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A Corpus-Assisted Stylistic Analysis of Parallelism in Virginia Woolf 's Short Fiction

-The Case of Twenty Short Stories-

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Dedication

To my parents, friends and mates.

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Abstract

Parallelism is one of the linguistic concepts that literary texts carry. As a stylistic device, it occurs at various linguistic levels (phonological, graphological, morphological, lexical, syntactic and semantic). This research examines the employment of parallelism by Virginia Woolf in her short fiction writing. It attempts to detect the conspicuousness of phonological, lexical, syntactic and semantic parallelisms and their contribution to the characterization of Woolfian short fiction's style. The study adopts a corpus-assisted approach through the use of the corpus toolkit "AntConc" as a supplementary tool in the analysis. That makes the analysis of quantitative as well as quantitative perspectives. The findings show that, for several purposes, on different occasions and in many positions, all types of linguistic parallelism are used in the Woolfian Corpus (W.Cor.). To a considerable extent, the Woolfian short fiction is marked by the artistic fabric that parallelism creates in quality and quantity.

Keywords: Parallelism, stylistic analysis, Virginia Woolf, short fiction, corpus-assisted study, foregrounding, the W.Cor., AntConc.

List of Figures

List of Tables

Table of Contents

Chapter Two: Analysis of the Woolfian Corpus

General Introduction

The emphasis literary analysts placed on style is a case in point. Throughout history, a branch of linguistics that tackles the style and attempts to explain certain regularities marking a particular language has been growing. In addition, that branch studies the use of language in specific contexts. As sometimes referred to as "literary linguistics", stylistics is concerned with the linguistic choices that distinguish particular genres (poetry, fiction, drama, etc.) as it is concerned with how writers exploit language, However, stylistics has recently delved into various types of linguistic discourses (newspapers, films, songs, political speeches, etc.). Notwithstanding its expansion, literary works have become the concern of what is labeled as 'linguistic stylistics'.

One of the most important theories within stylistic analysis is 'foregrounding'. The latter is sometimes produced in a text through linguistic deviation. In other times, it is produced through introducing extra linguistic patterning into a text by repeating linguistic structures -sometimes more often than would normally be expected- to make parts of texts parallel with one another. Hence, parallelism is a foregrounding device that refers to the use of words, phrases, clauses, or sentences that are similar in structure, in sound patterns and /or in meaning.

Interestingly, writers differ in their exploration for the artistic use of parallelism. Virginia Woolf, one of the most famous 20th century English writer, for instance, believed that "Tumult is vile; confusion is hateful; everything in a work of art should be mastered and ordered" (1966, p.228). At the level of style, and through her words, the pursuit of parallelism is a considerable element in language production, namely literary one. Several studies have been conducted on the Woolfian fictional style; however, a paucity of research and less attention were drawn to her short stories as having a marked style.

In the light of what has been mentioned, the present dissertation attempts to analyze the Woolfian short fiction stylistically. Particularly, it aims at detecting the use, density and role of all types of parallelism that Woolf employs as a foregrounding device in the actualization of meanings. Hence, how parallelism characterizes Woolf's style in her short fiction is the main concern of the study. In order to achieve the aforementioned objectives, the study seeks to answer the following research questions:

- What are the roles and the effects of parallelism in the Woolfian short fiction?

- How do phonological, lexical, syntactic and semantic parallelisms that Woolf employs in her writing contribute to the realization of meaning?

- How does parallelism characterize Virginia Woolf's style?

Three hypotheses are posited here:

- The Parallelism device in Woolf's short stories has a semantic impact as it represents a key meaning-realization device..

- The phonological, lexical, syntactic and semantic parallelisms employed in her short stories contribute significantly to the realization of meaning through rhythmic occurrences, musical and structural effects, levels of synonymy and antonymy and, in brief, the equivalence and regularity of linguistic items.

- Virginia Woolf's style is characterized by tense and dense parallels.

The present research is descriptive and analytical. However, as corpus linguistics has contributed to various textual analyses in the last few decades, a corpus-assisted approach is adopted for the study as a supplementary tool of investigation. Twenty short stories of Virginia Woolf are chosen to be viewed, manipulated and analyzed through the corpus toolkit

"AntConc". The latter is a computer software and a concordancer for approaching texts. That gives a quantitative perspective to the methods in addition to its qualitative one.

As a two-chapter body, the study attempts to represent the two containers of the scale, which, in turn, represent parallelism. The first chapter introduces the main conceptions of style, stylistics, foregrounding and parallelism. In addition, it provides reviews of the language of literature, linguistic stylistics and literary stylistics. Much less space is given to linguistic deviations as the study is not concerned with that. The second chapter is devoted to analyzing the Woolfian Corpus (henceforth, W.Cor.) through extracting instances of various types of parallelism, interpreting the role and effect of such device in such compositions, and checking the characteristics of style -as forefronted by parallelism- in Woolf's short fiction. The chapter closes with an overall discussion of the results.

CHAPTER ONE

FROM STYLE TO PARALLELISM

Introduction

The present chapter introduces the discipline and practice of stylistics. It is structured into main titles about concepts and types. The background knowledge on style and stylistics is provided. In addition, a brief history of stylistics and its major types are explored. By defining relevant terms, explaining several approaches and building a ground for the analytical part of the study, this part attempts to equip the readers with the knowledge needed to get a meaningful conception of a significant tool of text analysis, particularly literary ones.

1. Language and Literature

It is important and necessary, as a starting point, to draw the attention on the relationship between the study of language and the study of literature. It is difficult to categorically point out what the language of literature is. According to Simpson (2005), there is no such thing as a literary language. That means, items of modern English vocabulary or grammar, for instance, are not inherently and exclusively literary. For that, he practically finds it difficult to make a clear-cut linguistic identification of the language of literature. (p.7)

In his book of "Linguistics and Literature", Raymond Chapman (1973) stated:

> Clearly, literature is created from the basic material of linguistics and is allied to it in a way that the other arts like music and painting are not. Yet, it would be a sad error to regard linguistics as valuable only in connection with the study of literature. Linguists are interested in every form of language use, and also in the underlying "rules" which govern potential as well as actual use. Literature occupies only a very small area of the total language map. (p.4)

Through his words, literature is seen as a part of language. In addition, it is more likely to be a property that is restricted and endowed to some people; a feature that allows them to express

feelings and ideas distinctively; however, a special language use that has the same importance as the ordinary language use. Even the literary product or text is taken and described by all readers, including linguists, regardless of its aesthetic elements (Chapman, 1973, p.6). Hence, the simple readers' as well as the analysts' attention is caught by people's products of observations, experiences and feelings. That is, those instances of language constitute literature.

Both language and literature seem to have a reciprocal relation where the language is the core. Literature is offered the means of improvement and diversity of interpretation and representation by language evolution. Meanwhile, literature, through time, urges language to cause new forms, words, and adjustments. This mutual relation between the two elements causes mutual influence so that the development of each discipline is dependent on the other's. By visualizing both elements as two basic angles of a triangle, the discipline that directs its foci on literary products by using linguistic means stands on the top angle, and that is stylistics.

2. Style and Stylistics

Before defining stylistics, it is important to define the root word "style". As a vague and an elusive concept, style is not easily recognized, nor is it a question of impression and intuition. Etymologically starting by Malmkjaer's introduction to 'style' (2010):

> The word derives from the Latin *stilus* which was an ancient writing implement. However, this concrete object played little or no role in the more abstract sense of style as the Roman rhetoricians knew it. For them, style – or *elecutio* as they called it – was the third of the five canons of rhetoric. (p.518)

The other four canons are ***inventio*** (invention: the process of developing and refining arguments), ***dispositio*** (arrangement: the process of arranging and organizing arguments for maximum impact), ***memoria*** (memory: the process of learning and memorizing the speech as to deliver it without using notes) and ***actio*** (delivery: the process of practicing how the speech is delivered using gestures, pronunciation, and tone of voice).

The Latin word ***'stilus'*** meant originally a writing tool used by the ancients in writing on waxed tablets. Already in Classical Latin the meaning of the word was extended by the process of metonymy to signify the manner of expressing one's ideas in written or oral form (Lehtsalu, Liiv, & Mutt, 1973, p.11). Further meanings were later acquired by the word, mainly like a specific mode of presenting, constructing or executing in an art, employment or a product.

The simple definition given by Cambridge Dictionary is that style is a way of doing something. It has other several meanings; however. as a term in linguistics and literary criticism, it seems philosophical to linguists, critics and even stylisticians to be defined. Leech and Short, in their book "Style in Fiction" (1981), claimed that "the word style has a fairly uncontroversial meaning" and they referred to it as the way language is used "in a given context, by a given person, for a given purpose." (p.10)

Only few definitions of style have been mentioned. For that, one can consider style as a choice, variation, way of expression or an application of language in the products of writers. To clarify, style is the way an author conveys their message through the use of language, and that differs from an author, a context and a purpose to another. Through the aforementioned highlights, providing answers to the question "what is stylistics?" may not be difficult.

The study of style used in language is what stylistics means (Cambridge Dictionary). However, Crystal (1992) defined stylistics as "the study of aesthetic use of language in all

linguistic domains" (p.34). That is, stylistics surveys the beauty in language use in all linguistic scopes. Unlike Crystal's "all linguistic domains", Short (1996) defined stylistics as "an approach to the analysis of (literary) text using linguistic descriptions" (p.1). Short, therefore, restricted stylistics to the scrutiny of literary products in accordance with linguistic guidelines.

In his book "Stylistics and the Teaching of Literature" (1975), Widdowson defined stylistics and distinguished it from literary criticism as he said:

> By 'stylistics' I mean the study of literary discourse from a linguistic orientation and I shall take the view that what distinguishes stylistics from literary criticism on one hand and linguistics on the other hand is that it is essentially a means of linking the two and has (as yet at least) no autonomous domain of its own. (p.3)

It seems that Widdowson's opinion overlaps both definitions of Crystal and Short. Through what Widdowson advanced, literary criticism and linguistics are both involved in stylistics. For that, he simplified it by dividing the term into "*style*" and "*istics*"; the former is the subject of literary criticism and the latter is the subject of linguistics (p.3). Thus, stylistics presupposes style. In addition, the relation between style and stylistics can be summed as style is to stylistics what language is to linguistics.

Stylistics has so far been defined by many linguists as the scientific study of language at work. The use of language is, through stylistics, investigated, compared and evaluated, especially in literature. A writer or a poet implements words, phrases, and sentences with common as well as random features that constitute his style. The latter produces an effect upon the readers. The linguist, or rather the stylistician, compares these features with the common use of the language. His work is to check the additions (new forms), the deviations

from norms (the rules of language) and the density (the frequency) of these features in a given poem, story or any piece of work. The following parts of this study offer further clarifications on how the stylistic analyst processes.

All the notions of stylistics provided by several scholars and linguists agree on that the study of style shows not only the use of language, but also how meaning is conveyed. For that, stylistic analyses distinguish a writer's style from another. Lyons confirmed that by linking stylistics to style:

> Stylistics, more commonly, is the scientific study of 'style'. But the term 'style' here has to do with these components or features of a literary composition which give to it individual stamp, making it as the work of a particular author and producing a certain effect upon the reader. (Cited in Varshney, 1980, p.354)

By "individual stamp", Lyons means an effect made by some features and devices that, in turn, make a writer's style different from another's. That shows how style has uniqueness and inimitable features and, hence, stylistics is based on comparisons between norms and deviations.

However, the views on stylistics in terms of function suggest that stylistics describes "the levels of expression vis-à-vis the content" (Nnadi, 2010, p. 22). In addition, Wales (2001) opined that stylistics focuses on "the interpretation of literary texts through analyzing their formal features in order to show their functional significance for the interpretation of the text." (pp.372-373)

3. Origins and Early Beginnings of the Discipline

Ancient Greece is considered the place of stylistics' origins. In order to train future speakers on making attractive and effective speeches, the ancient Greeks used to teach a subject called 'rhetoric' (derived from the Greek *techne rhetorike*), that is the art of speech creation. In addition, they taught 'poetics', that is the artistic creation of language and how language is expressed and uttered. As they taught 'dialectics', that is the discussion and study of methods of persuasion (Nnadi, 2010, pp.9-10). The first two subjects –rhetoric and poetics- were credited to Plato, whereas the last was credited to Socrates.

Those three ancient sources, as Missikova (2003) referred, stem any further development of stylistics. As she added that "Poetics created the present field known as Literary Criticism while Rhetoric and Dialectics metamorphosed into Stylistics" (p.10). In ancient Rome, about three hundred years later, a distinction between styles of speech was brought. The first was the analogist style (based on comparison) and the second was the anomalist style (based on ornamentation). Later on, in the Middle Ages, the anomalist style was used as a model for public speaking as it helped speakers make their speeches more attractive and aesthetic. Yet, no noticeable development of stylistics then occurred. (Missikova, 2003, pp.10-11)

Notwithstanding having no writing culture, those ancient societies had been well aware of such speeches' features as being informative, cohesive, coherent and memorable. The public speaking, through time, involved and developed skills and devices related to persuasion like the use and choice of words, that is known as 'diction'. Description, ellipsis, antithesis, parallelism, repetition and rhythm were the main devices and figures that co-existed and improved with rhetoric since antiquity (Nnadi, 2010, p.12). Therefore, knowing and mastering these expressive devices and figures of speech along with being aware of their

effectiveness and usefulness have been in existence since that early time so that they framed the base and the skeleton of what had been recognized as 'style' in later centuries.

What has been known as 'stylistics' in the last two centuries, rhetoric is considered as its precursor. Graham Hough, in his book "Style and Stylistics"(1969) showed the significant connection between rhetoric and stylistics:

> The modern study of style, i.e. stylistics, has its roots in classical rhetoric: the ancient art of persuasive speech, which has always had a close affinity with literature, probably because it was regarded as a persuasive discourse, too. […] classical rhetoric was prescriptive in that it provided guidance as to how to be persuasive, whereas modern stylistics is descriptive in that it seeks to point out the linguistic features that can be associated with particular effects. (p.4)

Through his words, literature is the link between the two elements, and stylistics has only a descriptive role that is based on saying what its subject is really like, rather than on guiding or developing.

In the Renaissance Era, the formal study of rhetoric in European countries flourished. Several books were written on rhetorical devices. During the following few centuries, rhetoric started to be fragmented, and some subjects like pragmatics, semiotics and stylistics became independent (McArthur, 1996, p.781). Ullmann (1957) reviewed the first uses of the term:

> The term *Stilistik* has been in current use in German since the early nineteenth century; the first example recorded by Grimm's dictionary is from Novalis. In English the noun *stylistic* is found as early as 1846; stylistics is first attested in 1882-3 (O.E.D.). In French the first example of *stylistique* is from 1872, when Littre included the word in his dictionary. (p.3)

Emerging from classical rhetoric and developing as an area of literary studies, stylistics has become a significant element in modern linguistics. Moreover, as a kind of language study, stylistics started between 1910 and 1930 with the contribution of Russian formalists including Roman Jacobson, Viktor Shklovsky; Romance philologists including Charles Bally, Leo Spitzer; Czech structuralists including Bohuslav Havránek and Jan Mukařovský; British semiotists including Ivor Armstrong Richards and William Empson and American new critics including John Crowe Ransom, Thomas Stearns Eliot and Cleanth Brooks. (Varshney, 1980, pp.336-338)

4. Literary Stylistics and Linguistic Stylistics

The main approaches of stylistics lead to its categorization as literary stylistics and linguistic stylistics. On the one hand, Nnadi (2010) defined literary stylistics as "a study that relies heavily on the rules guiding the operation of the language in the explication of a literary text" (p.24). Therefore, literary stylistics attempts to explain the message of the writer and make it clear to others. Messages encoded in an unfamiliar way are deciphered by the literary stylistician. The latter, in addition, is rather concerned with the figurative and evocative use of language which characterizes the message being interpreted.

Linguistic stylistics, on the other hand, explores the linguistic features of a text as it points out certain linguistic forms and their impact. The linguistic stylistic analyst is interested in describing the form and function of language (Widdowson, 1975, p.5). However, that does not imply that linguistic stylistics ignores the meanings that a literary text conveys. In fact, the meaning is the focal point. The linguistic stylistician considers what the system of language is used to do as more important than what other analysts do.

Enkvist (1973) referred to linguistic stylistics as stylolinguistics. He distinguished between "intuitions and verbalizations of subjective responses" as literary criticism and "the

investigation of language rules" as stylolinguistics (p.92). Linguistic stylistics, further, has a scientific perspective as it applies linguistic techniques to any text. It rigorously analyses, synthesizes and examines how the configurations of language are used. Unlike literary stylistics, its results are supposed to be a somewhat objective evaluation based on realistic criteria. (Nnandi, 2010, p.26)

5. Stylistic Analysis

Stylistic analysis, according to Barry (2009), is unique in that "it attempts to provide a commentary which is subjective and scientific, based on concrete quantifiable data, and applied in a systematic way" (p. 201). Hence, stylistic analysis focuses -qualitatively and/or quantitatively- on the phonological, lexical, grammatical, semantic and pragmatic or discourse features of a text. In the course of analyzing the language of any text stylistically, stylisticians check various linguistic levels, the usual and the unusual patterns, and more particularly the effects of style in strengthening the discourse and treating the meaning. In the light of has been mentioned, the following part highlights the main concepts that are dealt with in the stylistic analyses.

5.1 Foregrounding

The term "foregrounding" was first used in stylistics in Garvin's (1964) translation of the Czech theorist Jan Mukarovský's book "Standard Language and Poetic language" (1932). Foregrounding refers to "the range of stylistic effects" (mentioned in Miall and Kuiken, 1994, p.390) and cases where the language is deviant to draw attention to itself and thereby prompt an interpretation of extra meaning. Simpson (2004) defined 'foregrounding' as:

> [A] form of textual patterning which is motivated specifically for literary-aesthetic purposes. Capable of working at any level of language, foregrounding

typically involves a stylistic distortion of some sort, either through an aspect of

the text which deviates from a linguistic norm or, alternatively, where an

aspect of the text is brought to the fore through repetition or parallelism. (p.50)

That is, foregrounding occurs at all linguistic levels, and common types are sound play,

unusual graphical patterning, excessive lexical and pronominal repetition, unusual word

choices, highly creative metaphors, parallelism, and breaches of the usual discourse structure.

Foregrounding has its functions, like highlighting specific key points, producing thematic

meaning, prompting an emotional response, and yielding iconic effects. For some

stylisticians, it is particularly important as a means of prompting literary interpretations.

Miall and Kuiken (1994) opined that despite its existence in everyday language,

foregrounding is more structured in literary texts. In addition, they linked its effects to what

the Russian formalist Shklovsky termed as 'ostranenie' (known as 'defamiliarization'). The

latter argued that stylistic devices do more than convey familiar meanings: the function of the

literary image "is not to make us perceive meaning, but to create a special perception of the

object - it creates a 'vision' of the object instead of serving as a means for knowing it." (cited

in Miall and Kuiken, 1994, p.391). For that, making strange -or the familiar unfamiliar- is the

significant effect of foregrounding.

Leech and Short (2007) considered foregrounding as "artistically motivated deviation"

(p.39) that may be qualitative (deviation from the language norms -a breach of rules) or

quantitative (deviation from expected frequency). It is an effect brought about in the reader by

linguistic deviations with unexpected features. The latter come to the foreground of reader's

attention against the background of its normal linguistic features. Relating such theorized

view on foregrounding to the stylistic analysis, two representations of foregrounding are made

first by the prominence of deviations, and second by the forefront repetitions and parallelisms.

Moreover, Salomo (2015) classified foregrounding as qualitative and quantitative. The former is "the deviation from the language code itself which can be realized by deviation and may appear at various linguistic levels", and the latter " happens by parallelism or repetition." (p.30). Thus, foregrounding is achieved through various means that have been grouped by many stylisticians into two main types: 'deviation' and 'parallelism' (Gregoriou, 2009, p. 27). The following part presents an overview of deviations and a thorough review of parallelism because it is the core concern of the study.

5.2 Deviations

In any text, if a form, part, sound, word or even a letter is deviant, it becomes noticeably or perceptually prominent. Timucin (2010) considers 'deviation' as a qualitative foregrounding and defines it as a linguistic phenomenon that has an important effect on readers/ hearer (p.132). That shows the relationship between deviation and foregrounding. Moreover, deviation can be taken as what is not normal or acceptable. For that, Gregoriou (2009) posits that deviations are essentially "violations or departures from certain linguistic norms." (p.28)

Furthermore, deviation can occur at many linguistic levels, and can occur at more than one level at the same time. The estrangement of text through uncommon letters and/or word arrangements can be defined by the term 'graphology'. Gregoriou (2009) holds that the graphological deviation "includes unusual layout and use of space, strange word and letter arrangement, as well as altered punctuation. Essentially anything that is visually unusual constitutes graphological deviation" (p.32). Moreover, Short (1996) opines that it is graphological way when poetry is marked off from other forms. (p.54)

The form of deviation that has to do with the sound is called "phonological deviation". It demonstrates unusual sound effects, like alliteration, assonance, the altering of normal

spelling to represent particular accents and dialects and the phonetic misspelling of words (Gregoriou, 2009, p. 32). An author opts for -or employs- certain types of sound effects depending on the results they desire to obtain in the end on this kind of deviation. (Jafaar, 2014, p.241)

However, when words deviate from their actual and standard form in order to have a deeper value in meaning and in aesthetics, then the text is considered to have "lexical deviation". It is usually associated with neologisms (invention of new words), these new words are called nonce-formations if they are made up 'for the nonce'. Gregorion (2009) considers lexical deviation as "the use of words inappropriate for their context, the conversion of word classes, or neologing: that is the making up of new words… some new words include '*whiffling*' and invented verb and '*mimsy*', an invented adjective" (p.30).

A fourth type of deviation is "the syntactic deviation". Elnaili (2013) elaborated that "patterns in language structure can participate to the overall meaning of a literary discourse" (p.14). Moreover, Jafaar (2014) articulates that "grammatical deviation is the kind that poets disregard the rules of sentences. The authors sometimes put no period between sentences; make no space between words, also use the tenses incorrectly" (p.241). Some others introduced the syntactic deviations as "bad or incorrect grammar and syntactic rearrangement/ hyperbaton."(Mlambo, 2015)

The last type of deviation is related to the hidden meaning behind linguistic expressions or creative use of language, and that is called the "semantic deviation". It refers to "illogical or paradoxical meaning relations between words, such as with the use of metaphors" (Gregoriou, 2009, p.30). A simple word can have different meanings, and any semantic feature can -alone or with other features- serve the meaning of the literary discourse (Elnaili,

2013, p.15). For that, figurative speech and metaphoric expressions are instances of semantic deviations.

5.3 Parallelism

As mentioned before, breaking the linguistic norms is considered as deviation. Whereas, if the norms are unexpectedly repeated, it is considered as parallelism. Jefferies and MacIntyre (2010) opined that "if deviation is unexpected irregularity in language then parallelism is unexpected regularity"(p.32). Thus, parallelism is used in stylistics to refer to such kind of linguistic structures or patterns in literature to foreground certain significant aspects of the composition. It is also a rhetoric device used in Latin oratory for emphasis and memorability (Khedkar, 2013, p.102). In this part, it is necessary to present some views on parallelism as well as to provide an overview of its significance and types.

Primarily, as a device, parallelism belongs to oral tradition. Etymologically, it belongs to Greek tradition meaning "alongside one another" (mentioned in Khedkar, 2013, p.107). Then, it is variedly used in verse and prose. Furthermore, it is defined by Elnaili (2013, p.14) as "a pattern of structural equivalences can condition the lexical items in the structures concerned in such a way that they take on meanings other than those they have in the language code." However, the Russian formalist, Roman Jakobson used the term to refer to the repetition of the same pattern; that is, equivalence is repeated not the synonymous structures. In this respect, Khedkar (2013) mentioned that "if a particular structure is repeated excessively, it loses its striking appeal. If similar words, clauses and sentences are repeated, it merely becomes repetition and not parallelism." (p.103)

Leech (1977) confirmed that parallelism achieves foregrounding through equivalence. Those equivalences are meant to hint at similarity or dissimilarity and create thematic significance (p.67). Parallelism, however, foregrounds different relations of meaning (like

synonymy, hyponymy, metonymy, homophony, etc.) in different shapes and at different levels. For that, graphological, lexical, phonological, syntactic and semantic features contribute to the reinforcement of parallels.

The typology of such device is relatively different according to the variables, extent, positions and levels of language. This space is for introducing the types of parallelism in relation to the linguistic levels of graphology, phonology, lexicology, syntax and semantics.

5.3.1 Graphological parallelism.

In poetry, when the stanzaic structure is repeated; and in prose, when lines or couplets are put in a parallel way, that illustrates the graphological parallelism. As an aid to visual perception, symmetry and visual equivalence of letters, symbols, and blocks of composition make a point to readers that ideas expressed through the so-considered parallel graphs are of equal values. For instance, "It was YOU, not HER". The sentence consists of two fully-capitalized words that are used parallely. An emphasis is put on 'you' and 'her' through graphological parallelism. The latter can be expressed through the equivalence of punctuation, italicization,etc.

5.3.2 Phonological parallelism.

As the former type of parallelism attracts the eye, when certain phonetic forms are repeated, the ear is then attracted. Musical quality is brought through this type of parallelism, and it is much more apparent in poetry. This parallelism is instanced in starting or ending by the same vowel or consonant sound in parallel positions. The followings are some examples of phonological parallelism:

Rhyming: as in "soon … moon … tune" (repeating /-uːn/)

Alliteration: as in "body … book … burn" (starting with the same sound /b/)

Assonance: as in "vein … gate … shade" (repeating the vowel /eɪ/)

5.3.3 Lexical parallelism.

This type of parallelism is when word classes (noun, verb, etc.) or paired words are embedded in parallel phrasal or verse structure. Lexical repetitions occur as variables, even nonce-formation or neologism that exist in parallels are considered as lexical parallelism (Fabb, 1997, p.127). In addition, such type of parallelism creates potential formats for structural one.

5.3.4 Syntactic parallelism.

Torresi (2010) posits that syntactic parallelism is when "several parts of a sentence or several sentences are expressed similarly to show that the ideas in the parts or sentences are equal in importance" (p.123). As a poetic, rhetorical, as well as text-building device, this type of parallelism, as put by Jakobson (1960, p.358), implies intertwining a series of structures and reiterating equivalent units (be them sounds, words or even sentences and stanzas). Moreover, it gives a 'surfeit' of cohesive harmony (Martin, 1992, p.386). The sentence below illustrates the syntactic parallelism:

"He has *plundered* <u>our</u> **seas**, *ravaged* <u>our</u> **coasts**, *burnt* <u>our</u> **towns"**

Similar thoughts as showing non-identical actions are expressed in parallel clauses of (verb + possessive pronoun + direct object). A format is repeated, yet each time is filled with different expressions.

5.3.5 Semantic parallelism.

Semantic parallelism holds where two or more parts of a text can be interpreted to have parallel meanings. The latter covers a range of possibilities with two most common

kinds being similarity (synonymy) of meaning and opposition (antonymy) of meaning (Fabb, 1997, p.139). This type of parallelism may appear as a result of another. That is, when two sounds, words, phrases or structures are interpretable as being parallel to one another; their relation of meaning brings the relation of meaning between larger sections of the text which include those sounds, words, phrases or structures.

As to review the typology of parallelism, Fabb (1997) considers that the commonest type of parallelism is the syntactic one as it involves structural identity and has more potential co-occurring parallelisms (p.145). This, therefore, leads us to mention that more than one type of parallelism may occur at once. Short (1996) argues that coming across parallel structures pushes readers to find appropriate semantic relations between those structures (p.68). The same for other types of parallelism, they co-exist relationally and relatively as they case for lexical parallels delivering synonymous or antonymous relations, sound parallels in equivalent units and a chain of structural forms holding parallel sounds, words, phrases and meanings.

Conclusion

The present chapter has presented an overview of style, stylistics and the stylistic analysis. It becomes clear, from the concerns of the chapter, that studying the style is the preoccupation of stylistics. The main objective of the latter is to reveal how language is used through enabling analysts to evaluate any instance of language with respect to its content and form. In short, it enables one to interact meaningfully well with a text. Based on what is said, a stylistic analysis of one of the most famous English novelists will be held in the second chapter of the study. Particularly, the analysis will be concerned with the regular usual patterns -that is parallelism- rather than the unusual ones and the broken linguistic norms.

CHAPTER TWO

ANALYSIS OF

THE WOOLFIAN CORPUS

Introduction

The present chapter attempts to study the parallelistic forms stylistically through analyzing instances in Virginia Woolf's short fiction. It further draws the link between the recurrences of parallelism and their contribution to the foregrounded meanings and features of the writer's style. As hypothesized in an earlier stage, Woolfian short fiction includes various types and instances of parallelism as the writer depends on in different positions to bring meanings to the fore. By the end of this chapter, the results will prove or disprove the hypothesis according to the extent and impact of parallelism in Woolf's short stories. The chapter opens with giving explanation of the methods and tools used in the study (corpus toolkit), then it provides some extractions from the data with comments categorized as phonological, lexical, syntactic and semantic parallelisms. The chapter ends with discussions of the results.

1. Methodology

The research is descriptive and analytical. Various linguistic features will be described and the instances of parallelism will be analyzed throughout the short stories of Virginia Woolf. The analysis is conducted to show the foregrounded features of parallelism; and the possible meanings that the latter generated. Because the study depends on a corpus-based approach of analysis, it has a qualitative perspective in addition to its qualitative nature. In this respect, it is necessary to introduce the field of corpus linguistics, the tool of the corpus analysis, and the corpus' structure of the current study.

1.1 Corpus Linguistics

Corpus linguistics is another way of approaching written and spoken forms of language. It is a quantitative approach that has the ability to fathom extensive amounts of data

using computer software. Moreover, the corpus perspective aims at describing typical rather than unique features. The reasoning behind choosing corpus linguistics is to select almost all the short fiction productions of Virginia Woolf and treat them as one in a concordance tool. Thus, this thesis makes use of a corpus-based approach within which, Tognini-Bonelli (2001) confirmed,

> corpus evidence is brought in as an extra bonus rather than as a determining factor with respect to the analysis, which is still carried out according to pre-existing categories; although it is used to refine such categories, it is never really in a position to challenge them as there is no claim made that they arise directly from the data (Tognini-Bonelli, 2001, p. 66).

As it is not the main interest of the thesis, Corpus linguistics is meant as a supplement to the overall focus on the Woolfian short fiction. Nevertheless, adding corpus linguistics methodology to stylistics allows us enrich the qualitative analysis with a quantitative perspective. Therefore, using statistical data, the analysis becomes of a more objective nature, and allows us to draw broader conclusions.

1.2 The Corpus Toolkit (AntConc)

Developed by Laurence Anthony, the computer software program "AntConc" is used for concordancing and text analysis in corpus linguistics. It allows researchers to analyze a large amount of data represented by the specialized corpus. Compared to manual analysis, this approach reduces the required time to prepare and process larger data sets. In addition, it is beneficial for the primary analysis to support the analytical findings with substantial evidence provided by the corpus tool checking.

AntConc's core function is generating concordance. That is, a list of the most frequent words appearing in the corpus and how they appear in their context(s), known as 'Key Word In Context' (KWIC) (Anthony, 2016), which is helpful to gain an overview of the occurring lexemes in the corpora. Moreover, AntConc's second function is to seek out specific lexical and syntactic structures and gain information of their occurring. However, the customized wordlist is created on the basis of the analyst's interests for a selective process.

1.3 The Study Corpus

The data of this research are twenty short stories written by Virginia Woolf. The texts are taken from the Adelaide edition of "A Haunted House and Other Short Stories" (Woolf, 2009). The Woolfian Corpus (henceforth W.Cor.) is built out of two short fiction collections: 'Monday or Tuesday' in 1921, and 'A Haunted House' in 1944. (See the short stories' titles in Figure 1. below). The total number of words in the W.Cor. is 44549, and the total number of tokens (any symbol or character included) is 55703.
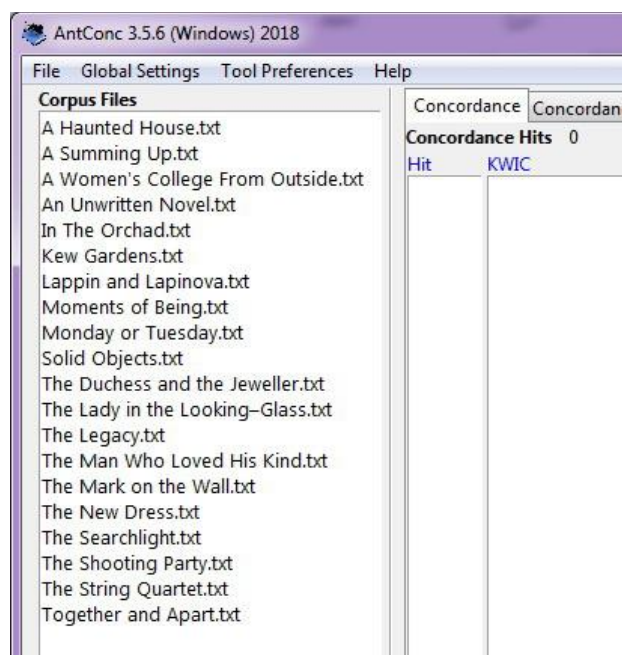
Figure 1. The W.Cor. Items on the AntConc Toolkit

2. Data Analysis

2.1 Phonological Parallelism

The W.Cor. contains many instances of phonological parallelism. Some examples from different patterns are listed below, followed by examples from the concordancer hits:

Parallel Repetitions	Examples from the W.Cor.	Source File
Alliteration	"…the big building brims…"	An Unwritten Novel
	"… cream coloured cockades..."	The Searchlight
Assonance	"…moonlit pool."	The String Quartet
	" … green leaves."	The Duchess and the Jeweller
Consonance	" … when they won …"	The Man Who Loved His Kind
	"…some slanting slightly…"	In the Orchad
Rhyme	"…we don't know how they grow."	The Mark on the Wall
Reverse rhyme	"…burns stiff and still…"	A Haunted House

Table 1. Some Extractions of Phonological Parallelism from the W.Cor.

In Figure 2. below, various extractions related to the sound /s/ are shown:

Figure 2. Extractions Relevant to the Sound /s/ in the W.Cor.

Not only the unusual, the unexpected sound patterns, attract the conscious attention and interrupt standard processing; the deliberate and recursive occurrence of similar patterns produce an effect. As shown in the figure above, two underlined instances from "A Haunted House". The extensive use of /s/ transmits an effect as the sound occurs again and again, it serves as a subtle connection or emphasis of key words in that line of the story. However, such strained usage may not be noticed in other similar lines as it is remarkable in the trio "safe, safe, safe", that is repeated four times in the same story. Moreover, the sentence: "the pulse of the house beats ..." where the sound /s/ is also frequent follows each of those trios.

The last instance in the figure above includes the sibilant /s/ in "The String Quartet", that is the strongly stressed consonant is created deliberately in the verbs "soar, sob, sink" to lay the stress on the degree of different actions as such sibilance resonate with the idea of the story. Other examples of sibilance in the figure above tend to make it hard for readers to ignore the text. Thus, particular resonance with the meaning of the lines or sentences is done through the occurring of such frequent sound patterns in parallel forms.

Phonological parallelism cannot be accurately identified in the corpus toolkit; however, a remarkable set of phonological devices could be checked in the W.Cor. The table below illustrates the occurrences of parallel sound patterns that happens deliberately on three-word sets, of the beginnings (alliteration, assonance, consonance) and of the ends (rhyming)

	Three-word sets with the same beginning sound	Three-word sets with the same ending sound
Total number of hits	209	148
Percentage in the W.Cor.	1.4 %	0.99%

Table 2. The Frequency of Phonological Parallelism in Three-Word Sets in the W.Cor.

The percentage may seem small; but as long as it is restricted to only few phonological devices like alliteration, assonance and rhyming and restricted to the space of three-word, it is significantly a good phonological package of parallel patterns in fiction (if compared to poetic parallelism). The number of phonological parallelism in the W.Cor. increases if the checked criterion is two-word sets, or even a range of words that include certain clusters (For instance, if we search for the starting cluster 'st' in ten-word sets).

2.2 Lexical Parallelism

The hits on the W.Cor. result to many lexical parallelism examples. Different patterns are listed below, followed by examples from the concordancer hits:

Parallel Repetitions	Examples from the W.Cor.	Source File
Initial (Anaphora)	"They'd come down in the world. They'd been gentlefolk; they'd owned land up in Yorkshire."	The Searchgirl
Final (Epistrophe)	"…burnt behind the glass. Death was the glass"	A Haunted House
Medial	"…and rays shooting from fingers, nodding from plumes, flashing from silk."	The Duchess and the Jeweller
Final-initial (Anadiplosis)	" But whatever he was, he was not a French rabbit"	Lapping and Lapinova
Total (Epizeuxis)	"Dear, dear, dear!"	An Unwritten Novel

Table 3. Some Extractions of Lexical Parallelism from the W.Cor.

In the example below from "Lappin and Lapinova", the word 'rabbit' reoccurs rhythmically:

> It's because you're like a <u>rabbit</u>, Ernest," she said. "Like <u>a wild rabbit</u>," she added, looking at him. <u>"A hunting rabbit</u>; <u>a King Rabbit</u>; <u>a rabbit that makes laws for all the other rabbits</u>. (Woolf, 2009, p.55)

Such recurrence tends to confirm the King's resemblance to a rabbit, meanwhile these well-put repetitive patterns give a hint to the reader that the addressee (Lappin) is reacting whenever Rosalind (Lapinova) utter the word 'rabbit'.

2.3 Syntactic Parallelism

This type of parallelism is the most noticeable one in the W.Cor. Various phrase, clause, and sentence structures, are deliberately used. First, a table that includes some extractions from the W.Cor. is provided. Then, some examples will be analyzed.

Parallel Repetitions	Examples from the W.Cor.	Source File
Sentence parallelism	"Rosalind had still to <u>get used to the fact that she was Mrs. Ernest</u> Thorburn. Perhaps she never would <u>get used to the fact that she was Mrs. Ernest</u>"	Lappin and Lapinova
Main-clause parallelism	"<u>shuts its flounces</u>, <u>folds its feathers</u>"	The Duchess and the Jeweller
Sub-clause parallelism	" <u>as a wave breaks</u>… <u>as she sat down</u>, …"	The Duchess and the Jeweller

Phrase parallelism	"down <u>by the sea</u> <u>on the sand</u> <u>in the sun</u>"	The New Dress
Isocolons	"and she, *running* <u>here</u> and <u>there</u>, *patting*, and *darting*, **became** like a woman in a house, and **changed** again"	A Women's College From Outside
	"a call on them <u>to extinguish a fire</u>, <u>suppress an insurrection</u>, or <u>pass an examination</u>"	

<u>Table 4. Some Extractions of Syntactic Parallelism from the W.Cor.</u>

An instance of repeated phrase structures is clear in the opening of "A Haunted House". Two parallel structures are underlined and italicized below:

> Whatever hour you woke there was a door shutting. From <u>room to room</u> they went, <u>hand in hand</u>, *lifting here*, *opening there*, making sure-a ghostly couple. (Woolf, 2009, p.12)

The couplings of 'room' and 'hand', and the couple of phrases 'lifting here' and 'opening there' give hints about the theme of love between ghosts ('hand in hand' is the key). However, the introduction is like a couplet, it contains couples of words and a couple of phrases. Readers may not notice the foregrounded meaning until they reach the delayed word 'couple'.

Negation, moreover, is delivered by the author in parallel syntactic structures in several positions of the narratives. Interestingly, "The Lady in the Looking-Glass" closes with a rendering of boredom by the narrator 'Isabella'. Describing the solitary existence comes as:

> She stood *naked* in that *pitiless* light. And **there was nothing**. Isabella was perfectly *empty*. **She had no thoughts**. **She had no friends**. **She cared for**

> **nobody**. As for her letters, they were all bills. Look, as she stood there, old and angular, veined and lined, with her high nose and her wrinkled neck, **she did not even trouble to open them**. (Woolf, 2009, p.70)

The extent of reporting 'do nothing' several times reflects how blank Isabella feels. Although she does not want to realize that, the mirror is there to remind her anyway. As negation is not limited to the semantic level (as in words in italics), the structures in bold are basically 'subject + negated verb', and in one occurrence is 'subject + verb + nobody'. Negative forms imply that a truth is hidden, and the parallel negation makes the reader question it. Hence, the extensive use of the 'nothingness' quality is foregrounded through such parallel structures.

The W.Cor. hits show that the use of semicolon is prominently linked to syntactic parallelism. In "Moments of Being", the vision is figuratively delivered as:

> All seemed transparent, for a moment, to the gaze of Fanny Wilmot, as if looking through Miss Craye, she **saw** the very fountain of her... She **saw** back and back…. She **saw** the green Roman vases…; **saw** Julia quietly descend …; then **saw** her pour out tea …; **saw** her going… **She saw Julia**. (Woolf, 2009, p.82)

A self-sustaining momentum is given to the narrative through the rhythms that the parallel structures make. However, the anaphoric structures of 'she saw' move dynamically till the closing delayed sentence 'she saw Julia'. The arrangement of shortened, almost identically sized, syntactic units divided by a series of semicolons -as a sort of additive syntax- creates a poetic coherence. In addition, those parallel forms are void of subordination, and that, in turn, forces readers to make their own connections.

After analyzing some illustrations, a statistical step needs to be demonstrated. The table below identifies the frequency of two forms of syntactic parallelism in the W.Cor.: three-to-five words, and five-to-ten words (the starting and ending points of identical structures). Second, some prominent parallel syntactic repetitions will be categorized, illustrated and discussed.

|	**Frequency of three-to-five words structure**	**Frequency of five-to-ten words structure**
Total number of hits	461	324
Percentage in the W.Cor.	5.17 %	7.27 %

Table 5. The Frequency of Some Syntactic Parallelism Forms in the W.Cor.

Through the table above, one can imagine that such forms represent normal occurrence. However, they are only two forms of technically chosen structures on the AntConc toolkit. Despite that, if we consider the five per cent result of the first form, it is twenty-five words that bear reoccurring parallel structures in an average of 445 words. That shows the density of balanced patterns in the W.Cor. It shows also the reliability of the writer on such type of parallelism on various occasions.

2.4 Semantic Parallelism

One of the semantic parallelism patterns is the lists of adjectives. Although the act of listing has lexical and structural features, each item in the list gives to or acquires from other items some semantic aspects. Therefore, the listing progresses according to the degree, synonymy, antonymy and relational semantic features. Some instances are noticeable in "The New Dress" where lists of adjectives are exhaustively used in various places, and they are

sometimes preceded by adverbs. The figure below identifies the extractions of lists of three-or-more adjectives per line from the W.Cor.
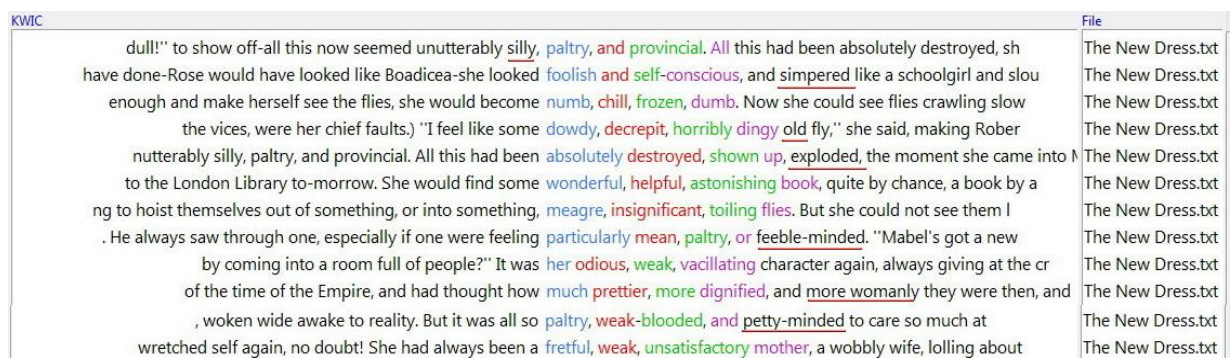
Figure 3. Extractions of Adjectives' Lists from 'The New Dress' in the W.Cor.

The adjectives are sorted by the toolkit in different colors, the closing items are underlined. In the third line, for instance, the unexpected feeling of fear and worry when the protagonist would see flies has been pulled to the fore so readers can imagine it. The starting state was 'numb' (a part of the body is not felt), then 'chill' (feeling cold), then 'frozen' (extremely cold) and the closing was 'dumb' (unable to speak). Whenever an item arrives, the degree of the state rises. The reader -if they do not notice that- can relatively expect the relational meanings. That is, what links the inability to speak as a fore image is the inability to move, or to feel a part of the body -like the feet- as background images. Other lines in the figure show other semantic relations between the listed adjectives.

There are several instances of antonyms and synonyms in the W.Cor. However, the rate of their parallel occurrence in close spaces is not as high as other semantic parallelisms are. Considering this closing sentence from "The Duchess and the Jeweller"

> They were **friends**, yet **enemies**; he was *master*, she was *mistress*; each
> **cheated** the other, each **needed** the other, each *feared* the other, each *felt this*
> and knew this every time they touched hands. (Woolf, 2009, p.74)

"Friends yet enemies" summarizes that the duchess is an aristocracy, and Bacon is a commoner who becomes a rich jeweler. However, those people from such classes cannot be friends. "Master" and "mistress" are about how they become cheats. The latter is proven immediately by the antithesis of "cheated" and "needed"; yet, the writer describes the fact of knowing each other's secrets by "feared each other". The scene is all in the moment of shaking hands; therefore, whatever thoughts come to their minds is interestingly put in a systemic semantic parallelism.

2.5 Parallelisms' Variety and Density

After dealing with each type of parallelism separately, this part is devoted to what the researcher may name as "interparallelity". The latter refers to the aspect of having various types of parallelisms or bearing parallelistic forms in one shape. It refers also, as a regularity feature in style, to the parallelism(s) that certain portion of a text has in relation to other parallelism(s) in other texts. Some instances are explored in this part. In "A Haunted House", the writer opens with a fact and by addressing the reader (you), the series of parallel structures prepare for the "ghostly couple" conversation:

> Here we left it," *she said*. And *he added*, "Oh, but here too!" "It's upstairs," *she*
>
> *murmured*. "And in the garden," *he whispered* "Quietly," *they said*, "or we shall
>
> wake them. (Woolf, 2009, p.12)

The structures draw attention to themselves as their different forms build a 'mise en abyme' (a story within a story). Images are recursively drawn within one big image. In addition, the parallel forms of speeches and reporting verbs make it clear that it is of a fictional nature, that it is the product of imagination and is first and foremost a vision. That parallel structure accelerates the reading as it convinces the reader of its truth. However, it appears at the end to have been a dream, as the narrator wakes up; and at the same time, the rhythmic "safe, safe,

safe" and "pulse of the house" which beats first softly, then gladly, proudly, and finally wildly, appears to have been none other than the increasing beating of the narrator's heart. The repetition of the full structure with almost full wordings is used as mind-itching, they could be also hints about the timeline of the narrative.

The instance above, moreover, represents the variety and density of parallel forms as shown in this table:

Semantic Parallelism		Syntactic Parallelism	
Relational synonyms	Relational antonyms	S+V	Adverbs
Said / added / murmured / whispered.	Here / upstairs / in the garden.	She said / he added / she murmured / he whispered / they said.	Here/ here too/ upstairs / in the garden.

Table 6. Variety of Parallelisms in the W.Cor.(1)

The example below, from "The Duchess and the Jeweller", consists of three structures, each of them occurs twice. Two of them are phrases (underlined and in italics) and one is sentence (in bold).

> As a parasol *with many flounces*, as a peacock *with many feathers*, **shuts its flounces**, **folds its feathers**, so she subsided and shut herself as she sank down in the leather armchair. (Woolf, 2009, p.74)

If we read the identified parallel structures as "A B A B C C" recognizing that each letter represents one size and almost the same substance, we are compelled to read spatially and outrun the time of reading. Other inter-parallel forms in the sentence above are clarified in this table:

Lexical Parallelism			Syntactic parallelism		Semantic parallelism
Anaphora	Epistrophe	Medial	Phrases	Sentences	Relational synonyms
-as a … -with many …	-.. flounces -.. feathers	- .. its ..	-as a parasol / as a peacock -with many flounces / with many feathers	-shuts its flounces / folds its feathers	-shuts / folds / subsided -flounces / feathers

Table 7. Variety of Parallelisms in the W.Cor.(2)

Regardless of phonological parallelism, the table illustrates the deep structure of inter-parallel forms. Hence, the first impression any reader may have is the rhythmic recurrence that achieves the cohesive effect. The writer's coherent visual picture was drawn without actually constructing a narrative. As significant the repetitive patterns are, the reader thinks of the 'parasol' as resembling the 'peacock' despite the fact that the writer puts them differently to resemble the character. The description shows how actively the syntax is manipulated.

Another instance of interparallelity is found in "An Unwritten Novel". By the end, an exhaustive use of tautotes (you) is apparent. What is more noticeable is its link to the structure of "I do" which is marked in bold letters:

Wherever **I go**, mysterious figures, **I see** you, turning the corner, mothers and sons; you, you, you. **I hasten**, **I follow**. This, **I fancy**, must be the sea. Grey is the landscape; dim as ashes; the water murmurs and moves. If **I fall** on my knees, if **I go** through the ritual, the ancient antics, it's you, unknown figures,

you **I adore**; if **I open** my arms, it's you **I embrace**, you **I draw** to me-

adorable world! (Woolf, 2009, p.23)

Such parallel short hits of "I do" makes the passage quasi-lyrical. As the recurrence of the

personal pronoun "I" intensifies the personal declaration, it starts to precede "you" and ends

with following it. That last line brings the outburst of the writer to the fore and confirms the

anxiety to understand life (as the story opens). The foregrounded declaration of emotion has

been realized through various types of parallelism in a short piece of writing.

Phonological parallelism	Lexical parallelism	Syntactic Parallelism		
		S+V	S+V+O	O+S+V
-Murmurs and moves -Ancient antics	-Mothers and sons -You, you, you -Murmurs and moves	-I go -I hasten -I follow -I fancy -I fall	-I see you -I open my arms	-You I adore -You I embrace -You I draw

Table 8. Density of Parallelisms in the W.Cor.

Such density of parallelistic forms, as mentioned earlier, brings thoughts to the fore.

Moreover, the forms of lexical, phonological and syntactic parallelisms apparent in the

extraction above prompt semantic parallelism. Some words like "sea, landscape, ashes, water"

have one thing in common, that is nature. Readers, perhaps, may not be attracted by words

thrown here and there, yet it is interesting from the writer to frequently and systemically

throw them in the right places.

3. Findings and Discussions

Discussing a writer's style has always been related to the style(s) of other writer(s). The writing features that a writer may show to readers are through the conscious and unconscious implementation of different linguistic devices. The present study has been concerned with the Woolfian short fiction's feature of parallelism. Virginia Woolf wrote many short stories although she is better known as a novelist. In addition, the readings of her short fiction can consider and define the Woolfian short story as a specific literary sub-genre.

Through the analysis of twenty short stories, all the types of parallelism are prominently used in different positions, on variant occasions and for several purposes. Constructing meaning in the W.Cor. depended on many stylistic devices. However, the parallel forms seem to be dominantly -and systemically- distributed in the narratives as to convey simple messages and deep meanings. In case the study highlighted even the linguistic deviations, the way the usual and normal structures are there to intensify the foregrounded meaning would still be apparent and powerful.

At the phonological level, sound parallelism plays the roles of attraction, musicality and rhythmic actionality. As illustrated in Table 2., and regardless of other types that cannot be counted by AntConc toolkit, the frequency of phonological parallel patterns is quite apparent not as in poetic products, yet Woolf uses them in her short fiction more than what is expected in other short fictions. This can be proved through comparison as Zhao (2012) did. He made a sample-based comparison between Woolf's novel "To the Lighthouse" and five other modernist works written by Woolf's literary competitors and contemporaries (namely William Faulkner, Katherine Mansfield, D.H. Lawrence, James Joyce and Dorothy Richardson). He found that parallelism is evidently marking Woolf's language through its density at various levels. (pp.45-47)

At the lexical level, Woolf uses such parallel patterns mostly depending on coordination. The frequency of "and", for instance, is 1513 in the W.Cor. (3.4%) and that coordinator is remarkably used for paralleling small linguistic items in the Woolfian short fiction. What the lexical parallelism affects in the W.Cor. is the intensification and pluralization of meanings.

At the syntactic level, which is the most existent type of parallelism in the W.Cor., from two-word structures to even more than five-word ones, the recurrences demonstrate the significance of this type of parallelism in Woolfian short fiction (see Table 5.). Readers and listeners resolve ambiguities in some parts of the text depending on the repetitive grammatical sorts the writer uses. Not surprisingly, simple parallel constructions are the prevailing used structures, whereas complex-compound constructions are less used. However, the use of isocolon is noticeable in the W.Cor. in different extensions (bicolon, tricolon and tertracolon) and works intensively as a rhetorical balancing tool. Hence, the diversity of syntactic parallel forms, as phrases, sub-clauses, clauses and sentences, features how comprehensive the sentences are through different environments like coordination and subordination. That, interestingly, represents a key aspect in the Woolfian short fiction.

Despite the difficulty of managing the hits related to semantic parallelism, the W.Cor. has showed that it is well-put and technically related to all types of parallelism (phonological, lexical and syntactic). Hyponymous parallels represent the highest frequency, and the author implants that through lexical parallelism (see Table 3. and Figure 3.). In addition, antithetical parallelism is prevailing. The writer depends sometimes on sound patterns to create the meaning; that, in turn, shapes different semantic parallelisms. Significantly, the structural parallelism is highly serving the semantic one through providing certain scales for the meanings to be gradable, synonymous or antithetical.

The overall results of the study confirm the prominent existence of parallelism as foregrounded regularities on the four linguistic levels: phonological, lexical, syntactic and semantic. They also show that the effect of parallelism varies according to the type of parallelism. Woolfian parallelism activates on different linguistic levels simultaneously as it operates as a foregrounding device showing the regularities of sounds, words, structures and meanings that characterize the style of Virginia Woolf in her short fiction production.

Conclusion

The study adopted a corpus-assisted approach in revealing the extent of using parallelism in Woolfian short fiction. The present analytical chapter has dealt with the occurrence of phonological, lexical, syntactic and semantic parallelism as well as their contributions to foregrounding certain meanings and features. The analysis starts by extractions for each type of parallelism, moves to specific instances with explanations, and ends with revisiting the density and variety of parallelism in the W.Cor. The chapter closes with the discussions of the results.

General Conclusion

The tendency of using equivalent sounds, words and structures within a continuous discourse is a strong linguistic phenomenon, as it is prominently occurring in literary discourse. This research work demonstrates that the Woolfian short fiction exhibits a panorama of linguistic parallelisms at different levels. The corpus of the study has shown some inner order which makes it comprehensive, logical, and informative. Parallelism has significantly contributed to such effects and to the way through which Woolf intended to deliver meanings.

Successively, the study has brought relevant answers and approved -to a good extent- the set forth hypotheses. As the research has described the textual evidence that accompanies reading in a systemic way, the corpus toolkit "AntConc" has been of a considerable support in terms of verifiability, authenticity and validity. Indeed, it has proved the exhaustivity of syntactic parallels as the techniques of checking them on the software are available. However, due to the disability of the toolkit to check the meanings, AntConc lacks some features that may be helpful in extracting semantic parallels.

The style of any writer could be of distinctive features when compared to the style(s) of (an)other writer(s). Studying the language of Woolf has revealed the extent to which the art of balance (parallelism) is put in order and harmony. However, the researcher -or even stylistician- cannot consider it as highly artistic unless the styles of other writers -namely in the subgenre of short fiction- have projected much less artistry in terms of linguistic balance employment. Meanwhile, the sub-elements and types of parallelism vary within the texts of the same writer. What may be of an importance, then, is, for instance, whether the phonological echoes prolong much more meaning perception to the reader than lexical items and/or equivalent structures would do.

Parallelism, as a style marker, reproduces many variations. It is able to interweave various structures and at different levels. For that, most of the beauty and vibrancy in poetry, for instance, is rendered by both balancing and contradicting shapes of parallelism. In this respect, both concepts of interparallelism and interparallelity are arisen by the end of this study. The former refers to the shaping of a particular type of parallelism by another, or the co-existence of parallelisms at more than one level. The latter refers to the quality of interparallelism that certain portions of a text have in relation to other parallelisms in other texts. Such regularity features in texts allow new significant stylistic works to bring further insights on the study of parallelism.

The thrust of the stylistic studies puts emphasis on various devices deployed in any kind of texts. However, one device, like parallelism, does not work alone. A stylistic analysis is concerned with a myriad of devices. As an epilogue, the exploitation of any device in any text holds the potential of its critical understandings. Meticulous studies can further examine the arrays that a stylistic element or device creates. As long as writers of literary texts have the talents of producing an aesthetic body of language, the role of the stylistician, then, is to dissect their products to reveal their elements of power, depths of meaning and fibers of beauty.

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