Parallelism is one of the most illuminating features of literary style. This stylistic device can be found in verbal works of art. Parallelism, however, is not the endowment of poetic works only. They can be traced back to the Holy Books and ancient rhetorical books where parallels exist. The poets of all ages make use of these structures for certain purposes. Poetry itself is viewed as "parallelism of thought". Being so, the study of this stylistic device is of interest. "The Plagued Sea" aims at investigating poetic parallelism in Coleridge's "The Rime of the Ancient Mariner" (Wright: 155 – 175) in terms of Chomsky's Transformational Generative Grammar (TG).

I. Linguistics and Parallelism

The notion of the sentence, a grammatical unit, is dealt with differently within different modes. In traditional grammar, the sentence is composed of certain grammatical smaller units. In (The ship sank), the sentence consists of the (subject) (=the ship) and the (predicate) (=sank). This description, however, is proved inadequate since syntax is interrelated to semantics. So, the modern view of the sentence was attempted by Chomsky's transformational model (1968).

Chomsky's model exhibits the components of the syntactic structure. The sentence, the largest unit of linguistic analysis, constitutes smaller constituents. In (The ship sank), the immediate constituents are (the ship)
( = Noun Phrase ) and ( sank ) ( = Verb Phrase ) . In chomsky's lexical dictionary, the rule is,

\[ S \rightarrow \text{NP} + \text{VP} \]

In other words, the English sentence, like this one, is made of these two components. Such a view of the structure of the sentence represents a considerable improvement in our realization of the sentence construction of the natural languages. It is the view that allows us a better knowledge of grammatical relations. The relations are between the various components of the sentence. The relations can be illustrated by what has been labeled "tree – diagram ". Thus,

\[
\begin{array}{c}
\text{S} \\
\text{NP} & \text{VP} \\
\text{Art} & \text{N} & \text{V} \\
\text{the} & \text{ship} & \text{sank}
\end{array}
\]

Chomsky's model realizes two types of structure: the surface (superficial) structure and the deep (underlying) structure. Fowler (1971:10–34) shows the distinction between these two terms.

Deep structure relates to meaning; surface structure relates to order of elements, and hence to sound, for in effect the surface structure determines the sequence of sounds which occurs in a phonetic realization of a sentence. Surface structure is a dimension with physical associations, since it is the point at which a sentence impinges on space and time. Deep structure, however, is an abstraction, a complex of meanings which is "unpronounceable" unless it is rendered as a surface structure.

Chomsky's transformational model is to describe the grammar of natural sentences. Poetry, however, is made of language. Language, in this sense, is the endowment of poetry, but the poetic language is deviant in some
respect. Poetry operates on linguistic symmetry which occurs between the phrases of the poetic structures. So, parallelism or (coupling), in Levin's words (1970: 197–205), occurs when there are two convergences of semantic elements with positional elements in a passage of poetry. Levin, here, concentrates on the semantic aspect of parallels. Casanowic (in Jewish Encyclopedia, 1965: 1) states that by parallelism in this connection is understood the regularly recurring juxtaposition of symmetrically constructed sentences. The symmetry is carried out in the substance as well as in the form, and lies chiefly in the relation of the expression to the thought. Casanowic proposes a framework to show the categories of parallelism (Ibid). Viewed as a stylistic feature, poetic parallelism may be identified according to the following levels or strata.

1.1 Phonological Parallelism

Phonological poetic parallelism is of two types: phonetic and prosodic. The sound devices used in poetry is alliteration, e.g. the use of the same sound at the beginning of words that are close together. In this sense, alliteration builds up a part of the phonological level in the poetic process. In addition, rhythm is the basic realization of the phonological level. It is the passage of regular or approximately equivalent time intervals between definite events or the recurrence of specific sound or kinds of sounds. The surface structure which determines the sequence of sounds may produce two kinds of parallels: the intra and the extra–structures. The former comprises the parallel structures which are consecutive, whereas the latter comprises the structures which are separated.

1.2 Syntactic Parallelism

There are several sub–categories of this level, as shown here below.

(i) Normal syntactic structures:

\[
\text{NP } + \text{ VP } + \text{ Adv./Adj./ PP.}
\]

(ii) Reversed syntactic structures:

\[
\text{NP } + \text{ VP } + \text{ Adv./Adj./PP.} \\
\text{Adv./Adj./PP.} + \text{ VP } + \text{ NP}
\]
1.3 **Semantic Parallelism**

The main sub-categories of the semantic parallels are:

(i) **Synonymous structures**: the content of line A is repeated in line B but in different words. Another type of this sub-category is (emblematic structures), i.e. the content of line A is illustrated by line B or vice versa.

(ii) **Antithetic structures**: the meaning of line A is confirmed by line B but in an a contradictory way.

(iii) **Synthetic structures**: the idea of line A is carried further by line B.

(iv) **Climatic structures**: three or more phrases are repeated in the consecutive lines.

The proposed paradigm may be of validity to analyze Coleridge's linguistic structures in the Rime of the Ancient Mariner.

2. **An approach to Coleridge's The Rime of the Ancient Mariner**

Romanticism formed the period style, i.e. the sum of the linguistic habits shared by most writers. (Ohmann, 1969: 134) The Romantics, however, developed their personal styles. Wordsworth's poetic style, for instance, is different from Coleridge's. While Wordsworth is interested in the spontaneous and the natural, Coleridge intends to the supernatural and the romantic. The salient characteristic of Coleridge's style in this poem is the parallel linguistic structures.

"The Rime of the Ancient Mariner", in origin, is derived from the voyages of the Elizabethan seamen. Hough (1967: 59 – 60) states that Wordsworth suggested that the Mariner should kill the Albatross and the tutelary spirits of those regions should take it upon themselves to avenge the crime. Coleridge, however, adds a moral – that the Mariner is "to teach,
by his own example, love and reverence to all things that God made and loveth" (Ibid.).

Stylistically, the parallel structures exhibited in Coleridge's poetic text are as follows. It is noteworthy that these structures overlap, i.e. one parallel structure may fit in more than one level.

2.1 Phonological Parallelism

(1) Phonetic structures

- Day after day, day after day (116)
- A weary time! a weary time (146)
- Alone, alone all, all alone (233)

(2) Prosodic structures

- A speck / a mist / a shape / I wist! (154)

(3) Intra – structures

- The ice was here, the ice was there. (60)
- The fair breeze blew, the white foam flew. (105)

(4) Extra – structures

- The bright – eyed Mariner. (20)
  The bright – eyed Mariner. (40)
- That brought the fog and mist. (101)
  That bring the fog and mist. (103)
- Water, water, everywhere. (120)
  Water, water, everywhere. (122)
- With throats unslaked, with black lips baked (158)
  With throats unslaked, with black lips baked (163)
- I looked upon the rotting sea. (241)
  I looked upon the rotting deck. (243)
- Swiftly, swiftly flew the ship. (461)
  Sweetly, sweetly blew the breeze. (463)
- The boat came closer to the ship.  
  The boat came close beneath the ship.  

- He prayth well, who loveth well.  
  He prayth best, who loveth best.

2.2 Syntactic parallelism

(1) Normal syntactic structures

- below the kirk, below the hill  
  - The ice was here, the ice was there.  
  - In mist or cloud, on mast or shroud.  
  - Without a breeze, without a tide.  
  - Her lips were red, her looks were free.  
  - My lips were wet, my throat was cold.  
  - It raised my hair, it fann'd my check.  
  - It reach'd the ship, it split the bay.

(2) Reserved Syntactic Structures

- Down dropt the breeze, the sails dropt down.

2.3 Semantic parallelism

(1) Emblematic semantic structures

- Are those her ribs through which the Sun
  Did peer, as through a grate?  
  And this that woman all her crew?  
  Is that a Death? And are there two?  
  Is Death that woman's mate?  

- Her lips were red, her looks were wet  
  Her locks were yellow as gold  
  Her skin was as white as leprosy  
  The Nightmare Life – in – Death was she  
  Who thickens man's blood with cold.

(2) Climatic semantic structures
- I fear thee, ancient Mariner! (225)
  I fear thy skinny hand! (226)
  I fear thee and thy glittering eye. (229)

At this stage of investigation, two syntactic illustrations will be selected for the stylistic analysis. The purpose is to show the function or the role played by these illustrations in the development of the poetic text.

- The fair breeze blew, the white foam flew.
- Down dropt the breeze, the dropt down.

Following Chomsky's transformational model, the analysis of the first illustration will be as follows,

$$
S
\begin{array}{c}
\text{NP} \quad \text{VP} \\
\text{V} \\
\text{Det. Adj. N} \\
\text{the fair breeze blew}
\end{array}
$$

(The fair breeze blew.)

$$
S
\begin{array}{c}
\text{NP} \quad \text{VP} \\
\text{V} \\
\text{Det. Adj. N} \\
\text{the white foam flew}
\end{array}
$$

(The white foam flew.)

The analysis shows that the line of verse constitutes a set of consecutive phrase−structures. Theses phrase−structures are parallel. In Part II, the parallels give the sense that the ship is travelling at high speed. This sense is reinforced by the alliteration of the consonant /b/ and /f/ in Coleridge's line of verse. The syntactic structures of the text, however, do not follow the same normal order. In the second illustration, the order is reversed.
The analysis of Coleridge's syntactic structures in the terms of Chomsky's model proves the following:

1. A large number of transformations are optional.
2. A transformation works changes on structure, but normally leaves part of the structure unchanged.
3. The value of a transformation grammar to the analysis of style is its power to explain how complex sentences are generated, and how they are related to the simple sentence. (Ohmann, 1969: 139).

The linguistic structures of the poem are not merely sets of constituents to be analyzed. Rather, they are the carriers of the cognitive, philosophical and aesthetic content. After killing the Albatross, the symbol of good omen, the whole setting is plagued. The phonological structures and the syntactic–semantic structures exhibit that massive curse. The poetic images, viewed as syntactic structures, are but the realizations of the spirit of nature. Before, the structure images are full of speed of the ship in the innocent world.
The fair breeze blew, the white foam flew.
The furrow follow'd free. (104-5)

Coleridge, in these lines, uses the full vividness of visual description which was one of Coleridge's poetic strengths. (House, 1975: 216) The poetic images, viewed as syntactic structures, are but the realizations of the fair spirit of nature. But killing the Albatross, the pious bird of good omen, changes the course of nature. The skeleton of the ship (lines 186–195) with the figure of Death and Life – in Death is linked to the phenomena of the tropical sunset. (Ibid.: 214–239). The sea, the salient feature of nature, is wholly plagued. The reversed syntactic structure and the alliteration of the consonant sound /d/ cooperate not only to build up the atmosphere of monotony, but also to express the Mariner's states of mind.

Down dropt the breeze, the sails dropt down,
It was sad as sad could be
And we did speak only to break
The silence of the sea. (108–111)

The sense of guilt eats his spirit as the worm eats the heart of arose. The salvation comes later on as a fruitful result to that torture, pain and remorse he has undergone. The salvation comes in the form of a parallel structure, too.

My lips were wet, my throat was cold,
My garment all were dank; (303–4)

House (1975: 220–1) states that the poem has a very serious moral and spiritual bearings on human life.

The repetition of the linguistic structures throughout the stanzas is closely connected to stylistic effect. The poetic parallels, in Coleridge's "Rime of the Ancient Mariner", serve to give the poem a poetic unity. It creates a unified poetic text on the levels of thought and form. Moreover, these parallel structures add harmony and musicality to the whole poem. One more characteristic to enrich the semantic content of the poem is that the function of these parallels is to explore the psychological traits of the Mariner in his imaginative adventure. The poetic structures serve as a vehicle to carry Coleridge's poetic visions.

Concluding Remarks
The poetic parallelism is the stylistic device which Coleridge uses to create the poetic unity by form and by thought. The study has shown the main categories and sub-categories of the parallels on the phonological, syntactic and semantic levels. The parallel structures are of significance not only to the semantic organization of the text but also to reveal the psychological agonies of the Mariner. Aesthetically, the linguistic parallel structures give unity to the whole poem and a sense of harmony to Coleridge's poetic text.

REFERENCES


