

A Linguistic Analysis of Parallelism in Marianne Moore's Poems (Nevertheless, A Face, What are Years?)

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Abstract

Parallelism is one of the devices used to create a cohesive link. It is a common Phenomenon in English used to create consistency in the arrangement of parallel lines and to create beautiful structural patterns with some musical effect. It is a stylistic device of repetition and a separate system of parallelism, or rhyming of ideas rather than sounds. The remarkable degree of overlap of form and content ensures a remarkable degree of accuracy, or transfer of meaning (Aproberts;1977.1)

The present paper deals with the problem of how parallel structures tie a poem and make it cohesive and why Moore uses parallelism and which type is the most important one and why she concentrates upon it?

Three poems written by Marianne Moore have been selected with the aim of investigating the use of parallelism and revealing how parallelism affects the cohesion of these poems, and the role parallelism plays in modern poetry use that makes cohesive poems both semantically and syntactically .

The paper concludes that parallelism is a figure of balance identified by similarity in the syntactic structure.

Moore focused on syntactic parallelism more than semantic one .They both complete each other. Throughout the analysis of these three poems, it has been noticed that Marianne Moore uses grammatical parallelism in both syntactic and morphological levels as well as semantic and phonological levels.

Furthermore, it has been noticed that the synthetic parallelism is used more than antithetical and synonymous parallelism i.e parallelism is seen here as a category of persuasive strategies.

تحليل لغوي للتوازي في قصائد مريم مور

(ومع ذلك، وجه، ماهي السنين)

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الخلاصة

التوازي هو أحد الوسائل المستخدمة لإنشاء ارتباط متماسك وهو ظاهرة شائعة في اللغة الإنجليزية المستخدمة في إنشاء الاتساق أو التماسك في ترتيب الاسطر المتوازية ولخلق أنماط او نماذج تركيبية جميلة مع بعض التأثير الموسيقي. وهو وسيلة اسلوبية للتكرار أو قافية الأفكار بدلا من الأصوات. إن الدرجة الكبيرة من التداخل في الشكل والمضمون تضمن درجة كبيرة من الدقة، أو نقل المعنى (ابروبرتس: ١٩٧٧: ١).

يتعامل هذا البحث مع المشكلة الخاصة بكيفية ربط التراكيب الموازية للقصيدة وجعلها متماسكة ولماذا تستخدم مور التوازي وأي نوع هو الأهم والسبب في تركيزها عليه؟ وقد تم اختيار ثلاث قصائد كتبها الشاعرة ماريان مور والتي تهدف من التحقق في كيفية استخدام التوازي والكشف عن كيفية تأثير التوازي على تماسك هذه القصائد، والدور الذي يلعبه التوازي في استخدام الشعر الحديث الذي يجعل القصائد متماسكة على حد سواء لغويا ونحويا من خلال تحليل أنواع ووظائف التوازي ودورها في صنع قصائد متماسكة والتي تبين نقاط التشابه والتوازي في أنواع هذه القصائد الثلاث.

يخلص البحث إلى أن التوازي هو شكل من اشكال التوازن التي حددها التشابه في البنية النحوية. لقد ركزت مور على التوازي النحوي أكثر من الدلالي و كلاهما يكمل بعضهما البعض. من خلال تحليل هذه القصائد الثلاث، يلاحظ ان ماريان مور تستخدم التوازي النحوي في كل من مستوياتها (النحوية والصرفية) وكذلك المستويات الدلالية والصوتية وبعبارة اخرى ينظر الى التوازي هنا كنموذج من الاستراتيجيات الإقناعية.

Introduction

Any piece of connected discourse can be analyzed from different points of view, these are: - physical point of view as a string of sounds , psychological point of view as a carrier of meaning and the third criterion is the study of relations which exist between various units (Ullmann;1967:23).

Cohesive devices are like the glue which holds different parts of a text together, they are one factor in making a text cohesive and they are a good place to start the study of text and discourse (Salkie: 1995: x). Thus, parallelism is one of the linguistic devices used to create cohesion in a text. It is defined as a linguistic phenomenon and it makes use of language in a variety of interesting ways (Cowth (cited in Berlin, 1985:2).

Cook (1989: 15) defines Parallelism “as a device which suggests a connection between the elements of a text simply by repeating the form of the words, sentences and even large units throughout the text.

The principle of parallelism according to Thrall and Hibbard (1960:339) indicates that the co-ordinate ideas should have co-ordinate presentation within a sentence. More and more, parallelism is the core of the poetic function which projects the principle of equivalence from the axis of selection (Jakobson (1960: 528, cited in Berlin, 1985:5)).

Quirk ,etal. (1985:858) maintain that parallelism involves an interpretation or a paraphrase or a simple repetition of a thought, figure, metaphor contained in the preceding verse or verses .

To sum up, parallelism can be defined as two sentences (phrases or clauses) having the same structure, so that a strong relationship existing between them and it occurs on the basis of the sameness or oppositeness.

Levels of Parallelism

Parallelism is a common linguistic phenomenon that occurs at different levels of language such as phonological, lexical, morphological, syntactic and semantic levels. It links up ideas thereby making the message clearer and more emphatic to the reader. In grammar, parallelism, also known as parallel structure or parallel construction is a balance within one or more sentences of similar phrases or clauses that have the same grammatical structure. The application of parallelism improves writing style and readability and is thought to make sentences easier to process (Int; 2013:1).

Parallelism is often achieved by using antithesis, anaphora, asyndeton climax, apostrophe and sympolce (Ibid). Compare the following examples which lack parallelism :

She likes cooking, jogging, and to read.

Parallel: she likes cooking, jogging, and reading.

In the above example, the first sentence has two gerunds and one infinitive. To make it paralleled, the sentence should be rewritten with three gerunds instead.

Lacking Parallelism:

Corey admires people with integrity and who have character.

Parallel : Corey admires people with integrity and character.

Parallel : Corey admires people who have integrity and character. (Ibid.)

In addition, parallel structure affirms similarity of structure in a pair or series of related words, phrases, or clauses. By convention, items in series appear in parallel grammatical form:- a noun is listed with other nouns, an –ing form with other-ing form and so on. A failure to express such items in similar grammatical form is called faulty parallelism (Richard 2013:2).

In traditional grammar, a construction in which two or more parts of sentence are equivalent in meaning but not parallel (or grammatically similar) in form. Faulty parallelism most often occurs with paired constructions and items in a series such as :

Annie likes to nap, rap, and eating snacks.

Corrected-:

Annie likes to nap, rap, and snacks

(Ibid)

In Myersand Simms (1985:223)Parallelism is a linguistic phenomenon that can be found at different levels and forms in a text, and is utilizedto perform a number of functions such as creating cohesion and coherence, in a text .i.e when parallelism is employed with anaphora, it emphasizes the poetic quality of the text (Bradshaw, 1997: 27). It is used to emphasize a certain idea behind the sentences or clauses repeated (Murdich2000 : 205) and also achieved arrangement of the parts of composition which are balanced in similar constructions. Furthermore ,it is used to persuade the audience.i.e it is a category of persuasive strategies (Johnstone ;2008: 247)

In addition to what has been mentioned above, parallelism makes a text economical (Poskiene, 2009:7) with musical affect i.e it emphasizes poetic quality of the text (Bradshaw, 1997:27). It also, corrects writing because parallelism adjusts the order of words that have similar function in the sentence (Poskiene,2009:6).

Types of Parallelism

Many books of the Old Testament were written as poetry .The wisdom books of Job ,Psalms, Ecclesiastes and Songs of Solomon are wholly poetic .The major and minor Prophets were also written largely in poetic formbecause there is much poetry in the Hebrew Bible. In a word parallelism makes a Hebrew poem poetic. English

uses parallelism quite often, as in the proverb "like father, like son" A.A. Milne's words, "you are braver than you believe, stronger than you seem, and smarter than you think". Exhibit parallelism in their three clauses.

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

1- **Synonymous parallelism** : The idea of the second line is a restatement of the idea of the first line. (Int: 2013) or 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). E.g. "My son, don't despise the Lord's discipline and do not resent his rebuke."

2- **Antithetical Parallelism**: The idea of the second line is the opposite of the first line or where the meaning of two or more excerpts of text are obverse, although directly linked by providing the same meaning from differing perspectives. This type of parallelism is used in order to create repetition as a technique for cognitive reinforcement, thus more effectively communicating the meaning of the text. For example,

-The young lions lack and suffer hunger,
But those who seek the Lord shall not lack any good thing. (Psalm 34: 10)

In addition, antithetical parallelism is defined as text where the meaning in the first part of the couplet contrasts with an opposite theme contained in the second. In poetry the use of opposites can bring a sharper contrast to an image and provide a greater focus to the desired message. It is often marked by the use of the conjunction "but" placed between two statements to juxtapose them and helps the reader to view both the positive and negative perspectives of the text.

3-Synthetic parallelism :The related thoughts are brought to emphasize similarities ,contrasts ,or other correlations (int:2013)or it is a form of continuation of the thoughteither by extending it or by explaining it (Kassis; 1999: 242)

"Haughty eyes and a proud heart,
The lamp of the wicked, are sin!"

Marianne Moore's Life

Moore was born in Kirkwood Missouri, where her maternal grandfather served as a pastor; she was the daughter of mechanical engineer and inventor. She suffered anervous breakdown and she never got to meet her father.(Wikipedia,2013:2)

In 1905, she entered BryneMawr College in Pennsylvania and graduated four years later with a B.A and majored in history, law and politics. Until 1915 she began to publish poetry professionally. From 1929 till 1952 Moore served as an editor of literary and cultural journal, she encouraging, promising young poets including Elizabeth Bishop, Allen Ginsborg, John Ashbery and James Merrill. (Ibid:2)

In 1933, she was awarded the Helen Hair Lension prize by poetry. Moore suffered a series of strokes and died in 1972. She never married ,she was an avid editor of her own verse and a bulk of her poems appears in numerous and no text was ever stable or finished.(ibid:3)

Poets and critics now consider Moore (1887.1972) a major modern American poet equal or (almost equal) to T.S Eliot.(A powerful intervention into Moore studies, it gives readers a broader sense of the poet's complex and brilliant career). (Ibid)

Furthermore, I choose three poems to clarify the parallelism using in Marianne Moore's poems these are :
A face, Nevertheless, What are years?.

The Analysis of the poems

N	Name of the Poem	Syntactic Parallelism	Phonological Parallelism	Types of Parallelism	Semantic Parallelism
1-	Nevertheless	<p>1- You have seen a strawberry 2- That's had a struggle, yet (S+have+P.P.V) +A+N</p> <p>(7-8) lines the fruit) Article + n</p> <p>(a barbed wire) A root shot down article + n</p> <p>(26-27) lines Under-gone Over-gone</p> <p>(28-29-30) lines The weak overcomes its menance , the strong over comes itself</p> <p>Art + N+V+N .</p>	<p>(2-3) lines ' yet, met'</p> <p>(5-6) lines multitude, food'</p> <p>(8-9) lines locked-in ,twin)</p> <p>(11, 12) lines ' rubber- plant' (can't)</p> <p>(14-15) lines (where) – (prickly – pear)</p> <p>(17-18) lines grow, below'</p> <p>(20-21) lines 'some' , 'come'</p> <p>(26-27) lines 'tendril' , 'till'</p> <p>(26-27) lines (under, stir)</p> <p>(24-30) lines 'over' , 'there'</p> <p>(32-33) lines 'thread' and ' red'</p>	<p>(7,8,9) lines Synthetic parallelism</p> <p>(The fruit within the fruit –locked in like counter – curved twin)</p> <p>Synthetic parallelism in</p> <p>(10,11,12,13) lines frost that kills the little rubber-plant leaves of kok-sagyyz-stalks ,can't harm the</p> <p>Synthetic Parallelism in</p> <p>(20,21,22) Victory won't come to me unless I go to it.</p> <p>Synthetic parallelism in (25,26,27)lines so the bound twig that's under-gone and over-gone ,can't stir</p> <p>(31,32,33) What sap went through that little thread to make the cherry red!</p>	
2-	<i>What are years?</i>	<p>(1-2) lines What is our innocence'</p> <p>What is our guilt</p> <p>What+ V. to be + pron. + n.</p> <p>(3-4) lines All are naked -None is safe</p> <p>6 line</p> <p>Dumbly calling deafly listening</p>	<p>Calling-listening / /</p> <p>(8-9) lines ' others' , (stirs)</p> <p>(6-7) lines feels, behaves /Z/ ' sings, steels'</p>		

		<p>(7-8) lines Even death encourages its defend stirs</p> <p>Second stanza (Sees, is, accedes, rises, finds) {The use of the present V.}</p> <p>In the third stanza</p> <p>He is captive His mighty singing says</p> <p>Satisfaction is a lonely thing Thing is joy,</p> <p>(8-9) lines 'this is mortality' 'this is eternity'</p>			
3-	A face	<p>Third line ' studying, studying</p> <p>(11) line To my mind To my sight</p>	<p>(1-2) lines</p> <p>Treacherous callous, jealous. Superstitious, venomous, hideous. /S/</p> <p>Third line ' expression' ' desperation'</p> <p>(5,6) lines ' impasse"glass'</p> <p>Seventh line Order, ardour Uncircuitous simplicity</p>	<p>Synonymous parallelism</p> <p>Repetition</p> <p>The fifth line completes the sixth line</p>	<p>The same words are adjectives and are synonymous words</p> <p>Semantics</p> <p>Fifth and sixth lines</p> <p>Though at no real Impasse ' would gladly break the glass'</p> <p>The (11) line completes the idea of the 12 lines(synthetic parallelism in (11-12) lines</p> <p>To my mind, to my sight</p> <p>Must remain a'deligh</p>

Conclusions

Parallelism is a figure of balance identified by similarity in the syntactic structure. It is a pair or series of related words, phrases or clauses and it is a means of cohesion and rhetoric.

It has been noticed that Moore uses parallelism in her poems by making parallel ideas contrast in her poems such as (A face, Nevertheless and What are years?). She uses parallel style that clarifies her ideas and themes. In that, she does so through the use of this method to show the power of language in using different synonymous words to express her ideas. The technique of parallelism could be used in studying the subjects or ideas that embody parallel thoughts. So there is no doubt that Marianne Moore gains mastery in her use of parallelism to enhance her ideas and create unforgettable subjects by clarifying her themes.

In addition, Marianne Moore uses parallelism to achieve economical, effective, rhetorical poem as well as attracting the attention of the reader i.e it is used as a means of persuasion and to simplify the poem reading. So that, by using parallelism she expresses her ideas with simple, short speeches she resorts to persuasion, using very simple style.

Throughout the analysis of these three poems, it is noticed that Marianne Moore uses grammatical parallelism in its two parts of syntactic and morphological levels as well as semantic and phonological levels.

In semantic level, she uses different synonymous to express her ideas while in phonological parallelism, she uses different expressions with the same tone to persuade and make it easier to the reader, in the grammatical level, she achieves the equability i.e the equability of the poem is important by juxtaposing words or phrases.

Furthermore, it is noticed that the synthetic parallelism is used more than antithetical and synonymous parallelism and she concentrates on it more than other types because she needs to develop or complete the thought in a way that could not be determined in the first or previous line .

Moore uses phonological parallelism more than semantic and syntactic level and syntactic level more than semantic parallelism because phonological parallelism leads to create a great resonance and attract the attention of readers and it achieves a musical effect .Also, she uses syntactic parallelism to persuade the readers . i.e parallelism is seen here as a category of persuasive strategies.

Moreover ,She focused on syntactic parallelism more than semantic one and also , they overlap with each other . i.e. They both complete each other.

All in all, parallelism is used by Moore to connect the elements of a poem and it is one of the cohesive devices that is used by her in all her poems.

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