**Grammatical parallelism in Igbo: Examples from Anedo's Agwo na ihe o loro**

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**Abstract**
*Stylistics is the link between linguistics and literature. However, two types have been distinguished, linguistic stylistics and literary stylistics. The former focuses on linguistic forms while the latter handles interpretation and discussion of literary issues manifest in a literary text. Each of them can be done independently or both can be combined. This paper pursues the goal of linguistic stylistics, which operates at different grammatical levels, phonology, morphology, semantics, pragmatics and syntax. Metrical measurement of stressed and unstressed syllables, rhyme patterns and other sound correspondences involve phonological applications; word classes and forms build around morphology, lexical relations, phrasal and sentential interpretations are the domain of semantics and pragmatics, while description of structural patterns involve principles of syntax. Particularly, it focuses on the analysis of the structure patterns in Anedo's 'Agwo na ihe o loro' for the exemplification of grammatical parallelism (which is a type of linguistic parallelism). The structure type handled is the DP subjects, particularly, those that rewrite as D NP. The DP subjects have been identified and analysed according to their structure types. By this,the parallel frequencies of the structure types are determined. The DP subject type, DP →D NP [Prop N] records the highest frequency of occurrence. This illustrates parallelism between the different occurrences. However, this is noted as loose parallelism since the text is a heterodiegetic story and is constrained to include many structures of the type. This paper has among other things provided material, which will birth a new generation of future writers in Igbo.*

## 1.    Introduction
Stylistics is originally associated with style. Style has been noted to be an object of study from the time of Aristotle, Cicero, Demetrius and Quintilian. At this time, it has been treated as the proper adornment of thought; hence, what has prevailed is cataloguing devices of style. Writers and orators are therefore expected to pattern their ideas to model sentences and prescribed figures suitable to the mode of discourse that applies, (cf. Wikipedia). This idea of style has changed through different periods. With the Swiss philologist, Charles Bally(1865-1947) and the Austrian literary critic, Leo Spitzer (1887-1960),style is the possibility of choice among alternative forms of expressions. For example, children, kids, youngsters, youths, adults etc would have different choices since they have different evocative values, (cf. Wikipedia). Jakobson (1960) brings together Russian Formalism and American New Criticism to introduce what is often credited as the first coherent formulation of stylistics, his argument being that the study of poetic language should be a sub-branch of linguistics. With

this, a framework for stylistics emerges and this framework links it to literature. However, this does not mean that stylistics is restricted to literature.

The use of style by Charles Bally and Leo Spitzer is still functional in the definition of stylistics and receives credence from Halliday (1971) who uses register to explain the connections between language and its context. According to him, register describes the choices made by the users of a language. The choices depend on three variables, field (what participants are actually doing, for instance, discussing a specific subject or topic),tenor (who is taking part in the exchange) and mode (the use to which the language is being put).Fowler (1996) corroborates the fact that fields produce different varieties of a language especially at the level of vocabulary.

Crystal (1985:292) clarifies that tenor is the same as style which is a more specific term. Moreover, he refers to mode as the symbolic organization of the situation. Downes (1998:316)recognizes two distinct aspects within the category of mode and suggests that not only does it describe the relation to the medium, written, spoken, etc, but also describes the genre of the text. The genre, for Halliday, is pre-coded language, language that has not simply been used before, but that predetermines the selection of textual meanings.

The foregoing brings variation in the use of language as the main concern of stylistics. This is evident in Richards, Schmidt, Kendricks and Youngkyu (2002:253). In their words, stylistics is 'the study of that variation (style) which is dependent on the situation in which language is used and also the effect the writer or speaker wishes to create on the reader or hearer.' This agrees with Crystal (2003:440) that stylistics is 'a branch of linguistics which studies the features of situationally distinctive uses (varieties) of language, and tries to establish principles capable of accounting for the particular choices made by individuals and social groups in their use of language.' Crystal demonstrates this scope by identifying five branches of stylistics, general stylistics, literary stylistics, applied stylistics, stylostatistics (or stylometry) and phonostylistics.

General linguistics deals with the whole range (or repertoire) of non-dialectal varieties encountered within a language; literary stylistics handles the variations characteristic of literature as a genre and of the 'style' of individual authors; applied stylistics studies contextually distinctive varieties of language, especially with reference to the style of literary and non-literary texts; stylostatistics handles the statistical structure of literary texts, often using computers; and phonostylistics focuses on the expressive or aesthetic function of sounds.

Out of these branches of stylistics, only literary stylistics is recognized whenever stylistics is mentioned. The reason for this is that in practice, there exists more stylistic analysis covering language of literature. This stylistic analysis may be linguistic or literary. In other words, stylistics may be distinguished into linguistic stylistics and literary stylistics. In fact, the definition of stylistics by Ndimele (2001:15) applies more to linguistic stylistics, 'a branch of linguistics which studies the application of linguistics to the study of literature'. This paper pursues the goal of linguistic stylistics. In other words, using Miššíková (2003)

words, the paper is interested in 'how' (linguistic forms of the text) and not 'what'(meaning of the text). This approach is not out of place. In fact, Short (1996:1) clarifies this, 'stylistics can sometimes look like either linguistics or literary criticism, depending upon where you are standing when looking at it.'

What is copious in Igbo is literary stylistics. Most examples of what may be called linguistic stylistics cover identification of figures of speech (which combine the application of semantic and pragmatic principles), and sound devices (which draw on phonological principles). This paper opens up a new vista in stylistic stud of Igbo literary works. It analyses an Igbo novel, *Agwo na ihe o loro* written by Anedo for parallelism, particularly grammatical (syntactic) parallelism. It zeroes in on the DP subjects that rewrite as D NP to determine (1) the various structure types that occur, (2) the frequency of occurrence of each structure type, and (3) the implication of the frequency of occurrence.

While we agree in the power of literary license, we believe that it does not kill competence but enhances it. In other words, a writer who writes in his/her mother tongue demonstrates his adequate grammatical judgment of his/her language. To a large extent therefore, he/she provides reliable linguistic data on his/her language. This is to say that this paper will provide material that will add to the existing description of Igbo syntax. Besides, there is no pedagogical material (known to the writers) used at the primary and secondary schools and even the tertiary institutions that border on parallelism in general or grammatical parallelism in particular. This paper makes available such material to improve on pedagogy in Igbo. With the availability of such material, there is hope that future literary artists will produce works that will have more sophisticated aesthetics.
In the section below, we present theoretical information about parallelism.

## 2.      Conceptual Framework
### 2.1      Parallelism

At the peripheral level, we consider parallelism from the basic meaning of the word, parallel, which is 'similar': two lines that are the same distance apart along their whole length are parallel so also are events happening at the same time,(cf. Longman Dictionary of Contemporary English). That is, the state of being similar is parallelism.

As a concept in linguistic stylistics, parallelism represents the same core of 'similarity'. It refers to the repetition of a chosen grammatical form within a sentence, (Evergreen Writing Centre, nd.). For Gaultney (2005:45), it is connected with a sentence that is commonly broken up into two parts or clauses, sometimes referred to as stitches; while Driscoll (2010) comments that it is using the same pattern of words. The definitions show three elements that could contract parallelism, word, phrase and clause and this is regular with studies on parallelism. However, we think that parallelism should involve all linguistic units. In line with this, we identify what we have called linguistic parallelism. We are not the

first to use this term. Scherre (2001) uses it evidently interchangeably with parallelism, in her words, 'the tendency of similar forms to occur together within a stretch of discourse'.

Our linguistic parallelism is therefore classified into phonological parallelism, lexical parallelism and grammatical parallelism. Phonological parallelism involves the use of the same sound at different points in a text or arrangement of words with same sound or similar syllabic structure or stress or intonation patterns (for tone languages, tone patterns), In other words, such sound devices such as rhyme, assonance, consonance, alliteration, metre etc. are within the domain of phonological parallelism. Lexical parallelism includes use of words that share the same semantic field, that is, use of different words that have a semantic core and by that reason relate the different parts of the text where they occur. It also covers repetition of words to enhance cohesion or emphasis. Lastly, grammatical parallelism handles similar phrase and clause patters; the similarity could be handled in relation to their structure only or their meaning. This is the domain of this paper with the former emphasized. Below, we present material from existing literature that elucidates grammatical parallelism, that is, parallelism at the phrase and clause level.

## 2.2    Grammatical parallelism

Leech (2008:31) provides examples of grammatical parallelism in Dylan Thomas' poem, This bread I break:

(1) a. Man in a day

   b. wind at night

Example (1) occurs in line 4 of the poem. Both structures in the example are NPs that rewrite as N+ PP. In others words, to identify grammatical parallelism, the grammatical unit entering into grammatical equivalence should be specified. In the case of (1), the grammatical unit is phrase. Subsequently, the degree of the class exponent of the element of the structure is identified. Here, the class exponent is noun hence the structure is NP. May we note that the class exponent in the structures varies and this would need to be specified if the analysis goes beyond structural description, that is, if it includes specification of semantic features. In this case, the class exponent of (la) is N [+HUMAN] while that of (1b) is [-HUMAN]. Of course, the semantic differentiation with the class exponents of the structures does not affect the parallelism. However, for a literary stylistic analysis, it is crucial for thematic description. The last thing is specifying the extent to which the structural elements have identical exponents at lower ranks. In the words of Leech (2008:21),'the maximum similarity here would be complete identity of formal items'.In(1),at the lower rank there is a PP.This provides a complete identity between the structures.However,the NP complement of the P of the PP varies in the structures: while the NP of (1a) is [Det + N], the NP of (1b)is [N].At this

level, complete identity is violated. The argument here is that parallelism could occur at different levels.

The foregoing points out that grammatical parallelism could be restricted to the description of structures for the determination of complete or to a certain degree structural identity. In addition, it could be done to determine degree of semantic identity. At this level, different types have been identified: synonymous parallelism (also tautological parallelism), antithetic parallelism, synthetic parallelism, climatic parallelism and chiastic parallelism.

Synonymous parallelism is created by two phrases or two clauses,which express the same thought, (cf. Gaultney, 2005:45):

(2) A good name is better than great riches; to be esteemed is better than silver or gold, (Proverb 22:1 NIV)

The first clause expresses the same thought as the second clause.

Antithetic parallelism occurs when the second of two clauses opposes the first clause. The second clause is usually introduced by but:

(3) For the Lord knoweth the way of the righteous but the way of the ungodly shall perish,(Psalm 1:6)

Synthetic parallelism is created when a succeeding clause builds on the thought expressed in the preceding clause:

(4)But his delight is in the law of the Lord; and in his law doth he meditate day and night (Psalm 1:2)

The clauses of (4) are not the same or opposite in meaning. What is evident is that the succeeding clause draws on the preceding clause for its expression.

Climatic parallelism is created by many clauses which express thoughts that build to one conclusion:

(5) And he shall be like a tree planted by the rivers of water; that bringeth forth his fruit in his season; his leaf also shall not wither; and whatsoever he doeth shall prosper, (Psalm1:3)

The last clause is the conclusion of the thoughts expressed in the preceding clauses.

The chiastic parallelism involves a group of clauses that express thoughts in the first half in reverse order. It could also include a reversal of thoughts of a clause in a succeeding clause:

(6) As righteousness tendeth to life

   So he that pursueth evil pursueth it to his own death

They that are of a forward heart are abomination to the Lord

But such as are upright in their way are his delight, (Proverbs 11:19-20).

The first two lines express thoughts that could be categorized in the order, positive-negative. This order is reversed in the last two lines as negative-positive. Example (7) below demonstrates in two clauses following each other:

(7) The Sabbath was made for man, not man for the Sabbath, (Mark 2:27)

Here, basic references in the first clause are reversed in the succeeding clause.

This work is restricted to structural description for the determination of structural similarities. Only one structure type is focused, the DP subjects (as stated earlier, those that rewrite as NP) in the sentences in *Anedo's Agwo na ihe o loro*. Our justification of the choice of the term DP is presented below.
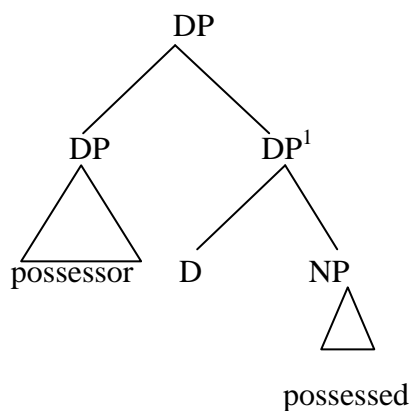
## 3.1    Remarks on DP

The Determiner Phrase (DP) is proposed by Abney (1987). It is founded on the claim that the determiner is not actually inside the NP. Instead, it heads its own phrasal projection. In this claim therefore, the determiner is not part of the NP. The NP is its complement. This being the case, the contention over the non-phrasality of the D is resolved (Carnie, 2007:198-9). Moreover, there is clarification on the status of the s-genitive. Particularly, that the s-genitive is not a suffix is established; it is a small word indicating possession and, as a word, it occurs in complementary distribution with determiners:
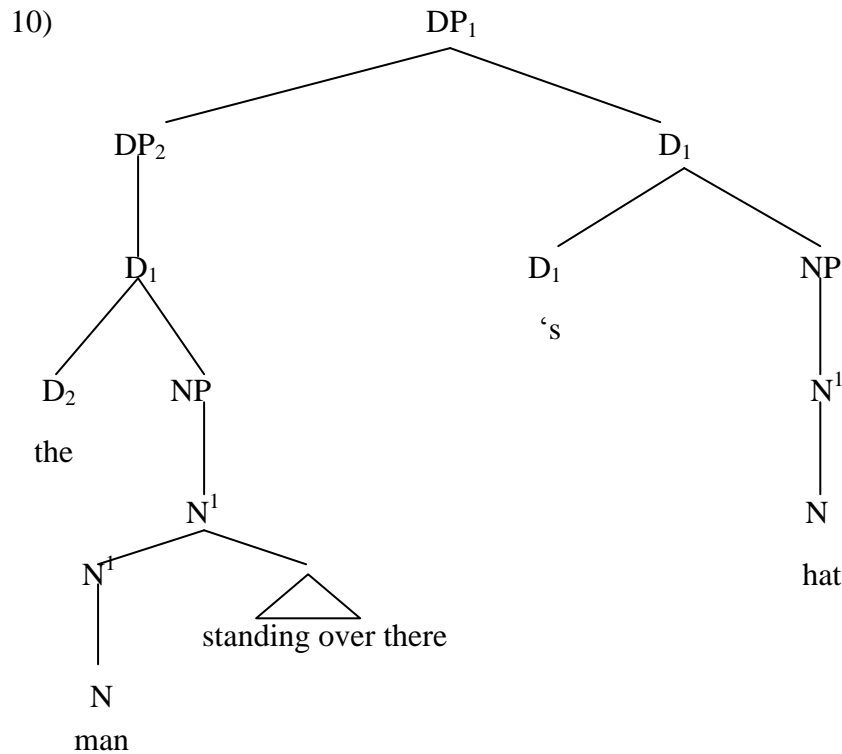
(8)a. *the building's the roof

   b.*the panther's the coat

This is the evidence that the s-genitive is a determiner. Trees (9-10) demonstrate this:

9)

$$
\begin{array}{c}
\text{DP} \\
\diagup \quad \diagdown \\
\text{DP} \qquad \text{DP}^1 \\
\end{array}
$$

DP
  DP — possessor
  DP¹ — D   NP (possessed)

10)

$$
\begin{array}{c}
\text{DP}_1 \\
\diagdown \\
\text{DP}_2 \qquad \text{D}_1 \\
\text{D}_1 \qquad\qquad \text{D}_1 \qquad \text{NP} \\
\text{D}_2 \quad \text{NP} \qquad\quad \text{'s} \qquad \text{N}^1 \\
\text{the} \qquad\qquad\qquad\qquad \text{N} \\
\text{N}^1 \qquad\qquad\qquad \text{hat} \\
\text{N}^1 \quad \text{standing over there} \\
\text{N} \\
\text{man}
\end{array}
$$

Moreover, the DP lends good help for the analysis of the pronoun. The rewriting of the NP as pronoun is resolved:

(11)NP→Pro

Of course,(11)violates the Head principle; the head of an NP should be an N. The DP becomes a more convenient and neutral grammatical factor for handling the N and its maximal projection and the pronouns, which in more recent analysis have been identified as functional categories. In fact, Radford (2004) analyses the English pronouns as determiners. He distinguishes between pronominal determiners (which include the pronouns) and the prenominal determiners (which include the articles, demonstratives and quantifiers).

In this work, we jettison the position of Radford. We are of the position that the subject of any clausal structure is a DP. This helps us to resolve analysing a pronoun or a clausal structure without an N-head as an NP. In other words, we assume that underlying any grammatical relation, subject, is the functional category D which the subject complements, be they subject as an N and its maximal projection, a pronoun or a clausal structure. However, we emphasize that the analysis for grammatical parallelism(which this work focuses) involves DP subjects that rewrite as D NP. Example (12) illustrates this.

(12) Echiche Udenze niile bu...

## 3.2 Preliminary analysis

1918 sentences have been identified in the Anedo's Agwo na ihe o loro. The sentences have been classified into simplex sentences (which include the simple

sentences,sentences made up of a subject and its predicate) and complex sentences (which include the complex sentences,compound sentences and compound complex sentence). In other words, for this work, any sentence that is not a simple sentence is analyzed as a complex sentence.The breakdown of the sentences is as follows:

Simple sentences:375

Complex sentences:1540

Irregular sentences:03

[Note that irregular sentences refer to sentences we could not justify as sentences even though they have been punctuated as sentences.]

As noted earlier, the DP subjects analysed here include only the DP subjects that rewrite as D NP. Specifically, the DP subject of simple sentences and the first DP subject of complex sentences (whether it is the DP subject of the matrix clause or not or expresses the same reference overtly or covertly as the DP subjects of the other clauses or not) have been identified and analysed. In other words, this work is limited to the analysis for sentence initial grammatical parallelism.

Types of D Structure Identified:

The DP subjects identified are 793. Their structure types are as follows:

(13)DP→D NP [Prop N]

(14)DP→DNP[Prop N]conj D NP [Prop N Det]

(15)DP→D NP [N Det]

(16) DP→D NP [Det N]

(17)DP→D NP [Nm N Det]

(18)DP→D NP [N Nm Det]

(19)DP→D NP [N Det Dem]

(20)DP→D NP [N Nm]

(21)DP→DNP [N Dem]

(22)DP→D NP [N]

(23)DP→D NP [N Q]

(24) DP →D NP [N Nm Adj]

(25)DP →D NP[Det N Nm]

(26)DP→DNP[Nm N]

(27)DP→DNP[QN]

(28)DP →D NP [N Anaphor]

(29)DP→D NP [N Nm Nm Det]

(30)DP→DNP [N Nm Nm]

(31)DP→DNP [QNNm]

(32)DP→DNP [Nm Det N]

(33)DP→D NP [N PP]

(34)DP→DNP [N Nm Adj Dem]

(35)DP→D NP [N Nm Dem]

(36)DP→D NP [AdjNQ]

(37)DP→D NP [N Nm Dem Q]

(38)DP→D NP [N Adj]

(39)DP →D NP [N Det Nm]

(40)DP→D NP [Nm NQ Det Nm]

[Where D or Det is determiner, Nm: a noun modifying another noun, Adj: adjective, Dem: demonstrative, Q: quantifier, PP: preposition phrase]

In (13-40), it is evident that Igbo DPs may have a null determiner. Moreover, we have had issues with what to analyse as a determiner. Applying the principle of 'range of semantic contrast'(which determiners are known to express, (Crystal, 2003)), all nominal modifiers in Igbo would be categorized as determiners. This is what Mbah (2006:112) specifies. By this, every modifier of an N is a determiner and this would mean accounting for multiple Ds taking one NP as a complement. However, noting that determiners are grammatical morphemes, we have distinguished Nm from such elements as Q and Dem, positing any item outside these as Det.

### 3.2.2 The DP subjects parallel frequency

The frequencies are categorized by simple percentage and the table below presents them.

Table 1: The DP Subjects Parallel Frequency

| DP Structure Type | No of Occurrences | % |
|---|---|---|
| (13) | 430 | 54.2 |
| (14) | 34 | 4.3 |
| (15) | 51 | 6.4 |
| (16) | 12 | 1.5 |
| (17) | 02 | 0.3 |
| (18) | 15 | 1.9 |
| (19) | 10 | 1.2 |
| (20) | 24 | 3.0 |
| (21) | 46 | 5.8 |
| (22) | 124 | 15.6 |
| (23) | 03 | 0.4 |
| (24) | 05 | 0.6 |
| (25) | 02 | 0.3 |
| (26) | 03 | 0.4 |
| (27) | 02 | 0.3 |
| (28) | 02 | 0.3 |
| (29) | A 02 | 0.3 |
| (30) | 03 | 0.4 |
| (31) | 03 | 0.4 |
| (32) | 03 | 0.4 |
| (33) | 01 | 0.1 |
| (34) | 01 | 0.1 |
| (35) | 08 | 1.0 |
| (36) | 01 | 0.1 |
| (37) | 02 | 0.3 |
| (38) | 02 | 0.3 |
| (39) | 01 | 0.1 |
| (40) | 01 | 0.1 |
| Total | 793 | 100 |

The table shows that DP subject structure type (13) has the highest frequency of occurrences. The occurrence of this structure type in various places creates parallelism. However, this is a loose type of parallelism because it is constrained to occur. The text as a novel is a story and a heterodiegetic story: a story told in third person (cf. Mey, 2001:239). Naturally, it is expected that DP subject structure type (13) would occur not particularly by creative manipulation. DP subject type (22) is next in the level of frequency of occurrence but only 15.6% is recorded. This percentage creates negligible degree of parallelism. Anyway, it is possible that there are other structure types that create an appreciable degree of parallelism in the text but the structure type investigated here does not illustrate this appreciable degree.

## 4.     Conclusion

Parallelism has been noted to facilitate comprehension (cf. Frazier, L.,Taft,L., Roeper,T., Clifton, C., & Ehrlich, K., 1984). Particularly, given two conjoined phrases or clauses, processing of the second is facilitated when it is parallel to the first on any of a variety of relevant dimensions (cf. Callahan, Shapiro,& Love, 2009).That is, it easy to link the same structure types than different structure types which occur in a text. Moreover, it is used to emphasize important ideas. For instance, DP structure type (13) could be analysed to determine who the protagonist and other major characters and who the minor characters are. Of course, there would be highest frequency of this structure type that makes a reference to the protagonist and higher frequency that makes reference to each of the other major characters. The minor characters would record lowest frequency of reference by the structure type. Last but not the least, it builds on the aesthetic value of a text, that is, it adds rhythm and beauty to the text. This facilitates faster coordination between structures in reading. Evident here is that parallelism is very important in writing texts, especially literary texts. This paper has identified with this importance by investigating an Igbo novel Anedo's *Agwo na ihe o loro*. It has described what parallelism is and shown that it is possible to create in Igbo. The awareness that it is possible will spur new generation writers in Igbo to focus on it in their writing. Moreover, this material could be added to school curriculum in Igbo. With this, there is hope that future writers in Igbo will produce works that meet with the state of arts in parallelism.

Overall, we recommend that more linguists and Igbo scholars undertake this type of study on different Igbo literary texts and other texts to ascertain to what degree grammatical parallelism and of course, other types of parallelisms as discussed here, are evident in Igbo.

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