THE ARTFUL BALANCE :THE PARALLEL

STRUCTURE OF STYLE

Submitted By

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DEDICATION

To our parents

To our friends

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We would like to express our heart felt gratitude and appreciation   to our supervisor Mrs. Balsam Saleh.

We , also would like to thank our families for providing the needed advice and encouragement.

CONTENTS

ABSTRACT

Parallelism is re-occurrence syntactical and lexical similarities and is employed across or inside sentences or even inside clauses and phrases .People can find both syntactic and lexical parallels in the clauses or even certain connections between words, mostly associated to the same parts of speech, such as verbs or nouns. It is also worth noting that there is a large number of parallel structures in these texts in which not only they call the audience attention and underscore the topic but also they add balance and rhythm as well as they clarify and beautify the sentences.

The research consists of three sections. Section one which is entitled Parallelism in Syntax which sheds light on definitions , origin and types of parallelism. Section two which is entitled Functions and Types of Parallelism deals with parallelism as cohesive device, while section three tackles with analysis of parallelism in three selected poems.

Finally, the conclusions sum up the findings of the study.

SECTION ONE

Parallelism in Syntax

1.1 Definitions of Parallelism

As for Kugel (1998:12) the principle of parallelism simply indicates that co-ordinate ideas should have co-ordinate presentation. Within a sentence, for instance, where several elements of equal importance are to be expressed, if one element is cast in a relative clause, the other should be expressed in relative clauses. Conversely, the principle of parallelism demands that unequal elements should not be expressed in similar constructions.

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

1. He has plundered our seas, ravaged our coasts, burnt our towns.

Here, series of similar thoughts, not identical actions, are expressed in parallel clauses (verb + possessive pronoun + direct object). To sum up, parallelism can be defined as two sentences (phrases or clauses) having the same structure, so that a strong relationship occurs between them and it occurs on the basis of sameness or oppositeness (Ibid).

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

Parallelism is putting similar ideas pairs of items or items in a list into identical grammatical and syntactical form. Nouns are matched with nouns, verbs with verbs, phrases with phrases, etc. (Oshima,1999:3).

The subjects in the first clause appear as a list, and each item in the list is a plural noun. The second clause contains a pair of actions which are once again both in the same form: the infinitive "to bury" balances the infinitive "to praise." As this example shows, sentences that use parallelism effectively have an appealing rhythm and convey complex ideas with clarity (Ibid).

Parallelism refers to the pairings or groupings of elements which form an equivalence relation either structurally or semantically. The equivalences can be established along different dimensions of language: phonological, lexical, syntactic, and semantic levels, etc. Parallelism is a stylistic device of repetition; it is a technique where words in successive lines are arranged in a balanced manner. (Aziz,2012:360).

1.2 Origin of Parallelism

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

1. Poet-listener based theory: according to this theory parallelism occurs because the poet's mind ran in balanced ideas so that his words are balanced.

Following this theory Robinson (1936:30) defines parallelism as " a rhymed, a balanced, a regularity, not of sound but of thought", i.e. thought arrangement not word arrangement. Parallelism from speech perception aspect can be explained in terms that when a listener perceives a sentence with a certain syntactic construction, this establishes in the listener a preference or expectation for the same syntax in the next sentence. The art of correlating similar or dissimilar syntactic construction is called grammatical, or syntactic, parallelism.

Parallelism is an important element in English writing, especially when you are listing and comparing and contrasting items or ideas. Parallelism means that each item in a list or comparison follows the same grammatical pattern. For example, if you are writing a list and the first item in your list is a noun, write all the following items as nouns also. If one is making a comparison or contrast, make sure that the items you are comparing or contrasting are the same (Oshima,1999:7).

2. Structural approach: this theory studies the question of parallelism on the basis of composition of structure of the lines. Thus, parallelism is defined as

"balance return of structure". The emphasis is on " balance " and " structure " (Mariaselvam, 1988:52).

1.3 Types of Parallelism

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

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

١ .3.1Synonymous Parallelism

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

2. Ask, and it will be given to you.

3. Search and you will find.

Synonymous parallelism is a poetic literary device which involves the repetition of one idea in successive lines. The first half of a verse will make a statement, and the second half will essentially say the same thing in different

words. The statements are "parallel" in that they are juxtaposed, or side by side, and they often share similar syntax. The statements are "synonymous" in that they say the same thing, with some minor variations. Other types of parallelism found in poetry include antithetical parallelism and synthetic parallelism, but synonymous parallelism is probably the most common)Ibid.).

1.3.2 Antithetical Parallelism

Antithetic parallelism is a form of parallelism where the meaning of two or more excerpts of text are observed, although directly linked by providing the same meaning from differing perspectives. This type of parallelism is used in order to create repetition of meaning as a technique for cognitive reinforcement, thus more effectively communicating the meaning of the text (Bromily, 1986: 839).

1.3.3 Synthetic (Epithetic) Parallelism

In Synthetic parallelism, the word "synthesis" describes a combination of separate parts or elements into a whole. In other words, thoughts are built upon each other. In Synthetic Parallelism, the second thought adds something fresh or new to the first thought, or it may explain the first thought. Synthetic Parallelism means that the second line develops or completes the thought in a way that could not be determined in the first line i.e. the second line adds something to the first line (Psalm 47:3).

SECTION TWO
Functions and Types of Parallelism

2.1 Parallelism as Cohesive Device

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

Hasan (1976:13) asserting that cohesive devices, or ties, exist only where the interpretation of an expression can be recovered from some other verbally explicit elements within a text.

Each text oral or written has some inner order which makes it comprehensive, logical, informative …etc. cohesion is one of the means of enhancing that order in the text. It is the main factor in joining the parts of sentences or even two or more sentences (Mehamsadait,1988:72).

In linguistics, cohesion is meant to hold the text together and it can be defined as a close relationship, based on grammar or meaning, between two parts of a sentence or larger piece of writing. It is a complex linguistic phenomenon consisting of different elements and guiding a reader through the text (Oshima,1999:3).

To show that parallelism can be a discourse structuring device, Koch (1981:96) gives a long review of some ethnographic studies namely that of Jacobson in which he described that parallelism as being one of the characteristic feature of the poetic use of language (Oshima,1999:3).

There are two kinds of repetition at the clause level: the repetition of form which is parallelism and repetition of substance, which is called paraphrase. parallelism is not simply a figure of speech but it is also a clear and elegant example of one of the main functions of any discourse (Ibid.).

Basing herself on Ferdinand de Saussure, Koch (1981:15) suggested that parallelistic discourse serves not only to evoke, but also to create paradigmatic structure and that parallelism is there by one of the central processes of language. There two areas: the first is that language is usually structured along two axes paradigmatic and syntagmatic; the second is that parallelistic discourse is a widespread phenomenon . For doing this, she used the notion of paradigmatic structure as Ferdinand de Saussure interpreted it.

Her approach is summarized in: "In particular, there are two things about de Saussure's discussion which will be important in this discussion and which need to be underlined again, even at the risk of repetition. The first is the elasticity of the associative axis of language. For de Saussure, associative relations are not simply relations of mutual substitutability, although they may include relations of this kind. Associative relations can be relations of semantic cognation or morphological or phonological similarity as well as relations based on similarity of syntactic function. The second key feature of de Saussure's discussion is the dialectical interplay between the two axes of language in discourse. This is the idea that syntagmatic and associative relationships depend on one another and continually create and destroy one another in the flow of discourse (Koch, 1981: 16-17).

To show that parallelism can be a discourse structuring device, Koch (1981) gives a long review of some ethnographic studies namely that of Jacobson in which

he described that parallelism as being one of the characteristic feature of the poetic use of language. She then observes the notion that parallelism is a figure of speech that it is somehow added to an already structured discourse (Mehamsadait,1088:60).

2.1.1 Semantic   Aspect of   Parallelism

is such parallelism in which other types of parallelism may be absent but semantically equivalent phrases are used by a poet in order to reinforce similarity or contrast between phrases, stanzas or parts. It is such parallelism in which meanings are paralleled to enforce the synonymous or antonymical relations)Fox ,1992:109).

 As an example in Shakespeare's "Othello" the clause occurs

4- "I kissed thee, I killed thee".

 Where "kissed" and "killed" are brought into parallel. As it can be observed these are not antonyms in language code but here these words acquire antonymical sense due to their occurrence in parallel structure. Moreover, synonymous reading is also possible between them, if they interpreted these words as violent activities .)Ibid).

Kaplan (1966:xvi) discovered four types of parallelism: synonymous parallelism, which is the balancing of the thought and phrasing of the first part of a statement or idea by the second part; synthetic parallelism, which is the corrpletion of the idea or thought of the first part in the second part; antithetic parallelism, where the idea stated in the first part is emphasized in the second part and finally climactic parallelism, where the idea of the passage is not carpleted until the very end of the passage.

2.1.2 Structural Aspect of Parallelism

Parallel structure means using the same pattern of words to show that two or more words or ideas are of equal importance and to help the reader comprehend what is being written. It is grammatically correct to ensure that phrases, clauses and items on a list after a colon use the correct parallel structure (Gossen 1970:315–61).

For example :

4. Ashley likes to ski, to swim and to jump. This is correct and uses parallel structure. An incorrect version of this sentence would read: Ashley likes to ski, to swim and jumping.

Hasan (1985) considers parallel structures as a variety of repetition; only what is being repeated is not quite as obvious as is the case with lexical items. Koch (1981) and Hasan (1985) agree on the point that there are two levels of parallelism: semantic and syntactic (Mehamsadait,1988:73) .

The parallel structure helps in the fluency of writing. It enhances readability by creating patterns of words that the readers can easily relate and follow. Parallelism brings about a balance in the use of constructions. Prose and fiction employ parallelism, when used effectively as a rhetorical device, the language appears refined.   It is used largely in speeches, in songs, and in advertising copies. Parallel structure keeps ideas set side by side in the same grammatical form. They improve the clarity of a person's writing. Parallel structure is such in which a typical sentence pattern is repeated. This helps the poet to form a unique sequence of such words that would produce a unique effect, which and only that sequence can produce (Mehamsadait,1988:73).

SECTION THREE

Analysis of Selected Texts

3.1 Text1:

The Rape of the Lock is a mock-heroic narrative poem written by Alexander
Pope in 1714. It is a mock-heroic poem: that is, a type of parody in which an

insignificant occasion is given an additional significance by a mixed up utilization of epic/heroic gadgets. Pope expounds on the cutting off of Belinda's secure a detailed dialect which is thoroughly out of keeping with the unimportance of the occasion; he influences her grievance to look strange by overstating its effect on the world/by incredibly finished evaluating its noteworthiness (Saunders,2001:20).

The Rape of the Lock is a parody in that it makes a comical feedback of Belinda's attack of provoke; it mocks her conduct by depicting it in a style which lifts it to an improperly heroic status. To the degree that Pope is depending for his belongings upon an assortment of traditional sources, The Rape of the Lock is a pastiche of Latin verse; since he makes his belongings for the sake of entertainment, it is a spoof. Cunningham recognizes the complexity between the powerful and the insignificant to the amusing demonization of the last mentioned and notes the move from epic greatness to mock-epic silliness; in the meantime, he rushes to interpose that Pope's mockery of the heroic mode isn't without its own reality. In the event that an epic shows how legends should carry on in fight, at that point a mock-epic may demonstrate how rulers and women ought" to act in gracious society. Along these lines, Pope's clever poem can add up to a genuine feedback of eighteenth-century social esteems (Rogers,2004:24).

The follows in the poem includes parallelism in these lines :

18. Steel could the labour of Gods destroy,
19. And strike to dust the imperial towers of Troy
20. Steel could the works of mortal pride confound,
21. And hew the triumphal arches to the ground.

Parallelism is accomplished on the semantic and in addition the syntactic

levels of the verses. The sort of words picked by the artist goes parallelly with each other in their importance. The verbs 'destroy, strike, confound, hew' are very near to each other in their significance. What's more to this, both 'the labour of Gods' and 'the works of mortals' are used to indicate the same meaning. The objects chosen are of the same ' imperial towers of Troy' and 'triumphal arches' (Al-Rubai'i,2001:91).

This is to arrive toward one side, which is 'to dust' or 'to the ground'. This is provided by the decision of a similar request for the components of the verses. The two topics of 'Time' and 'Steel'' are brought into differentiate by the poet in the previously mentioned lines. Which to preeminent which? The perusing of these lines' for a novice may prompt a kind of suspicion on account of the two conceivable translations for these lines. In the principal understanding 'Steel' is viewed as the subject since it is situated by the writer in the situation of the subject and for this situation 'Steel' will be take into consideration as being more intense than 'Time'. The second interpretation, in which the course of action of the components of the sentence is as specified beneath, gives the correct recognition for the lines in light of the fact that the artist expects to bring this difference between these two, 'Time, and 'Steel' (Ibid.).

Subject	Verb	Object Adverbial
22. The labour of Gods	could destroy	steel
23. (It)	strike	the imperial towers of Troy to dust

24. The work of mortal pride   could confound   steel

25. (It)   hew   triumphal   arches to the ground

A cautious perusing for the lines demonstrates that the artist is endeavoring to 'show the strength of 'Time' after everything and how it can obliterate everything and cut it into little parts as it is the situation with the towers of Troy (Al-Rubai'i,2001:92)

3.2 Text2:

Robert Browning's "A Grammarian's Funeral", subtitled "Not long after the Revival of Learning in Europe," is a memorial service requiem in four stanzas. It is composed in the primary individual plural, proposing either a gathering or a solitary individual representing a gathering. It is critical to tolerate at the top of the priority list the separation between the talking persona of the poem and the artist himself; all through "A Grammarian's Funeral," Browning is mindful so as to incorporate components that influence the peruser to scrutinize the objectivity and exactness of the speaker's (or speakers') perceptions (Kapoor and Goodman,1991:253).

The poem portrays a memorial service parade for a prominent grammarian; the parade leaves a dozing farmland at dawn and advances toward an internment site high on a mountain. The memorial service party is made out of understudies of the grammarian, including the speaker(s), who commend their dead ace excitedly for his dedication to grant and his decision of an existence of learning over a more

customary presence. As the understudies continue up the mountain, they depict the grammarian, his initial years, his choice to set out on an existence of study, lastly, his physical decay and demise. They talk with appreciation of his hatred forever's more common interests and acclaim his emphasis on grandiose grant (Ibid.).

Lines (13,14,21,39,47 and 59) are all examples of this sort of utilization. That is ,the reason a kind of parallelism here .In every one of these lines ,the verb is given a unique significance since its setting in any case stamps it . In line (39), the fronting of the verb is joined by subject-verb reversal in light of the fact that the verb 'groaned' precedes the subject 'he' (Al-Rubai'i,2001:100).

45. Moaned he, 'New measures, other feet anon!
46. My dance is finished.
Inversion also occurs in line (47) as well as (59)
47. What's in the scroll,' quoth he , 'thou keepest ftrrled?
48. 'Grant I have mastered learning's crabbed text,
49. Still there's the comment.

3.3 Text3:

E.E. Cummings's "Love is more Thicker than Forget" this poem was hard to follow at times because of it's conflicting overall structure, more specifically, tone, it is adroit because this tone reflects the conceit of the poem; that love is a conflicting subject. This makes the poem enlightening because many literary interpretations of love describe it as either good or bad and do not examine each aspect of love. This particular poem is pruned to a perfect economy because it has only sixteen lines that are essential to convey the tone of the poem and still

manages to encompass repetition. This poem was hard to understand at first glance, but after further examination (Riffaterre, 1978: 2).

love is more thicker than forget

more thinner than recall

more seldom than a wave is wet

more frequent than to fail

it is most mad and moonly

and less it shall unbe

than all the sea which only

is deeper than the sea

love is less always than to win

less never than alive

less bigger than the least begin

less littler than forgive

This poem has various instances of parallelism. The phrase "love is" creates parallelism when it is repeated at the beginning of two stanzas. Successive phrases containing "more" and "less" also serve to create parallel structure. This use of parallel structure builds upon the idea of what love is with numerous descriptions that attempt to describe something beyond description (Riffaterre, 1978: 5).

CONCLUSION

Parallelism is a literary device which involves using pairs of word endings, words, and phrases to create balance and flow between ideas in a sentence. Parallelism can also involve repetition of key words, punctuation, and same numbers of syllables. These strategies actually create a sound or rhythm in the writing, making the words memorable like a song's tune that stays with a person throughout the day. Writers and orators use this literary device to develop interesting passages, to generate emphasis, to engage their readers, and to make lasting impressions.

Parallel structures create balance and grammatical correctness in the sentence structure; they eliminate awkwardness. Parallel verbs in compound sentences, joined with conjunctions, will maintain agreement, as will nouns that are closely related in their support of one idea. With parallel structures each of the ideas has the same weight of importance. Likewise, parallelism is a very useful writing tool for developing conclusions that make a lasting impression on the reader. When concluding, the writer's use of parallelism reflects in equal measure on the impact of the topic's important elements, and it generates a memorable final comment. Synonymous parallelism occurs in a couplet when both clauses have a similar meaning, or one in which both clauses make the same point. Anthetic parallelism means this form the two clauses are in contrast to each other. Synthetic parallelism Couplets that are neither anthetic nor tautological are classified as synthetic.

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