Reflection of Parallelism in Arun Kolatkar's poem, 'Woman'

Prof. Ramchandra Laxman Gadekar

Chhatrapati Shivaji College, Satara (M.S.) India &

Prof. Dr. N.K. Shinde

Abstract

Stylistics is a branch of an applied linguistics. The word 'style' originally meant 'a writing implement' or 'a pointed object of bone or metal for inscribing wax'. But in the course of time, the word 'style' means 'a way of writing' and a way of expressing oneself. Stylistics is a study of creative use of language in literature. Parallelism is one of the stylistic devices used by the poets and literary artists not only in all walks of life but all disciplines of knowledge. The researcher has tried to find out the influence of a major stylistic device, Parallelism in Arun Kolatkar's famous poem, 'woman'. The researcher has also made analysis of the poem with the help of effective stylistic device like Parallelism.

Keywords: Linguistics, Stylistics, Foregrounding, Parallelism, Principle of equivalence, etc.

Introduction

Stylistics is a branch of an applied linguistics. The word 'style' is derived from the Greek 'sting' meaning 'stinging' or 'stimulus'. The word 'style' originally meant 'a writing implement' or 'a pointed object of bone or metal for inscribing wax'. But in the course of time the word 'stylus' was extended to mean 'a way of writing' and 'a way of expressing oneself'. Stylistics is a study creative use of language in literature. The creativity of literary artist or poet is always foregrounded in stylistics. As Geoffrey Leech in his famous book, 'A Linguistic Guide to English Poetry' says, "The poet is nothing if not creative and since language is his medium, one might well ask how he could be creative without using language in some sense creatively."

Raynand Chapman rightly says, "The linguistic study of different style is called Stylistics''. The aim of Stylistics is to study the style of man i.e. the style of writer or poet. By knowing the style of the poet, Stylistics analyses the poem or the passage well.

Review of Literature

Parallelism is a common device in rhetoric used in written and oral compositions since ancient times to accentuate or emphasize ideas or images by using grammatically similar constructions words phrases clauses sentences paragraphs and larger structural units may be organizes into parallel constructions thereby creating a sense of balance that can be meaningful and revealing. Some works have been done on Parallelism. The research work, 'Parallelism in Hemingway's Old man and He sea : Syntactic and semantic study by Prof. Riyadh T.K.Al-Ameed appeared in the journal. Psychology and Education (2021) 58(1): 4348-4354. A research article on 'A stylistic study of the T.S. Eliot's poem of

'The Love song of I. Alfred Prufrock' by Prof. Passim Abhas Dhayef and Waffaa Abid-Ali Mahadi which published and Translation (ISSN:2617-0299). The research Verbal Parallelism in the Modern Text of Shakespeare's 'Romeo and Juliet' is aimed of describing verbal parallelism applied in the modern text of Shakespeare's Romeo and Juliet edited by John Orowther.

Parallelism

Parallelism is one of the most useful tools of foregrounding; Parallelism is also a stylistic regular device of foregrounding. Foregrounding is an umbrella term which encompasses deviation and Parallelism. The former is violation of rules while the letter is following extra rules. G. M. Hopkins claimed that "the art of poetry reduces itself to the principle of Parallelism". It is another significant feature of poetic language. It is not like deviation that deviates the rules of language but on the other hand, it introduces extra - regularities. Leech defines Parallelism as "foregrounded regularity" which focuses on highlighted Patterns. According to Leech Parallelism is typical of many other aspects of human culture and is found in psalms, dance music, ballads, nursery rhymes, proverbs and slogans. Jakobson argues that, "In literature Parallelism acquires the highest status in the organization of the work of literature". According to him, Parallelism is a device which depends on the Principle of equivalence. It consists typically in repeated combination of same kind of elements in the syntagmatic chain. This gives rise to identical Phonological, Morphological and Syntactic Patterns.

In short, Parallelism is defined as, "a patterning of syntactic structures which are equivalent to the others". It is also "a patterning of identical syntactic structures."

For example, SP = SP, SPC = SPC, etc.

E.g.   <u>The fair breeze</u> <u>blew</u>.
              S   P

<u>The white foam</u> <u>flew</u>.   (SP = SP)
              S   P

S.T. Coleridge in his famous poem 'The Ancient Mariner' has elaborated the theme through these two lines by applying an effective linguistic tool like Parallelism. We can find identical structures like 'Subject' and Predicate' repeated in these two lines. Moreover, in Parallelism, there is no repetition of words but patterns. That is why imagery of fair breeze and white foam is foregrounded. The Patterning of identify and contrast in Parallelism elaborates the theme effectively.

Types of Parallelism

According to the structure of language, there are the three types of Parallelism. Phonological parallelism, Morphological Parallelism and Syntactic Parallelism.

1. Phonological Parallelism :
   Phonological Parallelism refers to the repetition of sounds which occurs at the initial part of a word it is also called an alliteration.

   e.g. The furrow followed free

Leech has taken this example from S.T. Coleridge's famous poem, 'The Ancient Mariner' The sound IFI is repeated in a rhythm to have a musical effect

produced by identical vowels in two words. For example 'man' and 'sat'

2. Morphological Parallelism :
   Morphological Parallelism is the repetition of bound morphemes. Leech has referred a fine example from Shakespeare's 'Othello'
   'I kissed thee ere I killed thee'
   The corresponding past tense suffixed (-ed) in both the clauses (Kissed and 'Killed) have fore grounded the contrasting ideas through a poetic device like 'Antithesis'. Morphologically, both are verbs with past tense markers located in the parallel clauses. i.e. SVO cj SVO. The word 'ere' connects the two words 'kissed' and 'killed'. These are two different words and the difference emphasizes their striking phonetic parallelism. The cvcc structure of the two words point to their parallel construction. On the level of spelling also double 's' and 'l's again point to the parallel.

3. Syntactic Parallelism :
   Syntactic Parallelism occurs of the level of phrases and clauses. According to Aristotle, persuasion is created through parallel syntax by means of repetition. For example,

   'This   is   the dead land.
    S   P   C
    This   is   the cactus land'.
    S   P   C

T.S. Eliot has made use of a syntactic parallelism very effectively in his poem 'The Hollow Men' in terms of 'SPC' construction which repeats twice to emphasize the subject matter.

Parallelism in Kolatkar's poem 'Woman':

The major stylistic device, Parallelism is reflected in Arun Kolatkar's famous poem, 'woman'. Arun Balkrishna Kolatkar, being a bilingual poet, (1932-2004) writes both in English and Marathi. His poems have appeared in magazines and anthropologies. He has so far published only two books 'Jejuri' (1976) in English and 'Arun Kolatkarachya Kavita' (1976) in Marathi. His Jejuri won commonwealth writers prize in 1977. His Marathi collection 'Bhijaki Vahi' was also awarded the 'Sahitya Akadami Award' in 1977.

In the present poem, 'Woman' Kolatkar foregrounds the very pathetic predicament of so called modern Indian woman in a male dominated society. He comments ironically on the freedom given to her in a Petrarchan society and cruel treatment given to her. He points out that woman is still considered as a slave and an object of beauty and pleasure by giving her very limited freedom.

Structure of Poem

The poem consists of four stanzas and each stanza includes six lines. Parallelism reigns over the whole poem. Let us see the reflection of Parallelism' in Kolatkar's poem, 'Woman'.

Line : 1
(S+P+C=S+P+C)
'a women <u>may collect</u> cats   <u>read</u>   <u>thrillers</u>'

             P   O   P   O

The poet, Arun Kolatkar has used a Parallelism very strongly in the above line through the repetitive construction 'P+O'. Both the verbs (collect and read) in present tense and the objects having's suffix in

plural forms (cats and thrillers) have invited our alienation. Here a Parallelism occurs at the morphological level.

Lines   3 – 4

'a lizard   may Paralyze   her

        S   P   O

A sewing machine   may bend   her.
(S+P+O=S+P+O)

            S   P   O

The use of Parallelism can be seen in the given lines. We can openly see the repetition of the Patterning of 'S+P+O' in the both lines. This pattern is repeated not only foreground the subject matter but also invite our attention towards the matter. The word 'a lizard' is a subject, 'may paralyze' is a predicate and 'her' is an object in the line no. 3 Again in line No. 4, 'a sewing machine' is a subject, 'may bend' is a predicate and 'her' is an object. Such mechanism is only seen in Parallelism. By using this stylistic device Kolatkar wants to emphasize the miseries of the Indian woman. Even a lizard makes her afraid and powerless and a sewing machine bends her.

Lines   5 -7

'Moonlight   may intercept   the bangle
(S+P+O)

        S   P   O

a woman may name her cats' (S+P+O)

        S   P   O

In the given lines, there appears the repetition of 'S+P+O' pattern to intensity the meaning. The patterning of identity can be seen in the words 'moonlight' and 'a woman' which occur as subject, 'may intercept' and 'may name' as verb and 'the

bangle' and 'her cats' as object in the given lines. The contrast can be found in the subjects like – moonlight' and 'a woman' and the verbs like 'intercept' and 'name' and objects like 'the bangle' and 'her cats'. Metaphorically, these lines reveal the Limitations and restrictions of the woman.

Lines : 15-16

'in a prodigious weather

 A   S

Above a darkling woman'

A   S

Here Parallelism appears of the phrasal level. The patterning of 'Adverbial + Subject' is repeated. This pattern consists of prepositional and noun phrases.

For example A (PP)+S(NP). i.e.   PP+NP= PP+NP

Again we can analyse the repeated pattern in NP as NP=AJ+N or NP= a+Aj+N

In this way the poet has fore grounded the very a pathetic condition of an Indian women with this linguistic tool, parallelism.

Lines   19 – 21

'Woman may damn man (S+P+O)

        S   P   O

A woman may shave   her legs regularly'
(S+P+O+A)

     S   P   O   A

We find a common pattern 'S+P+O' in these lines i.e. 'S+P+O = S+P+O'. The line No. 19 focuses on her weakness and only the quality of cursing man where as the line No. 21 underlines her quality of kipping her beautiful as a toy of pleasure and sex.

Her feelings and emotions are suppressed in male – dominated society.

Lines   22 - 23

'<u>a woman</u> <u>may take up</u> <u>landscape painting.</u>

      S   P   O

'<u>a woman</u>   <u>may poison</u>   <u>twenty three cockroaches</u>.   (S+P+O = S+P+O)

      S   P   O

The repetition of identical syntactic structures like : 'S+P+O' foregrounds the limitation given to a woman by a man. The poet ironically laughs at the so called freedom of painting landscape and the freedom of killing cockroaches. It refers to a slave like treatment given to woman. The poet, Arun Kolatkar covertly and overtly has used the very effective stylistic device like Parallelism to emphasize the woman's slavery of doing typical duties like sketching landscape painting and poisoning cockroaches.

Conclusion

A major stylistic device, Parallelism has left a permanent impact on the writing of Arun Kolatkar. The use of Parallelism and its influence throughout the poem is seen. This device has emphatically changed the method and style of his presentation. He has foregrounded the theme of the poem in many ways. The limitations and typical Indianness of the woman has been emphasized by the poet with the help of this linguistic and /or stylistic tool like parallelism.

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