التوازي ، والعلاقة بين التوازي والخطاب الديني ، وديناميات الشعر التوراتي ، وأنواع التوازي وأبعاد التوازي. في جزء عملي ، قام الباحث بتحليل بعض النصوص من الكتاب المقدس لتحديد أنواع ومستويات أو أبعاد التوازي.

الكلمات المفتاحية: الخطاب الديني ، التوازي ، والخطابة.

Abstract

This research deals with the employment of parallelism in religious texts. Parallelism is a universal phenomenon which exists in most poems , sermons , prose and biblical verses . As such , parallelism may be defined as ٦٦ the employment of components in a sentence that are grammatically the same , or similar in their construction , sound , and meaning or meter.

(web source ٢)

This study is devoted to investigate parallelism from its different dimensions. It aims at :

- ١- Identifying the different types and levels of parallelism used in religious texts.
- ٢- investigating the relationship between parallelism and religious language
- ٣- showing up the most used types in the bible.
- ٤- Analyzing some texts from the bible.

The study consists of two parts : theoretical and practical . In theoretical part, the researcher presented theoretical background of the use of parallelism in religious texts. This theoretical includes historical background about the concept of parallelism , the relationship between parallelism and religious discourse , dynamics of biblical poetry , types of parallelism and dimensions of parallelism. In practical part , the researcher analyzed some texts from the bible to identify the types and levels or dimensions of parallelism

Keywords: religious discourse, parallelism, and rhetoric.

١. Introduction

Anyone who reads the religious texts, especially the Bible, will notice that the writers repeat themselves. Such repetition is one of the characteristic of the Hebrew poetry. In other words, the balance of thought between two lines referred to as *parallelism* (Walker-Jones, ٢٠٠٣: ٢١١). Poetry is not the only domain of parallelism, as indicated by some scholars, but prose texts use it as a form of a linguistic equivalence. The systematic exploitation of equivalences which can be described as a linguistic usage is a mark of biblical style as a whole. Such linguistic usage is not limited to one genre, though it may be more prominent in the one usually called **poetry** (Berlin, ١٩٩٢: ٣). Since such issue "parallelism" is a critical issue among linguists, this study is devoted to investigate parallelism from its different dimensions. This study aims at: (١) identifying the different types and dimensions of parallelism used in religious texts; (٢) investigating the relationship between parallelism and religious language and parallelism and poetry; (٣) showing up the most used types in the Bible; (٤) analyzing some texts from the Bible containing parallelism. To achieve the aims of this study, it is hypothesized that: (١) there are different types and dimensions of parallelism that are used in the Bible; (٢) there is a relationship between parallelism and the language of religion and also there is a relation between parallelism and poetry; (٣) and all the types are almost used in the Bible. The following procedures have been followed: (١) reviewing the literature about parallelism in the religious texts along with some approaches to parallelism, (٢) and analyzing some texts from the Bible containing parallelism.

٢. Religious Discourse

In making one's petitions known to God, one is in need for a language. Such language is different from other forms of language like literary, political, scientific, etc. The language of religion includes sermons, prayers, sings, and divine texts, e.g. the Bible. Since the current study is concerned with biblical verses, the focus is on the language of the Bible.

"The Words of God" is what religionists tend to call the language of the Bible. It is called so since this term is applied to that Living Power which believed to be the source of all true wisdom and the only means of salvation. The religionists describe it as quick, powerful, and sharper than any two-edged sword. The language of the Bible is plain and conclusive, yet it is not interpreted fairly (Janney, ١٨٤٥: ١-٥).

Frye (١٩٨٢) and Suleiman (١٩٨٣) agree that what influences the meaning of the religious texts is the arrangement of words. Thus, the relations among words influence the variety of interpretations that might be existed from those words. More specifically, biblical language makes use of what is called poetic and metaphoric imagery. Furthermore, it tells historic stories. Telling the past is not what the biblical language after, yet it conveys certain ideas about the sacred and its relation to society. Additionally, within the biblical language, there

are two motions: centripetal and centrifugal. The "primary" or "literal" meaning is what the centripetal motion refers to, whereas the centrifugal motion refers to the meaning that is driven from "intertextual coherence". In other words, it looks for deeper meanings or connotations (Smith, ١٩٩٨: ٦٣-٥).

In addition to what has been said, it is claimed that there is an apparent gap between the ordinary language and the biblical language, yet such gap does not perplex regular users of religious discourse. To put it differently, the regular users pray, sing, and read the Scriptures without getting lost in the by-lanes of philosophical analysis (Grimes, ١٩٩٤: ٤٧).

To sum up, the language of religion is described as a discourse highly codified in sacred traditions. Linguists attempt to describe it as figurative, mythological, eschatological, pragmatic, paradoxical, contextual, performative, factual, absurd, odd, and informative language. After all, it is still called the Word of God.

٣. Parallelism and Biblical Poetry

Obviously, parallelism seems to be the characteristic of poetry, thus the following section will clarify such belief.

Examining it from the point of view of a linguist, literary critic, or biblical scholar, parallelism seems to be the characteristic of poetic language whether one. Poetry uses parallelism as its fundamental or constructive device, while nonpoetry, though it contains parallelism, does not structure its message on a systematic use of parallelism. In other words, it uses parallelism informally neglecting most of its principles (Berlin, ١٩٩٢: ١٦).

According to Newman and Popper (١٩١٨: ١), parallelism, in poetry, is connected to the concept of universal psychological principles. In the field of literary expression, parallelism can be described as thought answers thought or word answers word. In poetry, the poet needs to reconfirm and elaborate his lines either by repetition of certain phrases, or by the use of new expressions, usually this done by the use of parallelism.

Dobbs-Allsopp (٢٠١٥: ١٤٣) describes the role of parallelism in biblical poetry as follow:

The human brain is avid for pattern, by which to register, store, and retrieve information, and parallelism is the one of the more common means of pattern making available to language, with syntax as its core. Further, parallelism is the best known characteristic of much biblical poetry.

To conclude, writers, in the Bible, tend to phrase and structure their words in a parallel manner taking the form of poetry.

٤. Parallelism: Historical Background

Etymologically, the word "parallelism" is firstly used in 1600 c. it comes from the Greek word "parallelismos" or from the word "parallelizein" (Web Source 1).

Parallelism has been for study since a long time, yet the modern study of parallelism began in the 18th c. with the lectures of R. Lowth (1710-1787). At the early beginning, scholars considered **meter** as the hallmark of Hebrew verse influencing by the ancient Greek and Latin poetry. Yet Lowth (1739) argued the contrary stating that the laws governing Hebrew meter were largely unrecoverable, and turned his focus to the relationship of poetic lines, such relationship is especially clear in the psalms (Longman III and Enns, 2008: 211).

Newman and Popper (1918: 1-2) state that the origin of the phenomenon of parallelism was the moment where prophets and poets were skillfully pouring their feelings and instructions in a poetic form containing parallelism. As such, it seems that parallelism is the characteristic of primitive poetry in which the poet uses only two statements with similar structures, the concept of parallelism is much wider. Herein parallelism was a principle that was used consciously or unconsciously by the poet.

As a conclusion, parallelism is used at the early beginning by prophets and most poets. It is considered an important device in poetry and most biblical texts, thus they tend to use it consciously or unconsciously.

•. Parallelism: Definitions

Parallelism is a universal phenomenon that may exist in most poems, sermons, prose, and biblical verses. As such, parallelism can be defined as "the use of components in a sentence that are grammatically the same; or similar in their construction, sound, meaning or [meter](#)" (Web Source 2).

Lowth (1739), as cited in Longman III and Enns (2008: 211), described his understanding of the phenomenon:

The correspondence of one verse, or line, with another, I call parallelism when a proposition is delivered, and a second is subjoined to it, or drawn under it, equivalent, or contrasted with it, in sense; or similar to it in the form of grammatical construction, these I call parallel lines; and the words or phrases, answering one to another in the corresponding lines, parallel terms."

Berlin (2004) defines parallelism as "the pairing of line with one or more lines that are in some way linguistically equivalent." (cited in Longman III and Enns, 2008: 203).

In his **Dynamics of Biblical Parallelism**, Berlin (1992: 22) defines Parallelism as "the repetition of a syntactic pattern, regardless of the semantic content; in other words, parallelism is grammatical parallelism." It is stated that Greenstein is the first figure who limits parallelism to grammatical parallelism alone e.g.,

They intermingled with the nations;

They learned their ways.

(Ps. ١٠٦: ٣٥)

To conclude, there is more than one figure who tend to define parallelism. The most suitable definition to be followed by the study is Berlin's definition.

٥,١ Types of Parallelism

٥,١,١ Synonymous Parallelism

According to Travers (٢٠٠٣: ٣٣), synonymous parallelism is the simplest form. As its terminology indicates, synonymous parallelism is a decorating device in which the same thing is said by the poet or the prophet in successive cola, e.g,

Praise the Lord with the harp;

Make music to him on the ten-stringed lyre.

(Ps. ٣٣:٢)

In the above example, both cola say the same thing, i.e. use the same instrument to praise the Lord: the harp and the ten-stringed lyre. In this type of parallelism, the first part is repeated by the second part in different words and emphasized the point being made. The statements are “parallel” in that they are juxtaposed, or side by side, and they often share similar syntax. The statements are “synonymous” in that they say the same thing, with some minor variations (Web Source ٣).

٥,١,٢ Antithetic Parallelism

Travers (٢٠٠٣: ٣٣) defines antithetic parallelism as " the idea of the first colon is reiterated in an antithetical, or a contrasting way." The following lines in proverbs are a well-known example for this type of parallelism:

Righteousness exalts a nation;

But sin a disgrace to any people.

(Prov. ١٤: ٣٤).

In the above example, the writer, in the first line, states positively that the sacred living results in blessing; whereas in the second line the same idea is stated negatively. In other words, first positively and then negatively- righteous living lifts people up, whereas sin disgraces them.

According to Newman and Popper (١٩١٨: ١٦), antithetic parallelism is used extensively in poems and in the Proverbs (in the Bible) whereas it is used less in the common proverbs. Also it is found to exist in every degree, from the strong mutual opposition of all the correspondence words in a couplet, e.g.,

Look on life as an uncertain guest, that cannot remain;

Believe that death is fixed, and cannot be escaped.

When the region of the heart is at rest, the body too enjoys ease;

But the passions being excited, then disorders of the body arise.

If the parallelism occurs between the first lines and the last lines, it will be referred to as "external antithetic parallelism" (Greidanus, : ١٩٨٨ ٢٤٧).

٥,١,٣ Synthetic Parallelism

According to Travers (٢٠٠٣: ٣٤-٥), synthetic parallelism can be defined as "the second colon 'completes or extends the thought introduced in the first line.'" Actually, synthetic parallelism may not be an absolute parallelism. However, what characterizes this type is the structure which is indeed parallel, and the thought from the first colon is developed and extended in the second colon, e.g.

The Lord Almighty is with us;

The God of Jacob is our fortress.

(Ps. ٤٦: ٧)

In the above example, the first colon tells us that the almighty God of the universe is present with us or near to us, or the God of Jacob is our defense. In both cola, the idea is about the presence of God, but the second phrase completes the first by clarifying that the specific way in which God is present with us is as a defense for us against enemies.

Others question this type stating that synthetic parallelism is not a type of parallelism at all. It is related to thoughts that brought together to emphasize similarities, contrasts, or other correlations (Web Source ٤).

٣,١,٤ Climactic Parallelism

According to Bromiley (١٩٨٨: ٨٩٣), climactic parallelism refers to one or more elements from the first line are repeated in the second line, and the main emphasis or climax comes at the end of the verse. Often the first line contains a term in the vocative case, e.g.,

Ascribe to the Lord, oh heavenly beings,

Ascribe to the Lord glory and strength.

Psalm (١١٩: ١)

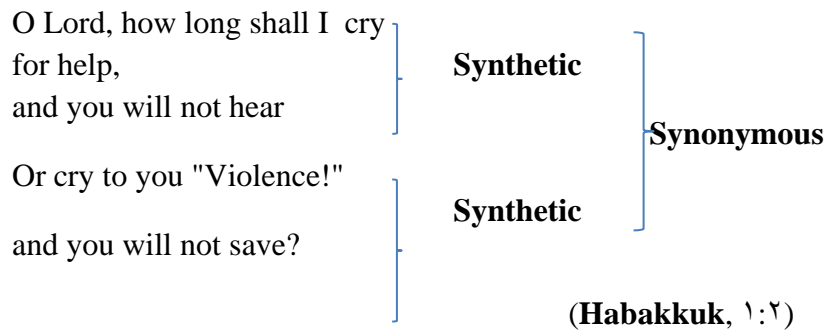
Climactic parallelism is also a characteristic of Ugaritic poetry (Ibid), e.g.,

Lo, thy enemies, Baal,

Lo, thy enemies thou shalt slay.

٣,١,٥ Eclectic Parallelism

In eclectic parallelism, there are more than one type of parallelism that may exist in the one text (Web Source ٥), e.g.,



In the above example, there are two types of parallelism: synthetic and synonymous.

٣,١,٦ Emphatic Parallelism

In emphatic parallelism, words have the same meaning are used for the sake of emphasis, (Ibid), e.g.,

You shall love the LORD your God with all your heart, and with all your soul, and with all your might.

(Deuteronomy ٦:٥)

Thus, it is the use of several words to refer to the same thing. In the above mentioned example, the three words **heart, soul, and might** are used to refer to the same thing ,i.e. refer to one person. This indicates another feature that is references to a single part may represent the whole (Ibid).

٦. Dimensions of Parallelism

Parallelism, as a stylistic device, is the repetition of prominent patterns in a certain structure. Generally speaking, parallelism has three dimensions: phonological, grammatical, and semantic dimensions.

٦,١ Phonological Parallelism

Phonological parallelism is the repetition of the same or similar sounds. Phonological parallelism is of four types (Pearce, ٢٠٠٧: ١٣٦):

a. Alliteration: is the repetition of the initial consonants of the words, e.g.,

Sissy can see the sea.

b. Assonance: is the repetition of the same vowels of the word, e.g.,

Men sell the wedding bells.

c. Rhyme: is the repetition of the same syllables in the sentence, e.g.,

Baa	baa	black	sheep,	have	you	any	wool?
Yes	sir,	yes	sir,	three		bags	full!
One	for	the	master,	one	for	the	dame,

And one for the little boy who lives down the **lane**.

d. Meter: is the repetition of rhythmic patterns, e.g.,

Who's	afraid	of	the	big	bad	wolf?
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The big bad wolf, the big bad wolf.

٦,٢ Grammatical Parallelism

Grammatical parallelism is the repetition of phrase or clause structure (Ibid), e.g.,

Shape without form,

Shape without colour.

According to Woods (٢٠٠٦ : ٢٢٩), grammatical parallelism is essential to good writing. It can be described as the quality a sentence has when it flows smoothly.

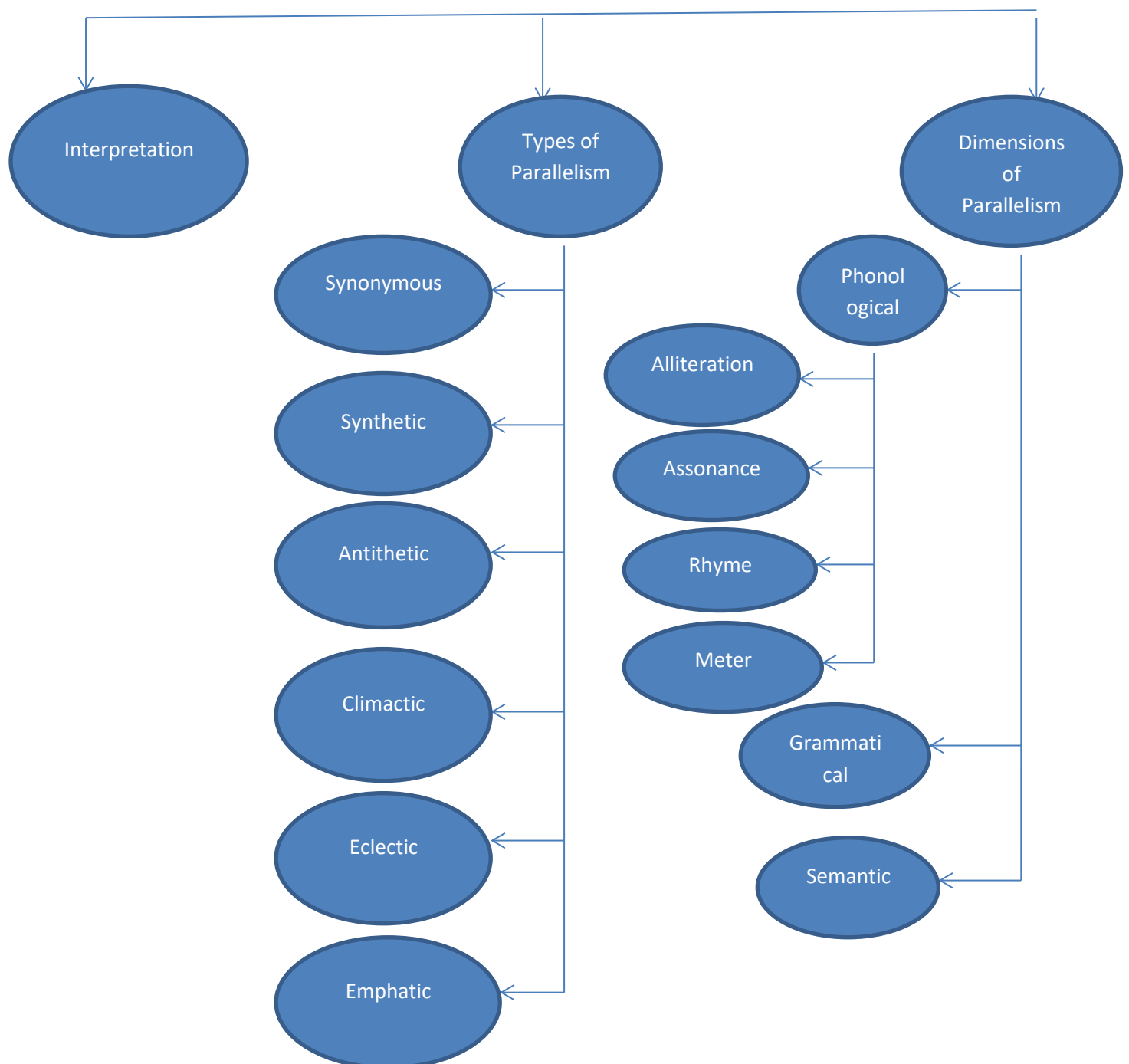
House (١٩٩٢: ٣١١) indicates that grammatical parallelism is of different types. The first type is the **syntactic parallelism** in which there is a syntactic parallelism of one line with another. The second type is the **morphologic parallelism** involves the morphologic equivalence or contrast of individual institutions of the lines. Sometimes, there are more than one type of grammatical parallelism in one sentence or in few lines, i.e. syntactic and morphologic parallelism.

٦,٣ Semantic Parallelism

Semantic parallelism is the repetition of some extensions of the meaning of words, phrases, and images (Ibid).

٧. The Model of the Study

Figure (١) The Model of the Study



٨. The Data Analysis

٨,١ Data Description

This section is dedicated to the analysis of some biblical texts containing parallelism. Most of the texts are taken from the Psalms to be analyzed according to the developed model of the study. That is, every text will be analyzed according to the various types of parallelism (synonymous, antithetic, synthetic, climactic, eclectic, and emphatic), and according to the dimensions of parallelism (phonological, grammatical, and semantic dimensions), in addition to the interpretation of each text.

Text (١)

The earth is the LORD's, and all it contains,

The world, and those who dwell in it.

(Psalm ٢٤: ١)

١. The Interpretation

Believing that the Lord is only their God, Jews had the idea that He was only the Lord of Palestine and had His providence only on them. Thus, this psalm was a clear message for Jews to say that God is the Lord of the whole world and has His mercy on all people. however, He is their Lord but not by wresting authority nor depriving anyone lordship (Hill, ٢٠٠٠: ١٥٩).

٢. Type of the Text

Text (١) is structured according to the **synonymous parallelism**. It is so because that each colon says the same thing, i.e. everything belongs to God. In other words, the two words "earth" and "world" carry the same meaning. In addition, the two phrases "all it contains" and "those who dwell in it" are parallel to each other. Though the expression "is the Lord" is not repeated, yet its meaning is implied and can be known through the biblical text "it may be

called ellipsis". Since this text carries the synonymous parallelism, it is not suitable to say that the second colon carries a different meaning. Yet one can say that the second colon is used to emphasize the meaning of the first colon.

٣. Dimensions of the Text

a. The Phonological Dimension

Indicating that repeating the same sounds can be referred to as phonological parallelism, the following text has what is called *alliteration*. In other words, the same consonant, i.e. /ð/ at the beginning of the words "the" and "those", is repeated through the text.

b. The Grammatical Dimension

Repeating the same structure is what this text contains. That is, the structure "*the earth ...and all it contains*" is repeated in "*the world and those who dwell in it.*"

c. The Semantic Dimension

The semantic dimension is indicated by repeating the same meaning of words and images. In the current text, the words "earth" and "world" carry the same meaning. Additionally, the expressions "all it contains" and "those who dwell in it" may carry the same meaning.

Text (٢)

For the Lord watches over the way of the righteous,

But the way of the wicked will perish.

(Psalm ١:٦)

١. The Interpretation of the Text

Here, the psalmist presents a sharp contrast between the godly and ungodly people. He also describes how those ungodly ones will be ended. Their end will be revealed in the judgment. Their worthlessness and unstableness will prevent them from holding their ground when separating from the upright. The psalmist was not only talking about God's final judgment, yet he also referred to all the acts of divine justice against the wicked. In other words, the wicked would not have any effect on the community because of their wickedness. Further, they would not be gathered any more, but they would be scattered just like chaff in the wind. Neither they would get near the gate of the city to take part in the judgment nor worship in

the temple with people God. All these acts and others could be described as the divine justice (Lioy, ٢٠٠٨ :٣٣٩).

٢. Type of the Text

The above text is an example of **antithetic parallelism** in which the idea in the first line "*For the Lord watches over the way of the righteous*" is contrasted with the idea in the second line "*But the way of the wicked will perish.*" Furthermore, it is indicated by the word "but". The two inverted words that carry such contrasted meaning are "*righteous*" and "*wicked*".

٣. The Dimensions of the Text

٣,١ The Phonological Dimension

Repeating the same initial consonant /w/ occurs at the beginning of the following words "watches", "way", "way", "wicked", and "will", i.e. **alliteration**. Also, **assonance** which means the repetition of the same vowel /ɔ:/ occurs in the following words "for" /fɔ:/ and "lord" /lɔ:d/.

٣,٢ The Grammatical Dimension

The parallel in structure in the text exists in the two cola, i.e. the structure of the first colon is ...S Pv (phrasal verb) O is parallel with the second colon ...S V O. Additionally, it is done through the use of the conjunction "but".

٣,٣ The Semantic Dimension

The semantic dimension of the text is that God will take care of the godly people, but the ungodly people will be destroyed. Also, the godly people will be the judgments, while the ungodly people will be away from the judgment.

Text (٣)

Blessed is the man

Who walks not in the counsel of the ungodly ,

Nor stands in the path of sinners,

Nor sits in the seat of the scornful;

But his delight is in the law of the LORD,

And in His law he meditates day and night.

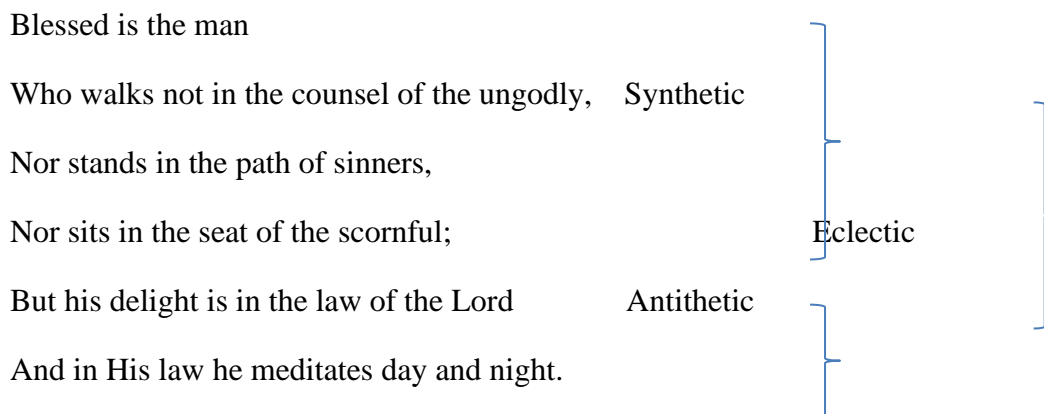
(Psalm ١ : ١-٥)

١. The Interpretation of the Text

This psalm begins with a call of happiness (blessed), i.e. an invitation with a promise. It shows the characteristic of the godly people and how they avoid the ungodly, sinners, and scornful people. Actually, the godly man is away from ungodly ones because of his worldview, ethics, and his moral decisions. Further, the godly man has delight in God's law and whatever in relation to Him (Briscoe, ٢٠١٠: n.p).

٢. The Type of the Text

The type of text (٣) is **synthetic**, i.e. the idea of the first line "*Blessed is the man*" is developed and completed through the next lines "*who walks not in the counsel of the ungodly, nor stands in the path of sinners, nor sits in the seat of the scornful*". In other words, the two ideas are compounded and put together to build a complete thought. Additionally, it is also of **antithetic** parallelism since the idea of the first line is contrasted with the idea of the last lines. Furthermore, the conjunction "but" is used to indicate this type of parallelism. Concluding from what has been mentioned, one can say that the type of the text as whole is **eclectic** since there is more than one type, i.e. synthetic parallelism and antithetic parallelism. This explanation can be clear through the following diagram.



٣. The Dimension of the Text

a. The Phonological Dimension

As the previous texts, text (٣) has its special phonological dimension. First of all, **alliteration**, which is the repetition of the initial consonant that is /s/, occurs in the following words "stands" /stændz/, "sinners" /sɪnəz/, "sits" /sɪts/, "seat" /si:t/, and "scornful" /skɔnfəl/. Also, it occurs in the following words "law" /lɔ:/ and "lord" /lɔ:d/. Moreover, **assonance**, which is the repetition of the same vowel that is /ɔ:/, occurs in the following words "law" /lɔ:/ and "lord" /lɔ:d/, between the words, in the sound /eɪ/, "meditates" /mɛdɪteɪts/ and "day" /deɪ/. While **rhyme** and **meter** are not existed in this text.

b. The Grammatical Dimension

The structure of text (٣) is complementary, i.e. it consists of phrases that complete and develop each other. The structure of the basic building block of this text "*blessed is the man*" has the inverted structure, i.e. Adj+V+N. Moreover, the first clause is dependent while the next are independent. Also, there is parallel structure between these two phrases "nor stands in the path of sinners" and "nor sits in the seat of the scornful". The conjunction between the first lines and the last lines is the word "but" to be as an indicator to the antithetic parallelism.

c. The Semantic Dimension

The semantic dimension of the text is that the idea of the blessed man is parallel to the idea in the next three lines, i.e. the idea of being away from sinners and scornful people but having delight in God's law

Text (٤)

The heavens are telling the glory of God,

And the firmament proclaims his handiwork.

Day to day pours forth speech,

And night to night declares knowledge.

(Psalm ١٩: ١-٢)

١. The Interpretation of the Text

In this text, the psalmist metaphorically describes those who fail to speak just like heavens and firmament and how they glorify God. Then, to join this chorus, i.e. heavens and firmament, is joyful (Lott , ٢٠٠٧ : ٢٣). Others describe the speech of them of them as silent but with effect. In other words, though there is no speech or even words, yet their voices go through all the earth and to the end of the world. Such thing is referred to as "the active silence". The deathly silence of these anti-human, after destroying all creatures, will sing in the absence of all hearing (Metal, ٢٠١٢ : ٣٧).

٢. The Type of the Text

Text (٤) is of **synonymous** type in that the idea in the second line "and the firmament proclaims his handiwork" repeats the idea in the first line "The heavens are telling the glory of God" but in different words. in other words, both "heavens" and "firmament" carry the same meaning and both of them are glorifying God. Moreover, the next last two lines are also of **synonymous** type, i.e. the same idea is repeated with different words. The different words "day to day" and "night to night" do not declare that they carry different meaning simply

because both expressions refer to time. Also, both are praising God. The following diagram shows it better:

The heavens are telling the glory of God,	Synonymous	}
And the firmament proclaims his handiwork.		
Day to day pours forth speech,		}
And night to night declares knowledge.	Synonymous	

٣. The Dimension of the Text

a. The Phonological Dimension

First of all, the text contains **alliteration**, i.e. repeating the same initial consonant which is /g/. Such repetition /g/ occurs in the two words "glory" /glɔ:ri/ and "God" /gɒd/. Also, the alliteration of /h/ occurs in the following words "his" /hɪz/ and "handiwork" /hændɪwɜ:k/. **Assonance**, as a phonological device, occurs in this text. In other words, the repetition of the same vowel which is /ɔ:/ exists in the following words "pours" /pɔ:z/ and "forth" /fɔ:θ/. As the previous texts, **rhyme** does not occur. Finally, we have "**meter**", which is the repetition of rhythmic patterns, exists twice: the first time is at the expression "day to day" and the second time is at the expression "night to night".

b. The Grammatical Dimension

Actually, the grammatical dimension is an important side in parallelism. In text (٤), the structure of the first line "the heavens are telling the glory of God" is parallel to the structure of the second line "and the firmament proclaims his handiwork". The following diagram makes it clear:

The heavens	are telling	glory of God.
S	V	O
And the firmament	proclaims	his handiwork.

Also, the last two lines are parallel to each other in structure. Also, the following diagram will make it clear:

Day to day	pours	forth speech.
S	V	O
And night to night	declares	knowledge.

c. The Semantic Dimension

The meaning of the first two lines is parallel to each other, i.e. both heavens and firmament are glorifying God. Additionally, both heavens and the firmament are synonymous to each other. Furthermore, the last two lines are also parallel to each other. Though the expression "day to day" is different from "night to night", yet the context gives them the same reference that is time. Finally, what day and night does has the same meaning which is knowledge.

Text (°)

A wise man's heart is at his right hand,

But a fool's heart at his left.

The words of a wise man's mouth are gracious,

But the lips of a fool shall swallow him up.

(Ecclesiastes ١٠: ١٢)

١. The interpretation of the Text

Text (°) must not be interpreted literally because if it is interpreted literally, it will mean that all of us are fools. It is so because according to science of biology, it is said that the heart of man is a little bit on the left side. Thus, this text must be understood in a different way. Here, the meaning of the "right hand" refers to "skill and promptitude" while the "heart" is used to refer to intellect or passions. At the next verse, the word "heart" is translated into "wisdom". Therefore, the whole text seems to mean "the wisdom of the wise man is at hand, i.e. ready to be used." In other words, at the times of emergencies, the wise man can use his mind accurately. But the fools neglect what they have and behave according to their lust. In this regard, others state that "the heart of the wise, inclines to the law of God, which was given from God's right hand, the fools' to silver and gold, which are the gifts of the left." On the opposite, the fool's heart leads him to the wrong way. Furthermore, his behaviours show the way he think, or show what his mind is. Also, he is described as an open book that everyone can easily read his thought (Young, ١٨٦٥: ٢٢٧-٨).

٢. The Type of the Text

The type of the text is **antithetic**. At the first lines, there is a contrast between two ideas: the wise man's heart and the fool's heart. In other words, the wise man's heart is at his right hand, i.e. he can use his mind accurately and at the appropriate time (metaphorical meaning). While the fool's heart can be described as an idle one since he cannot take benefit from such grace. Thus, it is said that his heart on his left hand (metaphorical meaning). Furthermore, the conjunction "but" is existed in these two lines. The last two lines are also of **antithetic** parallelism, i.e. there is a contrast in the idea of the speech of those different people. In other

words, the words that wise men uttered can be described as an indicator for their polite manner and gentleness; while the words uttered by fools do nothing just to little them and bring them down. Also, the link of these two lines is the conjunction "but".

٣. The Dimension of the Text

a. The Phonological Dimension

As the previous texts, text (٥) has its phonological devices. The first device that is existed is "alliteration", i.e. the repetition of the same initial consonant. The first alliteration is the sound /h/ which occurs in the following words "heart" /ha:t/, "his" /hɪz/, and "hand" /hænd/. Also, it occurs with the sound /w/ in the following words "words" /wɜ:dz/ and "wise" /waɪz/. The alliteration of /m/ occurs in the following words "mouth" /maʊθ/ and "man" /mæn/. The other devices are absent in this text.

b. The Grammatical Dimension

The structure of this text is parallel to each other. The following diagram will make it clear:

A wise man's heart is at his right hand,

S V A

(But) a fool's heart (....) at his left.

In the last two lines, the parallel structure may be absent, yet it does not affect the idea of antithetic parallelism. The following diagram will show how it is unparallelled:

The words of a wise man's mouth are (...) gracious,

S V O C

(But) the lips of a fool shall swallow up him (...).

c. The Semantic Dimension

The semantic dimension is clear in this text, i.e. the parallelism between a wise man's heart and a fool's heart. Furthermore, the word "right" is parallel to "left". Actually, although these words have not carry the same meaning, yet they are parallel in that they are complementary to each other. Additionally, there is parallelism between the words of the two men, i.e. wise and fool.

٩. Conclusions

On the basis of the findings arrived at through analyzing the data, the study has come up with various conclusions. These conclusions are basically associated with the hypotheses of the study. The conclusions of the study are:

١. Parallelism is a patterning device used both in poetry and prose. Originally, it is connected to the ancient poetry and also used in prophets to make their speech most effective. Yet, recently it is commonly used in most prose, proverbs, religionists' speech, and in politicians' speech.

٢. Parallelism is of different types, i.e. synonymous; antithetic; synthetic; eclectic; climactic; and emphatic. Most of the types, especially synonymous, antithetic, synthetic, eclectic, are existed in the data which can be considered as an indicator that those types are the common. While the last two ones, i.e. climactic and emphatic, are rarely used. According to the data, there are two texts of the type of synonymous, i.e. text (١) and text (٤); there are two texts of the type of antithetic, i.e. text (٢) and text (٥); and there is one text of the type of eclectic parallelism, i.e. text (٣).

٣. According to the analysis of the data, the types of phonological dimension are appeared as follow:

a. First of all, alliteration, as a phonological device, appears in all the texts of the analysis. In each text, it appears more than once. According to the data, it exists in texts (١), (٢), (٣), (٤), and (٥).

b. Assonance is less common than alliteration in that it appears three times. According to the data, it appears in the following texts (٢), (٣), and (٤).

c. Meter is rarely used in the data. In other words, it is appeared only one time in the data, i.e. in text (٤). It is so because that meter is described as a poetical device than a common device used in prose and biblical texts.

d. Rhyme is the only phonological device that is not existed in the data. According to the data, one can conclude that rhyme is a poetical device only.

٤. The grammatical dimension of the data keeps it balance through the data. Nearly, all the texts have the grammatical dimension excluding text (٥). Text (٥) cannot be described as have not grammatical parallelism, yet it may lack such characteristic.

٥. The semantic dimension of the data is prominent. All the texts have this dimension, i.e. parallelism in meaning in different lines of the texts.

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Parallelism in Religious Texts

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