ANTITHESIS IN ENGLISH AND ARABIC: A CONTRASTIVE STUDY

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1-Antithesis in English
1-1 Introduction

Generally speaking, Communication can be regarded as an essential factor in the life of human being. Through the communication, people want to tell and emphasize their opinion, ideas and thoughts and also to perform any daily requirements whether they are social, religious, political and etc. when somebody wants to talk a persuasive speech or writing an effective message, he should have the power of determining what the available means of persuasion and the effective words and the devices that will be used to create a special effect or feeling on the audience. Thus, writing effective speeches requires from the speaker or writer an invariable understanding of the difference between the verbal and nonverbal communication, the literal and non literal meaning. In other words, we can say that communication can be done in both oral and written communication. Oral communication can be done through everyday speech, dialog, etc. while written communication needs certain media. One example of written communication is literary work. Written literary work is also media for communication. Through literary work the writer wants to give a message and do an indirect communication with others. In order to do such a non verbal communication, the writers need supporting element to convince and to attract the readers about what they want to convey through their works. The most important way for doing so is by using rhetorical devices or figurative language or the figures of speech.

Writers often use non-literal language or figurative language to invite readers to visualize events, view internal conflicts, glimpse social themes, to add color, drama, persuasiveness, ornament, clarity, and wit, or grasp abstract concepts like beauty, truth, or goodness. We also use it for concealment when we want to cover up our real feelings. To speak literally all the time would

make language dull and limit our abilities to express our emotions. For these reasons most writers, rhetoricians, and orators may use figurative or non-literal language to stretch audience imaginations, challenging them to interpret the references and meanings bound within images, similes, metaphors, and symbols. Such devices require a reader to participate actively in the novel, as the reader begins to implicitly or explicitly interpret non-literal elements of the story(Wikipedia, 2010)

1-2 Figurative language

Most rhetoricians are assured that figurative language can be used to describe any use of language where the intended meaning differs from the actual literal meaning of the words themselves. Figurative language can be defined as a set of literary devices that authors use to bring the reader into the writing. In addition, figurative language is used to create a special effect or feeling on the audience by using some rhetorical devices. . The literary devices use language in such a way that what is being said is different from the actual literal meaning of the words. Figurative language helps the reader to get a clearer picture of what's happening, and they can also be used to convince the reader of something, or they can be used to simply entertain the reader. It is characterized by the use of figures of speech. There are many techniques which can rightly be called figurative language, including metaphor, simile, hyperbole, personification, onomatopoeia, verbal irony, **antithesis**, Alliteration, Euphemism, Metonymy, oxymoron , etc. The rhetorical devices gave the historical narrative and the direct speeches a touch of aesthetic achievement and literary significance: vivid, imaginable, moving, knowledgeable and philosophical(Hatch and Brown, 1995:86-94; Wilss, 2001: 154;Abrams, 2005:101)(see Langacker 1987: 93).Abrams (2005:101) states that most modern classification and analysis are based on the treatment of figurative language by Aristotle and later classical rhetoricians. Thus, since that time the form of figurative language has been divided into two main classes : *figures of thought or rhetorical tropes* and *figures of speech or rhetorical figures or schemes* . The first one deals with words or phrases that are used in a way that

effects a conspicuous change in the standard meaning. The standard meaning, as opposed to its meaning in figurative use, is called the literal meaning. The second term, *figures of speech*, deals with the form in which the departure from standard usage is not primarily in the meaning of the words, but in the order or syntactical pattern of the words. Rhetorical devices serve variety of purposes. They are used to clarify meaning, to provide vivid examples, to inanimate object to amuse or to ornament. Most important they have an essential aesthetic purpose widening and deepening the range of perception and response to the world of objects and ideas. figures of speech can be classified into different categories of human understanding of the world. These categories include: **Discrimination** (the human mind is influenced by the feeling of contrast or difference such as antithesis, Oxymoron, contrast, etc.), **Similarity** (there is a point of likeness or a state of being similar between two or more things such as simile, metaphor, etc.) and **Retentiveness** (contiguity)(when two or more impressions or things occur together because they are associated with each other such as metonymy, synecdoche, etc.(**Stern (1968: 269**, **McGuigan**, 2007:3-5).Van Dijk (1998: 208) believes that rhetorical devices are essentially geared towards the persuasive communication of preferred models of social events. It is therefore not surprising that rhetorical structures play an important role in ideological manipulation. The rhetorical devices may be used by many speakers and writers in order to construct their messages. Thus public speakers, advertisers, politicians, orators, religious men, journalists, and others deliberately use this resource consciously to increase the way they use language. It is no doubt that most cultures have some type of rhetorical tradition and many have a tradition of commentary and critique as well (Bloor and Bloor, 2007: 67). In order to get enough understanding of the figurative language, A distinction is often made between **literal and non-literal meanings** of (polysemous) words, the assumption being that only one of the readings is literal. This can be attributed to the close relationship between them in any discussion (Rommetveit, 1988: 14–15). The other point is that in learning second language(L2), learners sometimes may be confused in using improper

words that will cause misunderstandings or even offense when they can understand only the literal meaning of the words but do not know the non literal meaning for interpreting those words. No wonder even advanced learners' communicative behavior would often deviate from L2 conventions so as to cause many cross-cultural misunderstandings. Thus, it is important to give learners an idea about the difference between literal and non literal meanings of words since it is not enough for foreign language teachers to assist learners not only in employing grammatically correct forms but also in knowing when to use these forms and under what circumstances (Yu, 2006 : 115). According to Hudson (2000:317) and Borg (2004 :248-51), literal language is the opposite of figurative language in one aspect. The literal use obeys the conventional rules and ways of expression but figurative – use is novel and creative – and suggests other meaning. Harley (2008: 340-2) states that people tend to make extensive use of non-literal or figurative language. Hence, they may go beyond the literal meanings of the words involved, for many reasons such as humor, effect, politeness, to play , to be creative and for a mixture of these and other reasons. He adds that there is no dichotomy between literal and figurative or metaphoric usage; rather, there is a continuum. Sometimes when we speak, we do mean something other than what our words mean and since our words are not compatible with what literally means, then we are speaking nonliterally (Akmajian, etal, 2001:375-87). Figurative meaning is more striking since it enables writers to indicate layers of meaning and require from the readers to use their imagination in an interesting way. Non-literal language is understood in ontological semantics as having lexemes carry derivable but unrecorded senses**.** Figurative language may involve some contradictory semantic properties, nonsense words, violation of semantic rules, and so on **(Kurland, 2000: 5; Fromkin etal, 2003:204)**.

1-3 The Concept of Antithesis

In order to characterize a thing or phenomenon from a specific point of view, it may be necessary not to find points of resemblance or association

between it and some other thing or phenomenon, but to find points of sharp contrast, that is, to set one against the other, for example:

1- "Better to reign in hell than serve in heaven." (Milton)

Rhetoricians and linguists consider contrast as a central rhetorical relation.

Hence they recognize between two types of contrast or opposition: logical and stylistic. A line of demarcation must be drawn between logical opposition and stylistic opposition. Any opposition will be based on the contrasting features of two objects. These contrasting features are represented in pairs of words which we call antonyms, provided that all the properties of the two objects in question may be set one against another, as 'saint' —'devil', 'reign'—'serve', 'hell'—'heaven'. Many word-combinations are built up by means of contrasting pairs, as up and down, inside and out, from top to bottom and the like(Министерством, 1977: 222; Carlson et al., 2003).Stylistic opposition, which is given a special name, the term antithesis, is of a different linguistic nature: it is based on relative opposition which arises out of the context through the expansion of objectively contrasting pairs, as in:

2- "Youth is lovely, age is lonely,

It is not only the semantic aspect which explains the linguistic nature of antithesis, the structural pattern also plays an important role. Antithesis is generally molded in parallel construction. The antagonistic features of the two objects or phenomena are more easily perceived when they stand out in similar structures. This is particularly advantageous when the antagonistic features are not inherent in the objects in question but imposed on them. The structural design of antithesis is so important that unless it is conspicuously marked in the utterance, the effect might be lost. It must be remembered, however, that so strong is the impact of the various stylistic devices, that they draw into their orbit stylistic elements not specified as integral parts of the device. As we have pointed out, this is often the case with the epithet. The same concerns antithesis. Sometimes it is difficult to single out the elements which distinguish it from logical opposition. Thus in Dickens's "A Tale of Two Cities" the first paragraph is practically built on opposing pairs   .

3- **"It was the *best* of times, it was the *worst* of times, it was the age of *wisdom,* it was the age of *foolishness,* it was the epoch of *belief,* it was the epoch of *incredulity,* if was the season of *Light,* it was the season of *Darkness,* it was the *spring* of *hope,* it was the *winter* of *despair,* we had *everything* before us, we had *nothing* before us, we were all going *direct to Heaven,* we are all going *direct the other way..."* (Dickens)**

Antithesis is a model and a highly rhetorical and elusive tool that has been constantly used in literature. It is one of the familiar rhetorical schemes of discrimination that has main effect in literary texts; and it attracts the attention of many rhetoricians, linguists, orators etc. Antithesis thus is a device bordering between stylistics and logic (**Stern (1968: 269, McGuigan**, 2007:22-25). Antithesis can be defined as contrary ideas expressed in a balanced sentence. It is the juxtaposition of two words, phrases, clauses, or sentences contrasted or opposed in meaning in such a way as to give emphasis to their contrasting ideas and give the effect of balance.Hence, Antithesis occurs when you place two contrasting or opposite ideas near each other. Hatch and Brown(1995: 90) state that antithesis allows us to connect drastically opposing ideas by using opposing phrases like " Give me liberty or give me death!". Such a device is often used in rhetoric. The word comes from the Greek ***anti,*** meaning "against," and ***tithenai***, which means "to place" or "to set against." (eNotes.com,2011). The following examples may illustrate this idea:

In **Milton's *Paradise Lost*** (1667), Adam and Eve are described using antitheses:

4- For contemplation <u>he</u> and <u>valour formed</u>,----For softness <u>she</u> and <u>sweet attractive</u> grace; ---- <u>He </u>for God only, <u>she</u> for God in him.

(Book V, lines 297 – 299)

Charles Dickens in his Novel (A Tale of Two Cities) mentions this speech in antithetical way

5- **"It was the <u>best of times</u>,---- it was the <u>worst of times</u>,**

it was the age of <u>wisdom</u>, ---- it was the age of <u>foolishness</u> . . ."

Abrams (2005:12) has defined antithesis as " a contrast or opposition in the meanings of contiguous phrases or clauses that manifest parallelism-that is, a similar word order and structure-in the syntax". The best way of using antitheses is when one expresses his contrary ideas in a balanced sentence. Thus, it can be a contrast of opposites as in :

6- **"Evil men fear authority; good men cherish it."**

Alternatively, it can be a contrast of degree as in:

7- **"One small step for a man, one giant leap for all mankind." (Wikipedia, 2012)**

Antithesis is a device bordering between stylistics and logic. The extremes are easily discernible but most of the cases are intermediate. However, it is essential to distinguish between antithesis and what is termed *contrast.* Contrast is a literary (not a linguistic) device based on logical opposition between the phenomena set one against anotherAccording to Wikipedia (2010), antithesis can be defined rhetorically speaking as a <u>figure of speech</u> which involves the bringing out of a contrast in the <u>ideas</u> by an obvious contrast in the <u>words</u>, <u>clauses</u>, or <u>sentences</u>, within a parallel grammatical structure, as in the following:

8- **"When there is need of silence, you speak, and when there is need of speech, you are dumb; when you are present, you wish to be absent, and when absent, you desire to be present; in peace you are for war, and in war you long for peace; in council you descant on bravery, and in the battle you tremble."**

Antithesis is sometimes double or alternate, as in the appeal of Augustus:

9- **"Listen, young men, to an old man to whom old men were glad to listen when he was young."**

Some other examples of antithesis are:

10- **Man proposes, God disposes.**

11- Many are called, but few are chosen.

It can be noted in all the examples of antithesis above that the opposing parts of the sentences have the same structure, or grammatical form. Some even repeat words in both parts of the sentence; this is called parallel structure. The repetition emphasizes the contrast the writer creates (Abrams, 1993: 10).The force of the antithesis is increased if the words on which the beat of the contrast falls are alliterative, or otherwise similar in sound. It gives an expression greater point and vivacity than a judicious employment of this figure(Wikipedia, 2010).In Encyclopedia Britannica (2010) antithesis can be described as a figure of speech in which contradictory opposites or strongly contrasting ideas are placed in sharp juxtaposition and sustained tension, as in the saying "Art is long, and Time is fleeting." The opposing clauses, phrases, or sentences are roughly equal in length and balanced in contiguous grammatical structures. In poetry, the effect of antithesis is often one of tragic irony or reversal as in:

12- **Saddled and bridled**
And booted rade he;
A plume in his helmet,
A sword at his knee;
But toom [empty] cam' his saddle
A' bloody to see,
O hame cam' his gude horse
But never cam' he! **(ibid)**

Syntactically speaking, antithesis can be formed by joining contrasting ideas in a pair of grammatically similar phrases and clauses. This can be done through the use of many clauses of parallelism, concession, contrast,. Tichy and Fourdrinier (1988), cited in McCaskill (1998: 31), state that a major device for sentence emphasis is parallel construction. Equal thoughts demand expression in the same grammatical form. Repetition of structure within a sentence is a most effective device for making the long sentence easy to read, and repetition of structure in two or more sentences connects them. An understanding of parallelism is therefore essential for emphasis and coherence. Thus, one can say that antithetical phrases are essential for the sake of emphasis and logical grammatical structure. Such a relationship can be made when two or

more ideas are logically equal, they should be made parallel by writing them in the same grammatical structure. Grammatically, words are equal (parallel) to words, phrases to phrases, subordinate clauses to subordinate clauses, and independent clausesto independent clauses. Grammatical parallelism, however, is an option to be used for emphasis or contrast. Therefore, in joining phrases of antithesis, antithetical phrases may be enclosed by commas when they are nonrestrictive as in the following example:

13 - In winter, clouds near the tropopause are associated with negative vorticity, not with positive vorticity as most meteorologists are accustomed to believing. **(ibid: 54)**

Harris (2008:7) mentions that parallelism is recurrent syntactical similarity.

Several parts of a sentence or several sentences are expressed similarly to show that the ideas in the parts or sentences are equal in importance. Parallelism also adds balance and rhythm and, most importantly, clarity to the sentence. Any sentence elements can be paralleled, any number of times (though, of course, excess quickly becomes ridiculous). Parallelism occurs when we pair, or present in a series, two or more grammatical elements—words, phrases, or clauses—in grammatically balanced form. Maintaining parallel balance helps the reader to connect, to coordinate, or to contrast ideas. Composing balanced parallel constructions contributes unity, coherence, and clarity to sentences and also adds a stylistically pleasing symmetry and rhythm. Thus such a term is mainly preferable by writers of literary works and orators.If the writer uses two parallel structures, the result is isocolon parallelism as in the following :

14- "The bigger they are, the harder they fall." (Wheeler: 2012)

If there are three structures, it is tricolon parallelism as in:

15- "That government of the people, by the people, and for the people shall not perish from the earth."

Or, as one student wrote,

16- "Her purpose was to impress the ignorant, to perplex the dubious, and to startle the complacent."

Shakespeare used this device to good effect in *Richard II* when King Richard laments his unfortunate position:

17-   I'll give my jewels for a set of beads,

My gorgeous palace for a hermitage,

My gay apparel for an almsman's gown,

My figured goblets for a dish of wood . . . . (3.3.170-73)   (ibid)

As a final remark it must be stated that the device of parallelism always generates rhythm, inasmuch as similar syntactical structures repeat in close succession. Hence it is natural that parallel construction should very frequently be used in poetical structures(Министерством, 1977: 208). Antithesis can also be expressed by the use of concessive phrases and articles such as (nevertheless, yet, still, after all, of course, etc.), and the contrast phrases by using (however, instead, on the contrary, on the other hand, in contrast, rather, etc.).Such a syntactic relation can be achieved by making a contrast between an item with a preceding one by introducing a direct antithesis; this is effected by means of antithetic conjuncts (Quirk etal, 1985: 634-644) as in:

18- You promise to help me; then you let me down !

19- He expected to be happy but instead he felt miserable. (ibid: 639)

1-4 Antithesis: Related Terms

There are many related literary terms that have a close relationship with antithesis and may denote similar meaning but in different ways and uses. These terms include antagonism, contradiction, contradistinction, contraposition, contrariety, contrariness, opposition, polarity, antipode, antipodes, antonym, contrary, converse, counter, opposite, reverse, oxymoron, chiasmus, paradox, **meiosis, etc.** (The Free Dictionary, 2000; Collins Thesaurus of the English Language: 2002; Wiktionary, 2010). The researcher will focus about the most important ones of these literary terms that have a very close relationship with antithesis.Abrams (2005:209) state that paradox is a statement which seems on its face to be logically contradictory or absurd, yet turns to be interpretable in a way that makes sense. This device is used by most

poets and was regarded as a central device in the seventeenth –century in what is called metaphysical poetry, both in its religious and secular forms. If the paradoxical utterance conjoins two terms that in ordinary usage are contraries, it will then be called an oxymoron. The oxymoron was a familiar type of petrachan conceit in Elizabethan love poetry. Hatch and Brown(1995: 90-1) believe that though antithesis connects drastically opposing ideas, paradox, in turn, opposes conflicting sources. For example, the snake is sometimes regarded by some cultures as a symbol almost universally associated with the sky and celestial phenomena. But, paradoxically, it is also regarded by other cultures as a symbol of the underworld, darkness, and death. A favorite example of paradox is the biblical passage from Ecclesiastes 3:7-8:

20-   A time to rend, and a time to sew…

A time to love, and a time to hate

A time of war, and a time of peace.   (Hatch and Brown(1995: 91)

Paradox is sometimes also called oxymoron since both of them are using contradiction in a manner that oddly makes sense on a deeper level. Common paradoxes seem to reveal a deeper truth through their contradictions(Wheeler: 2012).The other literary term which is closely related to antithesis is oxymoron (plural *oxymora***,** also called paradox). Oxymoron can be expressed by joining together contradictory or incongruous terms in one expression in a manner that oddly makes sense on a deeper level. Simple or joking examples include such oxymora as *jumbo shrimp***,** *sophisticated rednecks***, and** *military intelligence*. The richest literary oxymora seem to reveal a deeper truth through their contradictions. These oxymora are sometimes called paradoxes. For instance, "without laws, we can have no freedom." (ibid)(see, Abrams, 2005; Shaw,1976; Holman, 1976) .

Chiasmus (from Greek, "cross" or "x") is another literary scheme   in which the author introduces words or concepts in a particular order, then later repeats those terms or similar ones in reversed or backwards order. It involves taking parallelism and deliberately turning it inside out, creating a "crisscross" pattern. For example, consider the chiasmus that follows: "By day the frolic,

and the dance by night." If we draw the words as a chart, the words form an "x" (hence the word's Greek etymology, from *chi* meaning "x"):

CHIASMUS

By day   the frolic

the dance   by night
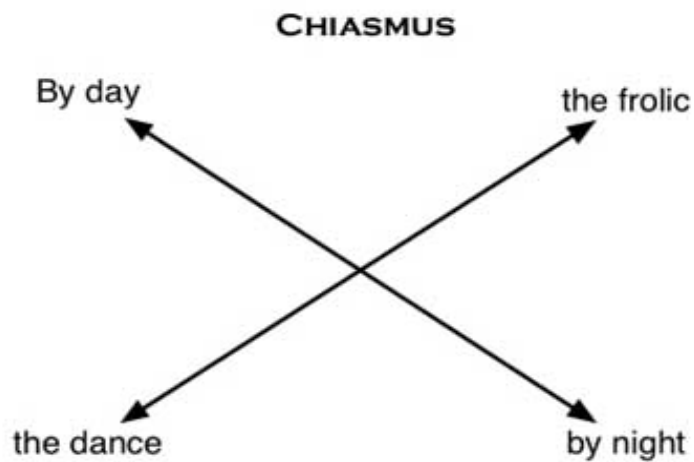
The sequence is typically *a b b a* or *a b c c b a.* "I lead the life I love; I love the life I lead." "Naked I rose from the earth; to the grave I fall clothed." Biblical examples in the Greek can be found in Philippians 1:15-17 and Colossians 3:11, though the artistry is often lost in English translation. Chiasmus often overlaps **with** *antimetabole* (Wikipedia, 2012).Chiasmus might be called "reverse parallelism," since the second part of a grammatical construction is balanced or paralleled by the first part, only in reverse order. Here are some examples:

21- He labors without complaining and without bragging rests.

Chiasmus is easiest to write and yet can be made very beautiful and effective simply by moving subordinate clauses around:

> **22-** **"If you come to them, they are not asleep; if you ask and inquire of them, they do not withdraw themselves; they do not chide if you make mistakes; they do not laugh at you if you are ignorant. "--Richard de Bury**

Prepositional phrases or other modifiers can also be moved around to form chiastic structures. Sometimes the effect is rather emphatic:

23-Tell me not of your many perfections; of your great modesty tell me not either.

Chiasmus may be useful for those sentences in which you want balance, but which cannot be paralleled effectively, either because they are too short, or because the emphasis is placed on the wrong words. And sometimes a chiastic structure will just seem to "work" when a parallel one will not (ibid).

The other related term for antithesis is Zeugma which includes several similar rhetorical devices, all involving a grammatically correct linkage (or yoking together) of two or more parts of speech by another part of speech. Here, a single word is grammatically related to two or more other terms, but applies to them in different senses. Thus examples of zeugmatic usage would include one subject with two (or more) verbs, a verb with two (or more) direct objects, two (or more) subjects with one verb, and so forth. The main benefit of the linking is that it shows relationships between ideas and actions more clearly. In one form (prozeugma), the yoking word precedes the words yoked. So, for example, you could have a verb stated in the first clause understood in the following clauses:

24- Pride opresseth humility; hatred love; cruelty compassion. --Peacham

25- Fred excelled at sports; Harvey at eating; Tom with girls.(Wheeler: 2012).

Litotes, a particular form of understatement, is another literary device which is generated by denying the opposite or contrary of the word which otherwise would be used. Depending on the tone and context of the usage, litotes either retains the effect of understatement, or becomes an intensifying expression. Litotes (especially popular in Old English poetry) is a type of meiosis in which the writer uses a statement in the negative to create the effect: "You know, Einstein is not a bad mathematician." (i.e., Einstein is a good mathematician.) Occasionally a litotic construction conveys an ironic sentiment by its understatement (ibid).

2-Antithesis in Arabic
2-1 Introduction
Languages themselves are tools that shape up the exchange of contents in communication and determine the form of the communicated issue. When most

people asked about the purpose of human language, they would instinctively reply that its main purpose is to communicate with each other. Most of us take for granted our ability to communicate easily through language. Therefore, since the lexicon and the grammar of languages differ, communication styles can be different, too. The fundamental problem in misunderstanding each other or communication or between speaker and listener is that effective communication is not expressed literally every time we speak or write, so we cannot assume that just because we cannot use language well , or that a message is written in a language the speaker and listener both know. Thus Communication through language should be focusing about presenting a comprehensible and effective message to the listener, as well as understanding people's use of language whether literally or metaphorically. Yet, rhetoric is a universal feature of communication in spoken and written forms in order to influence other persons by way or another.

2-2 Arabic Rhetoric (الفصاحةor البلاغة)

in a very البلاغة Arab rhetoricians have discussed the art of rhetoric (balaaghah

widespread in most of the linguistic texts and they have linked such a term with Eloquence which indicates similar meaning. But some الفصاحةwhat is called rhetoricians claim that Eloquence is a general term and Rhetoric is specific; whereas, every fluent speaker is expressive but not every eloquent speaker is fluent . Hence they state that one can say that a piece of poetry, prose or الميداني،1993 : 105 literature is more or less eloquent than another according to conditions and forms of speech that judge its eloquence such as the length of the text, the vagueness of the text, the use of rhetorical features, etc.Thus some Arab rhetoricians mention that eloquence may be defined as the use of the most amount of meaning in the shortest amount of words by choosing suitable words for each verbal texts and combining them in the most perfect way. Eloquence or/and rhetoric is an objective criteria that essentially means the art of speaking effectively and persuasively using the phonetic, semantic and syntactical resources of language in a formalized and persuasive way in order to convince or have an effect on an audience. It is a skill orators and writers

employ in the construction of discourse, whether spoken or written, so that it can sound effective and persuading. Arab rhetoricians add that (eloquence) is conformity of speech to the requirements of the situation. Knowledge of the conditions and laws governing the conformity of word combinations to the requirements of the situation is the discipline of eloquence (rhetoric) (السكاكي،1977 :

181 ;الجارم وامين،1999: 5 -8 ; الهاشمي،1999: 40 -5 ; القزويني،1971 :9 -13.).

Arab rhetoricians have divided sciences of rhetoric related to the constructions, with regards to their meaning and form, into three sciences: علم البيان (**'ilm al-ma'aani**) ('the science of علم المعاني (**ilm al-bayaan**) ('the science of style'), meanings'), and علم البديع(**'ilm al-badi'**) ('the science of rhetorical figures').These types can be shown in the following diagram (taken from net article entitled "[Miracle (Ijaz) of The Quran Blog]" , 2009):
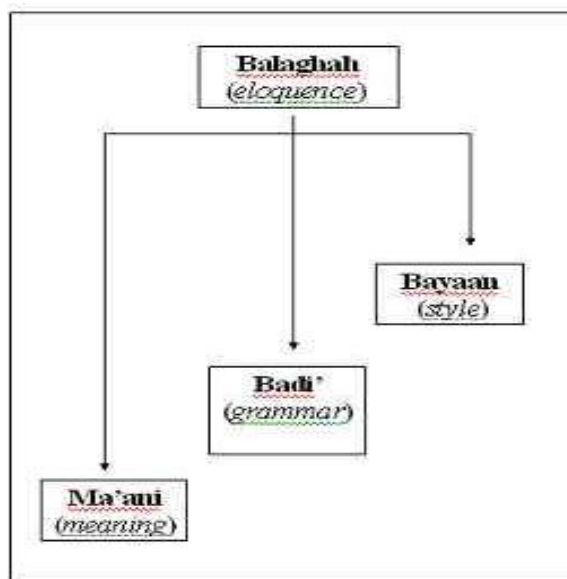
(**ilm al-bayaan**) ('the science of style') deals with the different ways علم البيان of expressing the various shades of a single meaning by using figurative language or what is called rhetorical devices. The main topics dealt with in '(علم البيان are simile (التشبيه), metaphor (المجاز), and metonymy (الكناية),etc. Thus, its main investigation is into what a word implies or is implied by it(1987الجرجاني ،).

(meaning) deals with the characteristics of speech composition by علم المعاني

virtue of which they conform to the requirements of the occasion.It depicts the conditions of the Arabic expression with which the 'necessary status' identifies. Speech is divided (according to علم المعاني (الخبرية) into (and declarative (الإنشائية) stylistic. Declarative sentences are those which must be verified as being either true or false whereas stylistic sentences are not, i.e., there is no truth or falsity in these sentences. This was considered the most important science of Arabic balaaghah (rhetoric) to the Arabs (مطلوب،1938: 232–34 ;مكرم،**1975**: **303**).The linguistic features علم المعانيthat are studied by (meaning) can be illustrated according to the following diagram (taken from net article entitled "Miracle (Ijaz) of The Quran Blog " , 2009):
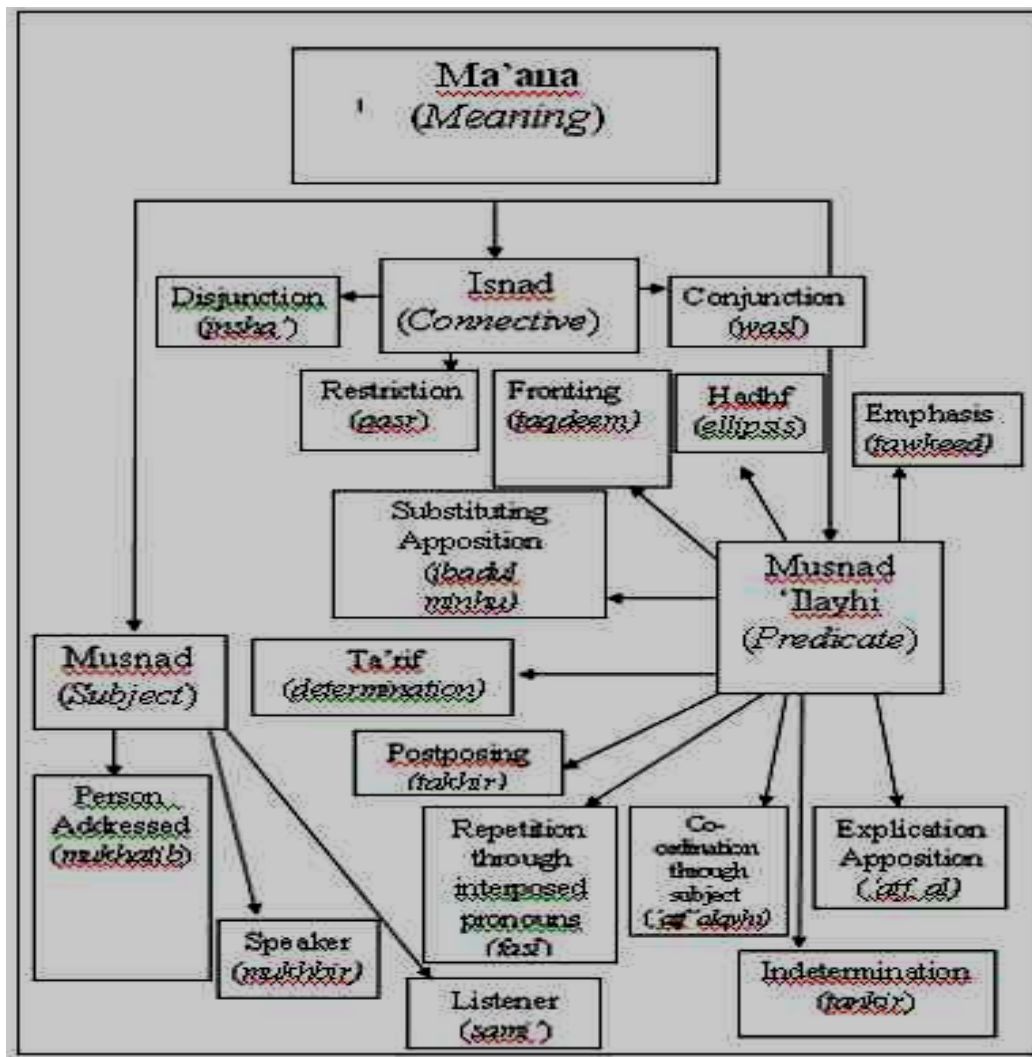
(**'ilm al-badi'**) ('the science of rhetorical figures') deals with the علم البديع

(**'ilm al-badi'**) is a science by which Arab علم البديع artistic embellishment of speech.

the accordance and the theoreticians ameliorate the figures of speech, keeping 'intelligible connotation' into consideration. The concern of 'ilm al-badee' ;however, is the manners in which speech is made more beautiful and ornamented (tahseen), by

المحسنات البديعية usin what they are called the 'fine points of expression'

(Embellishments). Such ornamentation can take a number of forms among which we

), homonymy مقارنة), comparison (الجناس), paronomasia (السجعmention rhymed prose (

)المشترك اللفظي), allegory (الاستعارة المجازية), assonance (التجانس الصوتي), antithesis (التناقض او التقابل ,

) to highlight the intended meaning, and so on المقابلةor the use of opposites (

)قلقيلة،1992:290 ;الهاشمي،1999 :298 1986:296 ; المراغي،.(

2-3 Antithesis التقابلin Arabic

From early times, the Arabs were noted for their literary excellence. Poetry and oratory were the chosen forms of their artistic expression. Thus, Arabs and non-Arabs, whether speakers or writers, tend to use different linguistic and rhetorical devices in the construction of discourse to make it more effective and persuasive because such devices are universal phenomena. Being a universal phenomenon, rhetorical devices, in addition to other persuasive techniques, are heavily used by orators and skilled writers to effectively handle a case and convince the audience of their argument.التقابل or المقابلة (antithesis) is one of the important Arabic figures of

speech or rhetorical devices that used to give brilliance to speech and pleasure to the ear, and sweetness and beauty, all in addition to indicating the meaning. This style is based on the principle of involving a seeming contradiction of ideas, words, clauses, or sentences within a balanced grammatical structure to achieve the goals and values of rhetorical thought(العسكري، 316: 1971). Such a parallelism of expression serves to emphasize opposition of ideas. The opposing clauses, phrases, or sentences are roughly equal in length and balanced in contiguous grammatical structures as in the following example taken from the Quranic verses:

"1-فليضحكوا قليلاً وليبكوا كثيرًا 82) " التوبة:(

(Let them laugh a little: much will they weep: a recompense for the (evil) that they do.) **[Yusufali 9:82]**

(Let them laugh a little: much will they weep.)()

) are (ييكوا) and (يضحكوا) and verbs (كثيرًا ,) and (قليلاً)adjectives In this example, both

other and they are arranged within a parallel grammatical   contradictory to each

structure. Such a balance is achieved by using the same weight in both structures

), the same tense (present tense), article (و) and (ف)such as the use of the conjunctions (

), the use of adjectives, and the verbs in both structures of the ل)of emphasis (

sentence.

 (antithesis) is regarded as one of the leading methods التقابلGenerally speaking,

that come to rely upon intentionally, in many places from the Holy Qur'an, and

Arabic literature which often used in both poetry and prose.

", to mean meeting or تقابل" and "قابل" is derived from the roots "المقابلةThe noun "

facing somebody with somebody else and stop against him in a contradictory

ideas(ابن منظور،1994:54.)

2-3-1 Types of Antithesis التقابل in Arabic

(antithesis) can be found in four types:التقابل

1- تقابل ثنائي Bilateral Antithesis:

In this type, there should be two contradictory words or ideas near each other

as in the following Quranic verses:

2-   " فليضحكوا قليلا-- وليبكوا كثيرا " (82 :التوبة)

(Let them laugh a little: much will they weep: a recompense for the (evil) that they do.) **[Yusufali 9:82]**

3-   " تخرج الحي من الميت-- ،-- وتخرج الميت من الحي " (27 :آل عمران)

"----- Thou bringest the Living out of the dead, and Thou bringest the dead out of the Living; -----. **[Yusufali 3:27]**

4- " وجعلنا الليل لباسا-- ،-- وجعلنا النهار معاشا " (10-11 :النبأ)

(And made the night as a covering,(10) And made the day as a means of subsistence?(11)) **[Yusufali 78:10-11]**

In such examples , we have two parallel contrasted parts against each other in a very interesting style to beautify the meanings of such utterances. Thus, such a rhetorical feature of antithesis is not only a literary device but also a linguistic device intended to please or persuade the listeners ; that differs from normal speech.

2-تقابل ثلاثي:Trilateral Antithesis

In this type, there should be three contradictory words or ideas near or against each other as in the following Quranic verses:

5- " ويحل(1) لهم(2) الطيبات(3)- ،- ويحرم(1) عليهم(2) الخبائث(3) " (157 :الأعراف)

"--- he allows them as lawful what is good (and pure) and prohibits them from what is bad (and impure); ---."**[Yusufali 7:157]**

6- " لكي لا تأسو على ما فاتكم ولا تفرحوا بما آتاكم" (23 :الحديد)

" In order that ye may not despair over matters that pass you by, nor exult over favours bestowed upon you,----." **[Yusufali 57:23]**

7- " ما أحسن الدين والدنيا إذا اجتمعا ... وأقبح الكفر والإفلاس بالرجل"

What the best religion and the life if they met –
and the ugliest man of infidelity and bankruptcy

3-تقابل رباعي:Quadrilateral Antithesis

In this type, there should be four contradictory words or ideas near or against each other as in the following Quranic verses:

'' 8- فأما من أعطى(1) واتقى(2) وصدق بالحسنى(3) فسنيسره لليسرى(4) ، وأما من بخل(1) واستغنى(2) ، وكذب بالحسنى(3) ، فسنيسره لليسرى(4)" (الليل: 5−10)

--So he who gives (in charity) and fears (Allah),5 And (in all sincerity) testifies to the best,-6 We will indeed make smooth for him the path to Bliss.7 But he who is a greedy miser and thinks himself self-sufficient,8 And gives the lie to the best,-9 We will indeed make smooth for him the path to Misery;10''**[Yusufali 92:5-10]**

9-مريم:85−86 '' (وَنَسُوقُ الْمُجْرِمِينَ إِلَى جَهَنَّمَ وِرْداً-- يَوْمَ نَحْشُرُ الْمُتَّقِينَ إِلَى الرَّحْمَنِ وَفْداً '' --

''The day We shall gather the righteous to (Allah) Most Gracious, like a band presented before a king for honours,85 And We shall drive the sinners to Hell, like thirsty cattle driven down to water,-86''[**Yusufali 19:85-86]**

Pentagonal Antithesis:خماسي تقابل-4

In this type, there should be five contradictory words or ideas near or against

each other as in the following Quranic verses:

10-إن الحق ثقيل مري والباطل خفيف وبي وأنت رجل إذا صدقت سخطت وإن كذبت رضيت

The right is heavy but tasteful, while falsehood is light and miserable and you are a

man if you told truth angered, and if told untruth satisfied..

11-كان الرضا بدنوي من خواطرهم== فصار سخطي لبعدي عن جوارهم

The satisfaction of being near their thoughts

became my indignation to me about their neighborhood

5- Hexagonal Antithesis:

In this type, there should be six contradictory words or ideas near or against

each other as in the following Quranic verses:

12– على رأس عبد تاج عز يزينه = = وفي رجل حر قيد ذل يشينه

At the head of a slave honor adorned with a crown

and on the leg of a free man a burden of tainted dishonor

4-2التقابل**(Antithesis) in Arabic: Related Terms**

1-4-2الطباق **(Contrast)**

Some of the التقابلSome of the Arab rhetoricians consider **(Antithesis)** as one of the

semantic concepts that refer to the contrast between two or more

concepts(السكاكي، 1937:179 ; القزويني، 1950:16). For this reason, some Arab

rhetoricians have linked between الطباق and (opposite or contrast)المقابلة

the terms(الطباق) and (antithesis).According to the researcher's point of view, the terms(

) can be having the same English translating term (antithesis) or المقابلة(

(opposite).In order to distinguish between these two terms, the researcher, from

) and the term (opposite) المقابلةnow on, will use the term (antithesis) for (

), المقابلة) and (الطباق . This can be attributed to the idea that both of them, (for

occur when you place two contrasting or opposite words or ideas near each

التقابل other but in a different way. In addition, some Arab rhetoricians state that

(opposite) since both of them الطباق(antithesis) can be regarded as one aspect of

are used to highlight the intended meaning of a given text and both of them can

be identified by joining together two contradictory or incongruous terms (316:

1971العسكري،(nd.:110-11), الرازي).Other rhetoricians such as،الحلبي), 1980: 199-206)

), are two المقابلة) and (الطباق (1378h: 48) mention that these two terms, (البحرانيand

should only occur when we combine between المقابلةdifferent concepts because

two or more balanced contrasting or opposite words or ideas near each other but

ابيض occurs between one term and its opposite counterpart term as inالطباق

(black). اسود (white)and

, it is important toالمقابلة and الطباقAs there is a sort of similarity between the terms

in Arabic. Arab rhetoricians have defined الطباقbriefly shed light on the term

as a rhetorical device by which either of two exactly opposite or الطباق

contradictory terms, words, objects, facts, or qualities to stand for another. Thus

الميت (alive) and الحي (cold), البرد (hot) and الحر (night), الليل (day) and النهارthe terms

القزويني، .العسكري)(dead) and etc are examples of such a term. (307: 1971

since المطابقة (contrast) or التضاد is sometimes called الطباق(1950:348-50) states that

we are combining two corresponding and contrasting terms within a sentence or

clause. These two terms may be nouns as in the following example:

'' -13وتَحْسَبُهُمْ أَيْقَاظاً وَهُمْ رُقُود18) '' الكهف : (

"Thou wouldst have deemed them awake, whilst they were asleep,---

"**[Yusufali 18:18]**

) -14فاطر:19- '21' (وما يستوي الأعمى والبصيرُ(19) ، ولا الظلماتُ ولا النُّورُ(20)، ولا الظِّلِّ ولا الحرورُ(21).
''

''The blind and the seeing are not alike;19 Nor are the depths of Darkness and the Light;20Nor are the (chilly) shade and the (genial) heat of the sun:"**[Yusufali 35:19-21]**

are in الحرورُ and الظِّلِّ ; النُّورُ and الظلماتُ; البصير and الأعمى; رُقُود and أيْقَاظاً Here, the nouns contrast with each other in a parallel way.

or the contrast may be between two parallel verbs as in the following Quranic verse:

'' 15-إذ قال إبراهيم ربي الذي يُحيي وَيُميت) '' البقرة: 258(

'' --- Abraham said: "My Lord is He Who Giveth life and death." He said: "I give life and death".---.''**[Yusufali 2:258]**

'' 16-وأنه هو أضحك وأبكى وأنه هو أمات وأحيا -44) '' النجم: 43(

''That it is He Who granteth Laughter and Tears;43 That it is He Who granteth Death and Life;44"**[Yusufali 53:44]**

; are in contrast with أحيا and أمات; أبكى and أضحك ; يُميت and يُحييHere, the verbs each other in a parallel way.

or the contrast may be between two equivalent prepositions as in the following Quranic verse:

'' 17-لَهَا مَا كَسَبَتْ وَعَلَيْهَا مَا اكتَسَبَتْ) '' البقرة: 286(

It gets every good that it earns, and it suffers every ill that it earns.-.'' "

[Yusufali 2:286]

are in contrast with each other in a parallel way.على and لِHere, the preposition

or the contrast may be between two different terms as in the following Quranic verse:

'' 18-أو من كان ميتا فأحييناه) '' الأنعام: 122(

" Can he who was dead, to whom We gave life,---'' **[Yusufali 6:122]**

Here, the contrast is between two different terms, the noun 'ميت' and the verb '

أحيينا.' each other in a parallel way.

Generally speaking, Arab rhetoricians have divided الطباق into three types in

addition to the above subdivision aspects (330:1986 ،المراغي). These types include

the following :

1-طباق الإيجاب(positive contrast)

2- طباق السلب (negative contrast)   1-

3-إيهام الطباق (imaginary contrast)

طباق الإيجاب (positive contrast),sometimes called الطباق اللفظي (verbal contrast),

occurs when we combine two positive and parallel terms without negating one

of them within an utterance (بأنْ يكونَ اللفظانِ المتقابلانِ معناهما مُوجَبًا،) (الميداني، 1993 : 753 –

55:as in the following example)

" 19-وَتَحْسَبُهُمْ أَيْقَاظًا وَهُمْ رُقُودٌ) " الكهف: 18(

---Thou wouldst have deemed them awake, whilst they were asleep,

"[Yusufali 18:18]"

Here, the two parallel terms (اليقظة) and (الرقاد) positive a in mentioned been have (

way.

طباق السلب (negative contrast),sometimes called الطباق المعنوي (abstract contrast),

occurs when we combine two terms but one of them is positive and the other is

negative،1988 :249-50   التفتازاني) (وهوَ أنْ يُجْمَعَ بينَ المتقابلينِ: أحدُهما مُوجَبٌ، والآخَرُ سَلْبٌ،) as in

the following example:

" 20- قل هل يستوي الذين يعلمون والذين لا يعلمون) "الزمر: 9(

"- Say: "Are those equal, those who know and those who do not know?-"
[Yusufali 39:9]

" 21-يَسْتَخْفُونَ مِنَ النَّاس وَلَا يَسْتَخْفُونَ مِنَ الله) " النساء : 108(

"They may hide (Their crimes) from men, but they cannot hide (Them) from Allah,-- " **[Yusufali 4:108]**

إيهام الطباق (**imaginary contrast**), sometimes called الطباق الخفي (implicit contrast), occurs when we combine between two terms that are not in opposite to each other directly but in a metaphorically or imaginary way (ibid) (أن يجمع بين معنيين ليسا متقابلين ، ولكن عُبّر عنهما بلفظين متقابلين أو " أن يوهم لفظ الضد أنه ضد مع أنه ليس بضد ".(

" 22-من كان **ميتا فأحييناه** أو) " الأنعام : 122(

" Can he who was dead, to whom We gave life,**---**" **[Yusufali 6:122]**

23- " وَلَكُمْ فِي الْقِصَاصِ حَيَاةٌ " (179 :البقرة)

" In the Law of Equality there is (saving of) Life to you, --" **[Yusufali 2:179]**

Here, the contrast is between life and death since by punishing or executing the criminals, we give a life to others. According to translator, life is balanced by discrimination between good and bad, light and darkness, life and death. The proper justice of retaliation is discrimination without which we become transgressors by not enforcing Allah's law of balance. Therefore, the guilty should be paid back in the same coin. The people against whom the crime is committed should know what punishment has been given and how it is carried out. This way the boundaries of transgression are clearly marked and made known.

3- Application

بِسْمِ اللهِ الرَّحْمنِ الرَّحِيمِ وَاللَّيلِ إِذَا يَغْشَى {1}وَالنَّهَارِ إِذَا تَجَلَّى {2}وَمَا خَلَقَ الذَّكَرَ وَالْأُنثَى {3}إِنَّ سَعْيَكُمْ لَشَتَّى {4}فَأَمَّا مَن أَعْطَى وَاتَّقَى {5} وَصَدَّقَ بِالْحُسْنَى {6}فَسَنُيَسِّرُهُ لِلْيُسْرَى {7}وَأَمَّا مَن بَخِلَ وَاسْتَغْنَى {8}وَكَذَّبَ بِالْحُسْنَى {9}فَسَنُيَسِّرُهُ لِلْعُسْرَى {10} وَمَا يُغْنِي عَنْهُ مَالُهُ إِذَا تَرَدَّى {11}إِنَّ عَلَيْنَا لَلْهُدَى {12}وَإِنَّ لَنَا لَلْآخِرَةَ وَالْأُولَى {13}فَأَنذَرْتُكُمْ نَارًا تَلَظَّى {14}لَا يَصْلَاهَا إِلَّا الْأَشْقَى {15}الَّذِي كَذَّبَ وَتَوَلَّى {16}وَسَيُجَنَّبُهَا الْأَتْقَى {17}الَّذِي يُؤْتِي مَالَهُ يَتَزَكَّى {18}وَمَا لِأَحَدٍ عِندَهُ مِن نِّعْمَةٍ تُجْزَى {19}إِلَّا ابْتِغَاء وَجْهِ رَبِّهِ الْأَعْلَى {20}وَلَسَوْفَ يَرْضَى {21}

"By the Night as it conceals (the light);1 By the Day as it appears in glory;2 By (the mystery of) the creation of male and female;-3 Verily, (the ends) ye strive for are diverse.4 So he who gives (in charity) and fears (Allah),5 And (in all sincerity) testifies to the best,-6 We will indeed make smooth for him the path to Bliss.7 But he who is a greedy miser and thinks himself self-sufficient,8 And gives the lie to the best,-9 We will indeed make smooth for him the path to Misery;10 Nor will his wealth profit him when he falls headlong (into the Pit).11 Verily We take upon Ourselves to guide,12 And verily unto Us (belong) the End and the Beginning.13 Therefore do I warn you of a Fire blazing fiercely;14 None shall reach it but those most unfortunate ones 15 Who give the lie to Truth and turn their backs.16 But those most devoted to Allah shall be removed far from it,-17 Those who spend their wealth for increase in self-purification, 18 And have in their minds no favour from anyone for which a reward is expected in return, 19 But only the desire to seek for the Countenance of their Lord Most High; 20 And soon will they attain (complete) satisfaction.21" **[Yusufali 92:1-21]**

In these Qur'anic verses, there are many relations of antitheses in nature. An appropriate example of such a clear contrast is visible between the darkness of the night and the light of the day (وَاللَّيْلِ إِذَا يَغْشَى {1}وَالنَّهَارِ إِذَا تَجَلَّى). Another such contrast is found in the creation of male and female. These contrasts have been brought into evidence and the conclusion is stated in verse 4 that man's aims in life are diverse. These aims may be broadly divided into two classes, good and evil. He who runs after the pleasures of the temporary life of this world, unmindful of the eternal happiness of the hereafter, is striking a bad bargain. He will be a certain loser on the day of reckoning. On the other hand he who does not transgress the bounds laid down by Allah and does not lay his hands on unlawful gains and possessions but bears hardships patiently and willingly shall attain salvation in the hereafter. Hence, the following antithetical words or phrases of this Sura can be seen in the following diagram:

No.	Words/ Phrases/ Sentences	Words/ Phrases/ Sentences	Kinds of Rhetorical Devices
1-	وَاللَّيْلِ إِذَا يَغْشَى	وَالنَّهَارِ إِذَا تَجَلَّى	**Bilateral Antithesis** تقابل ثنائي
2-	الذكر	الأنثى	**positive contrast** طباق الإيجاب
3-	مَن بَخِلَ وَاسْتَغْنَى	مَنْ أَعْطَى وَاتَّقَى	**Quadrilateral Antithesis** تقابل رباعي
4-	وَكَذَّبَ بِالْحُسْنَى	وَصَدَّقَ بِالْحُسْنَى	
5-	فَسَنُيَسِّرُهُ لِلْعُسْرَى	فَسَنُيَسِّرُهُ لِلْيُسْرَى	
6-	وَسَيُجَنَّبُهَا الْأَتْقَى	لَا يَصْلَاهَا إِلَّا الْأَشْقَى	**Quadrilateral Antithesis** تقابل رباعي
7-	الَّذِي يُؤْتِي مَالَهُ يَتَزَكَّى	الَّذِي كَذَّبَ وَتَوَلَّى	

4-   Conclusions

The goal of this paper was to shed light on the nature of antithesis in both English and Arabic languages. To achieve that goal, the researcher has discussed such a concept in both languages in order to know the points of similarity or difference between them. The study finalizes with an applicable analysis to one of the Glorious Quranic Sura which includes an extensive use of antithetical relations.

The following study has arrived at the following findings:

1-   The concept antithesis, in both languages, may be defined in a similar way since it establishes a clear, contrasting relationship between two ideas by joining them together or juxtaposing them, often in parallel structure·

2-   Antithesis, in both languages, is one of the figures of speech or rhetorical devices which involves the bringing out of a contrast in the ideas by an obvious contrast in the words, clauses, or sentences, within a parallel grammatical structure.

3-   Since it is based on relation of contrast, Antithesis is one of the rhetorical devices that used to give brilliance to speech and pleasure to the ear, and sweetness and beauty. In addition to that, it tends to attract the attention of the

listener because of its opposing ideas that will be perceived in the listener's or reader's mind. Antithesis, thus, may give the historical narrative and the direct speeches a touch of aesthetic achievement and literary significance: vivid, imaginable, moving, knowledgeable and philosophical.

4-   Antithesis in English language is one of the familiar rhetorical schemes of discrimination that has main effect in literary text, while , in Arabic, التقابل is one of 'fine points of expression' المحسنات البديعية (Embellishments).

5-   In Analyzing antithesis in Arabic language, the researcher has found that The Glorious Qur'an exhibits and employs an unparalleled frequency of rhetorical features, surpassing any other Arabic text, classical or modern. The most important one of these rhetorical features is the extensive use of contrast and antithesis. For this reason, Arab rhetoricians state that the Glorious Qur'an can be considered as a 'sea of rhetoric'.(see: Abdul-Raof, 2000 & 2003 and Esack, 1993).

6-   In both language, antithesis has a close relationship or may be confused with some other rhetorical devices such as contrast, antonymy, paradox, oxymoron, **Chiasmus**, litotes, parallelism, **Zeugma** in English, but in Arabic, antithesis may be related with some important devices such as التضاد، الطباق.

7- In both languages, Parallel construction is most frequently used in antithesis in order to consolidate the general effect achieved by the use of such a stylistic device. Thus one can say that parallel construction carries an emotive function towards the listeners, and in other cases parallel construction emphasizes diversity and contrast of ideas.

8-   In Arabic language, the antithetical structural device is mainly used in the language of the Holy Qur'an in order to attract the attention of the audience who are reading or listening.

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