

The Structure of Parallelism in Sa'adi Yusuf's Poetry

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Abstract: *Parallelism is one of the modern linguistic concepts that is evidently conspicuous at all levels of the poetic text: the phonological, the morphological, the lexical, and the syntactic levels. The two researchers seek to examine the manifestations of the Sa'adi Yusuf's poetry so as to get the knowledge of its structural forms, its connotative powers and its expressive ability, that gives the ample opportunity to various readings, preparing the reader to be acquainted with the experiences of the creative person, his/her artistic visions, and his/her creative potentialities.*

The study is based on the descriptive – analytical approach, which extrapolate and analyze the poetic texts, and it examines the levels of parallelism: the phonological, morphological, lexical and syntactic parallel structure.

Keywords: *parallelism, poetic structure, Sa'adi Yusuf.*

Orientation

The literary text is considered a creative, logistic structure, involving concentrated expressive possibilities, wide denotative fields, intensive connotative loads, rhythmic harmony among its linguistic components. The structure of parallelism is, in terms of its natural formation, based on artistically and creatively organizing the linguistic ingredients of the text which results in the rise of literariness of the text and being exposed to the various interpretive energies.

The critical and old rhetorical studies have known parallelism, but the terms were different – they used different technical terms to call parallelism in for example, the repetition, the opposite, *Almoshkelah* (analogy), proportionality, the equality, the comparison, *nazm* (correspondence), the duality of the word and meaning, relating the first line of verse to the second line and other. If we tackled parallelism as *Roman Jakobson*, we would consider the features related to simile, metaphor, **synecdoche and rhyme** - the extension to the parallelism¹.

The importance of the study stems from the idea that it shed light on a linguistic phenomenon with creative importance. Moreover, this study is searching for the poetry in which the poet was good at employing the levels of parallelism in forming his poetic language, picturizing his artistic photos and producing his effective poetic music.

Because the poetic discourse of Yusuf depends on parallelism and better employing its levels, the researcher was urged to study the parallelism structure in Yusuf's poetry in order to concentrate on its denotative effectiveness, and its aesthetic horizons, to know the ability of this artistic phenomenon in helping the writer express his ideas and emotions. In addition to that, the studies on parallelism in Yusuf's poetry are few.

There are three previous studies that partly tackled Yusuf's poetry and parallelism

1. Imtihan Othman Al-Saamady (2001), "The Poetry of Sa'adi Yusuf: analytic study". She talks about the symmetrical parallelism; the outcomes of the study show that parallelism enriches the denotation, deepens the meaning, and increases the connotative space of the text.
2. Sameer Hourany (2007), "The Mirror and Window: a study on Sa'adi Yusuf's poetry". He treats the opposite structure, repetition, Alliteration and assonance, and their relations with the constituents of the poem. The study shows that the parallelism increases the denotative and aesthetic energies and the textual effects.

¹Thamer, Fadel, (1987), *Madarat Nagdiya* [Critic Phases], p230.

3. Abdul Qader Jabar Taha (2007), "The Artistic Structure in the Poetry of Sa'adi Yusuf". He tackles the phonemic, grammarian and morphological parallelism. The outcomes of the study indicate that the parallelism phenomenon is related to the rhythm and the meaning created by the sounds; therefore, the repletion was very common in the parallelism and had a very deep meaning.

The two researchers have used the analytic-descriptive approach so as to study the parallelism structure in the poetry of Sa'adi Yusuf, and that is done through studying and examining his poetic texts and analyzing the parallelism levels to figure out their connotative energies, denotative dimensions and aesthetic horizons.

The study contains introduction, orientation, four dimensions and conclusion. The conclusion is the general outline of the study; the orientation is about the definition of the parallelism. The first dimension is about the phonological parallelism structure; the second dimension is about the morphological parallelism structure; the third dimension, the lexical parallelism structure; finally the fourth dimension, the syntactic parallelism structure. The conclusion is about the outcomes of the study.

1. INTRODUCTION

Before going deeply into the study of parallelism in the poetry of Sa'adi Yusuf, it will be better to explore the dictionary meaning of the parallelism. In Arabic terms, parallelism is taken from, "wazaalshai, yazyi: assemble and grab Almouazaa: meeting and confrontation. The dictionary says there is originally hamza (َ or ِ) before the verb: azaytahu: going next to sb/sth"². Then parallelism means alignment, meeting, and symmetry that requires the existence of two things or more having the relations of proportionality (similarity and correspondence). Because of the fact that the poetic structure stands on the principle of the proportionality among its linguistic parts, the parallelism principle gets one of the crucial necessities of the artistic formation of the poetic language.

The technical definition of Parallelism was taken in consideration by a lot of experts in stylistics; it has got a great attention from them because it is one of the literary foundations. Parallelism as "symmetry, or the equivalence of the word's structures in the similar-words lines or expressions based on the artistic duality, which are related to each other; that is called identicalism or equivalence or parallelism."³

Parallelism means, "One of the forms of the grammatical organization and it involves dividing the grammatical axis into similar elements in length, rhythm, and grammatical construction. All of that are distributed to the elements or parts which are grammatically and rythmetically related."⁴

Therefore, parallelism is a linguistic term interested in the structure of sentence, organizing it on the basis of symmetry among its linguistic units constructing the literary text; the sentence is originally a creative, linguistic creation, based on employing the linguistic components in particular way; its base is synonymity and the dissimilarity between the linguistic units that are identifying with each other and mingling to denotatively and aesthetically widen the space of the literary text and satisfy the desires of the addressee.

Owing to the importance of parallelism, its popularity in the two discourses: the prose, and the verse and its role in giving the text more meaning, the linguistics' researchers were triggered to take care of this linguistic device. For example, Roman Jakobson (1988) has paid more attention to parallelism while he was talking about the existence of proportionality of the poetic discourse at its different levels, for instance, the level of organizing and arranging the syntactic structures, the level of organizing and arranging the grammatical forms, the level of organizing and arranging the lexical synonyms and complete dictionary synonyms, and lastly the; level of organizing and arranging phonemes construction and the embroidery frames. Accordingly, this organization grants the related-by-parallelism obvious harmony and wide variety instantaneously.⁵

²Ibn Manzour, Abu Alfadl Jamal Aldeen Bin Mokram, (1988), *Lisan Alarab* [Arabic Tonque], 6, p922.

³Alsheikh, Abed Alwahed Hassan, (1999), *Albdee' wa Altwazee* [Rehetoric and Parallelism], p7.

⁴Yvancos, José Maria Pozouelo (1992), *Nazariat Alugha Aladabiya* [Theory of Literary Language], translated by Hamedabu Hamed, p 201.

⁵Jakobson, Roman, (1988), *Qadaya She'riya* [Poetic Questions], translated by Mohammed Alwaly and Mubarak Alhanoun, p 106

The examiner of the poetry of Sa'adi Yusuf can touch the deepness of employing the parallelism by the poet, the extent of its denotative and aesthetic interactions. The study tries to explore the aesthetics of the parallelism in his poetry through the following axes: the structure of phonological, morphological, lexical, and syntactic parallelism.

2. THE FIRST DIMENSION: THE PHONOLOGICAL PARALLELISM

The phonological focuses on the similar, repetitive and corresponding phonemes, the variety of the methods of employing it, and the way of distributing it to different time areas. That contributes to creating parallel phonetic consequences which results in raising the level of the text and increasing the connotative intensity.

The phonological parallelism achieves the denotative and aesthetic effectiveness when the phonemes are mingling with each other in the process of the artistic construction that goes along with the emotional situations of the creative writer. The single phoneme does not acquire its artistic value until it is accompanied by other phonemes and interacts with the others inside the linguistic structure of the text. The structure of phonemes " creates the apparent parallelism because it practices its action at the level of words; the structure of the *wazn* of the word make a type of hidden parallelism that contributes to building the parallel consequences at the morphological-grammatical level. That happened because there are similar-morphologically forms which perform the same grammatical functions in identical metrical positions."⁶ the musical value of the organized phonemes appears in the internal relations between the sound and the meaning; the organized, repetitive, musical sounds are not independent element added to the text from outside but it seems from the inside and it is a part which cannot be separated from the context.⁷

Sa'adi Yusuf is very careful in picking up the phonological parallelism that indicates his poetic experience, and that expresses his emotional conditions; he built the pattern of the phonological parallelism at definite time distances which contributes to the clarify the conative rhythmic tone as following⁸:

At this night, the window cannot even reach the sea
not reaching the sea's voice
Fihathihiallayla la yablughuhattaalbah ash shobak
Even the wooden box waiting emptying at the beach
Hatasandoqankhashabyanyantazirualtafreeghalaash-shatea'
Do I hear the sea's voice
Hal Asma'u Sawtalbah
Or I hear the voices of the screams in the lemon's blossoms whistling?
Am asmau sawtalsarkhah fizahratullaymontsfur?

In this artistic painting, the poet concentrated much on the whistling sounds, which are the result of the rhythm of *saad* (ص) and *seen* (س) letters. If you look closely at the poetic lines, the reader will sense the aesthetic and denotative value of the repetitive sounds, especially *saad* letter, and the rhythmic tone of the whistling letter, which indicates the sound of the sea, winds or the cry. The structure of parallelism identifies the aesthetics of the sound of *saad* letter, That letter achieves a hearing dimension that goes with the verbs *asmau* (I hear) that has hearing features which will move the sound to the ear.

Because the poet dependsheavily on the music of the phonological parallelism – the repetition of *saad* and *seen* letters - , that makes a whistling tine. The repetition of *seen* letter in " *asma'u* - I hear " enriches the function of the *saad* letter in " *sawt* – voice ". In particular, the modern linguistics considers *saad* letter as an intensified and accentuated seen; *seen* letter is a not-accentuated *saad*.⁹

⁶Knony Mghany Mohammed (1999), *Altwayyha Lughat Alshe'r* [Parallelism and Poetic Language], 18, p5.

⁷Kuhen, John, (2000), *Alnazariya Alshe'riya* [The Poetic Theory] , translated by Ahmed Darwish, p55.

⁸Yousef, Saady, (1988), *Diwan Sa'adi Yusuf* [Poems of Sa'adi Yusuf], 2, p 317.

⁹Alrawashda, Sameh, (2006), *Al-Nass* [The Text], p 143.

The forms of the phonological the Sa'adi Yusuf resorts to is alliteration (*aljenas*) which is "similar sounds but different meanings"¹⁰, This is one of the effective rhetoric devices because it depends on the phonological proportionality which then make the principle of phonological symmetry and donative differences, and it highly involves intensity and connotation. The structure of alliteration contributes to the phonological balance that has abstract balance. The creative writer utilizes the alliteration device "when he/she wants to express about repetitive, similar experiences exposed to the time and its cruel change"¹¹; therefore, he did not employ the common sounds in order to explode denotative energies that wake up the reader's minds and attract his attention towards the writer's experiences.

Sa'adi Yusuf has used the alliteration a lot, and he employs them in different ways, using the derivation and words with similar letters, getting benefit from the rhythmic energies and the connotative horizons that happen because of the difference between the structure of homology to create the interaction between the similar lexical structures, which activates the writer's experiences and increases the intensity and attractiveness of the text as following:¹²

We released the bird *Atlaqna Alasefeer*
And we divorced the bomb's sound *Watallaqnasfeeralqunbula*
Ah, oh our forsaken flags *A yaarayatonaalmonkhathela*

The homographs and homophones between (*atlaqa – tallaqa*) have abstract balance because of the homology from derivation- the coalition of the word and meaning. The writer used the homophones in the context of (*atlaqna , tallaqna*) to identify the effectiveness of the donative oppositeness between releasing the birds that indicates the life and freedom and releasing the bomb sound which is followed by death and destruction. Clearly, the homophones clarifies the donative discrepancies that is based on the principle of rhythm between the sound and the meaning. Consequently, the relation between them is integral. "we cannot isolate the sound from the notion, and the notion from the sound".¹³

3. THE SECOND DIMENSION: THE STRUCTURE OF THE MORPHOLOGICAL PARALLELISM

The morphological parallelism is based on the repetition of the similar morphological forms, reinforcing the rhythmic and denotative values of the text. The repetition of the similar morphological forms in Sa'adi Yusuf's poetry is one of the characteristics of the parallelism structure which underscores the coherence in the components of his poetic discourse because of the fact that the functional meaning of the morphological forms is related to the language, overlapped with the parallelism formats, which makes the textual fabric tighter , explores the ability of the morphological parallelism in the denotative production that enriches the text, widens the meaning horizons, and has a great effect on the readers.

The study of the morphological parallelism shows the creativity of the writer in selecting the morphological forms, repeating them, identifying the power of the words in making the expressive denotation about the writer's ideas and emotions that influences on the reader. That highlights the denotative development of the morphological forms; "the meaning change is one of the sides of the language development, and we cannot understand that completely unless we look at this wide angle: the language is not static anyway. Despite of the slow language development, the phonology, the syntax, the grammar, the morphology, and semantics are all expose to the change and development."¹⁴

To understand the structure of the morphological parallelism in his poetry is related to the denotative developments of the morphological structures as the following poem shows¹⁵

¹⁰Aljerjani, Abed Algader, (1991), *Asrar Ablagha* [The Secrets of Rhetoric], edited by Mahmoud Shaker, p 7.

¹¹Meftah, Mohammed, (1982). *Fee Semiya'a Alshar Alqadeem* [The Semiotics of the Classical Poetry], p 85.

¹²Sa'adi, Yusuf, (1988). *Diwan Sa'adi Yusuf* [Poems of Sa'adi Yusuf], 1, p43.

¹³*De Saussure*, Ferdinand, (1985). *Drous fee Allisaniyat Al'ama* [Lessons in General Linguistics], translated by Saleh Al Grmady and ET all, p 174.

¹⁴Ullmann, Stephen, (1975). *Dawr Alkalemah fee Allugha* [The Role of the Word IN Languge] , translated by Kmal Bashar, p 170

¹⁵Yusuf, Sa'adi, (1988). *Diwan Sa'adi Yusuf* [Poems of Sa'adi Yusuf], 2, p273.

Drinks the lark *tashrabualqubara*

Drinks the star *yashrabualnajmu*

Drinks the sea, the birds, and the home plants drink *walbahruyashrabo , waltyaru ,
wanabatututashrabu*

But the kids "of sabra" *laknalatfalu "sabra"*

Drink the bombs smoke *yashraboundukhanaalqda'ef*

In that poetic scene, there are morphologically similar forms. The present verb (Alfe'lualmoudareu) , yashrabu (he drinks), tashrabu (she drinks), yashraboun (they drink) which is repeated five times in the poetic lines aims at installing the denotation in mind and consciousness of the reader. The denotation of the present verb (yashrabu and tashrabu) represent the real action that the beings do every day. Clearly, that does not indicate to the nature of the drink; the title of the poem is "water" which shows the real drink. The repetition of the verb " yashrabu " with its other morphological similar forms denotes to the regularity of the denotative format and the regularity of the action on the living world, but the last usage of the " yashraboun" dismantles that regularity and surprises the readers with nature of the drink of Sabra children, from water to the smoke of the bombs. Which will become regular drink for them.

The repetition of the "alshorb – drink" verb, by using the other similar morphological forms, grants the text the rhythm of the sounds energies, which enriches the denotative side of the text, and examines the differences between the denotations of the "alshorb – drink" verb, especially in the last line of the text that contains the present verb of "yashraboun". This verb represents the plural verb when waw al-jamaa is placed at the end of the verb. The verb does not involve only the regenerated denotations but also the surprise for the reader. His/her expectations horizon has been broken by changing the regular and familiar-to-the-livings action of water drink into a terrifying picture of the bomb smoke which becomes the regular drink for the Sabra children rather than water.

The poet was good at employing the morphological forms to express about the emotional and conceptual situations with symbols related to the exile and its abstract denotations. This is clear in the next stanza:¹⁶

In the hall, this part cut from that branch *fialsalah, hatha alfara 'ualmaqtou'a an thalikaalghusni*

The drenched party in the cup of water, with the five leaves *alfraualmnqou'aubika'asalma'a,
ma'aalawraqalkhams*

Silent in not the air of the tree *alsamtu fighayrihawaalshajra*

The stable *waalthumbetu*

The growing *waalnabetu*

The pale *waalbahetu*

This part, how long it will last *hatha alfra'uilakamsayadoun*

Drenched in the cup of water *manqou'an fika'sialma'i*

Cut from the secret of the tree *mqtouan an serialshajra*

Trembling every evening *murta'eshankulla,asa'a*

Different from the hall's furniture *mukhtalifan an kulliathathalsala*

The reader can glance the repetition of the similar morphological forms represented in *ismealmaphoul* (*almaqtoua* (cut) – *almanqoua* (drenched)) , (*maqtouan* – *manqouan*), and *ismealphaelu* (*alsamet* (silent) – *althumbet* (stable) – *alnabet* (growing) – *albahet* (pale) – *mortashn* (trembling) – *mukhtalifan* (different)). This repetition of the morphological structures gives the text a wide space to achieve the rhythmic level that spreads in the body of the text because of the close similarity of the sounds which divulges the concerns of alienation. The similar forms and the close sounds combine with each other to explore the psychological state of the poet while he is away from his home. Moreover, the

¹⁶Yusuf, Sa'adi, (1995). *Diwan Sa'adi Yusuf* [Poems of Sa'adi Yusuf], 3, p294.

repetition of the “alfetau – branch or part” stand for the poet’s exile. The poet represents the cut part, the cut branch of the tree, the part soaked in the cup of water, which explains the discontinuity of drinking, and he represents the silent person who does not breathe the air which the original tree takes it in. It is stable and growing, but how long will it stay like that?

The rhythmic and musical dimension of the *homofoms* is very evident after the poet creates a suitable, rich, rhythmic opportunities when repeating the homo-rhymes at different positions in the text, for example, “ alsamet” rhymes with “ alnabet, althabet , albahet.” Also, “alma- water” rhymes with “ masaa – evening”. Therefore, the repetitive morphological forms in the text influence on the text with the power of the rhythms widely found in every corner of the poetic text.

The poet employs the repetition of the morphological forms in the sentences to identify te enthusiastic speech denotations as in the following:¹⁷

The enemies attacked, but we get up *Atbaqaalada’a, lakinanananhadu*

In our weakness, we get up *fi da’finananhadu*

In our injury, we get up *fee jarhenananhadu*

When killing us; we get up. *fiqatlenananhadu*

And we walk towards the sea. *Wanaseerunahwaalbahru*

The morphological forms in the previous stanza are similar in terms of denotation and rhythm; the repetition of " nanhadu" and the preposition "fi" before different words construct different dimensions of the poet's experiences: " da’fina , jurhena , qatlena". This repetition of the morphological forms shows the determination and the insistence that the resistance movement experiences; when the poet wants to strengthen the text with a word to demarcate the challenge and determination of the resistance, he employed " get up " of determination to keep resisting although the resistance was conspired against, weakened , injured and te fighters were killed. The linkage between the morphological forms"; "Nanhadu" is repeated three times; the function of that repetition is to develop the denotative dimension, and to capture the attention of the reader to the determination to get up. In addition , the rhythmic dimension was achieved by the equal poetic lines which was divided into parallel musical units, and these help expose the vocal repetition and make that repetition happen back in a consecutive recurrence, which denotes to the movement of psychological fluctuation which exposes the suffering of the poet and his determination to resurrection. Also, the poet creates connotative and rhythmic opportunities in which he repeats similar rhymes at different position in the text, for example, "da’fina" rhymes with "jarhina, qatlina " . The repetition of the morphological structure does not only achieve rhythmic and vocal energies but it also focuses on the denotative side. The state of pain and optimism is repeated in every single line, and it starts the text with the continuity of resurrection and ends with the morphological repetition of "nanhadu" which has the meaning of renewability and continuity and it link with other morphological forms - dafuna, jarhena, qtlena. These forms has positive, denotative dimensions, full of sacrifice mixed with pains and hopes.

4. THE THIRD DIMENSION: THE STRUCTURE OF LEXICAL PARALLELISM

The lexical parallelism basically embodies mentioning the words repetitively, synonymously or in opposite way to show their importance in the language construction, to identify their denotative and aesthetic values. The poetic language consist of lexis moving along the text according to distribution and arrangement under the control of the poetic requirements, which show the importance of the structure of the lexical parallelism. It is "the foundation on which the text is built"¹⁸. we cannot imagine a science or art without dictionary of lexis, terms showing their features and functions; these dictionaries should be developed during the coming times and the development of the sciences and knowledge.

The lexical parallelism is a basic structure for achieving the poeticism of the text; the poeticism is one of the manifestations of the literary text. “Without it the text loses its literariness”¹⁹ , which is one of the aims of the lexical parallelism.

¹⁷Yusuf, Sa’adi, (1988). *Diwan Sa’adi Yusuf* [Poems of Sa’adi Yusuf], 2, p257-258.

¹⁸Meftah, Mohammed, (1982). *Fee Semiya’a Alshe’ar Alqadeem* [Characteristics of Classical Poetry], 42.

¹⁹Alghamy, Mohammed, (1982). *Alkhate’awa Altakfeer* [The Sin and the Takfeer] , p22

The lexical parallelism can be traced and its textual manifestations can be determined through repetition, synonymity, and opposition which work together to enhance the lexical parallelism in the poetic discourse of Sa'adi Yusuf.

A. Repetition

Repetition is "the lexis denotes to meaning by repetition"²⁰. This repetition is a distinctive feature in the Arabic poetry, and of its expressive forms used by the poets in their poetry because it achieves the confirmation of the meaning and proportionality between the linguistic formats that results in the record with the levels of rhymes and denotation.

Repetition is very common in the poetry of Sa'adi Yusuf. We find some poems, which are basically founded on the repetition structure with its various manifestations. These function very powerfully through relating the joints of the poem in parallel formats to create the artistic unity based on the denotative and rhythmic production as in the following:²¹

The exiled *Almanfyuna*

Love their clothes *Yuhibunamalabisahum*

And decoration plants, cats *Wanabatatu al-zeenata, walqetat*

The exiled *Almanfyuna*

Like the other language *Yuhibunaallughtaalokhra*

The tables of night trains *wamawa'idaqitaratullayl*

The exiled *Almanfyuna*

Like the accounts that would never be liked *Yuhibunahisabat ma kanuliyuhibunaha*

And novels, flags that would never be ... *Warewayat, warayat ma kanu li ..*

The exiled *Almanfyuna*

They will wake up in the morning, to see that they are exiled *Sawfayafiqunasabahanma liyarooannahumumanfiyun*

Until about the meaning of the exile *Hatta an ma'naalmanfa*

The text contains four poetic stanzas; every stanza starts with "almanfyoun" which is the starting point to branch the denotation. This repetitive form is called the division repetition, and it "carries out the function of the stanza opening, rings the bell, branching a new meaning in addition to the main meaning on which the poem is constructed."²²

All these poetic stanzas are separate, but they make a powerful cohesion because of the repetitive word, which form a rhythmic parallelism. The rhythm begins with the rhythmic repetitive word, and then he goes back to it after the end of the stanza. The repetitive word enhances the aesthetic and repetitive links between the stanzas, constructing the musical tones, creating the atmosphere of the exile and the suffering of the exiled, granting the text the rhythmic energies, and productive denotations which are very energetic. Therefore, the repetition is rhythmic repercussion, having a great effectiveness because of that, and making "conscious and emotional touches inserted in the rhyme of the repetitive words to make the element of surprise so the mediation and interpretation get highly effective."²³

The repetition of "almanfyoun" keeps the denotation of the continuity of the feeling of exile in the poem, achieving cohesion between the parts of the poem, in addition to the organized musical rhythm happening owing to the distribution of the repetitive word inside the body of the poem. The repetition

²⁰IbnAl'theer, DiyaaAldeen, (1959). *Almathalu Alsa'er fee Adab Alkatebwa Alsha'er* [The Common Example in The Literature of the Writer and Poet], edited by Ahmed Ahoufy, Badwi Tubana, 3, p 3.

²¹Yusuf, Sa'adi (1996). *Qsaed Sajja* [Naïve Poems] , p 77-78.

²²Almlaeka, Nazek, (1978). *Qadya Alqasida Almu'asera* [The Questions of Contemporary Poem], p284.

²³Alkbeesy, Imran, (1982). *LughatAlshe'ar Alir'aqi Almo'asera* [The Language of Contemporary Iraqi Poetry], p18

parallelism accompanied opposite parallelism, "day and night", contributing to enhancing the feeling state, emphasizing the parallelism structure which plays an important role in forming the poetic dictionary.

B. Synonym

It is different words but having the same or similar meanings. This device accepts the denotative exchange: one word can be exchanged by another word in on sentence²⁴. Some linguists denied the existence of complete synonyms (although there is but very rare), which is related to the linguist luxury and goes against the rules of language economy²⁵.

The synonymous parallelism is a means of the lexical parallelism; the writer employs the its denotations and aesthetics through tackling an idea in the text. Then the writer tries to strengthen it in other positions in the text by the repetition, contrariness, and change so as to emphasize the meaning, influence on the reader, and convince the readers with the writer's idea²⁶.

The synonymous parallelism indicates to the entity of the meaning in the mind of the poet in Yousf's poetry as in the following²⁷:

The winter rolling his coat above the snow *kan al shita 'auyalifumi 'atafahufawqaathulouj*
the winds were crazy *wakanatalreehumajnuna*

The cold violend winds shakings, as if by cold injured. *Yahtazusarsaruha,*
waka 'anauhbelbardimajrouh.

The poet has painted an artistic oicture in this scene; the poet uses both of the concrete side (alshetaayalfumeatafhu) and the abstract side (alriyahmajnuna). The ingredianets of this picture are based on the structure of the synonymous mparalleismamongs the words: (al shetaa – almi'ataf – althuluoj – waalreehalmajnunaallatiyahtzusarsaruha min shidataljurh [winter – coat – snow – the crazy cold violent winds saking because of the severe injury]) searching for the denotation in every single word will discover the conformity relations or semi-synonyms among the meanings. All of these words are taken from the nature; winter carries the coldness which is understood through the word "coat". Then the poet employs the "snow", "winds", and "injury" to widen the denotative deep meanings of the picture and to achive the lexical parallelism among its language units. After that, the poetic meaning of the poetry will be lit. The effectiveness of the synonymous parallelism is apparent in the following²⁸:

Will the letter be paralyzed, eaten into by the exile? *Ayabqaalharfumashlulanyankhuzhualmnafa?*

Will the cut branch be cut? *Ayabqaalghusnaalmaq'oumaqtou'an ?*

Its leaves are asking hunger rains, its leaves getting yellow *awaraquhutastamuruju'an,*
awaraquhutassfaru

Its leaves under the strange skies make the branch naked like the unknown root?
Awraquhutahtalsamawatalgharibattu 'arighusnankaljathrumajhulan ?

In this stanza, the poet is preoccupied by the picture of the home represented by tree; the poet uses the "cut branch" from the tree to stand for the human who is obliged to live under the strange heavens. Moreover, he confirms the idea through the structure of the synonyms among lexis (alharfumashlolan – yakhuruhualmanfa – aquhutwaalqsnualmqtooua – watastmturualjoaa – waawraquhutusfr – watareygusnan – wakaljezrumajhulan) which belong to one denotative field describing the life of pursues, prisons, exile, alienation. And they clarify what the poet has been experiencing inside and

²⁴Alsyouti, Abd Alrahman Jalal Aldeen, (2010), *Almozher fee Ulum Allughawa Anwa'eha* [The Lightful in Language Science and Its Kinds], edited by AlshrbeenShareeda, 1, p331

²⁵Abd Altwab, Ramdan (1979). *Fusoul fee Fiqh Allugha* [Chapters of Language Sciences], p275. Louch, NourAlhoda, (1995). *Elmu Aldelala Derasatnwa Tatbeqan* [Denotation Science: Study and Practice], p106.

²⁶Thamer, Fadel, (1987) . *Madarat Naqdiya* [Critic Phases], p231.

²⁷Yusuf, Sa'adi, (1988). *Diwan Sa'adi Yusuf* [Poems of Sa'adi Yusuf], 1, p493.

²⁸Yusuf, Sa'adi, (1988). *Diwan Sa'adi Yusuf* [Poems of Sa'adi Yusuf], 1, p324.

outside his home, and they identify conformity relation or semi-synonyms amongst these meanings that represents the poet's life. Generally, the lexis chosen by the poet from different resources depict some sides of his suffering. prison is a side of suffering that the poet encountered inside and outside home, and he uses the sad and miserable rhythm to describe the prison. This atmosphere become very clear and active in the scene, and it confirms the idea and embodies it though the synonymous parallelism among words spreading all over the text and falling under one denotative field. Also, the words examines the conformity relation or semi-synonyms among their meanings. All that enhance the importance of the lexical parallelism in constructing the consecutive picture in the text.

C. The Opposition

Oppositions means "the proposed speech is compared with another speech morphologically and semantically similar"²⁹. The Arabian literature has known this language device for a long time; Qudama Bin Ja'afar has talked about it in the context of stylistics characteristics and deemed it a very highly strong feature of poetry³⁰. The opposition was treated carefully in the old and modern times, its effectiveness in the denotative production, its ability in dividing the speech into corresponding units³¹. This device interacts with the whole poem, churning out the denotative illumination and the deep aesthetic connotation.

Sa'adi Yusuf employs the forms of the opposition parallelism to show his emotional and speculative states as in the following³²:

The night knight, o Garden Gate, the deserts and rivers tired him
alfarisuallayliyabawabetalbustanqadata 'abathualbeedwalanhar

The night knight, o Garden Gate, he seeking the horizons beyond the silence and the guitar
allayliyabawabat al bustan, yahfu la afaaqinwara 'aalsamtwaalqithata

The night knight, o Garden Gate, he not sense the ice and fire *Alfarisuallayliyabawabat al bustanlaisayahussuathaljawaaljamrata*

He care less at night about consciousness and wine *la ya 'aba 'uallaylatabelsahwiwabelkhamrati*

He not own the night to laugh or cry *La yamlikuallaylata an yadhaka aw yabki*

The poet uses the picture of the night knight employing the opposition parallelism; he distributes the lexis of that device all over the text, for example, "albeedwaanhar", alsmtwaalqithara, althljuwaaljamra, bisahwiwabelkhamra, yadhka aw yabkia." This opposition depicts the emotional state of the night knight, the objective equal to the creative writer. Strictly speaking, the poet tried, in the structure of opposition parallelism, to make the words next to each other in the text and not operated except by the coordinator "wa - and" which implies the denotation of the sequence and comprehensiveness in containing the sides of the opposition equation, clarifying the denotative intensity and exploring the emotional extent as in the following³³.

The nets spread, getting dry, and the fishermen among their thousand little works
ashibakumanshoratantatajafafu , wasayyadualsamkibaynaalafmashaghilahuassaghira

The boat anchored on the dried sand *Wazawraqumustaqirunalaalrmlualyabes*
the seagulls like a white line on the sea *Alnawareskhytonabyadunalaalma'a*

The crows like a black line on the beach *Wagherbankhytonaswadualaaalshati'*

On the boat pecking the crow, flying down the seagull *Waalaaalazawraqianqurugurabun,*
wayahutunawrasun.

²⁹Abu Helal, Alhassan Bin Abdellah Bin Sahal Alaskri, (1952). *Ketab Alsennatian* [Book of Prose and Verse], edited by Ali Abijawi, Mohammed Abu AlfadelIbraheem, p346.

³⁰In Ja'afar, Qoudama, (1995). *NagduAlnathr* [The Criticism of Prose], p84.

³¹Abu Hammeda, Mohammed, (2006). *Derasat fee Alnaqd Aladby Alhadeeth* [Studies on the Modern Literary Criticism], p78.

³²Yusuf, Sa'adi, (1988). *Diwan Sa'adi Yusuf* [Poems of Sa'adi Yusuf], 1, p305.

³³Yusuf, Sa'adi, (1988). *Diwan Sa'adi Yusuf* [Poems of Sa'adi Yusuf], 2, p144.

The poet draws an artistic painting based on the opposition between (alabyadu , alaswadu – black and white) and it is distributed on two linked spaces (alma , alyabes – water and land) . All of these images are taken from nature; the tile of the poem is "manzar – landscape) . The poet does not depict the natural elements as they are and copies them like the photographs, but he put them under the process of artistic construction, employing the structure of the opposition parallelism to achieve the opposition parallelism between two corresponding scenes : (Alnawaresukhytonabyadualaa alma; Walgerbankhytonaswadualaaalshate) in order to tell his current idea based on the mixture of the opposites which achieve the element of surprise because of the opposition parallelism. This parallelism shows the connotative ability in depicting the opposite emotional states. "The correspondence between the opposites creates a cohesive, connotative situation like the connotative interaction between the two magnetic poles."³⁴ As a result, that enriches the intensity of the text, pushing it towards a very powerful degree of poeticism.

5. THE FOURTH DIMENSION: THE STRUCTURE OF SYNTACTIC PARALLELISM

The poetic language is formed by the a group of structures containing linguistic units that are working with each other according to phonologically and denotatively similar formats which in turn prove the denotative and aesthetic value of the text. "The value of any single linguistic element is determined by the its surroundings."³⁵ Therefore, the process of selecting the linguistic units, of distributing them and arranging them is conducted at the level of the poetic discourse inside the poetic experiences; it is exposed the standards of the creative production in which the structure of the syntactic parallelism is appeared clearly because " it is one of the forms of the grammatical system which includes the division of the paragraphs into analogous length, rhythm, and grammatical formation. so equivalent elements appear in opposite positions in the discourse" ³⁶, to pinpoint the constructive harmony and rhythmic diversity.

The structure of the syntactic parallelism that is specifically interested in the language components of the text interacts with net of the linguistics linkages that form the grammatical functions of the literary discourse. "To study the discourse in terms of the syntax will explain its denotation; when the syntax loses its denotation, it loses its value. ³⁷" That is because the process of forming the syntactic parallelism is closely related to the denotative value that the poet want to transfer to the audience. Now, the aim of the syntactic parallelism is the connotation with denotative and aesthetic energies that should be more expressive of the writer's experiences and have more efficaciousness in the conscious of the audience. Strictly speaking the poetry of SaadyYousef is replete with the grammatical structures which is a distinctive feature of the structure of syntactic parallelism by which the poet can express his concepts, emotions, and experiences, as in the following stanza ³⁸:

A candle in the long road *Shama'tun fi altareeqi altaweel*

A candle in the sleep of the houses *Shama'tun finu'asalboyout*

A candle for the canteens, terrifying, a candle for the beaker's *Shama'tun lildakakin matho'ratan,*
shama'tun lilmakhabiz

A candle for the journalist shaking in an empty office *Shama'tun lilsahafeiyakhtadu fi*
maktabin faregh

A candle for the fighter, a candle for the family's doctor *Shama'tun lilmuqatel, sham'atun liltabiba in*
al usra

A candle for the injured, a candle for the frank speech. *Shama'tun lilliljarah,*
shama'tun lilkalamassarih

³⁴Alkbeesy, Imran, (1982). *Lughat Alshe'ar Aliraqi Almo'aser* [The Language of Contemporary Iraqi Poetry], p200

³⁵De Saussure, Ferdinand, (1985). *Drous fee Allisaniyat Alama* [Lessons in General Linguistics], translated by Saleh Al Grmady and et all, p 177.

³⁶Fadel , Salah (1996). *BlaghaAlkhetabwaIlmAlnass* [The Rhetoric of Discourse and the Science of Text], p279.

³⁷Alzaydy, Tawfeeq, (1984). *AthruAllisaniyat fee AlnagdAlarbiAlhadeeth* [The Effect of the Linguistics on the Modern Arabic Criticism], p37.

³⁸Yusuf, Sa'adi, (1988). *Diwan Sa'adi Yusuf* [Poems of Sa'adi Yusuf], 2, p255-256.

In the previous stanza, the poet repeats the format of the nominative sentence (*aljomlaalismiya*) that has deep dark denotations, the terrible suffering; he repeats "shama" which has many various denotations because of the variety of the ideological situations and the variety of emotional states. Some of them have the denotations of subjugation and deep darkness; the others have the denotations of life, optimism, and light. That is the dramatic paradox.

The twenty-two-time repetition of "shama" in the poem confirms the core of the poem, and it makes the core of denotation come from the nominative sentence which is the source of paradox that urged the poet to connotatively express his experiences with the quick rhythm of the sound of "sh". That sound has the denotation of burning.

When the reader examines the text carefully, he/she meets with the role of grammatical format of the nominative sentence in constructing the syntactic parallelism in the text and achieving the rhythmic level through repetition indicating the enormosity of the subjugation practiced by the deep darkness which surrounds the little candle in the poet's hand; the candle has the denotations of the life, optimism, and light. Moreover, dividing the poetic line into similar musical units, and it helps in exposing the efficaciousness of the repetition; that denotes to the emotional development coming out from the depths of the creative self into its surface perpetually.

The poet repeated the grammatical format of the verbal sentence (*aljoumlaalfeliya*) in more than one position in his poem "The Daily Work", in which he says³⁹:

Falling down from café, in Gernada *Yahbetu min maqhabe ghernata*

Falling down from the French maps of generosity *Yahbetu min khraetualkaramalferensiya*

Falling down with first parachute which his exile gave *Yahbetubelmathalaalwalaaltyawdahanayah*

Falling down from the autumn well *Yahbetu min alb'erialkharefiya*

In the fourth-floor room, in apartment in Tahreer yard. *Fee ghurfatinbetabeq al rabea', min imaraten fisahetialtahreer.*

The "yahbetu" is repeated in most of the sentences, which asserts the core of the poet's interest and contributes to understand the ideas in his mind. Therefore, the present verb - having the meaning of progress and renewability - becomes the axis of formation and core of denotation. Despite the fact that the poet is very careful with the consecutive repetition of the grammatical structure, the poet makes changes in the components of the verbal sentence. Obviously, the poet adds some elements and cuts some, so the audience are affected, their expectations level falling short; they are surprised with renewable repetitive structure of the repetitive grammatical structure.

The poet intensifies the usage of the grammatical format in his poem - Yemen. He uses the repetitive vocative method - *UsloubAlneda* - extended all over the text vertically⁴⁰.

O, land of shells *Yaaardhaalasdaf*

O, land of the land extracted from the sea's teeth. *Yaardha al ardhalmanzo'a min albahr*

O, land from the city's revolutionaries *Yaaardhan min thiwaralmudun*

O, land of the forgotten cities *Yaaardhaalmudunalmansiya*

O, land of like-antelopes goats *Yaaardhaalmaa'ezkalguzlan*

O, land of sea birds *Yaaardhatoyouralbahr*

O, land of the firm stone like: mud *Yaaardhaalhajaraalthumbet, methluatteen*

O, land of firm mud, like: stone *Yaaardha lateen althumbetmethl: alhajr*

O, land of fishermen ... *Yaaardaalsyadeen*

The structure of the syntactic parallelism based on the vocative method; he uses "Yaarda" nine times, ending the stanza with space dots. That format grants the text a calm rhythm, giving the readers many breaks during reading, and it enables the reader to widen their meditation in the text space to explore the extent of the poet's admiration for Yemen which its characteristics extends horizontally all over the text. Also, the syntactic structure shows the land features of Yemen: land of shells, of revolutionaries, of the forgotten cities, of goats, of sea birds, of stone houses, of mud houses, and of fishermen.

³⁹ Yusuf, Sa'adi, (1988). *Diwan Sa'adi Yusuf* [Poems of Sa'adi Yusuf], 1, p192.

⁴⁰ The previous reference.

This vocative device comes at the very beginning of the poetic lines; the name of addressee is not changing along the text in order to bring it out, and expose its importance and the variety of its sides. Moreover, the repetition produces a very calm rhythmic tone as a result of the musical engineering of which the syntactic parallelism is a part; the repetition of "arda" and its various denotations attract the conscious of the audience to the necessity of the writer's experiences.

6. CONCLUSION

After meticulously examining the poetry of Sa'adi Yusuf in terms of parallelism structure, the two researchers have found the following outcomes

- The parallelism structure is one of the artistic features of the contemporary poetic discourse distinctively and artistically used by Sa'adi Yusuf; his poetic production gets a very tight, artistic fabric; its linguistic units, syntactic, lexical structures and rhythmic tones are appropriate and interacts with each other within aesthetic formations and textual components of illuminating denotation.
- Sa'adi Yusuf has employed different expressive devices to identify the parallelism among the words of his poetic discourse and its structures, and he is good at employing every structure to show *his* meaning and to achieve the high-degree poeticism of parallelism amongst its linguistic units which expose the organized structure extended inside his poetic texts. These devices proves the poet's ability in glorifying the poeticism of the text and deepening the effectiveness and ecstasy of the text.
- Parallelism structure - in terms of its formation – distinctively and creatively organizes the phonological, morphological, lexical and syntactic components; it is the result of the amalgamation of the basic, active structures including the phonological, morphological, lexical, and syntactic structures . Then the structure of parallelism get matured and its effective function is completed.

The parallelism structure proves the enormous quantity of Sa'adi Yusuf's lexis., and his creative ability in forming a poetic language that results in aesthetic and denotative fields. These fields indicates to the poet's mastery of language which meets his artistic ambitions and desires and meets the desires of the audience, the newness and surprise.

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