CHAPTER THREE: THE USE OF PARALLELISM

3.1. Preliminaries

In the beginning, the chapter has introduced the core concepts of parallelism. Then, it has discussed thoroughly the selected poems taking into consideration the kinds of parallelism such as Semantic parallel structure, Syntactic parallel structure, Morphological parallel structure, Grammatical parallel structure and Phonological parallel structure.

3.2. The Importance of Parallelism in Poetry

Parallels are any kind of structures that are very similar to each other. This concept is used in stylistics to refer to such kind of linguistic structures or patterns in literature, especially in poetry, to foreground certain significant aspects of poetry. Russian formalist, Roman Jakobson applied the term to refer to the repetition of the same pattern. Wales (2001: 283) observes in this regard as follows:

“There is usually some obvious connection in meaning between the repeated units which reinforces the equivalence, but they need not be synonymous. Parallelism with contrast on Antonymy is known as Antithesis”.

Roman Jakobson observed that in parallelism, equivalence is repeated but it does not mean that synonymous structures are repeated. In fact, parallelism is rhetoric device used in Latin oratory for emphasis and memorability. In Hebrew poetry, the use of parallelism is prevalent and it can be found in psalms. However, some time it loses its mind attracting force. It is because such constructions are commonly repeated in English whereas; strong parallelism works on different layers of structures phonological,
grammatical, lexical and even on semantic level. This means to say that if a particular structure is repeated excessively, it loses its striking appeal. If similar words, clauses and sentences are repeated, it merely becomes repetition and not parallelism. In fact repetition has its own merits on which the next chapter of this thesis relines. In parallelism we have repetition of invariables, but along with that we do discover variables too. Robert Frost’s ‘Stopping by Woods on a Snowy Evening’ ends with the following couplet.

\[
\begin{align*}
\text{And miles to go before I sleep} \\
\text{And miles to go before I sleep}
\end{align*}
\]

This couplet of two lines cannot be taken as an example of parallelism because the exact line is repeated without any variable element. The repetition serves different purposes than a parallelism does. Here, this repetition brings to the eyes of the readers the exhausted condition of the knight after a long journey. So Leech (1975: 65) in this regard observes as follows:

\[
\text{"It is first of all important to note a difference between parallelism and mechanical repetition. As Roman Jakobson has said, ‘Any form of parallelism is an apportionment of invariants and variables’. (2)"
}\]

In other words, in any parallelistic pattern there must be an element of identity and an element of contrast. Thus, parallelism must comprise variable and invariable element. It is mainly through equivalence that parallelism achieves foregrounding. The poet uses parallelism as a device to hint at similarity in dissimilarity. With the help of parallelism, the poet explores the hidden similarities. The poet discovers those truths, which otherwise would have been impossible to launch forth. Leech (1977: 67) further observes as follows:
“The assignment of significance to a parallelism rests upon a simple principle of equivalence. Every parallelism sets up a relationship of equivalence between two or more elements: the elements which are singled out by the pattern as being parallel. Interpreting the parallelism involves appreciating some external connection between these elements. The connection is, broadly speaking, a connection either of similarity or of contrast”."^{(3)}

Poets use parallelism to achieve thematic significance. It is the occurrence of two structures which are identical in some respect. Parallelism also serves as graphological device, because it presents many times the recurring shape of lines to the eyes of readers and so catches the attention of readers. The poet uses this technique to draw the readers to certain significant aspect of poetry by focusing on the dissimilar ideas in similar pattern. Geoffrey N. Leech enlists a number of such verbal parallelisms. During the Middle Ages and the Renaissance different verbal parallelism were distinguished from their place of occurrence. If the repetition of invariant part felt at the beginning of a relevant unit of text, such parallelism is called as anaphora. If it is felt at the end of the unit, it is called Epistrophe. If it occurs initially and finally within the same unit it is called as symploce. If the last part of one unit is repeated at the beginning of the next unit, it is called as Anadiplosis. If the repetition of items is in a reverse order, it is called as Antistrophe. If the same word is repeated with varying grammatical inflections, then it is called as polyptoton. If the repetition of the same derivational or inflectional ending is on different words, it is called as homoioteleuton. In this regard Lesley Jefferies and Dan MacIntyre (2010: 32) observe as follows:

“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”.”^{(4)}
Paul Simpson on the other hand believes that along with deviation it is the technique of making strange an expression. In fact it is a method of defamiliarisation. Paul Simpson (2004: 50) agrees with the fact that as deviation is a violation of norms, parallelism is repetition of norms. He observes as follows:

“Foregrounding refers to form textual patterning which is motivated specifically for literary-aesthetic purposes. Capable of working at any level of language, foregrounding typically involves a stylistic distortion of some sort, either through an aspect of the text which deviates from a linguistic norm or, alternatively, where an aspect of text is brought to the fore through repetition or parallelism. That means that foregrounding comes in two, main guises: foregrounding as ‘deviation from a norm’ and foregrounding as ‘more of the same’.” (5)

Etymologically the word ‘poet’ is derived from the word ‘maker’. Hence, there is a close link between carpenter or architect and poet, as both of them are makers. Both of them work on symmetry in their compositions. The idea of use of parallel structures in poetry seems to be derived from architecture. The stylistic device of parallelism seems to have a close connection with the classical and the renaissance figure of speech of comparison. On which Russ McDonald (2007: 41-42) observes as follows:

“According to one modern authority, architect proved to be a useful metaphor for language, connected as they both were to the common heritage of ancient Rome and its related forms of construction and composition’. Another unexplored link between the disciplines of rhetoric and architecture arises from the innocent and potentially sinister connotation of the word ‘design’ (‘craft and ‘scheme’ invite a
similarly dual interpretation). The rhetorician teaches the writer to carry out ‘design’ on the reader; words used seductively compel assent by producing delight in the ear and mind of the perceiver. Similarly, the architect distributes his materials so as to woo and enchant the beholder of a building. The impulse to arrange words into equivalent syntactical units and to organize spatial volumes into similar shapes derives from a cultural conception of the natural world as the basis for design”.

McDonald thus brings into notice the similarity between architecture and literature. Both fields have derived the conception of design from the natural world. Having given the account of the Renaissance figure of speech, he enlarges this figure of speech of parison. McDonald (2007: 45) explains ‘parison’ as follows:

“Based as it is on identity of sound, parison is usually classified with similitude and sometimes associated with methods of amplification techniques for expanding and comparing. It is frequently related to other means of expansion such as Synonymia, the use of several words (usually in parallel form) to explain a term or idea; naturally it may be employed along with antitheron, a figure of thought built on contrary ideas; and occasionally it may be linked to other tropes involving semantic resemblance, such as the simile. Parison is, of course an instrument of delight, ‘causing’, in Peachman’s words, ‘delectation by the virtue of proportion and number’. At the same time, however, and dividing a topic for purposes of analysis, comparison, and discrimination. By arranging ideas into parallel forms, whether phrases or clauses the prose writers calls the reader’s attention to an especially significant idea; at the same time, however, such an
arrangement focuses the reader’s mind on the semantic similarities, different, or oppositions exposed in parallel structures.” (7)

The device of parallelism is variedly used in verse and prose too. However, primarily it belongs to oral tradition. Etymologically it belongs to Greek tradition meaning ‘alongside one another’. D. Washer defines it as a common device in poetry especially old poetry. It consists of phrases or sentences of similar construction and meaning in a balanced statement. He believed that parallelism usually produces a Litany, a form of prayer sung for lodging complaints.

H.G. Widdowson (2011: 51) in his ‘Practical Stylistics’ admits that we should not expect parallel patterning in poem to be consequential in argument and to be sequential in description. He makes his observations on the following lines of Grey’s ‘Elegy written in a Country Churchyard’.

The curfew tolls the knell of parting day,  
The lowing herd winds slowly o’er the lea,  
The ploughman homeward plods his weary way,  
And leaves the world to darkness and to me.

“It seems at first sight straight forward enough: we have first the sound of the curfew, then the lowing herd, then the ploughman. The question arises though as to whether these features of the scene are co-occurent or consecutive. In one sense, of course, they are consecutive because this is their order of appearance in the poem as we read it. But as was out earlier (in chapter 3) poems are designed to provoke repeated reading, and to overcome the limitations of linearity. Thus, the features of the description are not set down end to end in a continuous string, as would be the case with prose, but they
are assembled in lines one on top of the other in a vertical column. The end of each line marks a closure, both metrically and grammatically, and so there is discontinuity between them. We return to our point of departure at the beginning of the next line. In this respect, we read each line, therefore, as a separate unit of meaning, associated as parts of a vertical pattern but not horizontally combined”.

One of the greatest benefits of parallelism is that each parallel structure enables the readers to set equivalence between two or more elements. The pedagogical implication is that students may be asked to identify different linguistic equivalences in order to magnify their process of learning literature and language. Jeffries believes that teaching poetry in a class may be made attractive by giving students tools of analysis that allows them to explain their reactions to literary text in explicit way. Jeffries (2011: 130) observes as follows:

“What a stylistic analysis of this kind tries to do is to evidence literary insights and interpretations by reference to the workings of the language. Most often, stylistics of poetry will draw upon the long-standing notions of foregrounding through deviation and parallelism to identify those features of style which are significant in a particular text. Once identified, these features need to be described accurately in linguistic terms and the literary effect linked to the particular linguistic choices that have been made by the text/s producer”.

3.3. Types of Parallelism

Parallelism is identified as co-occurrence of variable elements with invariables in poetry. Parallelism foregrounds different relations of meaning between parallel words and phrases that fill the variable positions. These
relations of meaning may be one or more types of meaning relations (synonymy, antonymy, homonymy, hyponymy, polysymy, homophony, homography, metonymy etc.) between the expressions paralleled. These parallels may be reinforced by lexical, semantic, phonological, morphological, syntactic, graphological, grammatical features.

**Grammatical parallelism** is such parallelism that promotes different kinds of meaning relations between the expressions where normally these elements may not be expected. Grammatical parallel structure is a parallel structure where similar grammatical units are repeated. Many poets, for achieving desired effect, employ the repeated structure of Wh-question. John Keats in his ‘Ode on a Grecian Urn’ repeats Wh-question to express his sense of curiosity. Widdowson believes it as a search of the poet for inexpressible. Poets discover their own grammar, which suits down to his purpose of offering new semantic values. Widdowson studies the following lines of Roethke’s poem ‘CHILD ON TOP OF A GREENHOUSE’ for this purpose

*The wind billowing out the seat of my britches,*

*My feet cracking splinters of glass and dried putty,*

*The half-grown chrysanthemums staring up like accusers,*

*Up through the streaked glass, flashing with sunlight,*

*A few white clouds all rushing eastward,*

*A line of elms plunging and tossing like horses,*

*And everyone, everyone pointing up and shouting.*

Widdowson (1975: 54-55) discovers a new grammatical rule for constructing sentences through the parallel noun phrases in the lines of Roethke’s poem as follows:
“If we consider this poem as text we can describe it by saying that it consists of a series of noun phrases, or nominal groups, and we can account for its deviance in grammatical terms by saying that it is a ‘sentence’ which lacks the obligatory category of verb phrase (VP). That is to say, the poem begins with a capital, ends with a full stop, and is represented as an independent utterance, but independent utterances must be related to sentences and here there is no sentence but only a collection of noun phrases. The base rule of generative grammar is:

\[ S \Rightarrow NP + VP \]

In the poem, however, the required rule would appear to be:

\[ S \Rightarrow NP + NP^{\prime} \]^(10)

**Phonological parallelism** is such parallelism in which certain phonetical structures are repeated in order to draw the attention of the reader to certain element of the poem. Beyond that, it helps the poet not only to bring the musical quality into the lines for the rhyming purposes but also to focus on microscopic significance between the words paralleled. In P. B. Shelley’s ‘Ode to West Wind’, the poet employs the expression ‘Oh! Wild West Wind’, here phonetical structure repeated is not only /w/ sound but also the syllabic structure CVCC. The vowel takes central position whereas consonants take marginal positions. /w/ is immediately followed by vowel which is followed by two consonant sounds. /w/ is immediately followed by vowel which is followed by two consonant sounds. The word ‘wild’ consists /a:/ vowel, ‘west’ consists /e/ and ‘wind’ /i:/ All the three vowels are long vowels one has to breathe out comparatively for more time. /a:/ is a back vowel, /e/ is a front half close vowel and /i:/ is a front close vowel. In uttering the vowels, sequentially one may realize the tongue moving from back open position to front close position to the effect that one may hear the roaring sound of the wind.
Graphological parallelism is such parallelism in which the stanzaic structure is repeated. Though it is a kind of aid to visual perception, it brings a kind of symmetry or equivalence among the stanzas and make a point that ideas evaluated in the poem are of equal values; not a single idea is of higher values or of lower values. Whenever, two syntactical structures are found similar, graphological parallelism involves. Arrangement of words in the similar fashion offers reader’s eyes similar design that inculcates ideas in the mind even before decoding of the words.

Semantic parallelism is such parallelism in which other types of parallelism may be absent but semantically equivalent phrases are employed 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 synonymical or antonymical relations. As an example in Shakespeare’s ‘Othello’ the clause occurs ‘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, synonymical reading is also possible between them, if interpreted these words as violent activities.

Syntactical parallelism 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 that and only that sequence can produce. Wordsworth’s ‘Tintern Abbey’ can be cited.

‘And I have felt
A presence that disturbs me with the joy
Of elevated thoughts; a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean and the living air,
And the blue sky, and in the mind of man:’
Syntactically, it can be viewed that the poet explores the dwelling place of the sense sublime in the last two lines by using the syntactical parallel structures: And + NP. Whereas, the phrases have the same invariables, with the structure ‘the + adjective + noun’. The last phrase is significantly varied by introducing PP with the structure ‘preposition + NP + PP’ at the place of NP to the effect that light, ocean, air and sky all are found in the mind of man, which is rather spacious and ultimate place for sense sublime to dwell. As it can be noticed, the last priority is given to the PP ‘in the mind of man’.

3.3. 1. Semantic Parallelism

David Punter (p.62) adds the following observations on Blake’s poem ‘London’. He observes the repetition of words and its effect on the poem. The repetitions do add to the meaning as a whole, but parallelism establishes the truth and correlates different systems within a single poem.

“‘London’ is probably the most concisely violent assault on ‘establishment’ thinking English poetry has yet produced; but an understanding of the power of this attack can only be securely based on an appreciation of the remarkable rhetorical qualities of the poem. Consider, for example, the function of that simplest and most basic of all rhetorical devices, repetition: the repetition of ‘every’, which hammers through the poem like the dull boot of totalitarianism; the repetition of ‘charter’d’ which brings within itself two virtually opposing meanings, ‘charter’d’ as ‘freed’ and ‘charter’d’ as ‘constrained’; the repetition in two different stanzas of the ‘Infant’, which emphasizes in the first instance the child’s terror and bewilderment at the world in which it finds itself, and in the second establishes with frightening force the source of this bewilderment in the confusion of love and sex, life and death, which, for Blake, characterizes the world in which he finds himself.” *(II)*
William Blake’s ‘London’ is essentially a social satire. The poem opens with the introduction of suffering as found in every face of people living in London. The poet intensifies and develops the theme of suffering by employing the device of parallelism.

*I wonder thro’ each chartered street,*
*Near where the chartered Thames does flow,*
*And mark in every face I meet*
*Marks of weakness, marks of woe.*

*In every cry of every Man,*
*In every Infant’s cry of fear,*
*In every voice, in every ban,*
*The mind-forged manacles I hear.*

Here, in this extract ‘Each chartered street’ and ‘the chartered Thames’ are paralleled. ‘Marks of weaknesses’ and ‘marks of woe’ are paralleled. ‘In every cry of everyman’ is paralleled with ‘In every Infant’s cry of fear’, ‘In every voice’ is paralleled with ‘in every ban’. In the first parallel example he follows NP (det. +adj. +noun) structure. In the second parallel example he follows PP (PP + NP) structure but with little variation and in the third parallel example prepositional phrases are placed side by side with the structure PP (P + NP). The themes of distress and suffering are developed and intensified by the parallel units. In the first stanza, NP’s are paralleled with NP’s and in the second and the third stanzas; PP’s are paralleled with PP’s. If the phrases are closely scrutinized, we have the following patterns.
NP is a phrase in which noun is the nucleus and PP may occur as post modifier. PP is a phrase in which preposition is the nucleus and NP occurs as post modifier. The tree diagram of NP and PP can be drawn as shown below.

Out of these six phrases, only the phrases ‘marks of weakness’ and ‘marks of woe’ are used as objects of the verb “mark”, whereas the rest of all phrases
are used as adverbs, as far as their functions are considered. These paralleled phrases help the poet to intensify the action of the analytical verb ‘mark’ beyond the normal capacity of the verb and invites the reader to look at the structure. It is curious to note the interdependence of NP on PP and PP on NP, on metaphorical level; it shows the interdependence of the people of London on one another.

Walt Whitman sang through his poetry American idealism. He worshipped democracy of equality and freedom. His skills of carpentry seem to have influenced his poetic symmetry too. His poem, ‘A Noiseless Patient Spider’ is a fine example of the same. His juxtaposition of the similarities between a noiseless patient spider and the soul of the poet enables him to present the idea in parallel form. Obviously two stanzas of the poem balance two objects; one is visible spider and the other is invisible soul. The lines of the poem bring out the spider – soul comparison with the use of parallelism in words, in phrases and in stanzas at large. Therefore, as far as stylistics of Walt Whitman is considered, he is unusually controlled stylistician.

A noiseless patient spider,
I mark’d where on a little promontory it stood isolated,
Mark’d how to explore the vacant vast surrounding,
It launched forth filament, filament, filament, out of itself,
Ever unreeling them, ever tirelessly speeding them.

And you O my soul where you stand,
Surrounded, detached, in measureless oceans of space,
Ceaselessly musing, venturing, throwing, seeking the spheres to connect them,
Till the bridge you will need be form’d, till the ductile anchor hold,
Till the gossamer thread you fling catch somewhere, O my soul.

The poem is in free verse but it has a well-knit form. Each stanza consists of five lines each. In the second stanza the length of lines seems to have increased. Parallelism can be viewed in words, in phrases, in lines and also on the level of stanza. In the first stanza clauses ‘I mark’d where’ and ‘Mark’d how’ stand in parallel to each other. This parallel pattern brings forth the theme of exploration. ‘Where’ and ‘how’ respectively show the place and the manner of exploring the vacant surroundings, giving meaning to meaningless thing. This ‘where’ and ‘how’ pattern is followed in the second stanza dealing with soul. The standing of the spider and of the soul in isolation and the efforts of the spider and of the soul for exploring the vacant surroundings of promontory and of the oceans of space respectively match with each other. It works as a semantic or pragmatic parallelism. Thus, the similarity between promontory surrounding of the spider and oceans of space of the soul is reinforced.

Secondly the phrases ‘ever unreeling them’ and ‘ever tirelessly speeding them’ in the last line of the first stanza also stand in parallel. The repetition of the word ‘ever’ expresses nonstop function of the spider. The spider in an effort to explore the surrounding goes on exploring itself, as the soul in the second stanza does. The repetition of gerund like words ‘unreeling’ and ‘speeding’, further in the second stanza reinforces the theme of endless efforts of the soul by employing the words musing, venturing, throwing, seeking, etc. The continued action is shown by adding the suffix ‘ing’ to the verbs. Moreover, the adverb ‘tirelessly’ in the first stanza is in balance with ‘ceaselessly’ of the second stanza. Semantically, both the adverbs contain equal semantic content.
The poet employs three adverbial clauses at the end of second stanza. The clauses are, ‘Till the bridge you need be formed’, ‘till the ductile anchor hold’ and ‘Till the gossamer thread you fling catch somewhere’. These clauses not only describe the action of the verbs but also the repetition serves many purposes. The most significant purpose served is that the image of spider is erected along with the image of soul. The phrases ‘the ductile anchor’ and ‘the gossamer thread’ reinforce the similarity between these apparently distinct objects. Soul and spider explore meaninglessness in order to find meaning. The poet in the first stanza marks the spider; in the second stanza, he addresses the soul. The change in the modus operandi is because spider is a concrete object and soul is an abstract concept. The first stanza is marked by /f/ and /s/ consonants. The second stanza is marked by /d/ consonant. /f/ and /s/ are voiceless fricatives and /d/ is voiced plosive. The effect is that ‘friction’ of fricatives and explosion of plosive sound heightens the astounding presence of the soul along with the spider.

Edwin Arlington Robinson in his psychological pen-portrait of ‘Richard Cory’ depicts outer as well as inner world. The poet uses parallel clauses that begin with ‘and’. This pattern helps the poet to explore the psychological reality of the individual and of the onlookers. Onlookers admire Richard Cory for his fortune and happiness. However, when the description reaches to a certain climax, the narrator confesses that admiration turns into envy and after suicide jealousy turns into a psychological shock. The parallel structures in the poem entice the reader to view the psychological development of the onlookers. As an instance, the following lines can be viewed to understand the psychological development of the onlookers.

And he was rich- yes, richer than a king-
And admirably schooled in every grace:
In fine, we thought that he was everything
To make us wish that we were in his place

So on we worked, and waited for the light
And went without the meat, and cursed the bread;
And Richard Cory, one calm summer night,
Went home and put a bullet through his head.

After the determination of his richness, the narrator onlooker wishes ‘that we were in his place’. This envy turns into jealousy when they went without the meat (the valuable thing they had) and cursed the bread (the thing they did not have). The parallel pairs, as believed by scholars, consist of variable and invariable elements. In this case ‘and’ is invariable and clauses that follow are variables. These findings help us to understand the psyche of the onlookers. This parallel structure shows that onlookers are ardent to form their opinions and to change it in haste without any thoughtful consideration. At the ironical set back at the end of the poem, when Richard Cory commits suicide, onlookers may be expected to change their opinion about Richard Cory without any guilty consciousness. It is interesting to note that meat is more costly than bread but many times, even then people make little heart for what they have and pine for what they do not have. Richard Cory’s psychological development leading to suicide can also be marked in the parallel expressions.

But still he fluttered pulses when he said,
“Good – morning” and he glittered when he walked.

Here along with ‘and parallel’, the clauses ‘when he said’ and ‘when he walked’ stand in parallel with each other and hint at the psychological development of Richard Cory leading to suicide. One interpretation is that he fluttered the pulses when he said “Good – morning” in other words he
showed energy and enthusiasm, a characteristic feature of rich and fortunate men, but the second interpretation is he did not flutter the pulses when he did not say “Good – morning”. This interpretation gives the reader the occasion to suspect that his saying “Good – morning” by fluttering his pulses is not trustworthy. Similarly, the second interpretation for the second line would be, he did not glitter when did not walk. In addition, an object that glitters at one time and does not glitter at other moment is a fake. The word ‘still’ that precedes the clause is very ambiguous, hinting at the psychological development of Cory. Because still means though Cory is not ready to show enthusiasm, yet against his wish, he does so. Therefore, Cory recognizes himself very well as a result, he commits suicide at the end. The message, in conclusion, is that it is not important whether one knows other people or not? But one must know oneself.

3.3.2. Phonological Parallelism

Arun Kolatkar’s ‘Jejuri’ is the most controversial poem; It oscillates between ‘faith’ and skeptic view of the poet. The following stanza from his poem ‘An Old Woman’ is a fine example of parallelism.

\[
\text{And the hills crack,} \\
\text{And the temples crack,} \\
\text{And the sky falls}
\]

In these three lines, the following parallel structure is used. And + definite article ‘the’ + countable noun + verb

The effect of plate glass clatter on hills, temples and sky marks primarily the importance of skeptic view of life. The repeated use of ‘And’ in the beginning of the clauses, marks the emphasis that the poet lays on the semantic content of the lines. Beyond syntactic and semantic parallels, the lines also mark the phonetic parallel. The words ‘hills’, ‘temples’ and ‘falls’
have the same phonetic endings. The allomorphs of ‘s’ or ‘es’ suffix are /s/, /z/ and /iz/. If these suffixes follow voiceless plosives they are pronounced as /s/ and if they follow voiced plosive, they are pronounced as /z/ and if they follow affricatives, they are pronounced as /iz/. In the lines above the suffix follows /l/ sound. /l/ is a voiced lateral sound. Since it follows a voiced sound, it is pronounced as /z/.

Whereas /z/ sound occurs as the last sound of the second last word in the first two lines, it occurs as the last sound of the last word of the third line. Moreover, ‘hills’ and ‘temples’ are plural nouns whereas ‘falls’ is a singular verb. This sound parallelism gives the reader an opportunity to relate hills and temples with the action of falling. Thus ‘hills’ and ‘temples’ not only crack but fall too. This suggests the devaluation of hills symbolizing society and temples symbolizing religion on metaphorical level. Beyond this skeptic view, the lines also stand for religious stance of the poet. It is possible for the reader to believe that hills and temples are earthly substance to crack, but not the sky, so it falls. Falling of the sky, as per Indian sensitivity, is a falling of disaster. It invites readers to assume that the poet is suggesting on metaphorical level that the idea of ‘God’ is useless as far as welfare of the old woman is considered.

Kamala Das in her most of the works deals with the theme of failure and frustration in love and marriage. In ‘The Old Playhouse’, she vividly reveals the plight of a housewife. She bewails about her egocentric husband who has reduced her aspiring self to a mere entertaining toy. The phonetical parallel structure in the following lines of the poem clearly brings out this conflict between man and woman.
You were pleased
With my body’s response, its weather, its usual shallow
Convulsions. You dribbled spittle into my mouth, you poured
Yourself into every nook and cranny, you embalmed
My poor lust with your bitter-sweet juices.

The words like pleased, body, dribbled, poured and embalmed contain either /b/ or /d/ consonants. The word ‘and’ also contains /d/ sound, but it occurs between two strong words. As a result, it is reduced to weaker form /n/ and the sound /d/ remains inaudible. The close analysis of the lines shall show that /b/ consonant occurs thrice and /d/ occurs six times, exactly double of /b/. It is also noteworthy that all these nine sounds occur in a systematic order of occurrence that is /d/, /b/, /d/. This forms a phonetical parallel structure.

Cluster No. 1. /d/, /b/, /d/ as it is found in the words ‘pleased’ and ‘body’.
Cluster No. 2. /d/, /b/, /d/ as it is found in the word ‘dribbled’.
Cluster No. 3. /d/, /b/, /d/ as it is found in the words ‘poured’ and ‘embalmed’.

Thus every /b/ consonant finds its place between two /d/ consonants. In the first cluster the first /d/ consonant occurs two syllables earlier to /b/ consonant but the second /d/ is immediately followed their after. The first /d/ consonant occur in the word ‘pleased’, in the poem it is followed by two words ‘with’ and ‘my’, and thereafter /b/ and /d/ occur in the word ‘body’. In the second cluster /d/, /b/ and /d/ consonants occur within the same word ‘dribbled’ but in two different syllables of the word. In the third cluster /d/ consonant occurs eleven syllables earlier in the word ‘poured’ to /b/ and /d/ consonants in ‘embalmed’. The eleven syllables can be counted in the line ‘yourself into every nook and cranny you’.
In English /d/ and /b/ are voiced plosives. /b/ is bilabial plosive and /d/ is alveolar plosive. /b/ is bilabial in the sense that the air stream that is put into motion by our lungs is blocked at the place of upper and lower lips by a tight closer, whereas in case of /d/ sound the air stream is blocked at the place of alveolar ridge by raising our tip of tongue. Both are voiced sounds because vocal cords in our larynx vibrate at the time of production of the sounds. Both are plosives because we hear a kind of explosion at the end of utterance. These details of the production of the consonants hint at the violent nature of the sounds like vibration, explosion, lips contact and raising of the tongue etc. They also correspond to the unpleasant sexual act of the housewife marked in the semantic content of the lines.

3.3.3. Grammatical Parallelism

‗Father Returning Home‘ by Dilip Chitre is a portrait of a commuter and his dull drab and exhausting daily routine. Apart from employing the description of dull life in detail; the poet employs the parallel in the form of verb + gerund pattern. Most of the lines of the poem follow the pattern for example (1) travels standing (2) see him getting off (3) see him drinking (4) see him eating (5) see him reading (6) trembles coming out (7) cling to the graying hairs (8) sleep listening (9) sleep dreaming (10) sleep thinking etc. The verb pattern allows the poet to assert his presence everywhere, the father travels. Normally, verb describes action of the sentence. This typical pattern ‘verb + gerund’ enables the poet to fuse two actions. It also suggests that the modern man has become so busy that in a moment he tries to do two or more action (jobs). As a result, he gets overstressed and consequently gets psychologically disturbed. It is evident from the father’s cynical behavior like his contemplation in toilet. The poet makes double action explicit by using the verb ‘see’. Not only has it allowed the speaker to enter into the exterior world of the father but also the interior. Travelling, drinking, eating,
reading, trembling are the exterior actions and can be perceived by the eyes. However, it is interesting to note that this typical verb pattern suggests the entry of the speaker into the interior world of the father. Hence the reader may know that the father is listening (and not hearing) to the static radio, the father is dreaming of his ancestors and grand children at the same time and beyond that dreams of himself as a nomad.

In ‘I’m Getting Old Now’, Robert Kroetsch parallels two lines. The first clause of parallelism appears as the second line in the first stanza and the second clause of parallelism occurs as the last line of the last stanza.

(i) In my dream last night
    she was in the garden
(ii) In my dream, last night,
    I was playing in the garden

As it can be noticed the first line of both couplets is a phrase, ‘In my dream last night’ is an invariable part of this parallel. Now this phrase, suggests the reader that the second line of the couplets should have been same. The second line of the couplets is a variable part of this parallel structure. It gives the idea that there is some common element too. In the second lines of the couplet, the phrase ‘in the garden’ is common. The only different elements are ‘She was’ in the first and ‘I was playing’ in the second. Thus, it clearly marks the idea that generation has replaced generation replacing place to new. It is however interesting to note that the verb playing is used as intransitive and hence leaves the gap to interpret that the poet, who is parent now, is playing the role of his mother.

Australian poet A.D. Hope in his poem ‘Australia’ more or less passes the same message. The struggle between the native and the non-native seems to
have continued in this poem too. The poem consists seven stanzas. It is very noteworthy to see that the first three stanzas describe the land whereas the last three stanzas describe the inner struggle of the poet himself. The fourth stanza balances whatever has foregone with whatever comes next.

Floods her monotonous tribes from Cairns of Perth,
In them at last the ultimate men arrive
Whose boast is not: ‘we live’ but ‘we survive’,
A type who will inhabit the dying earth.

This occurs at the very middle of the poem and beyond that two clauses ‘we live’ and ‘we survive’ not only repeat the pattern of subject (we) + (intransitive verb) but also assert the theme of the poem that is struggle for survival in the battle of land between the natives and the outsiders. Moreover ‘we live’ and ‘we survive’ are the only clauses that they occur as direct narration. They stand out on the background of indirect narration. They function like slogans. The word ‘we’ in these clauses is not capitalized, it gives the message ‘we’ means not only the native of Australia but native of any land who have the same feeling of ‘survival’ rather than of ‘living’.

E.E. Cummings’ poetry is full of potentials required for the stylistic interpretation. The important technicalities of the poem include own grammar of the poem, the uncertainty of parts of speech, unconventional aspect of syntax, punctuations, verbal acrobatics, the distrust of capital letters, binary formula in grammar, lexis and meter etc. This leads to initial loss of definitive meaning and leaves gap for the readers to reconstruct newer possibilities of meaning. Hence, his poem, ‘what if a much of a which of a wind’ has a peculiar syntax as a result all the three stanzas are paralleled against one another. Each line of the poem assumes some kind of parallel with the corresponding line in the remaining two verses for example the first
line of the poem assumes the parallel with the first lines of the second and third stanzas as follow:

what if a much of a which of a wind
   gives the truth to summer’s lie;

what if a keen of a lean wind flays
   screaming hills with sleet and slow:

what if a dawn of a doom of a dream
   bites this universe in two,

As it can be noticed the lines begin with ‘what if a’ pattern in the first clause. The second clause in each pair above begins with a verb in a simple present tense: gives, flays and bites respectively. The suffix ‘s’ here represents two allomorphs /s/ & /z/ out of three, the third is /iz/. Allomorph is phonetical variant of the morpheme. These similarities prove that the poet has a definite plan in his mind regarding the theme of the poem namely ‘wind’ and ‘dawn’ are the natural forces working against mankind, however man shall always remain the supreme. Generally, E.E. Cummings poetry is criticized for the lack of consistency of theme. However, the poem works opposite to this belief. As far as syntactical aspect of the poem is considered, the first stanza is parallel to the next stanza. Third and fourth lines of each form a question. Fifth and sixth lines are parallel to each other in which both of them have two phrases each. The same pattern is followed in each stanza as follow:

Ex. 1. Blow king to beggar and queen to seem  
   (blow friend to fiend: blow space to time)  

Ex. 2. Blow hope to terror; blow seeing to blind  
   (blow pity to envy and soul to mind)
Syntactically first example exactly follows parallel with the third example. In case of the second example the pattern of the first line is adopted for the second line and the pattern of second line is adopted for the first. The verb ‘blow’ assumes the meaning ‘change’. The changes suggested in all these examples are acceptable in other words ‘king’ can become ‘beggar’, ‘pity’ can become ‘terror’. However, in some phrases the difficulty level of acceptance goes on increasing as in ‘queen’ becomes ‘seem’, probably the poet suggests the queen loses her original nature and becomes only an appearance. As we go, on to the last example the difficulty level still becomes worse. ‘life’ becomes ‘isn’t’. Life shows existence and ‘isn’t’ shows nonexistence. Now this nonexistence is linked with death. Death is linked with ‘was’ in other words the existence in the past. This sheds light on the message of the poem that natural forces try to turn life into death, but death can no longer be in the present. Even if it occurs, it will soon become past. The poet asserts the same idea at the end of the poem. ‘the most who die the more we live’.
The meaning is death cannot superimpose life. Life shall be supreme.

Gabriel Okara in his ‘The Mystic Drum’ uses definite, indefinite and zero articles for expressing meaning and establishing effect conducive to the theme of his poem. In the very second line of the poem, he does not specify ‘fishes’. He rather prefers to use zero article as shown below in ex. 1.

Ex. 1. The mystic drum beat in my insides
    and fishes danced in the rivers
    and men and women danced on land,
Ex. 2. the fishes turned men
and men turned fishes

As it can be noticed ‘fishes’ is preceded by definite article ‘the’ in the 22nd line here as in ex. 2. The word ‘fishes’ reoccur in line no. 30 of the poem without article.

Ex.3. and men became men
fishes became fishes

It is interesting to note that women those appeared in the second line of the poem altogether disappear from the company of the men. Moreover, the poet does never specify men and women. He never says ‘the men’, but in case of fishes, he goes on changing his policy. As in the first example he says ‘and fishes danced’, in the second example ‘the fishes turned men’ and in the third example, ‘fishes became fishes’. This analysis leads to three questions:
1. Why do women mentioned in the first stanza remain absent afterwards?
2. Why men are not specified by using definite article ‘the’?
3. Why does the poet keep on changing his policy regarding the use or nonuse of definite article ‘the’, with fishes?

It is interesting to note that all the three nouns women, men and fishes occur in the parallel lines quoted above. As far as the first question is considered, women remain absent from the second and the third example or elsewhere from the poem for the obvious reason that there is one woman standing behind the tree. She is so powerful that she cannot come under the hypnotic effect of the beating of the drums. To avoid any confusion, the poet has to exclude the women from the scene. In case of second question, it is because had the poet specified men, the expression would have been limited to the men of Africa or at least the men in front of him. However, he wants to
impart the message that all men on the earth have come under the effect of the mystic drum so he does not specify men.

In case of the third question, it is because fishes always swim or dance in the river as and when they are in normal state. Therefore, in the first example we find zero article is used with ‘fishes’. However when the drums are beaten loudly and it shows its effect on everything, in Ex. No. 2 the fishes are specified by using definite article ‘the’ in order to mark the change where insignificant animal like fishes have turned into men. In the very next line however he does not specify fishes, he simply says, ‘men turned fishes’, because it is not praiseworthy that higher animal like man gets transformed into insignificant animal like fish. One more reason is that in the line ‘the fishes turned men’, readers can still mark their individuality though in lesser degree but in the line ‘men turned fishes’ however the transformation is so complete that the demarcation goes out of the control of human perception.

All of sudden when time stops to grow and the illusion from the eyes removed, men and fishes acquire their normal appearance. It is interesting to note that the poet uses definite article ‘the’ in case of many objects, animals etc. but does not use it in case of men, just to hint that men are same where you may go on the earth and that men are very susceptible to change.

3.3.4. Syntactical Parallelism

The Malaysian poet E.E.Tiang Hong opens the first and the last stanza of his poem with parallel structure. The title of his poem is ‘On Writing a Poem’. The poem describes the process of poetic creation. The first lines of the first and the last stanzas are as follow

(1) To be simple is not a simple thing
(2) To be simple is to be involved
He asserts the idea that in poetic communication, the poet may try a lot to make his message simple by all the efforts but renders futile. Mere decoration does not help. The poet has to control diverse elements to form a whole and to gather the sparks of energy. He uses the images of tightrope and parallelogram to make a hint that the master has to strive for controlling his ego. At such a juncture, it is very difficult to be simple. The above line no.1 occurs as the opening line of the poem itself and also works as topic sentence. As discussed above the poet goes on illustrating how it is difficult to be simple. To this he provides resolution in the paralleled line that is ‘to be simple is to be involved’ (with others). In other words, it means to get united with other readers. This unity completes the process of poetic composition.

‘Surely God was a lover’ is the title of Shaw Neilson’s poem. Every first line of each stanza stands in parallel with one another.

1. Surely God was a lover when He bade the day begin
2. Surely God was a lover, with a lover’s faults and fears
3. Surely God was a lover, with the madness love will bring
4. Surely God was a lover when he made the trees so fair
5. Surely God was a lover – see, in the flowers He grows

In all above lines, the first part, ‘Surely God was a lover’ remains constant and the second part, which deals with a number of comparisons between nature and woman, varies. The significance lies in the fact that whereas all lines contain connectives like when, with and by, the last line does not. The line is connected by using dashes and by doing that it is foregrounded. Not only that but he changes the mode of expression by employing the imperative ‘see’, and invites reader to worship the beauty of the beloved.
Whereas, in all other lines he uses the pronoun ‘He’. It is only in the third and the last stanza he uses the pronoun ‘her’ in the phrase ‘her sweetness in the rose’ to refer the beloved. Since in all other lines he has used indefinite expressions like ‘a woman’s skin’, ‘a woman’s hair’, ‘a willful woman’s tears’, ‘a woman’s hair’ etc., the use of pronoun ‘her’ brings the reader close to the beloved in order to worship her.

Wallace Steven’s in his ‘The Emperor of Ice-cream’ gives a fine example of parallelism. The poem presents a contrast as well as comparison between two pictures drawn in two stanzas. Both stanzas are made up of octave. The last line of each stanza is the same and the seventh lines of each stanza are verbally almost similar. The concluding lines of each stanza are as follow.

1. Let be be finale of seem
   The only emperor is the emperor of ice cream.
2. Let the lamp affix its beam
   The only emperor is the emperor of ice cream.

The first stanza is like a motion picture of luxurious life. There are many similarities in both stanzas for example in the first stanza he uses plural words like cigars, cups, curds, wenches boys, flowers, newspapers etc. Thus hints at the multiplicity. It revives the idea that one can derive pleasure in life only in the accompany of others. Even gratification of sexual pleasure requires the presence of other sex. The troublesome nature of life is suggested through the images like, ‘the roller of cigar’ and ‘kitchen cups’. The second stanza is a static picture of life, a kind of picture of death where singularity is marked. Unlike the first stanza, singularity of death is expressed in the second stanza.
However, the contrast shown is superficial. Seeming nature of reality is deceptive. The germs of life can be found in death and the germs of death can be found in life. In the first stanza, the poet employs the term ‘finale’ that is an exciting end of ‘seem’ in other words appearance of life. Whereas he employs the terms lamp and beam in the second stanza to suggest there is life in the seeming death. The emphatic declarative sentence of the last line of each stanza asserts the idea that the transience of life is supreme. Death makes life short lived so life becomes beautiful, attractive and irresistible. The parallel further enables the reader to accept the view that life too makes death short lived so it should become beautiful, attractive and irresistible. In the first line it can be closely observed that ‘being’ (life force) becomes ‘seeming’ (death force), whereas in the second line ‘beaming’ (life force) becomes ‘fixing’ (death force).

Derek Walcott in his ‘A Far Cry from Africa’ depicts the internal struggle of a man who having liberated from the British rule, still finds the traces of slavery and troubles among his own people. This far cry can be read in the ending lines of his poems:

\[
\text{How can I face such slaughter and be cool?} \\
\text{How can I turn from Africa and live?}
\]

It is not only an example of parallel questions but also rhetorical questions. Each line/question has ten syllables each. Usually statement gives information and question asks information. But rhetorical question is such that syntactically it is a question and semantically it is a statement. In other words, the rhetorical question is asked to lay certain stress on the semantic content. If the question is positive, the listener would take negative message and vice versa. Here, when the poet says ‘How can I face such slaughter and be cool?’ He means simply that he cannot face such slaughter and so cannot
be cool. When the poet says ‘How can I turn from Africa and live?’ He means to say he cannot turn from Africa and in that case, he cannot live.

However, the real significance lies in the phonological parallel structure. As it can be noticed, each rhetorical question contains ten syllables each. The stressed and unstressed pattern of the lines is as follows:

\[\text{How can I } \text{face such slaughter and } \text{be cool?} \]
\[\text{How can I } \text{turn from } \text{Africa and } \text{live?} \]

In British Received Pronunciation minor group of words are not normally stressed but major group of words are stressed. It is simply because major group of words: nouns, adjective, verb and adverb contain usually more meaning as compared to minor group of words like modals, pronouns, prepositions, articles etc.

In both rhetorical questions, the pattern of stressed and unstressed syllables is almost the same up to the syllable ‘slaugh’ /slɔː/ in the first line and to the syllable ‘Af’ /af/ in the second line. However afterwards the pattern changes. After the syllable ‘slaugh’ two weak syllables occur before the stressed syllable ‘be’ whereas after the syllable ‘Af’ three weak syllables occur before the stressed syllable ‘live’. As an effect, we reach the stressed syllable ‘live’ early in comparison with the previous line. Thus creates the feeling that the life force is strong than any other concern in the minds of Africans.

‘My Daughter’s Boy-friend’ by a Bangladeshi poet Razia Khan, is a mother’s plea regarding the worries for her daughter. She expresses every agony felt by a mother when the mother finds her daughter is being snatched away by the boy-friend. In a moment her daughter becomes a stranger to her. The pains she took on spending the sleepless night over the sick infant’s
cradle and the agony of birth are simply nothing to her. She communicates these feelings through the following pairs of lines:

(1) *The flesh of my flesh is now to be*

*Nothing to me any longer*

(2) *When I first swelled with pride*

*With her in my insides*

In the first example, we have parallel structure within a noun phrase, ‘The flesh of my flesh’. The first noun ‘flesh’ is the head of the noun phrase whereas the second noun flesh occurs within the prepositional phrase, ‘of my flesh’. The preposition separates one noun from the other. ‘The flesh’ is paralleled with ‘my flesh’. It is interesting to note that ‘my flesh’ is an extension of the noun phrase ‘the flesh’. Metaphorically, the daughter and the mother are extension of each other. On the deconstructive level the sentence negates itself. When mother says that the flesh of my flesh is now nothing to me, the meaning is ‘daughter is always everything to her mother’ otherwise, how a mother can express such acute concern regarding her daughter?

In the second example, the love of mother to her daughter rather becomes even more explicit. In the second pair, we have a parallel within the prepositional phrase ‘with pride with her’. Functionally the prepositional phrase is used in this sentence as a manner adverb. ‘Swelled with pride with her’ hints at the pregnancy of the mother at the childbirth, simultaneously it also hints at the common pride that any mother has over the birth of a child. The last word ‘insides’ not only represents the womb of the mother but also her heart too that swells with pride.
‘Goodbye Party for Miss Pushpa T.S.’ by Nissim Ezekiel is a hilarious parody and a biting satire on the idiolectical features of English as spoken by Gujarathi speakers. The speaker in order to show intimacy with Miss. Pushpa forgets her felicitation. The colloquial tone used makes it a reading poem. The poet uses parallel structures in the poem to increase humour.

_She is most popular lady_

_with men also and ladies also._

The speaker could have said simply that she is the most popular lady with men and women or even as she is the most popular lady to convey the message that she is a well known personality in the housing society around. The parallel expression ‘men also and ladies also’ not only serves the poet’s purpose of humour but beyond that it also suggests that the guest of honour has such charming personality that she has not developed acquaintance with women but also with men. Moreover, Indians are conscious when they talk publically about ladies. Here the poet having uttered the word men realizes that he should add ladies too in order to soften the character of Miss. Pushpa. It also marks typically how Indians try to soften their speech always by cherishing moral values. The repetition of ‘also’ shows the speaker’s humbleness in order to praise the lady. It marks on Indian understanding of man woman relationships. Over familiarity may have defamed her character and non-mention of ladies in the adjoining phrase may have made her figure more reserved or even crooked. The repetition of the word ‘also’ makes it possible. The speaker not only translates the vernacular expression into English but also allows the reader to figure out the guest of honour as the most amiable lady of a strong character.
3.3.5. Graphological Parallelism

Canadian Poet Margaret Atwood’s ‘This is a Photograph of Me’ is a fine example of graphological parallelism. The title of the poem itself suggests the topic (photograph) which is appropriate to the study of graphology. The typographical shape of the lines represents the subject matter of the poem. In that sense, the poem can be treated as a ‘shape’ poem. It is a kind of seeing poem too. The poem is graphologically parallel in the sense that it is divided into two parts. Both the parts of the poem consists 12 lines each. Lines 13-14 at the centre divide the poem into two parts. These dividing lines mark the objects (in the first part) that are the house, the branch, the tree etc. and its reflection (second part) in the lake. Thus the poem becomes a vertical seesaw, with the two parts. The house of the first part is, thus, reflected in the water of the lake where the speaker drowned, thereby suggesting that the house, the branch and the tree are the reflections of the invisible speaker. The poet makes the reader see and through seeing gives the meaning. The second part of the poem is in brackets, to suggest the unreal substitute of the first part. Moreover, visually one receives the sense that the photograph is in the smeared condition because stanzas in the second part are made up of two or three lines as opposed to the stanzas of the first part where stanzas are made up of five and seven lines. This kind of graphological parallelism hints at the blurring of reflection when it falls in the lake.

3.4. Conclusion

Parallelism is occurrence of two identical structures in poems. Parallelism can be identical on the level of lexis, grammar, phonology, graphology, semantics and dialect. Parallelism is a device for memorability, emphasis and for attracting attention of readers. The use of parallelism is predominant and prevalent in the poetry from classical to modern age. It proves the fact that poets, like other artist, are craftsmen. Semantic parallelism suggests
some deeper connection between the paralleled lexis as in Shakespeare’s ‘Othello’ the clause occurs ‘I kissed thee, I killed thee’. Grammatical parallelism is a search of the poet for something inexpressible. Dilip Chitre’s ‘Father Returning Home’ employs the grammatical parallel structures like ‘travels standing’, ‘sleep dreaming’, ‘trembles coming’ etc. for describing the busy nature of modern man. Phonological parallelism helps the poet not only to bring the musical quality into the lines for the rhyming purposes but also to focus on the microscopic significance between the words paralleled. In Arun Kolatkar’s ‘An Old Woman’, the predominant use of /s/ and /z/ sounds enable the reader to mark the relation between different ideas of the poem. Graphological parallelism is a feast to the word and it implicitly suggests that ideas expressed in the poem are of equal values. Syntactical parallelism produces a unique effect, which that and only that sequence can produce. Semantic parallelism is not only available on the level of synonymy but also on the level of semantic feature.
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