

**Parallelism and Repetition Relationships with the
Productivity of the Text: A Linguistic Study of Dr. Mostafa
Mahmoud's *A Dialogue with an Atheist***

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Abstract

The study explores semantic and syntactic parallelism grasped through different types of repetition. Rygiel (1994) and Fox (2014) models are selected for identifying parallelism and lexical repetition in a valuable book of a philosophical doctor who mixed science with faith and became one of the most famous intellectual scientists in Egypt. Dr. Mostafa Mahmoud's *A Dialogue with an atheist* is the core of this study. It is an imaginary intellectual dialogue between the author and an atheist who arose many skeptic questions about faith. By answering these questions, Dr. Mostafa Mahmoud proved that science gives a real power not compared to the divine knowledge. Semantic parallelism identified through synonymous parallelism (54%) and antonymous parallelism (46%). Syntactic parallelism involves sentence (18%), clause (13%), phrase [Noun phrase (44%), Verb phrase (36%), Prepositional phrase (16%), and Adjectival phrase (4%)]. Seven types of repetition including anaphora (34%), mesodiplosis (21%), polyptoton (14%), epistrophe (13%), tautotes (13%), anadiplosis (2%) and chiasmus (1%). It was found that repetition is used to emphasize a point, approve a fact or idea, exhibit objectivity and create cohesion. Each repeated word carries a crucial idea and it cannot be considered redundant. Parallelism makes text symmetrical and memorable for the reader and creates artistic balance. It reflects the author's creativity. Z-test is used to analyze the data. The analysis has proved that there is a statistically significant difference at the level of (0.01 %) between parallelism and repetition in favor of parallelism which constitutes (79%) and repetition (21%) and z value (18.62)

Key words: Parallelism, Lexical repetition, Dialogue with an Atheist, Dr. Mostafa Mahmoud

علاقات التوازي والتكرار مع إنتاجية النص: دراسة لغوية في كتاب (حوار مع صديقي المُلحد)

الملخص العربي

يهدف البحث إلى دراسة ظاهرة التوازي الدلالي والتركيبي من خلال رصد صور مختلفة من التكرار اللفظي، وقد اعتمد على نموذج كل من رايجيل (1994) ، وفوكس (2014) لتحديد أنواع التوازي، وكذا رصد تكرار الألفاظ المعجمية، وذلك من خلال مدونة قيّمة لطبيب فيلسوف، اختار أن يمزج بين العلم والإيمان فأضحى أشهر العلماء والمفكرين في مصر؛ إنّه الدكتور مصطفى محمود الذي اختار البحث مدونته (حوار مع صديقي الملحد) الذي يعد بمثابة محاوره فكريّة ثريّة ، تجيب بالأدلة والبراهين الدامغة عن تساؤلات العقل وطرحه المشكّك ليصل في النهاية إلى حقيقة مفادها : أن العلم البشري يكسبنا قوة حقيقة ، لا تزن مثقال ذرة في مقابل العلم الإلهي.

قسّمت الدراسة التوازي الدلالي إلى نوعين : التوازي بالترادف الذي ورد بنسبة (٥٤٪)، والتوازي بالتضاد (٤٦٪)، أما دراسة التوازي التركيبي فقد رصدته الدراسة علي مستوى الجملة بنسبة (١٨٪) ، وفي الجملة التابعة (١٣٪) ، وفي شبه جملة: شبه الجملة الاسمية (٤٤٪) ، وشبه الجملة الفعلية (٣٦٪) ، و الجار والمجرور (١٦٪) ، و المركب النعتي (٤٪). وقد استخدم الكاتب سبعة أنواع من التكرار، هي كالتالي : الأنفرة "anaphora": وهي تكرار اللفظة الواحدة في أوائل جملتين (٣٤٪)، "mesodiplosis" وهي تكرار اللفظة الواحدة في وسط جملتين متتابعتين (٢١٪) ، والجناس الاشتقائي polyptoton (١٤٪)، وتكرار النهاية epistrophe (١٣٪) ، والتكرار الزائد tautotes (١٣٪) ، و تماثل النهاية والبداية anadiplosis (٢٪) والمقابلة العكسية chiasmus (١٪). وأظهرت النتائج استخدام الكاتب كل من ظاهرتي التوازي والتكرار في هذا الكتاب للتأكيد على حقيقة ما، والتركيز على فكرة مقصودة لذاتها ، وتحري الموضوعية ، وتحقيق التماسك النصي؛ فكل كلمة مكررة تحمل فكرة مهمة، لا يمكن بحال الاستغناء عنها في موضعها.

كما يجعل التوازي النص منسجماً واضحاً في ذهن القارئ ، ويخلق توازناً فنياً يعكس إبداع المؤلف. استخدم البحث اختبار Z للتحليل الإحصائي البيانات، وقد أثبت التحليل وجود فروق ذات دلالة إحصائية عند مستوى (٠,٠١٪) بين التوازي والتكرار لصالح التوازي الذي يشكل (٧٩٪) والتكرار الذي ورد بنسبة (٢١٪) وقيمة Z (18.62).

الكلمات المفتاحية: التوازي الدلالي و التركيبي- التكرار المعجمي-حوار مع صديقي الملحد- د.مصطفى محمود

1. Introduction

Parallelism refers to the pairings of constituents. The equivalence of the parallel constituents may be structural or semantic. Parallelism is a literary device which means using the same grammatical construction in a context. It could be a word, a phrase or entire sentence. Parallelism is used because its repetitive quality makes text symmetrical and memorable for the reader. It makes the ideas easier to be understood and processed by the readers. Parallelism is the "pairing of words and phrases to provide emphasis, authority or significance to an expression of ideas." (Fox, 2014: 3) It is frequently used as a rhetorical device in elevated speeches and a recurrent feature in poetry. Roman Jakobson called it the 'poetic artifice...of recurrent returns', 'recurrent returns' means linking parallel units to one another. Parallelism is a main feature of artistic expression.

Robert Lowth (1753) coined the term *parallelismus membrorum* ("parallelism of members") to describe different types of equivalent verses in Biblical Hebrew. Lowth's study was ground-breaking as he broke from the classical theories of meter and rhetoric; he argued that poetry was not based on sounds and syllables rather on a metrics of meanings. Lowth's term spread in the nineteenth century and expanded in the twentieth century through the influence of Jakobson who saw parallelism as an abstract text-structuring principle of bringing two units together. Jakobson approach is the fundamental of advancing the concept from language to semiotic phenomenon to encompass parallelism in media. Research on parallelism has been shifted from text to performance.

The quality of sameness of parallel units may be at the surface level to include recurrent sound, vocabulary, syntax or morphology. It may have symbols or images that are conveyed through those parallel units. The perception of parallelism invites mapping of elements which are linked together by different ways and create foregrounding. Since Jakobson's time attention has been paid to show parallelism functions in discourse, its relationship to text cohesion and its connotations and meanings. There is always a relationship between structure and ideas.

2. Literature Review

Zhao (2012) examined parallelism in Virginia Woolf's landmark novel *To the Lighthouse* through a comparison between this novel and other modernist novels. It also discusses the lexical and syntactic

structures that characterize Woolf's use of parallelism. The results have shown that Woolfian parallelism is characterized by an abundance of antithetical and synonymous bundles, juxtaposed propositional phrases, -ing participles and appositional structures to strike an artistic balance between poetry and prose. A similar study of examining Virginia Woolf's parallelism in twenty short stories is of **Abdelbasset (2017)** which concluded that parallelism characterizes Woolfian corpus.

Mehawesh (2013) investigated grammatical parallelism in the translation of advertising texts with reference to Arabic and English. The study illustrated the techniques of advertising in two different cultures in order to show the role of cultural background in advertising. Moreover, it pointed up some main problems in the translation of advertising texts. It focused mainly on the textual part; grammatical parallelism in the translation of English and Arabic advertisements using Jakobson model (1960). **Monassar (2014)** aimed to provide a textual investigation of parallelisms in the different linguistic levels and in three Arabic varieties (spoken/transcribed): Classical Arabic, Modern Standard Arabic, and Yemeni Adeni Arabic dialect. It was concluded that parallelism is genre-specific and purpose-oriented. It is found in sermons, public speeches, and opinion writing. **Najjar (2015)** discussed repetition in the translation of the Arabic novel *A Drift on the Nile* (1993). The study explored the communicative functions of repetition to see if they are maintained or lost in the translation of the novel. The study showed that repetitions have been used rhetorically for confirmation and warning. A similar study is of Bin Anuar (2015) which examines strategies in translating parallelism in the Arabic translation of the novel "Moby Dick". It is concluded that translating parallelism is challenging as languages differ at syntactic, morphological and phonological levels.

Khader & Kullab (2016) examined parallelism in Sa'adi Yusuf's poetry and manifests its connotative powers and expressive ability which reflects the poet's artistic creativity. The study used the descriptive analytical approach to analyze the levels of parallelism: the phonological, morphological, lexical and syntactic parallel structure in the poetic texts. A similar study is of **Thwala (2017)** who seeks to investigate a syntactic and semantic analysis of parallelism in selected poetry of C.T. Msimang. Parallelism focuses on the repetition of words, phrase and clauses artistically which the poet recurrently uses to develop and improve the narrative. Parallelism is used to manifest the chain-linking of thoughts

and create rhythmic, rhyme and euphonic effects. A similar study is of **Al-halhooli et al. (2017)** which examines the linguistic technique of parallelism in Al-Ahwas Al-Ansari's poetry. Al-Ahwas achieved a great rhythmical harmony by using parallelism

Abdulameer et al. (2020) examines the phenomena of semantic parallelism and repetition; their classifications, and categories in Surah AL-Rahman (The Beneficent) and Surah Al-Waqiaa (The Great Event). Fabb (1997) and Rygiel (1994) models are chosen for identifying lexical parallelism and repetition. It has been found that that the two Surahs are not alike in the kinds of repetition they share but they have the same categories of semantic parallelism. The use of repetition and the synonymous parallelism underlines the disbelief of some unbelievers and how Allah retells Man of the denial to the bestowed blessings. Also, the over use of the anaphora and antithetical parallelism reflects God's glorification of the majesty of Imam Ali Ibn Abi Talib. Before this study, **Dror (2017)** investigated grammatical parallelism in Quran and reached a conclusion that grammatical parallelism is not merely a stylistic device but it has an important textual function in the arrangement of information.

Dr. Mostafa Mahmoud's book *A Dialogue with an Atheist* is fertile resource for research for its rich data. The study is significant as it contributes in filling the gap in literature. The importance of the study is that it sheds light on a creative linguistic phenomenon used by Dr. Mostafa Mahmoud whose written masterpieces are valuable sources for investigation.

3. Research Questions

1. What type of parallelism that Dr. Mostafa Mahmoud employed in the book?
2. What are the connotations that parallelism may carry and how parallelism contributes to text cohesion?
3. How are the lexical repetition patterns manipulated to reflect Dr. Mostafa Mahmoud's style in the book?
4. What may be the factors that influence Dr. Mostafa Mahmoud's unique writing style?

4. Methodology

4.1. The Material

Dialogue with an Atheist is an imaginary dialogue between the writer and an atheist. Mostafa Mahmoud answers to the atheist's questions are based on scientific facts and logic. A lot of points arising in the minds of people with direct reference to Qur'an and Sunnah are addressed. Issues such as the proof of God existence, why God created evil, Paradise and Hell are tackled both clearly and logically. This book was first published in (1986). The book is selected for its rich exhibition of parallelism as well as repetition. Rygiel (1994) and Fox (2014) models are chosen for analyzing data as they are valid for such discourse.

4.2. Procedures

The methodological analysis is eclectic Rygiel (1994) and Fox (2014) models are used as they are valid for this discourse. The data of the study are analyzed qualitatively and quantitatively. Tables are used to present the statistical analysis of the sample of the study.

5. Types of Parallelism

5.1. Semantic Parallelism

5.1.1. *Synonymous parallelism*

Parallelism is "repeating a structure but filling it with new elements" (De Beaugrande & Dressler, 1981:49) 'Semantic' or 'synonymous' parallelism refers to two or more units that express the same meaning. It "is often structured at a lexical and phrasal level." (Fox, 2014: 206). Lexical variation is required or it would be a full repetition. Lexical repetition "makes parallelism more salient while highlighting the variation." (208), below are instances of synonymous parallelism

١. صديقي رجل يحب الجدل ويهوى الكلام، وهو يعتقد أننا نقتات بالأوهام ونضحك على أنفسنا
بالجنة والخور العين (محمود، ٢٠١٣: ٦)

My friend is a man who likes to argue and delights in talking. He thinks that we, naive believers as we are, feed on illusions and miss the pleasures and attractions of this world beguiling ourselves with Paradise and the Houris. (Yehie, 1994:5)

٢. إذن فالإنسان عظيم الشأن، كبير الخطر. (محمود، ٢٠١٣: ٣٤)

Man, then, is of great standing and importance (Yehie, 1994:38)

٣. وإنما غنى الطبيعة وخصبها لا يظهر إلا بالتنوع في ثمارها وغلاتها والتفاوت في ألوانها وأصنافها (محمود، ٢٠١٣: ٤٤)

The wealth and fertility of nature show only in the variety of its yields and fruits and in the differences among its products. (Yehie, 1994:49)

٤. وذلك بجعل فك الرقاب وعتق الرقاب كفارة للذنوب صغيرها وكبيرها. (محمود، ٢٠١٣: ٥٨)

By making the release or freeing of a 'neck' (a slave) an expiation for a number of transgressions both great and slight. (Yehie, 1994: 67)

٥. الله يُسيرنا إلى ما اخترناه بقلوبنا ونياتنا، فلا ظلم، ولا إكراه، ولا جبر، وقهر لنا على غير طبايعنا. (محمود، ٢٠١٣: ١٨)

God predestines us to what we choose with our hearts and intentions.

There is no injustice, compulsion, or duress in this regard and there is no subjection to what is against our natures. (Yehie, 1994: 17)

In the first example the four synonymous clauses 'يحب الجدل' likes to argue' and 'يَهْوَى الكلام' delights in talking' and 'تغتنق الوهم' feed on illusions' and 'تغتنق الوهم' for more clarification. In the second example 'كبير الخطر' great standing 'عظيم الشأن' In example (3) we have synonymous coordinated clauses 'التنوع في ثمارها وغلاتها' and 'and in the differences among its products.' There is obvious connection in meaning between the parallel units which strengthen the equivalence. In example (4) 'فك الرقاب' release of the neck 'عتق الرقاب' freeing of a 'neck' are brought into parallel. In example (5) three successive synonymous words 'ظلم' injustice 'إكراه' compulsion 'جبر' duress. The parallel lexical items show a high degree of synonymity. Parallelism encourages the reader to "look for any association between the matched but different items" (Jawad, 2007: 220). Clarification is achieved by semantic resemblance and elaboration.

5.1.2. Antithetical parallelism

Another type of parallelism is Antithetical Parallelism; when two opposing ideas come together by providing the same meaning but from different perspectives. It is used for cognitive reinforcement. Here are some examples:

١. ونحن نفرق وبشكل واضح وحاسم بين يدنا وهي ترتعش بالحمى، ويدنا وهي تكتب خطاباً... فنقول إن حركة الأولى جبرية قهرية، والحركة الثانية حرة اختيارية. (محمود، ٢٠١٣: ١٥)

We clearly and decisively distinguish between the trembling of our hand as a result of fever and its movement as it writes a letter describing that trembling. We are conscious of the shivering as determined and compulsory and of the letter-writing as free and voluntary. (Yehie, 1994: 14)

٢. إذا كان الله محبةً وجمالاً وخيراً، فكيف يخلق الكراهية والقبح والشر؟ (محمود، ٢٠١٣: ٢٢)
If God is truly Love, Beauty, and Goodness, how then did it come that He created hatred, ugliness, and evil? (Yehie, 1994: 23)

٣. وآلام السرطان التي لا تعفي الطفل الوليد ولا الشيخ الطاعن (محمود، ٢٠١٣: ٢٢)
the torments of cancer that spare neither new-born babe nor decrepit senile (Yehie, 1994: 23)

٤. إن الحرية مع الألم أكرم للإنسان من العبودية مع السعادة... ولهذا تركنا نخطئ ونتألم ونتعلم.
(محمود، ٢٠١٣: ٢٣)

Freedom with suffering is more honorable to man than slavery with happiness. That is why He let us sin, suffer, and learn. (Yehie, 1994:24)

٥. وما يحدث بالموت أن الطبيعة الزائلة تلتحق بالزوال، والطبيعة الخالدة تلتحق بالخلود،
فيلتحق الجسد بالتراب، وتلتحق النفس بعالمها الباقي. (محمود، ٢٠١٣: ٦٦)

What occurs in death is that the second mortal nature passes away while the immortal spirit joins eternity. The body goes to dust but the spirit ascends to its immortal world. (Yehie, 1994: 75)

In example (1) the semantic relation of the two coordinated contrastive adjectival phrases "جبرية قهرية" determined and compulsory "حرة اختيارية" free and voluntary is a relation of contrast. In example (2) "love", "hatred", "beauty", "ugliness" and "خير" goodness and "الشر" evil are opposite words. The contrastive noun phrases in (3) and (4) "الطفل الوليد" new-born babe "الشيخ الطاعن" decrepit senile. "الحرية مع الألم" Freedom with suffering "العبودية مع السعادة" slavery with happiness. In example (5), the use of four opposite sentences "الطبيعة الخالدة تلتحق بالخلود", "الطبيعة الزائلة تلتحق بالزوال", "الطبيعة الخالدة تلتحق بالخلود", "فيلتحق الجسد بالتراب", "تلتحق النفس بعالمها الباقي" the immortal spirit joins eternity, "the body goes to dust" the spirit ascends to its immortal world, clarifies the meaning. Mostafa Mahmoud combined a positive statement with a negative one to illustrate the idea

5.1. Syntactic parallelism

Grammatical parallelism is the repetition of the similar grammatical units. Grammatical parallelism is integrated in semantic parallelism and based on grammar. "Grammatical parallelism is often unnoticed when integrated with semantic parallelism and it is deviation rather than parallelism that becomes marked" (Fox, 2014: 212). Grammatical parallelism is a striking device for structuring discourse.

5.1.1. Levels of Syntactic Parallelism

5.1.1.A. Sentence Parallelism

١. وأنت كمن يظن أن الله محتاج إلى (براشوت) لينزل على البشر ومحتاج إلى (أتوبيس) سريع ليصل إلى أنبيائه. (محمود، ٢٠١٣: ٦٦)

It is as if you thought that God needs a parachute to descend among men or a fast car to reach His prophets. (Yehie, 1994: 6)

٢. شوقنا إلى العدل كان دليلاً على وجود العادل... كما أن ظمأنا إلى الماء هو دليلنا على وجود الماء.

(محمود، ٢٠١٣: ٦٦)

Just as our thirst for water is a proof that it exists, our yearning to justice is proof to us that a just Being exists. (Yehie, 1994: 7)

٣. إنها الامتحان الذي نعرف به أنفسنا... والابتلاء الذي تتحدد به مراتبنا عند الله. (محمود، ٢٠١٣: ٢٥)

These tribulations are trials by which we know ourselves; they are tests which determine our degrees in the sight of God (Yehie, 1994: 26) .

٤. الإنسان مخير فيما يعلم. مسير فيما لا يعلم. (محمود، ٢٠١٣: ١٩)

Man has freedom of choice in relation to what he knows. Preordained with regard to what he knows not. (Yehie, 1994: 19)

٥. يرحم الجاهل بالجحيم تأديباً وتعليماً، ويرحم العارف بالجنة فضلاً وكرامة. (محمود، ٢٠١٣: ٣٩)

He shows the mercy of correction and of enlightenment to the benighted in hill; and He is merciful with his generosity and blessings to the knowing in Paradise.(Yehie, 1994: 43)

It is noticed that in the examples mentioned above that grammatical parallel sentences are used for elaboration and clarity. According to Mehawesh (2013), grammatical parallelism is used in “foregrounding contrastive images”. (258). Parallelism also creates symmetry by using equivalent structure.

5.1.1.B. Clause Parallelism

١. فالإسلام يكافئ الذي يجتهد ويخطيء بأجر، والذي يجتهد ويصيب بأجرين. (محمود، ٢٠١٣: ٤٩)

Islam rewards anyone who expends an intellectual effort and errs; it doubles that reward to him who hits on the truth. (Yehie, 1994: 56)

٢. إن الإنسان قد يفعل بحريته ما ينافي الرضا الإلهي ولكنه لا يستطيع أن يفعل ما ينافي المشيئة. (محمود، ٢٠١٣: ١٦)

Man, in his freedom, may act contrary to what satisfies God, but he cannot do anything in contradiction to his Will. (Yehie, 1994: 15)

٣. إن البلد التي تستسلم بلا حرب يكون حظ أهلها أن يساقوا رقيقاً وأسارى، والتي تدافع عن نفسها بالسيف ثم تستسلم يعرض أهلها على السلاح. (محمود، ٢٠١٣: ٥٨)

If a town surrendered without a fight its people should be taken as captives and slaves. On the other hand, the town which puts up resistance and then capitulates is to receive a far more terrible chastisement. (Yehie, 1994: 66)

٤. لأنه هو الذي ينفق، ولأنه هو الذي يعمل... ولأنه هو الذي يعمل، ولأنه هو الذي يحكم. (محمود، ٢٠١٣: ٦٠)

Because it is man who spends on the family and who works to support it. (Yehie, 1994: 68)

It could be noticed from examples above that ideas are arranged into parallel conjoined clauses. The same structure is repeated with different content. The parallel clauses are all connected with coordinate conjunction 'wa with different action which adds elegance and clarity.

5.1.1.C. Phrase Parallelism

5.1.1.C.1. Noun Phrase

١. بهذه المعادلة الجميلة حفظ الإسلام للفرد حريته، وللفقير حقه. (محمود، ٢٠١٣: ٤٧)

It was through such fine balance that Islam preserved both the individual's freedom and the right of the poor. (Yehie, 1994: 54)

٢. وهو ليس الوسط الحسابي وإنما الوسط الجدلي. (محمود، ٢٠١٣: ٤٨)

It is not a mathematically determined mean but rather a dialectical. (Yehie, 1994: 54)

٣. فالإسلام ليس فيه بابوية ولا كهنوت... والله لم يقم بينه وبين المسلمين أوصياء ولا وسطاء. (محمود، ٢٠١٣: ٥٠)

Islam does not institute any clergy or papacy. God did not set up any mediators or warders between Him and the believers. (Yehie, 1994: 56)

٤. وكل شيء في ديننا يقبل التطوير، ما عدا جوهر العقيدة وصلب الشريعة. (محمود، ٢٠١٣: ٥١)

Everything in our religion accepts development except, of course, the essence of its creed and the core of its Shari'a (Law). (Yehie, 1994: 58)

Noun phrases are connected to achieve symmetry in the text and express the equality of rights. Noun phrases are semantically and

syntactically paralleled. They are employed to complete or expand the first part.

5.1.1.C.2. Verb Phrase

١. أنت حر في أن تقمع شهوتك، وتلجم غضبك، وتقاوم نفسك، وترجر نياتك الشريرة، وتشجع ميولك الخيرة.

(محمود، ٢٠١٣: ١٤)

You are free to repress your appetites, to bridle your rage, to resist the promptings of your ego, to deter your evil intentions, to enhance your benevolent tendencies. (Yehie, 1994: 13)

٢. هناك جزءاً من وجودنا... هو الذي يلاحظ الزمن من عتبة سكونه ويدركه بدون أن يتورط فيه؛ ولهذا لا يكبر ولا يشيخ ولا يهرم ولا ينصرم. (محمود، ٢٠١٣: ٦٨)

part of our being...can observe time from a point of stillness and perceive it without being implicated in it. It, therefore, neither ages nor elapses. (Yehie, 1994: 76)

٣. وهؤلاء هم الذين سوف يُسحبون على وجوههم ويوثقون في السلاسل. (محمود، ٢٠١٣: ١١١)

It is this group that will be put in long chains and dragged to Hell with the faces of its members looking shamefully down. (Yehie, 1994: 128)

٤. وسوف نرى ماذا يفعل الغني بغناه... هل يطغى ويسرف؟... أو يعطف ويحسن؟... سوف نرى ماذا سيفعل الفقير بفقره... هل يحسد ويحقد ويسرق ويختلس... أو يعمل ويكد ويجتهد ليرفع مستوى معيشتة بالشرع والعدل؟ (محمود، ٢٠١٣: ٤٤)

We shall see how the rich man manages his wealth: will he dominate and squander or sympathize and be charitable? We shall also find out how the destitute behaves in his poverty: will he envy and grudge, steal and embezzle or will he work and toil at his best possible capacities to raise his standard of living in a manner that is lawful and just? (Yehie, 1994: 49)

٥. لنا "نفس" إذن تعلق على الزمن وتتخطى الموت، وتتخطى الحتميات المادية. (محمود، ٢٠١٣: ٦٨)

We have, then, a spirit that transcends time, death, and the material inevitabilities. (Yehie, 1994: 76)

From the examples mentioned above, we notice that the writer elaborates the meaning by using synonymous successive verbs which adds smoothness and power to the text. The author uses this technique as an arrow pointing the reader to the idea of man's powerful spirit.

5.1.1.C.3. Prepositional Phrase

١. الله ظاهر في النظام والدقة والجمال والإحكام... في ورقة الشجر... في ريشة الطاووس...
في جناح الفراشة... في عطر الورد... في صدح البلبل... في ترابط النجوم والكواكب، في هذا
القصيد السيمفوني الذي اسمه الكون. (محمود، ٢٠١٣: ٦٨)

He is manifest in order, precision, beauty, and regularity; in tree leaves, in the feathers of a fawn, in the wings of the butterfly, in the fragrance of flowers, in the chanting of the nightingale, in the harmony of planets and stars which makes up that symphonic poem we call the universe. (Yehie, 1994: 7)

٢. ومن سم الثعبان يخرج الترياق، ومن الميكروب نصنع اللقاح. (محمود، ٢٠١٣: ٢٤)

Out of the snake's poison comes the antidote. Even now we manufacture the serum from the microbe (Yehie, 1994: 25)

٣. مجرد تحصيل خبرة تتفاوت بين شخص وشخص، وبين عصر وعصر، وبين أمة وأمة. هذا
كلامكم. (محمود، ٢٠١٣: ٧٤)

It is just the outcome of a certain experience that varies from one person to another and from one age to the other. (Yehie, 1994: 83)

٤. فهو يخرج من الأرض الذهب والماس، ومن البحر اللآلئ، ومن الزرع الفواكه والثمار. (محمود، ٢٠١٣: ١١٥)

He extracts gold and diamonds from the earth, pearls from the sea, fruits from nature. (Yehie, 1994: 131)

In the examples mentioned above, prepositional phrases modify verb phrases. They are used in a parallel series repeating the same preposition in every phrase: بين، علي، من، في (preposition + noun phrase) which creates a unique effect.

5.1.1.C.4. Adjectival Phrase

١. فمنا من التف حول نوره... ومنا من انصرف عنه مستمتعاً بالملكوت، وغافلاً عن جمال
خالقه، فاستحق الرتبة الدنيا من ذلك اليوم، وسبق عليه القول. (محمود، ٢٠١٣: ٣١)

Some of us were attracted to His Light and were completely absorbed in it, while others directed their attention away from Him to enjoy the spectacle of the universe (malakoot) shunning the splendor of their Creator. Ever since that time immemorial the latter have deserved the lower degree and were predestined to perdition. (Yehie, 1994: 34)

٢. طبيعة خارجية ظاهرة مشهودة هي جسده. تتصف بكل صفات المادة، فهي قابلة للوزن والقياس، متحيزة في المكان، متزمنة بالزمان. (محمود، ٢٠١٣: ٦٢)

There is firstly an external, apparent, visible nature which is his body. This has all the attributes of matter. It can be weighed and measured; it occupies a portion of space and time. (Yehie, 1994: 71)

٣. أن الجسد تابع وليس متبوعاً، مأمور ليس آمراً، ألا يجوع الجسد فنرفض إمداده بالطعام لأننا قررنا أن نصوم هذا اليوم لله؟ ألا يتحرك بشهوة فنزجره؟ (محمود، ٢٠١٣: ٦٤)

That the body is servant not master, compliant and not imperious. Doesn't the body feel hunger but we refuse to oblige it with food because we have previously decided to fast that particular day in worship of God? Isn't it aroused with lust but we restrain it? (Yehie, 1994: 73)

٤. والأرض كما هو معلوم مبسوطة في الظاهر، ومكورة في الحقيقة. (محمود، ٢٠١٣: ٩٩)

The earth, as is well-known, appears to those who live on it spread flat but it is, in reality, round or, to be exact, oval in shape. (Yehie, 1994: 114)

٥. وتشبيه الجبال بالسحب فيه لمحة أخرى عن التكوين الهش للمادة... التي تعرف أنها مؤلفة من ذرات، كما أن السحب مؤلفة من قطيرات. (محمود، ٢٠١٣: ٩٩)

Likening mountains to clouds, moreover, contains another very important suggestion about the 'fragile' structure of matter which, as we know today, is really composed of atoms just as the clouds are composed of droplets. (Yehie, 1994: 115)

The images of parallelism in the examples above are based on semantic concordance. Adjectival phrases are used to link the ideas (adjective + prepositional phrase). Parallelism is said to "clarify and increase the readability of the writing by creating word patterns that can be followed easily by readers" (Padgate 2018:60)

6. Lexical Repetition

Parallelism is grasped through repetition which is prominent in the book that it captivates the reader's attention to the key word or key phrase of the text. It is used for unfolding a concept. Repetition is used to "render a rhetorical function that can result in persuasion and emphasis" (Najjar, 2015: 24). Words are repeated at different places to create an internal beautiful rhythm. According to Rygiel (1994) classification, nine types of lexical repetition are distinguished:

6.1. Initial (anaphora):

Anaphora is "one of the crucial factors that provide the coherence of discourse." (Prokopenya & Chernigovskaya, 2017:85). It is used to increase sound harmony in the text

١. وما تسقط من ورقة إلا يعلمها، وما تخرج من ثمرات من أكمامها إلا أحصاها عدداً، وما تحمل من أنثى ولا تضع إلا بعلمه (محمود، ٢٠١٣: ١٠)

No leaf falls but He knows of it and no fruit grows out of its bud but He takes count of it. No female conceives and gives birth without His knowledge. (Yehie, 1994: 9)

٢. وإذا عثرت قدم في حفرة فهو الذي أعثرها... وإذا سقطت ذبابة في طعام فهو الذي أسقطها... وإذا تعطلت الحرارة في التليفون فهو الذي عطلها... وإذا امتنع المطر فهو الذي منعه، وإذا هطل فهو الذي أهطله. (محمود، ٢٠١٣: ١٠)

It is He who causes the foot to stumble over a hole and the fly to fall in a plate of food. Even if the phone is dead or the rain doesn't fall or, conversely, if it pours down, He is behind all these events. (Yehie, 1994: 9)

٣. وهناك من يُولد أعمى، وهناك من يولد مبصراً، وهناك من عاش أيام موسى ورآه رأى العين وهو يشق البحر بعصاه... وهناك من عاش أيام المسيح ورآه يحيي الموتى... وليس الخبر كالعيان... وليس من رأى كمن سمع (محمود، ٢٠١٣: ٣٠).

There are those born blind and others who enjoy sight. Some have lived in the age of Moses and saw him with their own eyes parting the sea with his staff; others have lived in the time of Jesus and witnessed how he raised the dead. Receiving a report of something is surely not equal to seeing it with the eye; for to see is other than to hear of a certain event. (Yehie, 1994: 32)

٤. وقد يكون الوحي كتاباً يلقيه جبريل، وقد يكون نوراً يلقيه الله في قلب العبد، وقد يكون إنشراحاً في الصدر، وقد يكون حكمة، وقد يكون حقيقة، وقد يكون فهماً وقد يكون خشوعاً ورهبة وتقوى. (محمود، ٢٠١٣: ٢٨)

This inspiration may be a Revelation, a book delivered by Gabriel, or an illumination caused by God in a person's heart. It can be a state of relief in mental disposition, an insight into truth, or an understanding of things. Again, it can take the shape of reverence towards and fear of God as well as an attitude of piety. (Yehie, 1994: 30)

Anaphoric repetition is used demonstrate divine magnificence in the universe. The examples show the rhythmic organization of clauses and sentences. Anaphora is a linguistic device which is used for "textual

emphasis and artistic confirmation. It, moreover, adds a lovely rhythm to the prominent idea or argument in question." (Essam, 2014: 25)

6.2. Mesodiplosis:

The repeated word "occurs in medial position of the sentences that have place in the same text" (Abdulameer et al., 2020: 853). This repetition in the following examples achieved a vocal harmony that contributes to enrich the analytical energy for text.

١. إن نقص الكون هو عين كماله، مثل اعوجاج القوس هو عين صلاحيته. (محمود، ٢٠١٣: ٢٤).

The universe's imperfections are the essence of its perfection just as the curving shape of the bow is the essential feature of its usefulness. (Yehie, 1994: 25)

٢. وما من أحد يرهف قلبه ويرهف سمعه إلا ويتلقى من الله فضلاً. (محمود، ٢٠١٣: ٢٨).

Indeed, no one that ever tunes up his heart and sense will be deprived from receiving a favor from God . (Yehie, 1994: 30)

٣. فنحن نؤمن بأن الجنة نعيم حسي ومعنوي معاً، كما أن النار عذاب حسي ومعنوي، ولكن ما نريد تأكيده أن تفاصيل هذا النعيم أو العذاب وكيفياته غيب. (محمود، ٢٠١٣: ٣٨).

We believe that Paradise contains both physical and spiritual bliss just as Hell is physical and spiritual torment at one and the same time. What we would rather emphasize is that the details and nature of such bliss or torment are unknown to us (Yehie, 1994: 42)

٤. ونحن لا نجد في عبادته ذلاً بل تحرراً وكرامة... تحرراً من كل عبوديات الدنيا. (محمود، ٢٠١٣: ١١٥)

We do not find humiliation or subjection in worshipping Him but liberation and honour. We are liberated from all the enslavements of the world. (Yehie, 1994: 113)

6.3. Final (epistrophe):

A figure in which successive clauses end with the same word. It is an emphatic device as it puts the emphasis at the end of phrase, clause or sentence (opposite of anaphora).

١. الخير في الوجود هو القاعدة، وأن الشر هو الاستثناء؛ فالصحة هي القاعدة والمرض استثناء. (محمود، ٢٠١٣: ٢٣)

Benevolence is the rule in the universe while evil is the exception. Health is the rule, disease the exception. (Yehie, 1994: 24)

٢. نحن أبناء الزمان والمكان. والله الذي خلق الزمان والمكان هو بالضرورة فوق الزمان والمكان، ولا يصح لنا أن نتصوره مقيداً بالزمان والمكان، ولا بقوانين الزمان والمكان. (محمود، ٢٠١٣: ١٨)

God, who created space and time, is necessarily transcendent in relation to both and it is an error on our part to think that he is bound either by them or by their laws . (Yehie, 1994: 6)

٣. وأنت بالمثل لا تتصور أن الله موجود بذاته بدون **موجد**... لمجرد أنك ترى كل شيء حولك في حاجة إلى **موجد**. (محمود، ٢٠١٣: ٧)

Just like them, you cannot imagine that God exists in His own Essence with no need of an efficient cause; and this is because you see everything around you in need of such a cause . (Yehie, 1994: 6)

٤. والشر في الكون كالظل في الصورة، إذا اقتربت منه خيل إليك أنه عيب ونقص في الصورة. (محمود، ٢٠١٣: ٢٤)

Evil in the universe is like the shaded spaces in a painting; if you come very near to the painting, you will see these parts as defects and faults in it. (Yehie, 1994: 25)

٥. فكان عيسى يُحيي الموتى **بإذنه**، ويخلق من الطين طيراً **بإذنه**، ويشفي الأعمى والأبرص **بإذنه**. (محمود، ٢٠١٣: ١١٦)

He resurrected the dead, created clay birds that came to life, and healed the blind and the leper - all by God's permission and aid. (Yehie, 1994: 133)

It could be noted from the above examples that the repetition at the end of each sentence or phrase builds up an emotional need that help the reader to contemplate in the creation of the universe. Epistrophe in these examples provided semantic interconnection that binds the text elements together to picture a complete meaning and support the power of persuasion.

6.4. Final-initial (anadiplosis):

Anadiplosis is the "repetition of a prominent and usually the last word in one phrase or clause at the beginning of the next" (cited in Stashko, 2020:62)

١. الالكترتون في الذرة يدور حول النواة، والقمر حول الأرض، والأرض حول الشمس، والشمس حول المجرة، والمجرة حول مجرة أكبر (محمود، ٢٠١٣: ٧٨)

The electron in the atom circles round the nucleus, the moon round the earth, the earth round the sun, the sun round the galaxy, the galaxy round a bigger one, and so on. (Yehie, 1994: 88)

٢. أما "أرسطو" فقد استطرده في تسلسل الأسباب قائلاً: إن الكرسي من الخشب، والخشب من الشجرة، والشجرة من البذرة، والبذرة من الزارع. (محمود، ٢٠١٣: ٧)

Aristotle followed the chain of causality tracing the chair from wood, wood from the tree, the tree from a seed, and the seed from the planter. (Yehie, 1994: 7)

٣. يبقى بعد ذلك سؤالك عن تحضير الأرواح، وتحضير الأرواح عندنا أمر مشكوك فيه. (محمود، ٢٠١٣: ٧١)

I come finally to my friend's query about the summoning of spirits. This phenomenon is suspect in the eyes of believers. (Yehie, 1994: 80)

٤. ولم يقل حتى غلاة المادية والفوضوية بالمساواة. والمساواة غير ممكنة، فكيف نساوي بين متساويين؟ (محمود، ٢٠١٣: ٤٣)

Even extremist advocates of materialism and anarchy did not call for equality. (Yehie, 1994: 48)

٥. الإلكترون في الذرة يدور حول النواة، والقمر حول الأرض، والأرض حول الشمس، والشمس حول المجرة، والمجرة حول مجرة أكبر. (محمود، ٢٠١٣: ٨٧)

The electron in the atom circles round the nucleus, the moon round the earth, the earth round the sun, the sun round the galaxy, the galaxy round a bigger one, and so on. (Yehie, 1994: 88)

Anadiplosis (chain-repetition) shows the logical emphasis which is necessary to attract the reader's attention on the key-word or a key-phrase. The loading of each word is gradually increasing that reflects God's might and majesty of creation.

6.5. Crossing pattern (chiasmus):

Chiasmus is repeating the same words in an inverse order resulting in what so-called antimetabole. (I'jam & Fadhil, 2016). Chiasmus is a stylistic technique, words are structured chiasmically having a rhetorical function of persuasion. It is a linguistic figures of speech that makes "the ordinary extraordinary." (I'jam & Fadhil, 2016: 43)

١. وهي نفس الرحلة الرمزية من الصفا "الصفاء أو الخواء أو الفراغ رمز للعدم" إلى المروءة وهي النبع الذي يرمز إلى الحياة والوجود... من العدم إلى الوجود ثم من الوجود إلى العدم. (محمود، ٢٠١٣: ٧٩)

This is the same as the symbolic 'hurrying' from Safa - the name in Arabic connotes emptiness or vacuum as a symbol of nothingness - to Marwa, the spring which signifies life and being. (Yehie, 1994: 88)

٢. إن النور يبرهن على النهار... ونعكس الآية لو قلنا أن النهار يبرهن على النور. (محمود، ٢٠١٣: ٨)

light indicates day and it would be a lopsided argument to claim that day proves the existence of light. (Yehie, 1994: 7)

٣. إن أطفه المقدمات ممكن أن تؤدي إلى أخطر النتائج... وأخطر النتائج ممكن أن تنتهي إلى لا شيء (محمود، ٢٠١٣: ١١)

The most trivial premises can lead to the most serious consequences, whereas the most important beginnings can issue in nothing. (Yehie, 1994: 10)

٤. وظل المنكر على إنكاره لم يبق إلا مواجهته بالعذاب الحق لتعريفه... والتعريف بالحق هو عين الرحمة... ولو أن الله تركهم على عماهم وجهلهم وأهمهم لكان في حقه ظلماً. (محمود، ٢٠١٣: ٣٩)

If all such approaches fail, with the disbeliever persisting in his attitude, there remains only one option open: to inflict the promised torments on him so that he may come to know the truth. Acquaintance with the truth is the essence of mercy. Should God neglect those obstinate disbelievers in their blindness and ignorance, He would be unjust. (Yehie, 1994: 43)

Chiasmus creates a counterbalancing effect in the second of phrase of the two connected ones. It breaks the monotony of direct parallelism to attract the reader's attention (I'jam & Fadhil, 2016). It is used in these examples to emphasize a claim (God's mercy and power). The emphasis is caused by the reversed arrangement of the items within the same structure. Chiasmus adds to the rhythmical quality of the sentences.

6.6. Total extended repetition (Tautotes)

Tautotes is the repetition that "occurs repeatedly in the structure of sentences or verses" (Mahliatussikah& Istiqomah, 2020:121)

١. الله يقضي على كل إنسان من جنس نيته. ويشاء له من جنس مشيئته، ويريد له من جنس إرادته، تسيير الله هو عين تخيير العبد. (محمود، ٢٠١٣: ١٧)

God destines each human being to a fate which corresponds to his intentions. He wills him to what he himself really wills and He desires for him what he himself desires. There is no duality here. God's preordination is identical to the creature's freedom of choice. (Yehie,

٢. هل يريد أن يعيش حياة بلا موت، بلا مرض، بلا شيخوخة، بلا نقص، بلا عجز، بلا قيود، بلا أحزان، بلا آلام؟ (محمود، ٢٠١٣: ٢٥)

Does he, for instance, envisage for us a life without death, sickness, senility, deficiencies, disability, grief, or suffering? (Yehie, 1994: 26)

٣. هذه الأمثلة من الصدق العلمي، والصدق المجازي، والصدق الحرفي. (محمود، ٢٠١٣: ١٠٤)

Such scientific, figurative, and literal truth. (Yehie, 1994: 121)

٤. ولك عذرك... فإذا كنت لا تؤمن بنفسك ذاتها فكيف يتوقع منك أن تؤمن بجني أو عفريت؟ وإذا كنت لا تؤمن بالله فكيف ينتظر منك أن تؤمن بشياطينه؟ (محمود، ٢٠١٣: ٧٣)

You will be quite right there. If you do not believe that you have a soul, how can you be expected to believe in a jinni? If you do not believe in God how can it be possible for you to believe in the existence of the devils? (Yehie, 1994: 81)

٥. فالجسد تتداول عليه الأحوال من صحة إلى مرض، إلى سمنة، إلى هزال إلى تورّد، إلى شحوب، إلى نشاط، إلى الكسل، إلى نوم، إلى يقظة إلى جوع، إلى شبع. (محمود، ٢٠١٣: ٦٢)

The body is subject to all conditions of health, sickness, fatness, leanness, ruddiness, paleness, vitality, satiety, etc. (Yehie, 1994: 71)

It could be noticed from the examples that linking the repeated words to context's vocabularies creates balance; small words "produce impressive impact and generate big ideas." (Stashko, 2020)

6.7. Polyptoton

Polyptoton is the repetition of the same part of speech using different inflections. The repetition of different forms of the same root connects and emphasizes the ideas. It is called 'root-duplication' (Monassar, 2014)

١. قانون (السببية) الذي ينص على أن لكل صنعة صانعاً، ولكل خلق خالقاً، ولكل وجود موجداً (محمود، ٢٠١٣: ٦)

The law of causation which stipulates that every artifact, creature, or existent must have been brought into being by a maker, creator, or efficient cause (Yehie, 1994: 5)

٢. والنسيج يدل على النساج، والرسم على الرسام، والنقش على النقاش. (محمود، ٢٠١٣: ٦)

Every artifact, creature, or a piece of fabric points to the weaver, a painting to the painter, an engraving to the engraver (Yehie, 1994: 5)

٣. فلماذا ترك الظالم يظلم، والقاتل يقتل، والسارق يسرق؟ (محمود، ٢٠١٣: ٢٣)

Why, then, does He suffer the unjust, the murderous, and the thieving to perpetrate their deeds? (Yehie, 1994: 23)

٤. بعض الناس يفهم حرية الإنسان بأنها علو على المشيئة، وانفراد بالأمر، فيتهم القائلين بالحرية بأنهم أشركوا بالله وجعلوا له أنداداً يأمرون كأمره، ويحكمون كحكمه. (محمود، ٢٠١٣: ١٥)

Some people understand human freedom as meaning a transcendence of Divine Will and a management of affairs independent of God.

Consequently, they accuse the advocates of freedom with Shirk (polytheism) and with setting up equals to God who bid and dispense like Him. (Yehie, 1994: 14)

٥. وليس صحيحاً أن ديننا خرج من الأرض، من الظروف والدواعي الاجتماعية، ليكون سلاحاً لطبقة على طبقة، وتشبيهاً لغني الأغنياء وفقير الفقراء. (محمود، ٢٠١٣: ٤١)

It is also not true that our religion originated from 'the soil', from social conditions and causes, to be employed as a weapon in the hand of one class against another and to perpetuate the wealth of the rich and the poverty of the poor. (Yehie, 1994: 46)

In the previous examples, the form and meaning are replicated across different parts of speech or different derivations. The author succeeded in capturing the inner reality accurately and with subtleties using polypoton. The shades of meanings are perfectly employed the repetition of the similar morphological forms reinforce the rhythmic and denotative values of the text. (Khader & Kullab , 2016: 42). The power of the words in making expressive denotations influences the reader.

7. Study Results

In terms of density of parallelism, the analysis indicated that parallelism is an evident style marker in the book. Table (1) shows the recurrence of semantic parallelism embodied through synonymous parallelism and antithetical parallelism. It also shows the frequency of syntactic parallelism manifested through parallel (sentence, clause, phrase (NP, VP, AP, PP)). Synonymous parallelism (54%) is of higher frequency than antithetical parallelism (46%). Regarding syntactic parallelism, phrase constitutes the highest percentage (70%) and clause is of the lowest rate (13%).

percentage	frequency	Types of Parallelism	Types of Parallelism
54%	172	Synonymous Parallelism	Semantic Parallelism
46%	146	Antithetical Parallelism	
	318	Total Semantic	
18%	135	Sentence	Phrase
13%	98	Clause	
44%	237	Noun Phrase	
36%	190	Verb Phrase	
16%	85	Prepositional Phrase	
4%	23	Adjectival Phrase	Syntactic Parallelism
70%	535	Total Phrase	
71%	768	Total Syntactic	
100%	1086	Total	

Table (1) shows the frequency and percentage of the types of semantic and syntactic parallelism

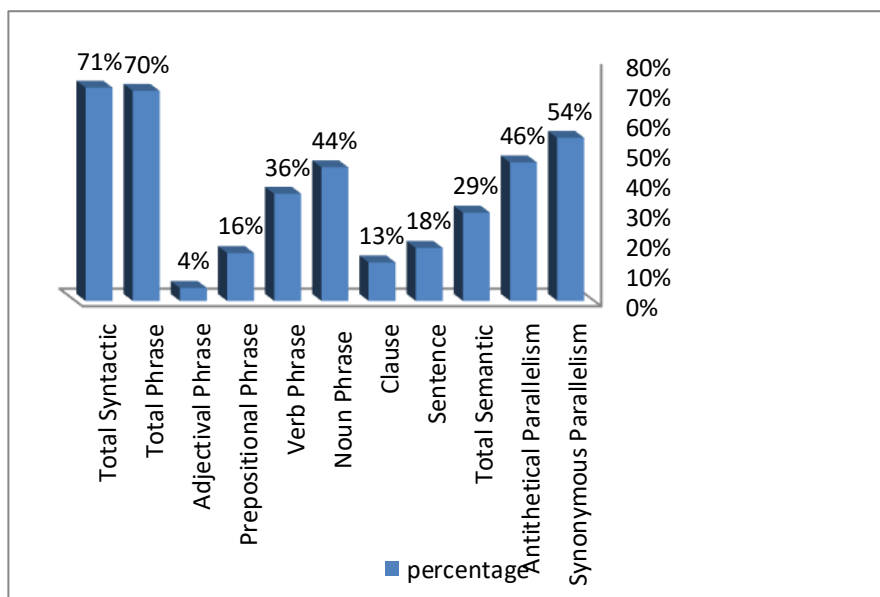


Figure (1) presents the percentage of types of parallelism

Types of repetition	Frequency	percentage
Anaphora	99	34%
Mesodiplosis	62	21%
Polyptoton	41	14%
Tautotes	39	13%
Epistrophe	38	13%
Anadiplosis	6	2%
chiasmus	4	1%
Total	289	100%

Table (2) shows frequency and percentage of types of repetition

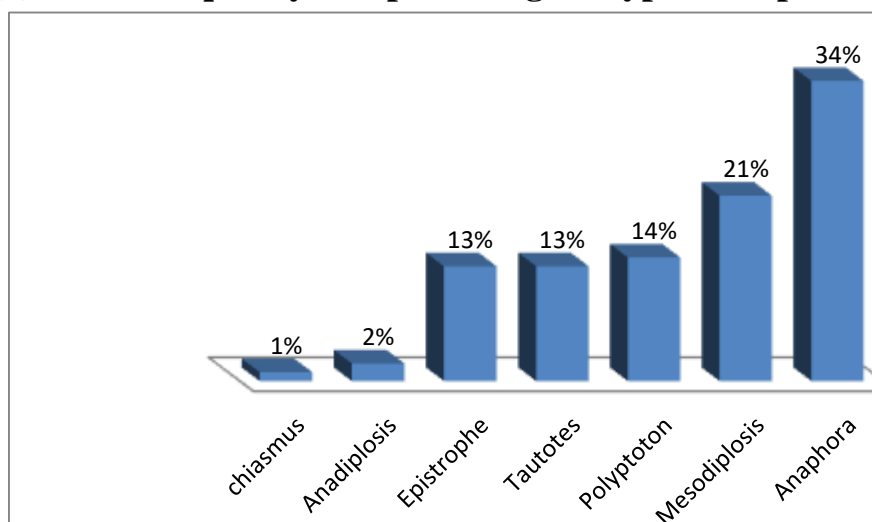


Figure (2) presents frequency and percentage of types of repetition

It has been found out that anaphora (34%) and mesodiplosis (21%) are the most widely used in the book. Polypoton as a stylistic device is the third (after anaphora and mesodiplosis) in usage effect as it constitutes (14%). Tautotes and epistrophe are the fourth (13%). The least repetition devices used in the book are Anadiplosis and chiasmus.

p-value	Z	percentage	frequency	
0.01	18.62	21%	289	Repetition
		79%	1086	Parallelism
		100%	1375	TOTAL

Table (3) shows frequency, percentage, Z and p-value

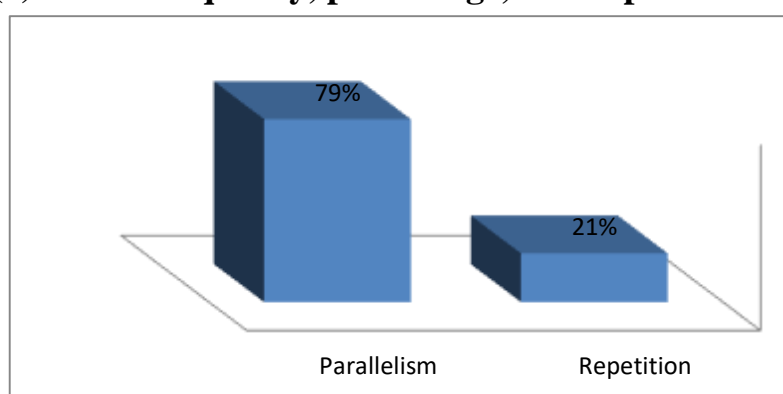


Figure (3) shows the percentage of parallelism in relation to repetition

Table (3) and figure (3) demonstrate the density of parallelism in relation to repetition in *A Dialogue with an Atheist*. It has been found that there is a statistically significant difference at the level of (0.01%) between parallelism and repetition in favor of parallelism which constitutes (79%) and repetition (21%) and z value (18.62)

8. Discussion

Dr. Mostafa Mahmoud wrote *A Dialogue with an Atheist* in an eminently attractive style. His style is characterized by simplicity and depth. Religious issues are discussed in the prism of science. In this book, parallelism works on two layers of structure syntactic and semantic. Dr. Mostafa Mahmoud's use of parallelism and repetition might be because of being highly influenced by Quran and hadith. He quotes some parallel structures as

١. يقول الله في حديث قدسي: "أنا يُستدل بي... أنا لا يُستدل عليّ". (محمود، ٢٠١٣: ٨)
 God says in a Divine Utterance (Hadith Qudsi) : "It is I who aids in proving and finding, there is no proof leading to me". (Yehie, 1994:7)

٢. ويقول الله في حديثه القدسي: "هؤلاء في النار ولا أبالي، وهؤلاء في الجنة ولا أبالي". (محمود، ٢٠١٣: ٩٥)

God says: "Those are in Hell and I care not and those in Paradise and I care not". (Yehie, 1994: 108)

٣. فمن شاء فليؤمن ومن شاء فليكفر. (محمود، ٢٠١٣: ٩٥)

Hence, those who believe or disbelieve are perfectly free to pursue the course they have chosen. (Yehie, 1994: 108)

It is evident that the findings of this study lends support to Mahliatussikah & Istiqomah (2020) who asserted that repetition is a sign of confirmation and gives decorations to the language. The results are also in line with Zhao (2012) and Aziz (2012) that parallelism is a sort of correspondence and balance in structure between successive lines of a unit. It is also associated with saji (سجع) which is an inherent feature in Arabic language. Without parallelism there will be no sense in discussing variation and change. The study is also in line with Monassar (2014), Mueller (2015), Dror (2017) who assum that parallelism is a stylistic means of both repetition and cohesion; a technique where words are organized in successive lines in a well-adjusted manner. The findings also confirm Al-Ameedi & Mukhef (2017) finding that parallelism is a type of foregrounding. In this study anaphora proved to be the most frequently stylistic device used in this text. This finding is in line with Stashko's study (2020) which proved that anaphora is the most widely spread stylistic device used in advertising texts.

9. Conclusion

The study objective is to investigate the variety of parallelism types and lexical repetition that characterize Mostafa Mahmoud's style in his book *A Dialogue with an Atheist*. Mostafa Mahmoud used parallel patterning to call the reader's attention to a significant idea. Readers strongly prefer coordinated sentences in parallel structure (Frazier, 1984). Parallelism is used to reinforce synonymical or antonymical relations. The language of *Dialogue with an Atheist* is 'persuasive' as the book is written with a persuasive intent. Lexical repetition refers to the repetition of lexical items which displays the variety and subtlety of Dr. Mostafa Mahmoud's book. The repetition of linguistic forms creates "rhythm, aesthetics, expectation and fulfillment effective in persuasive and literary writing" (Padgate, 2018:61)

Repetition adds to the meaning while parallelism correlates different systems. It has been shown that parallelism and repetition have persuasive and cohesive functions. Parallelism achieves foregrounding. Lesley Jefferies and Dan MacIntyre (2010: 32) state that "If deviation is unexpected irregularity in language then parallelism is unexpected regularity. Parallelism is the other means by which foregrounding effect arises out of a repeated structure." Repetition creates "a stream of expectation, and gives unity to the work of art" (Al-halhooli, 2017: 194). It serves as a controlling factor for arranging words and achieving cohesion. The study may pave the way for other future researches to investigate Dr. Mostafa Mahmoud's marvelous works

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