# An Analysis of Verbal Parallelism used in the selected Poems by Susan Polis Schutz and D. H. Lawrence

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## Abstract

This paper presents verbal parallelism used in the selected poems of Susan Polis Schutz and D. H. Lawrence. The aim of this research is to find out verbal parallelism from the two selected poems of Susan Schutz and Lawrence. The objectives of the research are to identify and classify eight types of verbal parallelism: anaphora, epistrophe, symploce, anadiplosis, epanalepsis, antistrophe, polyptoton and homoioteleuton expounded by Leech (1969), to find out the most frequently used types and the least ones in these poems and to compare and contrast the verbal parallelism used by the two different poets. It is found that among the eight types of verbal parallelism, the most frequently used type of verbal parallelism is anaphora and the least ones are epistrophe and symploce in the poem of Susan Schutz and the most frequently used type of verbal parallelism is homoioteleuton and the least used ones are also epistrophe and symploce in the poem of Lawrence. Besides, the other four types are not found at all in these poems. The present research only analyses types of verbal parallelism in two selected poems of Susan Schutz and Lawrence due to the limitation. It is recommended that future researchers can do more reliable and effective researches, using some other materials from the point of view of verbal parallelism. It is hoped that this paper will help the learners to comprehend how the poets apply verbal parallelism, a literary device to depict their poems in their literary works to some extent.

Key words:  verbal parallelism, compare, contrast, anaphora, homoioteleuton, epistrophe , symploce

## 1. Introduction

Leech (1969) describes that there are two classes of foregrounding features or rhetorical figure, schemes and tropes. Parallelism is in the context of a broad class of repetitive effects which are called 'schemes', a type of foregrounding features. It consists of foregrounded repetitions of expression, which includes extra regularities, formal repetitions and sound reoccurrences in the organization of literary language.

According to Oxford Advanced Learners' Dictionary (1995),

"Literature is a piece of writing that is valued as work of art. In general, literature can be divided into three genres. They are poetry, drama and prose. Poetry expresses a conversation or interchange that is grounded in the most deeply felt experiences of human beings. Drama is designed to be performed by actors. Prose is the ordinary form of written language. Fiction works are based on the author's creation and imagination".

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In one of the greatest works of literature like poetry, the most essential essence is the use of rhetorical figure. To attract the readers to appreciate literature, the authors or poets show their masterpieces by using figures of speech which enable the story or the poem to be more lively, vivid, interesting, attractive and beautiful. Parallelism accounts for most of what is characteristic of poetic language. In this research, the types of verbal parallelism used in the selected poems are analysed.

There are many poetesses and poets all over the world and among them, Susan Polis Schutz, an American modern poetess, who writes poetry as a means of expressing and understanding her feelings and D. H. Lawrence, an English poet who managed to publish four volumes of poetry between 1916 and 1919, are selected for the study because their poems are well-worth reading as they are inspirations of their lives and they bring clarity to their thoughts, feelings and experiences. Reading or reciting poems makes the researcher feel relaxed, reduces the stress and gets pleasure. Due to the above reasons, one of the poems, *Love,* by Susan Polis Schutz and one of the poems, *A Love Song,* by D. H. Lawrence, are chosen to be analysed. These two selected poems have the same theme concerning love which is the most essential thing in life and in the whole universe .

The aim of this research is to find out verbal parallelism in the two selected poems of Susan Schutz and Lawrence. The objectives of the research are to identify and classify eight types of verbal parallelism: anaphora, epistrophe, symploce, anadiplosis, epanalepsis, antistrophe, polyptoton and homoioteleuton expounded by Leech (1969), to explore the most frequently used types and the least ones in these poems and to compare and contrast the verbal parallelism of two different poets.

In this research, introduction which includes aims and objectives, literature review, the research methodology, findings and discussion and conclusion, are presented.


## 2. Literature Review

This section deals with biographies of the poetess and the poet, summaries and themes of the poems, theoretical background, and related researches.

### 2.1 Biographies of the poetess and the poet

The biographies of the poetess and the poet are presented here.

**A Biography of Susan Polis Schutz**

Susan Polis Schutz, an American poetess, was born in <u>Peekskill, New York</u>, in 1944. She is the daughter of June (née Keller) and David Polis. She is the executive producer and director of the documentary film *Anyone and Everyone*. Susan Schutz began her writing career at the age of seven. Today, she is the author of many best-selling books of poetry illustrated by her husband, Stephen Schutz, including *To My Daughter with Love on the Important Things in Life*, which has been sold over 1.8 million copies. Her poems have been published on over 450,000,000 books and greeting cards worldwide.

**A Biography of D. H. Lawrence**

D. H. Lawrence was a playwright, a poet, an author as well as a journalist. He was born in England in 1885. He published many novels and poetry volumes during his lifetime, including *Sons and Lovers* and *Women in Love*, but was best known for his infamous *Lady Chatterley's Lover*. His first novel was *The White Peacock*. He also won a short-story competition for *An Enjoyable Christmas: A Prelude* published in the *Nottingham Guardian* in 1907. Later he also published his second novel, *The Trespasser,* in 1913, his third novel, *Sons and Lovers.* In 1914, Lawrence published a highly regarded short-story collection, *The Prussian Officer*, and his fifth novel *The Rainbow* in 1915. However, despite the tumult of the period, Lawrence managed to publish four volumes of poetry between 1916 and 1919: *Amores* (1916), *Look! We Have Come Through!* (1919), *New Poems* (1918) and *Bay: A Book of Poems* (1919). He died in France in 1930. He was widely regarded as one of the most influential writers of the 20th century.

**2.2    Summaries and Themes of the Selected Poems**

The summaries of the selected poems are presented as follows.

**A Summary of the Poem *Love* by Susan Polis Schutz**

In the poem *Love*, the poetess conveys the meaning of love from different aspects of life. Love means having the same feeling for the other person when that person is either happy or sad; facing life together both in good times and in bad times; having honesty with oneself and with the other person at all times. She reminds the readers to value the truth and not to pretend at all. For the poetess, love means a complete understanding between oneself and the other person, accepting the other person as it is and not trying to change each other. For her, love must have the freedom to pursue one's own desires while sharing one's experiences with the other person and the growth of a person together with the growth of the other person individually.

Love means the excitement of planning and doing together; giving and taking in everyday's situation and having patience between each other's requirements and wishes; ensuring that the other person will be with oneself regardless of what happens always and forever; missing the other person when that person is away but remaining near in the bosom of heart at all times.

Therefore, for the poetess, Susan Schutz, love is the source of strength, reality, unity, success, passion, sharing, security, etc. Moreover, love is the source of the future and the source of life for her.

**A Summary of the Poem *A Love Song* by D. H. Lawrence**

In this poem, the poet depicts his reflection on his own life, the woman who he loves, her feelings and their married life. The poet wants to be with the woman he loves, but in reality he cannot be together with her. The reason is why he cannot receive her true love, care, warmth and rejoice. Therefore, the poet thinks that it is better for him to go away from her instead of being with her, because he doesn't want her to feel unhappy and painful.

**Themes of the Selected Poems**

The theme of Susan Polis Schutz's poem *Love* is love on everyone and in D.H. Lawrence's poem *A Love Song,* the theme is also love but it is found that the poet depicts the romantic passionate love between the married couple.

**2.3    Theoretical Background**

Obtrusive regularity (parallelism) is important in the structure and significance of works of literature. It is placed in the context of a broad class of repetitive effects which are called SCHEMES (or "figures of speech" in a specific sense than is usual today) by Leech (1969). Foregrounded regularity is on the whole a feature of phonology (or graphology) and surface grammatical structure. Leech (1969) also described that verbal parallelism is the study of SCHEMES: foregrounded repetition of expression.

**2.3.1   Verbal Parallelism**

According to Leech (1969), verbal parallelism is a kind of exact verbal repetitions in equivalent positions. In *The Linguistic Guide to English Poetry,* he explains verbal parallelism as follows:

> "The commonest place for such repetitions is at the beginning of the relevant unit of text,…
> What is meant by 'relevant unit of text' varies from one case to another. It may be a grammatical unit, such as a clause or sentence, or a sequence of grammatical units, for example a noun phrase followed by a prepositional phrase. It may on the other hand be a prosodic unit– a line or a stanza of verse; or a dramatic unit– a speech. Furthermore, it may

simultaneously lie within two or more of these categories. The exact nature of the unit is irrelevant; what is important, if this is to constitute a parallelism, is that the repetition should be felt to occur at the beginning of equivalent pieces of language, within which there is an invariant part (the verbal repetition itself) and a variant part (the rest of the unit)." (1969:79)

Leech (1969) distinguishes verbal parallelism into eight types: anaphora, epistrophe, symploce, anadiplosis, epanalepsis, antistrophe, polyptoton and homoioteleuton.

(i)     **Anaphora**

Anaphora is the repetition of the first part of the sentence in order to emphasize the artistic effect. Example:

*Five* years have passed;

*Five* summers with length of

*Five* long winters! And again I hear these waters…"

(William Wordsworth, *Tintern Abbey*)

(ii)    **Epistrophe**

Epistrophe is the final repetition; the opposite of anaphora. The formula of epistrophe is (…a)(…a), etc. Example:

Those who sharpen the tooth of the dog, *meaning*

*Death*

Those who glitter with the glory of the hummingbird, *meaning*

*Death*                                                              (T.S. Eliot, *Marina*)

(iii)   **Symploce**

Symploce is that the initial part is combined with final repetition; i.e. anaphora and epistrophe together. The formula of symploce is (a…b) (a…b), etc. Example:

*I will* recruit for myself and you as *I go*;

*I will* scatter myself among men and women as *I go.*

(Walt Whitman, *Song of the Open Road*)

(iv)    **Anadiplosis**

Anadiplosis is that the last part of one unit is repeated at the beginning of the next. The formula of anadiplosis is (…a) (a…). Example:

"The mountains look on *Marathon*–And *Marathon* looks on the sea…"

(Lord Byron, *The Isles of Greece*)

(v)     **Epanalepsis**

Epanalepsis is that the final part of each unit of the pattern repeats the initial part. The formula of epanalepsis is (a…a)(b…b), etc. Example:

With *ruin* upon *ruin*, *rout* on *rout*

Confusion worse confounded. (*Paradise Lost*, II)

**(vi) Antistrophe**

Antistrophe is the repetition of items in a reverse order. The roughly formula of antistrophe is (…a….b….) (…b….a). Example:

What's *Hecuba* to *him* or *he* to *Hecuba*

That he should weep for her?

(*Hamlet,* II. ii)

**(vii) Polyptoton**

Polyptoton is the repetition of a word with varying grammatical inflections.

Example:    And sing*ing* still dost soar, and soar*ing* ever sing*er*.

(Shelley, *To a Skylark*)

**(viii) Homoioteleuton**

Homoioteleuton is the repetition of the same derivational or inflectional ending on different words. Example:

*Falling* from us, *vanishings,*

Blank *misgivings* of a creature

*Moving* about in worlds not realized…

(Wordsworth, *Ode: Intimations of Immortality)*

**2.4    Related Researches**

The first related research is *A Stylistic Analysis of Verbal Parallelism in Michelle Obama's speech at Hillary for America Campaign in New Hampshire* by Fitriyanti (2017) in Yogyakarta State University. The aims of this research are to identify the types and functions of verbal parallelism in a speech delivered by Michelle Obama at Hallary for America campaign in New Hampshire, October 2016 and to describe the themes which can be inferred from the use of verbal parallelism in that speech. This research is based on the theories of Geoffery Leech (1969) and Deborah Tannen (2007). The results show that among eight types of verbal parallelism, seven types, namely anaphora, epistrophe, symploce , anadiplosis , epanalepsis , polyptoton and homoioteleuton, are found in Michelle Obama's speech. Michelle applies these types because she tries to relay the messages she wants to emphasize. The only rest type, antistrophe, is not found in her speech. All four functions of verbal parallelism based on the theory proposed by Tannen are found, i.e. production, comprehension, connection, and interaction.

The next research *Foregrounding Features (Deviation & Parallelism) in Poetry of Elsa Kazi : A Stylistic Analysis,* was conducted by DM Rajper and Dr. Mashori (2018). This research paper aims to report regarding the style of Elsa Kazi's English poetry which manifests lexical and stylistic deviations along with parallel pattern of anaphora and epistrophe. The theory of stylistics by Leech (1969) along with qualitative method of research was used for the interpretation of data. The data were analyzed on the basis of documentary method as suggested by Bryman (2004). It was inferred and found that Elsa Kazi is a unique poet with structural patterns which create absurdity and strangeness in her language use.

## 3. Research Methodology

The present research mainly focuses on the analysis of verbal parallelism used in the selected poems of Susan Polis Schutz and D.H. Lawrence. In this section, data collection, data analysis and data interpretation are presented.

### 3.1    Data Collection and Data Analysis

First, Data concerning verbal parallelism from the selected poems are collected based on Leech's (1969) theory. Then, they are identified and classified into eight types. Next, data analysis is done and they are tabulated. After that, the different data from each poem of the poetess and the poet are compared.

Types of verbal parallelism are represented by the following abbreviations in different colours. The collection and analysis of data are shown in Table 1 and Table 2 in appendix.

Anap  = light blue                    Epan= yellow

Epis    =orange                        Anti=light green

Symp  =black(underlined)          Poly= purple

 Anad = dark blue                      Homo=green *(Italics)*

### 3.2    Data Interpretation

Out of the data used in *Love* by Susan Polis Schutz and used in *A Love Song* by D. H. Lawrence, only distinct ones are interpreted.

**Sample interpretation of verbal parallelism used in the poem *Love* by Susan Polis Schutz**

Line  9.  Love is

    10.  being honest with yourself at all times

    11.  being honest with the other person at all times

    12.   tell*ing,* listen*ing,* respect*ing* the truth

    13.   and never pretend*ing*

14.  Love is the source of reality

In the second stanza, the repetition of the same first part Love is is used as anaphora in line 9 and line 14 . The Phrase being honest with is used as the repetition in the first part of line 10 and 11. So anaphora is used 2 times in this stanza. And then, epistrophe , the repetition of the last part of the line at all times, and symploce , the repetition of the same initial part, being honest with together with the identical final part, at all times, are employed in line 10 and line 11 too. Furthermore, The repetition of inflectional ending *–ing* such as *telling, listening, respecting* and *pretending* is used as homoioteleuton in line 12 and line 13.

Line 27.  Love is

28.  the excitement of  plann*ing* things together

29.  the excitement of  do*ing* things together

30.  Love is the source of the future.

In the fifth stanza, the phrase  Love is  is used as anaphora in the first part of  line 27 and line 30. Then the phrase the excitement of is used as the repetition in the first part of line 28 and line 29.So, anaphora is used two times in this stanza. After that, epistrophe, the repetition of the last part of the line , things together, and symploce , the  repetition of the same initial part the excitement of together with the identical final part things together, are also found in line 28 and line 29.  Moreover, inflectional endings *–ing* such as plann*ing* things and do*ing* things are also used  as homoioteleuton in these lines.

**Sample interpretation of Verbal parallelism used in the poem** *A Love Song* **by D. H. Lawrence**

Line 2.  I do forget the sound*ing* of your voice.

3.  I do forget your eye*s* that search*ing* through

4. The mist*s* perceive our marriage, and rejoice.

The Phrase I do forget is used as the repetition in the first part of line 2 and 3. So anaphora is used 1time in the first stanza. The poet also uses homoioteleuton, the inflectional endings on different words, sound*ing* in line 2, search*ing* in line 3 and eye*s* in line 3, mist*s* in line 4 ,two times in the first stanza.

Line 15.  And I do weep for very pain of you,

17.  And I do toss through the troubled night for you,

Epistrophe , the repetition of the last part of the line, you, and symploce , the repetition of the same initial part And I do  together with the identical final part you, and anaphora, the repetition of the first part And I do ,are employed in line 15 and line 17.

# 4. Findings and Discussion

The present research analyses the verbal parallelism used in *Love* by Susan Schutz and used in *A Love Song* by Lawrence, based on Leech's (1969) theory. The frequency and percentage of use of verbal parallelism in two selected poems are compared in Table 3.

Table 3: Comparison of the use of Verbal Parallelism in the two selected poems

| Sr. No. | Type of Verbal Parallelism | *Love* | | *A Love Song* | |
|---|---|---|---|---|---|
| | | Frequency | Percentage | Percentage | Frequency |
| 1. | Anaphora | 16 | 50% | 4 | 22% |
| 2. | Epistrophe | 4 | 12.5% | 2 | 11% |
| 3. | Symploce | 4 | 12.5% | 2 | 11% |
| 4. | Anadiplosis | – | – | – | – |
| 5. | Epanalepsis | – | – | – | – |
| 6. | Antistrophe | – | – | – | – |
| 7. | Polyptonton | – | – | – | – |
| 8. | Homoioteleuton | 8 | 25% | 10 | 56% |

As can be seen in Table 3, the most recognizable finding is anaphora 50 %, homoioteleuton 25 % in *Love* by Susan Schutz and anaphora 22 % and homoioteleuton 56 % in *A Love Song* by Lawrence. The percentage of the use of epistrophe and that of symploce are the same, 12.5 %, in *Love* . The percentage of the use of epistrophe and that of symploce used in *A Love Song* are the same amount ,11 % too. In both poems, the poetess and the poet employ most of the types of verbal parallelism and it makes their poems' effects more noticeable.

The following figure shows the comparison of the percentage of the use of verbal parallelism in the two selected poems.
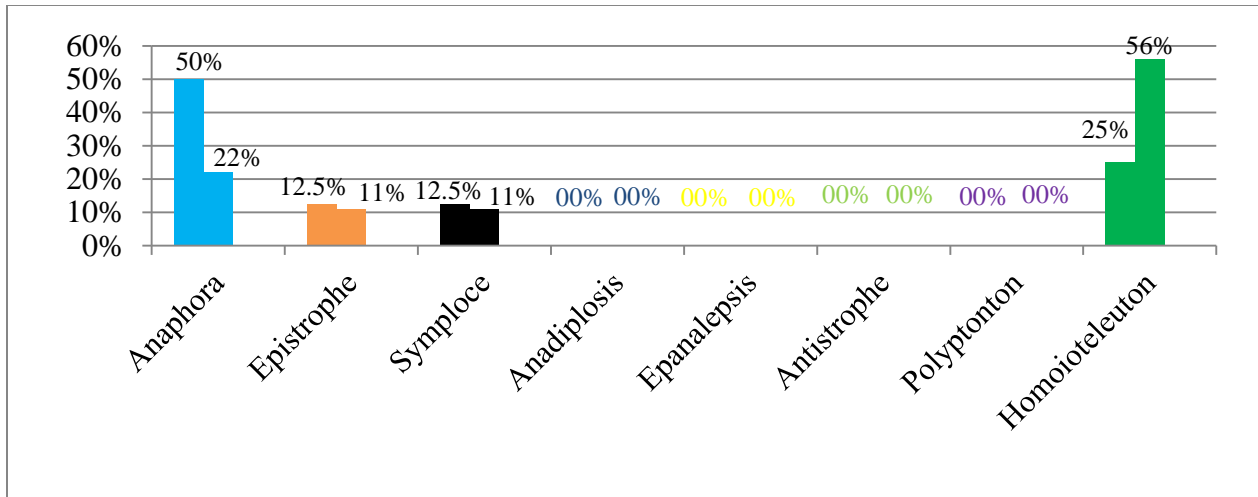
Figure 1. The comparison of the use of types of verbal parallelism in two selected poems

In learning a language and reading literature, content and expression play a major role. To understand the content vividly, authors and poets use particular expressions. So the study of content and expression helps the readers and the researcher to convey the messages of authors and poets. Verbal parallelism is a kind of expression.

In the present research , the researcher finds out the use of anaphora 16 times, epistrophe  4 times, symploce  4 times, homoioteleuton 8 times in *Love* and the use of anaphora 4 times, epistrophe 2 times and symploce 2 times, homoioteleuton 10 times in *A Love Song*. The other four types of verbal parallelism: anadiplosis, epanalepsis, antistrophe and polyptoton are not found at all in both poems.

In this present research, among the eight types of verbal parallelism, only four types are found. Among them, the most frequently used type of verbal parallelism in *Love* is anaphora and that of verbal parallelism in *A Love Song* is homoioteleuton. The second most frequently used type of verbal parallelism is homoioteleuton in *Love* and anaphora in *A Love Song*. Susan Schutz equally utilizes epistrophe and symploce in her poem and so does Lawrence in his poem. Therefore, the least frequent types employed in *Love* by Susan Schutz and the least ones employed in *A Love Song* by Lawrence are epistrophe and symploce. Thus, it can be said that although the researcher chooses the selected poems concerning love by the different poetess and poet, both of them apply the same types of verbal parallelism in their poems. In spite of most frequently used verbal parallelism in the selected poems being different, the least used ones applied by the different poetess and poet, are the same. Susan Schutz does not use the other four types and neither does Lawrence.  So, utilizing a lot of anaphora and homoioteleuton makes their poems more interesting and striking. Anaphora is used to appeal to the emotions of the readers, to

persuade, inspire, motivate, and to encourage them. The use of anaphora in literature adds rhythm, thus, making it more pleasurable to read, and easy to remember. Homoioteleuton helps to build or reinforce connections. Epistrophe serves the purpose of creating emphasis and creating rhythm. In this way, epistrophe helps to make words and phrases more memorable and artistic. Repeating the first and final parts of the lines in their poems, symploce, highlights the contrast between different options or possibilities. By using symploce in their poems, they make the readers get their messages clearly.

Understanding the expression (SCHEMES) can help the language learners improve their knowledge and skills by reading literature. By studying them, the readers can imagine the content beyond the poems or literature through the poet's particular use of expression. Moreover, the use of verbal parallelism (expression) makes the readers able to know how the poetess and poet are skilful at using expression in their literary works. Therefore, not only Susan Schutz, an American modern poetess, but also Lawrence, an English great poet, utilizes verbal parallelism to picture the vivid scenes and messages in the readers' mind's eye through their poems.

### 5. Conclusion

The aim of this research is to find out the verbal parallelism in the selected poems of Susan Polis Schutz and D. H. Lawrence. The objectives of this research are to identify and classify the types of verbal parallelism, based on Leech's (1969) theory and to find out the most frequently used types and the least ones in the selected poems of the different poetess and poet and to compare and contrast the verbal parallelism used in different poems of Susan Schutz and Lawrence. In this paper, it is found out that the use of verbal parallelism is more frequent in *Love* by Susan Schutz than that of *A Love Song* by Lawrence.

In this research, the researcher finds out and analyses the nearest and the clearest used types of verbal parallelism. The findings show that not only Susan Schutz but also Lawrence frequently uses types of verbal parallelism in her/his poem. In spite of the poems being written by the different poetess and poet, the four same types: anaphora, epistrophe, symploce, homoioteleuton are used and the rest four same types: anadiplosis, epanalepsis, antistrophe, polyptoton, are not used at all in both poems. Both Susan Schutz and Lawrence can create their poems to convey their meanings by using most of the types of verbal parallelism. Besides, the use of verbal parallelism (expression) makes the readers feel the deepness of the poems and also makes the themes of the poems reinforce convincingly.

Thus, it is hoped that the study of this research may be helpful to some extent for the readers as well as language learners who are strongly interested in language learning through literature. Due to the limitation, in the present paper, only one poem by Susan Schutz and one by Lawrence are used to be analysed. There are still other materials and theories to study verbal parallelism, so, it is recommended for the future researchers to do more researches on other aspects of English in literary works.

## Acknowledgements

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