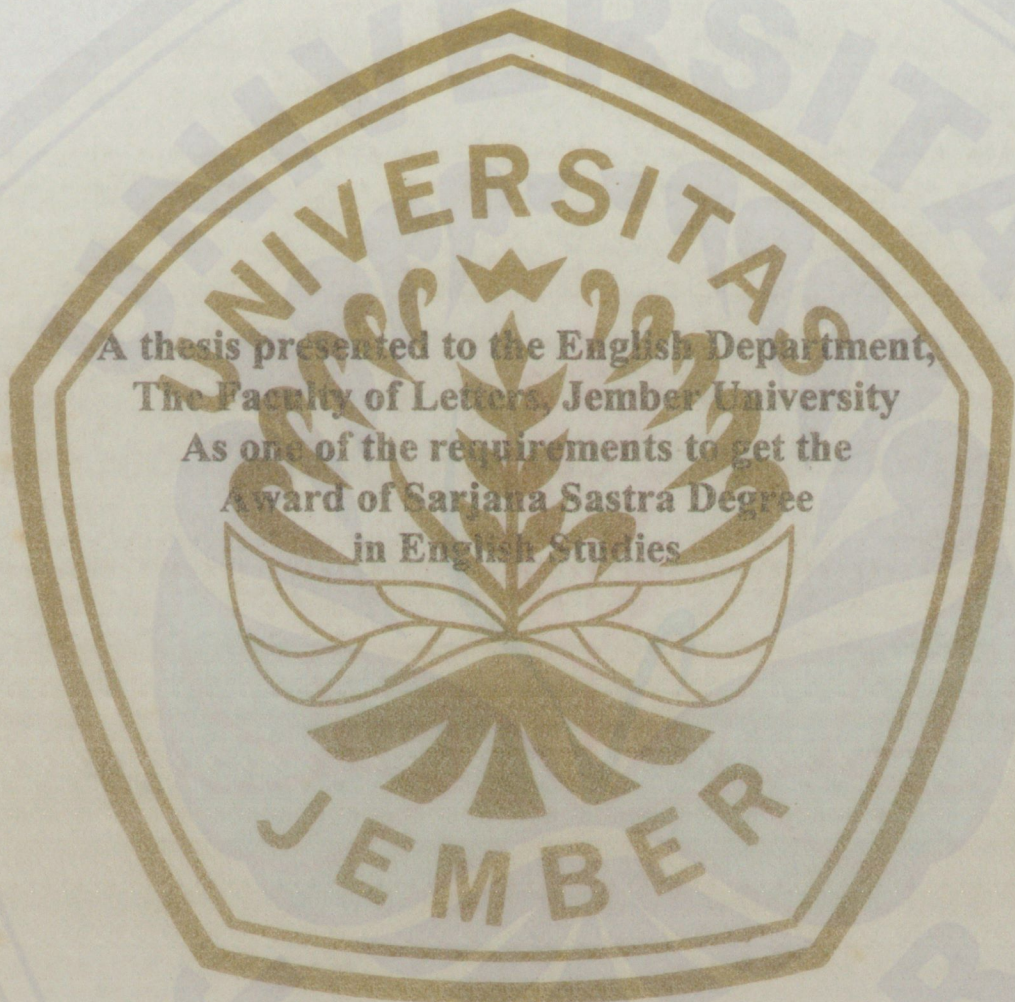
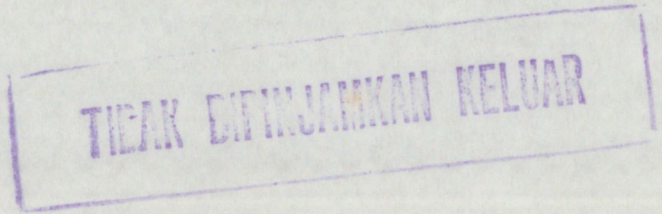


THE PARALLEL STRUCTURE OF PARTS OF SENTENCES IN BARBARA CARTLAND'S THE CASTLE OF FEAR



A thesis presented to the English Department,
The Faculty of Letters, Jember University
As one of the requirements to get the
Award of Sarjana Sastra Degree
in English Studies

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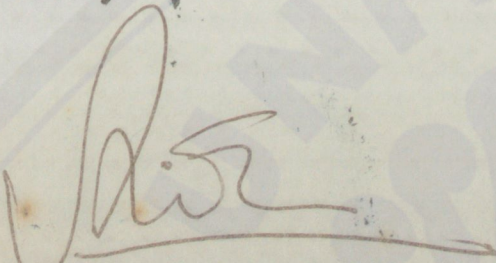
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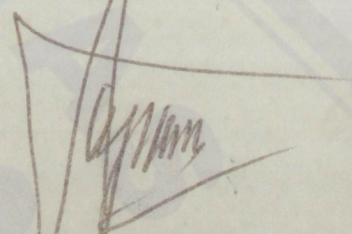
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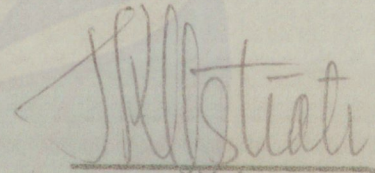


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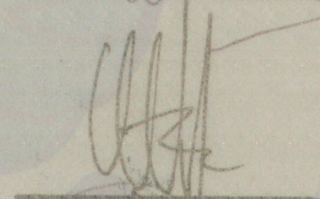


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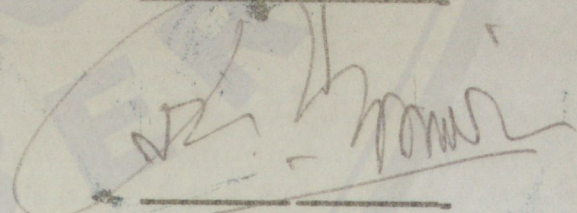
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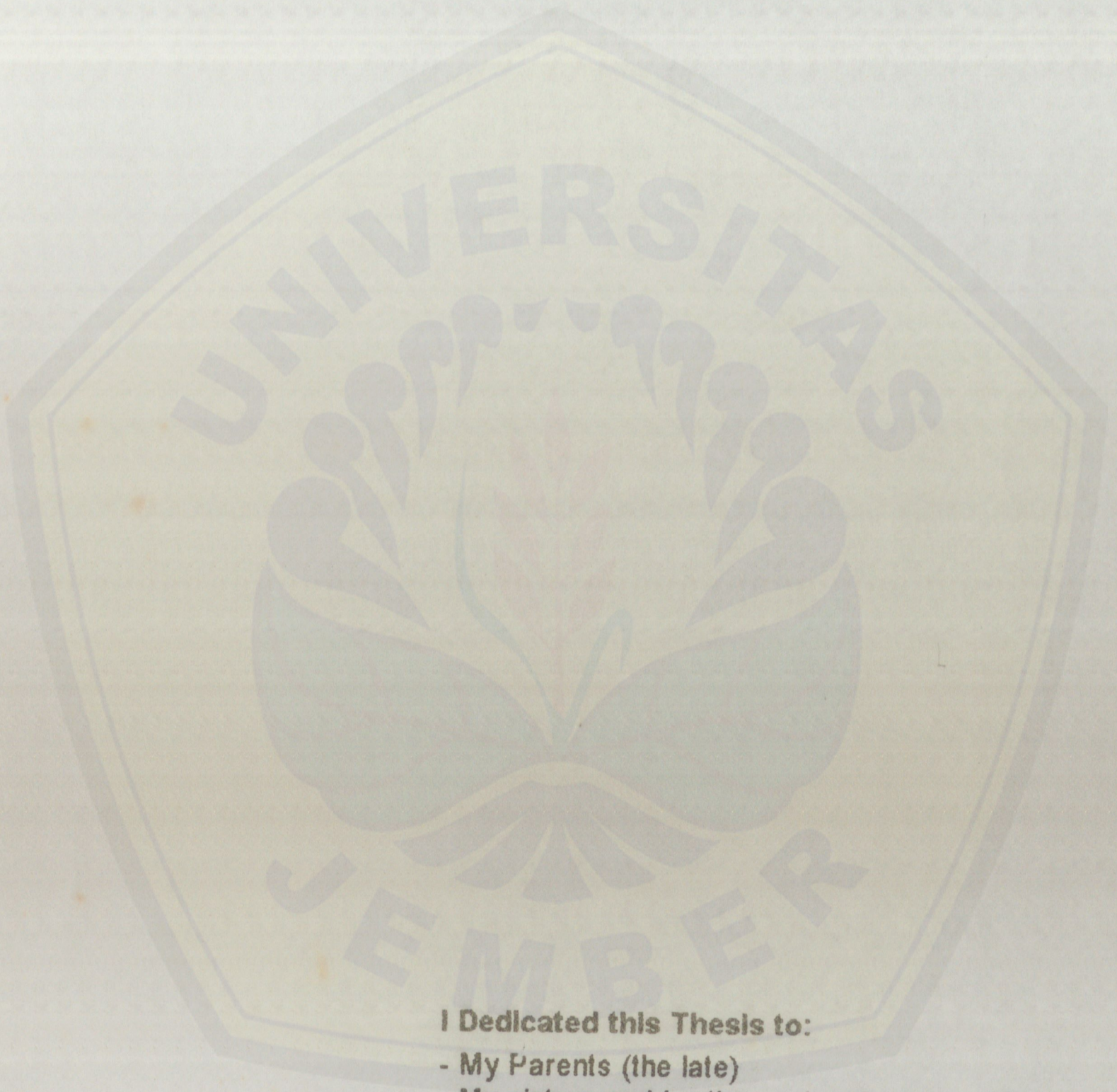


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I Dedicated this Thesis to:

- My Parents (the late)
- My sisters and brothers who give me support
- My housemother



MOTTO :

*“for we come to the conclusion that a man
is justified by faith without the works of the
law”*

Romans 3 : 28

ACKNOWLEDGMENT

I wish to express my gratefulness to the God, the almighty who has given me a chance and guidance to finish this thesis as one of the requirements to get the Award of Sarjana Sastra Degree in English Department, Faculty of Letters, University of Jember.

I would also like to express my sincere gratitude to the following people, who have the tremendous role in the accomplishment of this thesis:

1. Drs. Sudjadi, the Dean of Faculty of Letters, who has approved the proposal of this thesis
2. Drs. Suparmin M.A, the head of the English Department, Faculty of Letters
3. Dra. Sri Kustiati, as my first advisor, who has given me lots of suggestion during the accomplishment of this thesis
4. Drs. Wisasongko, M.A, as my second advisor, who has spared his time to correct this thesis
5. All of my lecturers who have taught me some knowledge, especially the important English
6. All of my friends who have helped me and given me the courage to face the real life, as well as the librarians of Faculty of Letters and centre library of University of Jember for their favor and hospitality in providing me with the appropriate books and references my beloved father, mother, brothers, sisters and everyone at home who have morally and financially supported me all the

time, so I can finish my study in due time and feel how important the knowledge for our life.

7. My Almamater, as the resources of the best knowledge.

Jember, March 2000

Wahyu Setyawan

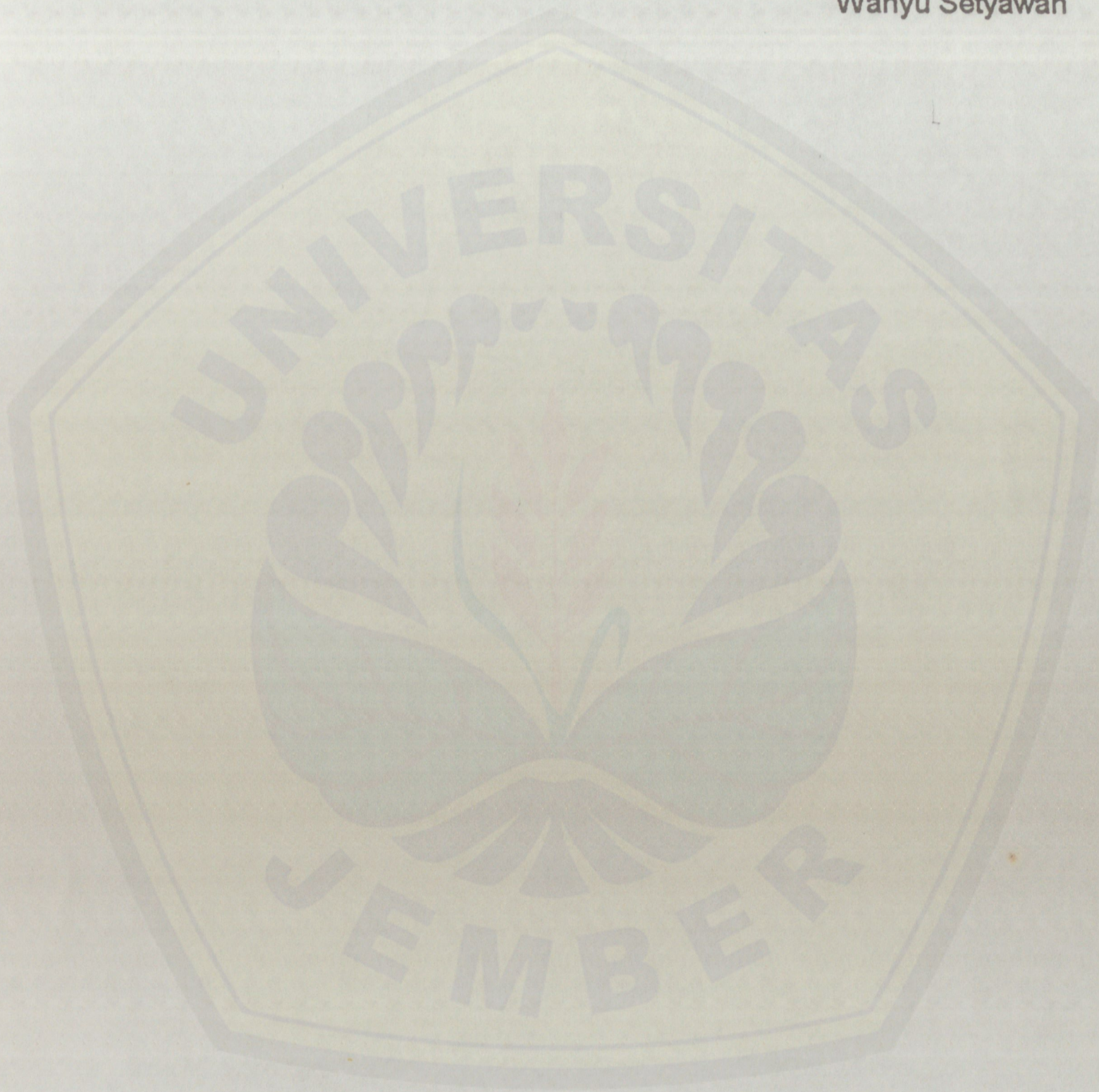


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I. INTRODUCTION

1.1 The Background of the Problem

Generally speaking, literature has attracted the attention of linguists for two quite opposing reasons. One of them is that literature represents data which can be accounted for in terms of models of linguistic description and the other that it represents data which cannot be so accounted for (Widowson, 1979:7).

It means that the description of the linguistic elements that occur in a piece of literary writing, the account of how it exemplifies the system of language, is a part of the analysis of the piece of writing as a literary work.

In analyzing the language of a literary text, it is important to have a point of entry into that text with syntax, since it leads straight to the heart of a text by exposing its structure. The structure may look at the clause elements, which go to make up each sentence.

In English sentences, there are five clause elements that make up each sentence. They are subject, predicator, object, complement and adjunct. Not every sentence will contain all elements, but most sentences will contain at least a subject and predicator (for only imperative sentences dispense with the subject) and the majority will actually have more than these two elements. As there are only five possible elements, it should not take much expertise to break any sentence into its constituent parts. In detail, the subject represents "who" or "what" performs the action of the verb. The predicator is the verb, which is performed by the subject. The object suffers the action of the verb

Furthermore when we talk about compound sentence, we must not be misled into thinking that the label should in some ways refer to the use of conjunction. One use of the conjunction is to connect words or phrases that

have the same grammatical function in a sentence. This use of conjunctions is called parallel structure.

When the conjunctions are used in parallel structure, the expectation is that each of the items joined will have the same grammatical form. There are examples of the parallel structures in sentences that are taken from literary work in which they can be accounted for in terms of model linguistic description. They are:

- a. The prince and princess of Wales approach the royal dais beside her (Cartland, 1974:7).
- b. In silver and white brocade, she made all other women seem to pale into insignificant).
- c. "You saw me last night and the night before" Tatika answered (Cartland, 1974:9).
- d. Captain Witheringham followed her and stood uncomfortably beside the women, making polite conversation until the music started again. (Cartland, 1972:9).

In the examples above the conjunction and is used to connect words or phrases that have the same grammatical function. In (a) it connects noun phrase and noun phrase. In (b) it joins adjective to adjective. In (c) it relates adverb of time and adverb of time. In the last examples it joins verb phrase and verb phrase. These are the examples that show the literature represents data, which can be accounted for by grammatical rules.

The second reason why literary works have attracted the interest of linguist that they represent data which cannot be accounted for satisfactorily by the theories and methods developed in linguistics. It is the reason, which has particularly provoked the interest of linguist working with the grammar. The grammar is meant to represent the native speaker's linguistic knowledge and so to account for his ability to produce and interpret his language

correctly. It would seem to follow from this, that any sentence that is not generated by the grammar is in principle not part of the speaker's knowledge and will therefore, if produced, not be interpretable.

Widdowson says that in literary writing, one constantly comes across sentence which would not be generated by an English grammar but which are nevertheless interpretable (1979:12).

The phenomena of interpretable sentences, which are out of grammatical rules, attracted my attention, since such sentences are interpretable. Then it might seem reasonable to suppose that grammar should in principle be able to generate them, because the grammar, as Widdowson says in his book, is a model of speaker's knowledge of his language by virtue of which he is able to interpret the sentences (1979:15).

This thesis, therefore analyze the specific language of literature, especially the construction of parallel structure of part of sentences in the novel that is written by Barbara Cartland, entitled *The Castle of Fear*. This thesis is a selection, which was bound to remain to some constructions in the novel discussed. It directs the attention primarily to how a piece of literature exemplifies the language system. It treats literature as textual data. It describes several varieties of the construction.

1.2 The Definition of the Term

An appropriate definition is indispensable to the thesis in providing the clear understanding of the title, in connection with the title and the discussion. There are some theoretical terms, which are necessary to define. They are:

a. Construction

The construction is defined as the arrangement and relationship of the words in a sentence (Hornby, 1984).

b. Parallel structure

The term parallel structure is used in *Modern English Book* by *Marcella Frank*, referring to the construction of sentences in which coordinate conjunctions are used to join the same grammatical forms (1972:209). The similar concepts have been introduced by other authors. Oshima states that **words, phrases and clauses** that are joined by **and, or, but, both...and, either...or, neither...nor** and **not only...but also**, are written in parallel form. They are parallel structures (1984:287).

c. Compound Sentences

A compound sentence is two or more independent clauses joined together, like two adults joined together in marriage. Each clause is of equal importance and could stand alone (Oshima and Hoque, 1984:157)

d. Sentence Fragments

Sentence fragments are incomplete sentences or parts of sentences. A complete sentence must contain at least one main or independence clause. (Oshima and Hoque, 1984:171)

e. Parallelism

Parallelism is a rhetorical type of sentence structure in which coordinate ideas are expressed in a like manner or a like construction. A structure in which the grammatical elements are balanced one against the other. The ideas must be logically parallel if parallel structure is used (Archer, 1966:633).

A parallelism is the sentence structures that should be grammatically balanced in order to make the ideas in the sentences clear and understandable (Oshima and Hoque, 1984:168).

Parallelism is a special kind of coordination. It is the process of linking two or more grammatical forms (D' Angelo, 1980:384).

f. Logical Parallelism

Logical parallelism is required even with independence clause that is joined cocrdinately. Items that are grammatically parallel should also be logically parallel. The example of not logically parallel: The boy was tall, dark and very methodical. (The first two items refer to the boys appearance, the last item to one of his habits) (Frank, 1972:210).

g. Clauses

Clauses are the building blocks of sentences. A clause is a group of words that contains (at least) a subject and a verb. These are clauses:

ecology is a science

because pollution causes cancer

These are not clauses :

to protect the environment

to meet any Duchesses

There are two kind of clauses: independent and dependent. An independent clause contains a subject and a verb and expresses a complex thought. It can stand alone as a sentence by itself. It is formed with:

Subject + verb (+ complement)

(Oshima and Haque, 1984:154).

A dependent clause begins with a subordinator such as **when**, **while**, **if**, **that**, or **who** followed by a subject, verb and complement. It does not express a complete though and cannot stand by itself as a sentence. It is formed with:

subordinator + subject + verb (+ complement)

(Oshima and Hoque, 1983: 154-155).

h. Phrase

A phrase is a group of related words that does not contain a subject and a verb (Azar, 1993:257).

There are five kinds of phrase, such as follows:

1) Verb phrase : come, had thought, was left, will climbing.

A verb phrase has an ordinary verb (come, thought, left, climbing) and may also have an auxiliary (had, was, will).

2) Noun phrase : a good flight, his crew, we

A noun phrase has a noun (flight), which usually has a determiner (a) and/or adjective (good) in front of it. A noun phrase can also be a pronoun (we).

3) Adjective phrase : pleasant, very late

An adjective phrase has an adjective, sometimes with an adverb of degree (very).

4) Adverb phrase : quickly, almost certainly

An adverb phrase has an adverb, sometimes with an adverb of degree (almost).

5) Prepositional Phrase : after lunch, on the aircraft

A prepositional phrase is a preposition + noun phrase (Eastwood, 1996:3).

1.3 The Problem to Discuss

Macmillan says that a good research problem clearly, explicitly and concisely communicates to reader and user of research the specifics questions addressed in the study (1992:31).

In accordance with the statement above, the problem of this thesis is about the applications of parallel in compound sentence in *Barbara Cartland's* novel *The Castle of Fear*. In the literary works, one often comes across sentences, which are out of grammatical rules, but they are nevertheless interpretable.

Since the arrangement of the parallel structure in the novel discussed, sometimes is out of the grammar, the question arises as to whether Cartland may adapt it in some ways, such as to create an atmosphere of antiquity a romance. This of course is the interesting area to discuss.

Therefore the problem that is discussed in this thesis is : How does Cartland apply the parallel sentence structure in *The Castle of Fear* ? The problem refers to the way of Cartland in constructing the words or phrases in the parallel structure.

1.4 The Scope of the Study

This thesis discusses the parallel structure and uses one of the Cartland's novel, *The Castle of Fear* as the textual data. The data are intensified to the constructions of words and phrases that are generated and not generated by grammatical rules. In this case, the standard of grammatical rules becomes the selector of the data.

This thesis limits the discussion in parallel structures which use *and*, *but*, *or*, *both...and*, *either...or* and *not only...but also* as the conjunctions that form the structures. It limits the discussion to these conjunctions, because they are the conjunctions that are found many times out of the

grammar in the novel discussed. This discussion is not intended to judge, whether the applications in the parallel sentence structures are right or wrong. Because the expression may be used by the author for some artistic purpose. This thesis tries to understand the ways of the writer in the applying the parallel structure.

It is not the purpose of discussion to go into detail about the values of the novel as a model of a good writing. It only represents some data-not all of the data in the novel that relate to the discussion.

1.5 The Organization of the Thesis

This thesis comprises five chapters. Chapter one is an introduction to the discussion of this thesis. It introduces the reader to the background of the problem of the thesis, the reasons of choosing the topic, the definition of the terms in the title and the discussion, the problem to discuss, the scope of the problem and the illustration of the global structure of the thesis. The last one is about the goal of the study.

Chapter two deals with theoretical review that describes about the theories by some linguist that are needed as the basic components to analyze and to interpret the data.

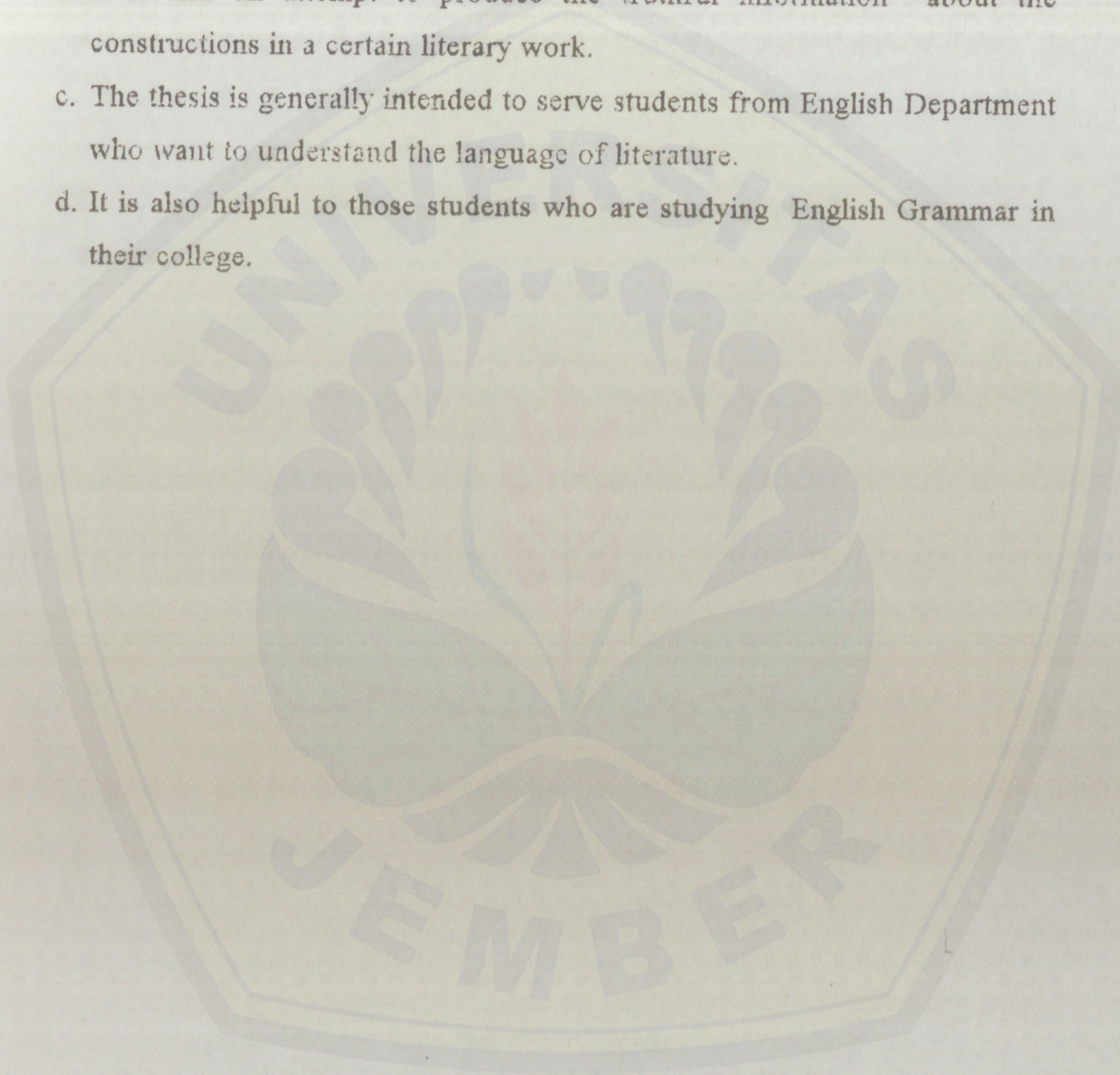
Chapter three contains of paragraphs that show the approach of the study, then it shows that the type of the data is qualitative data, which consists of words, phrases and sentences. The data collected by doing the library research. The type of the analyzes is the grammatical one in which it tries to interpret and identify the data.

The following chapter consists of the data covered in the novel. It limits the discussion on the scope of the study and takes some data that related with the study. The data are analyzed. The last chapter draws the conclusion.

1.6 The Significance of the Study

The study is significant in some ways:

- a. This study is an attempt to show that there are varieties of constructions of parallel structures that are used by Cartland in *The Castle of Fear*.
- b. It is also an attempt to produce the truthful information about the constructions in a certain literary work.
- c. The thesis is generally intended to serve students from English Department who want to understand the language of literature.
- d. It is also helpful to those students who are studying English Grammar in their college.



II. THEORETICAL REVIEW

This chapter consists of some theories that are used to analyze and interpret the data. The theories are needed to give the base concepts that are used to interpret and to analyze the problem. They are only those theories that are relevant with the object of the discussion.

2.1 Compound Sentence

Sentences that are related in idea, are usually written in compound sentence. A compound sentence according to Oshima is two or more independent clauses joined together, like two adult joined together in marriage. Each clause is of equal importance and could stand alone.

A compound sentence can be formed by:

Independent clause + coordinator + Independent clause

There is a comma after the first independent clause and there are only seven coordinators ; *for, and, nor, or, but, yet, and so*. *For* is used when the second clause gives the reason for the first clause. *And* is used to express equal related ideas. *Nor* means *and not* it is used to join two equal negative independent clauses. *Or* is used when two clauses express alternatives or possibilities. *But* is used to express contrasting ideas of the two clauses. *Yet* is used when the second clause is an unexpected contrast to the information in the first clause. *So* is used to show that the second clause is a result of the first clause (Oshima and Hoque, 1984:157).

Frank states that compounding is most effective for two or three items only. If more than three larger structures are compounded, the reader or listener may lose the thread of the ideas. If more than three units of the same part of speech are compounded, the compounding may have the effect of a mere statistical list of items (1972:209).

Pyle states that when information in a sentence is given in the form of a list or series, all components must be grammatically parallel or equal (1987:166).

2.2 Parallel Structure

Further, Frank discusses the parallel structure. He says that when the coordinate conjunctions are used, the expectation is that each of the items joined, will have the same grammatical form. Faulty parallelism occurs when different grammatical structures are used coordinately for the same grammatical function. Such faulty parallelism is especially common in noun or adjective functions (1972:210).

In forming parallel structure, Oshima and Hoque gives some rules. They are:

- a. Words, phrases or clauses that are joined by coordinating conjunctions and correlative conjunctions must be written in parallel form.
- b. Similar grammatical structures must be used to balance the expression, so:
 - If the first structure is a noun, all of the others must be nouns.
 - if it is a prepositional phrase, all of the other must be prepositional phrases
 - if it is a dependent clause, all of the others must be dependent clauses.
- c. All of the words in the first parallel structure do not have to be repeated in the second. the words may be repeated some or all, it depends upon the items to emphasis.

d. Correlative conjunction is placed directly before the elements they join in the sentence (1983:139).

A few words other than coordinate conjunctions also require parallel construction. These words have force of **and not**.

Examples : -It was his personality, not his talent that helped him advances professionally.

-He was more pleased than annoyed at her remark (Frank, 1972:210).

The coordinate items must be arranged according to some logical principle. They might have a climatic order (such as from near to far, from left to right), and order according to size (such as from small to large), or a temporal order (such as from earlier to later).

2.3 Parallelism

An awareness of parallelism is important not only for the negative purpose of eliminating errors but also for the positive purpose of lining up related ideas in similar grammatical forms. Such a use of positive parallelism is important. The parallel structures help the reader to see the relationship between the many complexities of thought that are being expressed.

Frank explains that positive parallelism not only achieves greater clarity and economy of expression, but it often makes a statement more eloquent because of the rhythmic repetition of the grammatical structures. The more parallel a sentence is, the more esthetically pleasing it often is. For this reason, balanced sentences, that is, sentences that are completely parallel, are more memorable than are other types of sentences (1984:211).

He also states that when clauses are used in parallel construction, the verb, and possibly part of the structure around it may be omitted. Such an omission may be indicated by a comma (1972:212).

In addition for this information, Hoque and Oshima (1984) explains the parallelism as follows; In order to make the ideas in the sentences clear and understandable, words, phrases and clauses should have parallelism - that is, the sentence structures must be grammatically balanced. Parallel structure is the repetition of grammatical patterns within a sentence or a series of sentences. By using similar grammatical forms to express equal ideas, the sentences will flow smoothly, and the writing style will improve (1984:168).

John Longan states that by balancing the items in a pair or a series so that they have the same kind of structure, it will make the sentence clearer and easier to read (1977:392).

Kakonis says that the balanced sentence satisfies a profound human desire for equipoise a symmetry and it has long been at home an English as in Hebrew, Greek, Latin and many other languages both ancient and modern (1971:359).

2.4 Common error structure

There are some common errors in sentence structure. They are: a fragment, a run-on or a comma splice, choppy sentences and a string sentence. A fragment is only a part of a sentence. It is incomplete sentence or a part of a sentence.

A run-on sentence is a sentence in which two or more independent clauses are written one after another with no punctuation. A similar error happens when two independent clauses are incorrectly joined by a comma without a coordinating conjunction. This is called a comma splice (1794:175).

Choppy sentences are sentences that are too short. They are the result of using too many simple sentences. Another type of ungrammatical sentence is a string sentence. It is a sentence with too many clauses usually

with and, but, so and because, forming one very long sentence. The result is a sentence that seem endless (1984:178).



III. METHOD OF RESEARCH

Method plays an important role in any kinds of scientific research. Method of research functions as a tool procedures and technique that selected to carry out of research.

Related to above explanation, these steps are followed. Firstly, the problem that will be discussed is identified. Secondly, the scope of the problem is limited. Thirdly, the approach of the discussion is decided. The type of the data and the method of collecting the data are chosen. Then the analysis is done. Finally, the conclusion is formulated. Therefore, this chapter explains:

3.1. The Approach to Use

This thesis uses linguistic approach. Widdowson states that this approach moves towards literature from a linguistic direction (1979:1). It means that the data of the thesis are taken by selecting of the sentences in certain novel. In this case, most of the data are the constructions of parallel structure of part of sentences that are relevant and irrelevant with the grammar.

3.2. The Type of the Data

Data is the material of research. From the material, the object of the research can be explained (Fatimah Djajasudarma, 1993:15). The type of the data in this research is qualitative data. Wiersma (1993) says that qualitative data require organization of information and data reduction. The data may suggest categories for characterizing information. Comparison can be made with initial theories or working hypothesis. Early data collection may suggest a theory, and then more data might be collected that would support, confirm, or extent the hypothesis or theory. Initial description of causes and consequences may be developed. All analysis of qualitative research is a process of successive approximation toward,

an accurate description and interpretation of the phenomenon. The report of the research is descriptive in nature it contains the technical language.

Nunan (1991) refers the qualitative data as one that cannot be counted or are not measured numerical or interval scale, but on a nominal scale, such as statement, argument descriptions in the form of sentences.

The data of this thesis are parallel structure of part of sentences that can or cannot be accounted for by the rule of grammar. So they are in the form of sentences. The items of the sentences that are paralleled may in the forms of words, phrases or clauses.

3.3 The Method of Collecting Data

There are many techniques in collecting the data, such as questioner, interview, observation, library research, test, experiment and so fort. Winarno Surakhmad states that the data needed to support the theory, must be compatible with the problem discussed. Therefore, it is necessary to collect material relevant to the type or amount of the data needed in the analyzes (1985:22).

The data of the thesis, therefore are collected by doing library research. The data come from a library material of the certain novel, *The Castle of Fear*. They are in the forms of words, phrases, clauses and sentences. The data are selected and classified into some groups according to the use of conjunctions that joins the elements of the sentences.

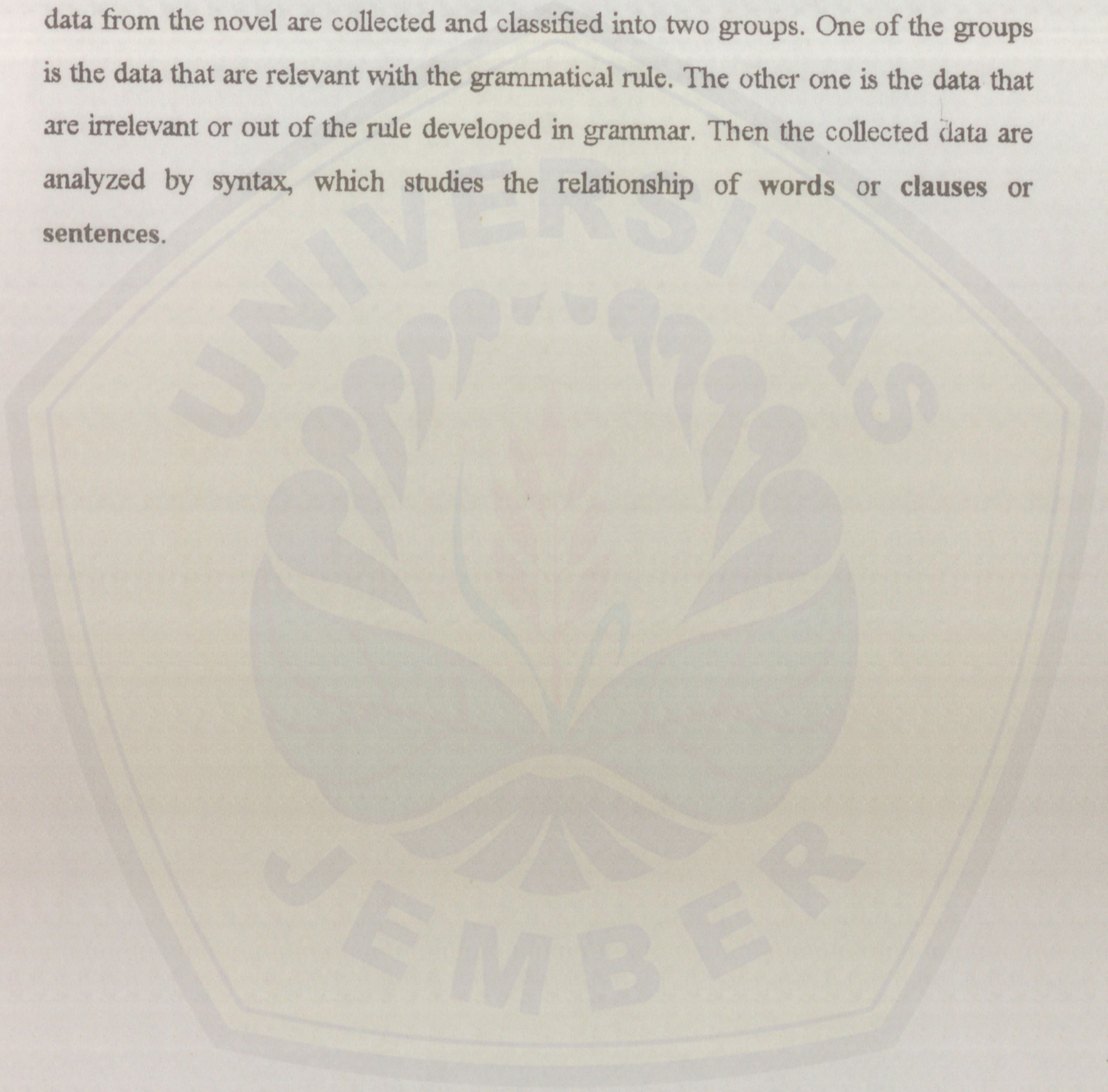
3.4 The Type of the Analysis

The type of the analysis in this research is descriptive method. In the descriptive method, the researcher not only collects and arranges the data, but also analyses and interprets the data.

To describe the data, the descriptive and interpretative analysis is used. The data of the novel discussed are analysis to make a clear description of the way that

is used by Cartland in composing the parallel in compound sentence structures in **The Castle of Fear**.

Thus, the thesis begins with selecting features from the language of the novel. Firstly, this process of selecting is done by grammatical point of view. The data from the novel are collected and classified into two groups. One of the groups is the data that are relevant with the grammatical rule. The other one is the data that are irrelevant or out of the rule developed in grammar. Then the collected data are analyzed by syntax, which studies the relationship of words or clauses or sentences.



IV. THE ANALYSIS, THE DISCUSSION AND THE RESULT

4.1.1 And that Joins Words

In the novel discussed and is used to connect nouns, in the form of parallel constructions. The constructions of parallel in compound structure in the novel discussed are normal and abnormal. They are normal when all components in the sentence that are given in the term of a list or series are grammatically parallel or equal and logically parallel. They are abnormal if the components are not equal.

The constructions are in the forms of words, phrases and clauses. Most of the expressions use and as the conjunction that join the elements of the sentences. But is also often used in parallel sentences. Some other constructions use or and sometimes use paired conjunctions (not only....but also, either....or, both....and, or and, but and or). There are also the parallel sentence structures that do not use any conjunctions. This chapter, therefore divides the topic of the discussion according to the use of the conjunction. It discusses from : and, but, or, paired conjunctions, the combination of and, but and or, then the structures in which there are no conjunctions.

4.1 And

The normal function of the connective conjunction is to join sentence elements of the same kind : e.g., *first and generous* ; *she served quickly and efficiently* ; *an acute and wary sense of the ordinary* (Burchfield, 1992:122).

And in the parallel sentences in the novel is used to join words, phrases and clauses.

4.1.1 And that Joins Words

In the novel discussed **and** is used to connect words, in the forms of nouns. It joins noun and noun, sometimes the first noun is in plural forms and the other is in the singular forms. In the other sentences both nouns are in the singular forms. The examples of those expressions are:

- The prince and princess of Wales approached the royal dais (p:7).
- Because she knew she was unwanted, Tatika spent all the time she could studying languages, art and music outside the embassy (p:27).
- Ellen and Tatika were aware that she was just some one to talk to (p:42).
- Lady lynch and Tatika left the gentlemen to their port (p:54).
- It certainly did not seem to fit in with the previous companions complains of loneliness and isolation (p:90).
- With the expression of many good wishes and hopes that they would meet again, Anggie and the others said goodbye to Tatika (P:20).
- A few moments later, Jeannie and a footman entered the chief's room to find the window opens (p:122).

All of the examples contain of;

Noun + And + Noun

such as in ; *Prince* and *Princess*, *Ellen* and *Tatika*, *loneliness* and *isolation*, *wishes* and *hopes*, *Jeanny* and *a footman*. There is also a structure that contains more than two components, in this series, comma is used to separated each unit, such as in : *languages*, *art* and *music*. The examples are grammatically parallel, when the first component is noun, the rest is noun.

In the novel discussed there also some expressions that join words by **and** in the forms of verbs and adjectives. The examples of verbs in parallel structures are

- She wrenched her hand from his as she spoke and looked up at defiantly (p:16).
- Lady Lynch noticed it and said unpleasantly (p:49).
- Tatika rose and ran towards her (p:51).
- "All this could be mine" She thought and knew that none of it was of any interest because included with it went the owner (p:53).
- "I shall go and stay with my sister in worthing," Ellen said (p:71).
- The Duchess reached out as she spoke and touched a tiny silver bell, which lay on the sheet in front of her (p:109).

The examples of the adjectives in parallel sentences :

- A state Ball at Buckingham Palace was naturally more glamorous and more exciting than the other balls, which Tatika had attended night after night during the London season (p:7).
- In silver and white brocade veiled with tulle looped with bunches of where Ostrich feathers, she made all other women seem to pair into insignificance beside her (p:7).
- As always when she felt that people wee too oppressive and too possessive, the beauty of nature gave her a feeling of happiness and contentment Sir Dominic was still a handsome and attractive man (p:18).
- "Can you imagine how strong, imaginative and brave they were ?" Tatika went on (p:42).
- Jealous and dictatorial though she might be, lady Lynch was shrewd enough to know that she must be tread carefully when it came to disparaging anything which had been treasured by her predecessor (p:42-43).

- He seemed bigger, more awe-inspiring and even more self-assured against the background of his own possession than he had appeared on the two previous occasion that she had met him (p:53).
- Tatika deliberately trade herself appear dull and stupid (p:54).
- He likes women to be soft, complacent, accommodating and very feminine (p:56).
- His lips were hard, brutal and greedy (p:58).
- He led the way through a large and impressive Hall out of which rose a great stone strikes which Tatika released must be very old, perhaps as old as the Castle itself (p:102).
- Her voice sounded very faint and frightened (p:161).

4.1.2 And that Joins Phrases

Compound using And is also used to join Phrase. Some of them consist of;

Noun phrase + And + Noun phrase

There is also a structure that contains more than two components, in this series, comma is used to separate each unit. The examples are;

- Tatika though that with there full flounced shirts and bustles ending in a sweeping train, they looked like flowers blowing in the wind (p:7).
- It had not been long after her mother's death before he had sought the consolation of soft sympathetic lips and loving hands (p:24).
- The master and her ladyship are in the Drawing Room (p:45).
- While some of her dressed were white, as was conventional for a debutante, others because they became her better were in clear colours

which seemed to accentuate the darkness of her hair, the perfection of her skin and the grace of her movements (p:51).

- At the sight of Lord Crowley and the sound of his voice, she felt a sudden tremor run through her (p:55).
- She saw a glint of something repulsive and terrifying in his eyes (p:57).
- Ellen put down a tray containing a pot of tea, a cup, a small jug of milk and a very thin slice of bread and butter (p:60).
- Then she remembered her stepmother and the Ambassadors speaking of the Duke at the state Ball at Buckingham Palace (p:67).
- She thought of the narrow wooden boats riding over the waves, the Viking Chiefs wearing their vivid blue eyes searching the horizon for enemy ships and their first sight of land (p:85).
- Tatika curtsied to the Duchess and then to the duke (p:109).
- She felt excited at the thought of going outside the castle and walking freely over the moors (p:111).
- It was how it comes to her father and her mother (p:126).
- The bodice was fitted tightly, revealing her slim figure and the budding maturity of her breasts (p:135).
- It was a long kiss and a passionate one (p:164).

All of the examples above show that the component in each sentence are phrases. They are constructed in the forms of series and all components are grammatically parallel. They contain of;

Phrase + and + phrase.

4.4.3 And that Joins Clauses

Another well established use of and is in joining clauses. In the novel discussed, there are many expressions that use and to join clauses. They are Arranged as;

find in him, Tatika put her Clause + And + Clause.

others are series of noun clause The clause

Examples of the expressions are;

- Lady Lynch's tone was scathing and the colour came into Tatika's cheeks as she replied (p:19).
- The money she spent on her clothes was astronomical, and she was, Tatika knew, always badgering her father for more jewels (p:21).
- He was between assignments at the moment having finished his appointment as Ambassador in Vienna and believes that on the retirement of the British Ambassador to Paris he would be offered the post (p:21).
- She only knew that someday, somewhere, somehow, she would meet him and would find in him the fulfillment of all she could not put into words (p:24).
- There was something about the manner in which he had approached her and he look in his eyes, which she had found repulsive (p:29).
- There was the same chatter amongst the younger girls of how many parties they had been to and how many were left (p:34).
- The assistant read the letter and passed it to Mrs. Bryant (p:66).
- Tatika put her arms round her and kissed her on the cheek (p:69).
- Then she settled herself in a corner of her carriage, which was marked "ladies only" and felt a wave of relief flow over her (p:84).
- It was the same piper who was personally attached to the Ducal household, and whose piping Tatika heard every morning outside the front of the Castle (p:134).

In the examples above, the clauses are given in series, some of them are series of predicates (verb clause) such as; *she would meet him and would*

find in him, Tatika put her arms round her and kiss her on the cheek. The others are series of noun clause. The examples of series of predicates are :

- She crossed the burn by the stepping-stones and walked back towards the Castle hardly aware of where her feet were carrying her (p:117).
- Then she remembered she was only a companion and had no right to resent the discourtesy of her masters (p:121).
- With a tremendous effort she held herself proudly and kept her face quite expressionless (p:123).
- So this was the sinister secret of the Castle ! This was what people gossiped over and discussed in lowered voices (p:123).
- Once she had passed up the drive and found the small path, which led to the watch stones (p:125).
- She looked out to sea and said the words about that she had whispered in her heart the day before (p:126).
- Then supporting her against one of the great stones he slipped of his evening jacket and put it over her shoulders (p:140).
- She hid her wet face against the soft linen of his shirt and knew that in the view seconds she had been without his jacket tie too was soaked to the skin (p:141).
- Then suddenly he release her and to rose to his feet (p:150).
- The Duke bent forward and kissed her eyes very gently (p:151).

The other expressions are sentences with series of independent clauses or sentences. They are :

- Lady Lynch was notoriously critical and she usually had something disparaging to say about everyone (p:8).
- He challenged her boldly and she felt a little tremor of fear (p:15).

- The carriage came to a standstill and he bent forward to kiss Tatika's cheek (p:18).
- Unfortunately there was not one that she felt she could consider as a husband, and she wondered despondently if she would ever find a man to whom she could give her heart (p:23).
- She was still only a child and she no longer thought like one (p:26).
- Tatika has spoken very quietly and she had gone from the room closing the door behind her (p:27).
- She had known without being told that this was the end of a chapter in her life, and she was afraid of what the future might hold (p:27).
- She walked from the room as she spoke and Tatika little sigh sat down again at her desk (p:30).
- He took off his tall hat as he accepted the money, and she thanked him with a sweet smile before followed by Ellen she entered the house (p:43).
- Sir Dominic was also smiling and he held out his hand (p:44).
- Unpleasant though she might be, Lady Lynch had excellent taste and Tatika had chosen her own clothes ever since her mother's death (p:51).
- Her full body became stiff and she concentrated every nerve on resisting him rather than struggling fruitlessly against his superior strength (p:59).
- It was running down stream, the line played out until it checked, and now the fisherman reeling it in slowly (p:99).
- He felt her quiver and he pulled open her shirt to kiss her white shoulder (p:154).
- Sir Dominic had not escaped, and Tatika at sixteen had to compete with a rival for his affections (p:18).

All of the examples above show that *and* in the novel discussed, is used in parallelism and applied to words, phrases, clauses, or sentences. The structures of these sentences are grammatically balanced among one element against the other. The ideas also are logically parallel. As Archer says that parallelism is a rhetorical type of sentence structure, in which coordinate ideas are expressed in a like manner or a like construction. A structure in which the grammatical elements are balanced one against the other. The idea must be logically parallel if parallel structure is used (1966:634).

These are the examples of normal structure. The other examples are abnormal structure, in which noun is not followed by noun, phrase by phrase, clause by clause. The following examples are some of them, they are :

- Tatika and the young secretary from Austrian Embassy who was escorting her had just reached the lawn when she saw with a sense of dismay a tall man walking towards them whom she recognized immediately (p:35).
- Something fastidious and very discriminating in her nature made her hate the thought of being touched by man for whom she had no real affection (p:23).
- She hated him and the smile on his lips (p:16).
- There her father had entertained statesmen, politicians, and diplomats from other countries (p:34).

Oshima says that in parallel structure, the sentence structures should be grammatically balanced : nouns with nouns, phrases with phrases and clauses with clauses (1983:135). In the example above, nouns are followed by phrases. *Tatika* is a proper noun, it is followed by phrase; *the young secretary from Austrian Embassy*. *Fastidious*, *him*, *states men*, and

politicians are words. They are followed by phrases. The sentences above are the examples of abnormal parallel sentence structures, because the components are not grammatically parallel. They are not equal. There are some other examples that the components are also not equal. One of them is:

- There was something overpowering about Lord Crowley, something in his self-confidence, his conceit and unshakable assurance which made her afraid.

In this example, *his self-confidence*, *his conceit* and *unshakable assurance which made her afraid* are not equal, in that the first and the second are in phrases form, the third is a clause. Though Oshima says that by using similar grammatical forms to express equal ideas, the sentences will flow smoothly, and writing style will improve. It can be understood, perhaps why Cartland deviated from the strict pattern (which he observes with fidelity elsewhere in his novel), he wants to characterize his novel and he wants to make his novel does not monotonous. As Richard says that parallelism is wonderfully effective, but it must not be used insensitively, overused it becomes monotonous (1965:186).

The other example:

- Instead Tatika was able to curl up on the sofa with a book, and after time, she fell asleep (p:32).

In this example, clause is joined with phrase, it is also abnormal structure as the preceding example above.

4.2 But

According to Oshima, **But** is used to express contrasting ideas of the two clauses (Oshima, 1984:157). **But** in the parallel sentences in the novel is used to join words, phrases and clauses.

4.2.1. But that Joins Words

The following sentences are the examples taken from the novel discussed. These examples show the use of **but** to join words. Some of them are normal and some others abnormal. The normal is the expressions that use similar grammatical structure to balance components. If the first component is a word, all of the others may be a phrase or a clause. They are :

- There was nothing she could do but agree (p:9).
- It was interesting but not romantic (p:10).
- It was not love which lord Crowley felt for her but lust (p:38).
- Tatika as she entered Mrs. Bryant's Domestic Bureau, could not help feeling a flicker of amusement at the fact that now she was not in the role of employer, but employee (p:65).
- She felt as if it was not she who asked them but someone quite detached, someone whose brain was considering the situation quite unemotionally (p:122).
- It was there, she told herself, that he had recognized for the first time, there was something indefinable but undeniable between them (p:131).
- The gauze torn not once but a dozen times (p:139).
- He had dry stocking on his legs, but no shoes (p:143).

The first example above is constructed in abnormal form. The first component *nothing she could do* is a clause, it is followed by a word in the form of a verb *agree*. The components of the sentence are not balanced.

This construction is quite the same with *it was not love which lord Crowley felt for her but lust*. The following examples use the similar grammatical structure. Cartland constructs noun at the first component and the others, *employer and employee, indefinable and undeniable*.

The other examples combine nouns with phrases, such as in *The gauze torn not once but a dozen times*. *Once* is an adverb and *a dozen times* is an adverbial phrase. In sentence *He had dry stocking on his legs but no shoes, the dry stocking on his legs* is a phrase and *shoes* is a noun.

4.2.2 But that Joins Phrases.

Crimmon says that the usual pattern of the parallel is the series. In this constructions three or more elements of the same grammatical pattern are linked together. Parallel constructions may be phrases, subordinate clause or main clause (1967:144-145). In the novel discussed there are many constructions of parallel structures that use *but* to join phrases.

The examples are :

- She looked out blindly into sunshine seeing not the tall house on the other side of the road but the faces of men (p:27).
- She had eyes for no one but her mother (p:37).
- There was little to see but sheets of beating rain (p:91).
- 'I must hide!' Tatika told herself again, but with the rain beating down on her naked shoulders she thought despairing that wherever she went he would find her (p:140).
- She suspected that the animals on which they would return to the Castle were not horses but the sure-footed, little mountain ponies (p:157).
- The aperture was narrow but just wide enough to allow a slim person to squeeze through it (p:165).

Some of the examples above are structurally balanced. The others are not balanced, in the *she had eyes for no one but her mother*. The phrase *for no-one* is followed by the phrase *her mother, little to see*, in *There was little to see but sheets of beating rain* is also followed by a phrase, in the other sentences a word *horses* is followed by phrases *the sure footed, little mountain ponies, narrow with just wide enough to allow a slim person to squeeze through it*.

4.2.3 But that Joins Clauses

Parallel in Compound Using But in the novel discussed is also used to join clauses. Some of them are subordinate clauses. The others are main clauses. The following sentences are the examples of them; The examples :

- They both knew she had passed her thirty-eight birthday, but it was not the moment to be precise over details (p:20).
- She made a convulsive movement to escape, but it was too late (p:58).
- They were well aware at the Bureau that he asked for someone middle-aged, but, they felt that she might be acceptable to Her Grace (p:104).
- He was not sitting at his desk, but standing in front of the chimney Piece which, Tatika noticed, was like the one in the chief's Room (p:117).
- She knew that she wanted to think over what had happened that morning, but most of all she wished to see the Duke again (p:125).
- He might still wish to marry her, but that would not placate her step mother's anger at the manner in which she had run away before the party at which the Prince of Wales was to be a guest (p:140).
- The Duke had given her a shirt of soft linen which was must too big for her but she rolled back the sleeves (p:145).

- There were three rugs for her to choose from, but the one of Shetland wool was obviously the lightest and softest (p:143).
- Duke was not looking at her, but staring at the fire (p:147).
- The aperture was narrow but just wide enough to allow a slim person to squeeze through it (p:165).
- "I am alive," she tried to say, but no sound would come from her lips (p:168).
- Tatika wanted to answer him, but realized she could not speak (p:170).

As these examples illustrate, the parallel constructions that use *but* to join the components, are subordinate clauses or main clauses. They are also a series of complete sentences. The idea or information being presented in each component of the series is quite grammatically similar to that of the other components. For examples in the *He was not sitting at his desk, but standing in front of the chimney piece which, Tatika noticed, was like the one in the chief's Room*. The series identifies a particular kind of involvement: it is a predicate, a clause and it is stylistically in balance with another components. The same example of series of predicates is in the *Duke was not looking at her but staring at the fire*.

The other examples are the series of sentences. Cartland uses *but* often to join series of independent clause or sentences in the novel discussed. There are many expressions that show the parallel constructions of sentences. They are :

- Katrina had been only seventeen, but in many ways she was far older than a girl of the same ages would had been in England (p:25).
- Her parties that she gave with her husband were invariably a success, but she always remained in her own heart an exile (p:25).
- She would have turned aside but she was too late (p:35).

- She would have chosen a chair under a tree, but Lord Crowley walked purposefully towards one of the arbors (p:36).
- He would have put his other arm round her but she rose to her feet (p:30).
- She would have moved away from him, but he held it fast (p:38).
- There was a smile on the Duke's lips, but Tatika felt he was speaking seriously (p:155).
- It was only a fleeting impression, but it gave her the uncomfortable feeling that she was being watched (p:188).
- There was something sinister here, but Tatika was not yet certain what it was (p:119).
- She thought they were moving uphill, but the duke's stride did not slacken (p:141).
- The duke had given her a shirt of soft linen which was much too big for her but she rolled back the sleeves (p:143).
- Physically she was warm but her mind was in a tumult (p:146).
- His arms tightened around her, but he did not kiss her (p:155).
- She heard the anguish in his voice and she wanted to tell him she was alive, but it was impossible to speak (p:167).

Some of the examples above show that Cartland sometimes uses *but* to join simple sentences, such as in *Physically she was warm but her mind was in tumult*, *His arms tightened around her, but he did not kiss her*. Some other time he joins simple sentence with complex sentence, for examples: *There was something sinister here, but Tatika was not yet certain what it was*, *There was a smile on the Duke's lips, but Tatika felt he was speaking seriously*

Some other sentences that show *but* to join complex and simple sentences are:

- Tatika had feeling that her father wished to say something conciliatory but was afraid of his wife (p:52).
- She wanted to protest, but what could she say is nothing (p:56).
- He was standing in the water in high rubber boots, but Tatika paid little attention to him, being interested only in the salmon he had hooked which was fighting desperately for its life (p:99).
- He saw the happiness in her eyes, but he knew she wanted an answer to her question (p:170).

These examples show that the constructions do not link the same grammatical pattern. The components are different. The first is a simple sentence but the later is a complex sentence. They are out of grammatical rules in constructing the parallel structures.

4.3 Or

According to Oshima, *or* is used when two clauses express alternatives or possibilities (Oshima and Hoque, 1984:157). *Or* in the parallel sentences in the novel is used to join words, phrases and clauses.

4.3.1 Or that Joins Words

Most of the sentences in the novel discussed use *or* to join words in the parallel forms. This conjunction joins equal part of speech. So the sentences are in balanced. The examples are:

- What does a child of eighteen know about love or marriage? It is the best offer that Tatika is likely to have in the whole of her life (p:45).

- She had enough knowledge of art to realize that the van Dykes on the walls were superlative, that there were the masterpiece by Turner, Gainsborough or Reynolds everywhere she looked (p:53).
- She was quite philosophical about missing a train or a ship, knowing there would be another one later, which would serve her purpose just as well (p:85).
- There would be no Aide - de - Camp from Embassy to meet her at Glasgow or Inverness (p:85).
- She found herself recalling the Vikings and what an adventure it had been for them to set off raid or conquer an unknown land with the possibility of being killed, wounded or captured (p:85).

All the examples above are the parallel sentence structures which use or to joins words. All of them join nouns, except the last example that joins verbs. *Love* and *marriage* are nouns. *Turner* , *Gainsborough* and *Reynolds* are proper noun. *Train* and *ships* are also noun. *Glasgow* and *Inverness* are the names of places, they are also nouns. In the last example, The components that are linked together are verbs. *raid*, *conquer*, *killed*, *wounded* and *captured* are verbs. They are constructed in balance.

4.3.2 Or that Joins Phrases

The chief use of the parallel sentence is to incorporate similar items in a coordinate structure. The examples below are in the inclusion of a lists of items in sentences. The items are phrases, some of them are noun phrases, such as *the library*, *British Museum* , *a special coloured ribbon*, *A few yards of silk* and *a new blouse*. Some others are prepositional phrases, for examples ; *From the Prince*, *from the Czar*, *at Buckingham Palace* and *in the British Embassies abroad*. Examples of the expressions are:

- You could tell your step-mother you are going to the library or British Museum (p:9).
- In fact a protest from the prince, or from the Caesar, to the British foreign Office would have had very serious repercussions (p:25).
- She was dressed in a gown of green silk trimmed with frill of tulle which make her look as if she were a sprite from the woodlands or a nymph from the green depths of the sea (p:52).
- The furniture was equaled only by pieces she had admired at Buckingham Palace or in the British Embassies abroad (p:53).
- She spoke bitterly, hoping to shame him into an expression of embarrassment or at least of surprise (p:57).
- Tatika herself had often made use of a carrier's services, when she required a special coloured ribbon, a view yards of silk to line a dress, or perhaps some buttons for a new blouse (p:93).
- Although Tatika tried in a dozen different ways to encourage her to talk about the Duke, the older woman was always astute enough to change the conversation or make it impossible for Tatika to ask any more questions (p:128).
- It was not only the glint in his eyes or what he said, it was something Tatika felt reaching out invisibly towards her, something which made her shrink away from him as if he were a snake (p:25).

The last example is structurally unbalanced. The noun phrase is combine with a clauses, *the glint in his eyes* is a phrase and it is unbalanced with *what he said* that is a clause. The elements of the sentence are not similar.

4.3.3 Or that Joins Clauses

Frank says that when clauses are used in parallel construction, the verb, and possibly part of the structure around it, may be omitted (1972:211). In the examples below some of the clauses are written completely in the form of sentences. Such as : *I should have given Miss Greaves, or Papa would have done*. Some other sentences omit their parts, for example : *She possibly look at that vacant face across a table day after day or listen to the inanity of his conversation*, in this sentence the subject is omitted.

The examples of the sentences;

- She would know, almost as soon as she met someone, what they were like, whether she could trust them, or whether after a first acquaintance she must do her best to avoid them (p:14).
- She possibly looks at that vacant face across a table day after day or listens to the inanity of his conversation (p:27).
- It was however impossible to disguise the perfection of her features or hide the fact that she was actually very young (p:65).
- She clenched her hands together striving to keep calm, knowing it would give him great satisfaction if she become hysterical or she cried out as her feeling demanded (p:76).
- I should have given Miss Greaves, or papa would have done (p:64).
- There was invariably a career to collect the goods required or bring for their perusal tempting rolls of ribbons, wool or silks to be fingered over (p:95).
- He would tell Tatika when he had been taking part in partridge or pheasant shooting in French, or had been hunting wild boars in Germany (p:132).

Most of the expressions above are in balance. The clauses is joined together by or. The elements are parallel.

In the novel discussed, there are many constructions that are unbalanced. Some of them are :

- There is nothing more attractive than a medal-bedecked uniform, the embroidered full-dress of an Ambassador or the knee-breeches of court dress when worn with the order of the Garter (p:7).

In this sentence the noun phrases is followed by a noun clause.

- But on several occasions Tatika had waited outside in the carriage while Lady Lynch had gone into the Bureau to interview a housemaid or to replace kitchen staff who have found the bad temper of Sir Dominic's French chef intolerable (p:64).

In this sentence the phrase of verb is followed by clause. The unbalanced sentences are also in the :

- She was sure her step-mother would somehow find out that her trunks were being moved out of the house, or by some terrible coincidence Lord Crowley would be standing on Euston Station as she and Ellen arrived (p:79).
- She was not even certain if she pronounced the words, or whether Torquill Mc Craig merely realized she was trying to say them (p:166).

Frank says that positive parallelism not only achieves greater clarity and economy of expression, but it often makes a statement more eloquent because of the rhythmic repetition of the grammatical structures. The more parallel a sentence is, the more esthetically pleasing it often is (1972:211). For this reason, actually balanced sentences, that is, sentences that are

completely parallel, are better than one other types of sentences. In fact, Cartland does not only construct the sentences in the novel discussed in parallel structures, but some of them are out of the pattern of the parallel structures. As Richart states in *The Logic and Rhetoric of Expression*, perhaps Cartland constructs the unbalanced sentence to avoid monotonous (1965:186).

4.4 Paired Conjunctions

Barbara Cartland sometimes used not only...but also, he almost never uses the other paired conjunctions either...or, both... and in the construction of sentences in the novel discussed. The examples of the used of paired conjunctions, there fore, are not as many as the others. They are :

4.4.1 Paired Conjunctions that Join Words

In joining words Cartland uses paired conjunction. It is used to join two parallel elements. One of them is bothand. The example is:

- Both Ellen and Tatika were aware that she was just someone to talk to and was not expected to contribute to this short of conversation (p:423).

In this example, the sentence is parallel, because the same grammatical forms follow each word of the pair. In the sentence, *Both Ellen and Tatika*, follows the pattern :

both + noun + and + noun.

The conjunctions both...and are used in the case of compound subjects.

4.4.2 Paired Conjunctions that Join Phrases

Cartland also uses paired conjunctions to join phrases. Some of them join parallel elements. So the sentences are in balanced. The others are not in parallel form. The examples are:

- She had traveled a great deal over the continent with either her father or her governess (p:85).
- There was no doubt not only the ladies with their dazzling jewels lent an entrancing glitter to the proceedings, but the Gentlemen also added a splendor of their own (p:7).
- "Can you not understand what it will mean, not only to you but to us?" Lady Lynch asked (p:47).
- "I do not suppose that the people you mention are very different from those I have already met either with Papa or at the endless succession of social parties I have attended this last two months." (p:48).
- Then, even as she spoke, she realized it was not only an impertinent questions, but to intimate a one (p:15).
- Surrounded by diamonds, the emerald seemed not only to glitter but to have strange depths in it (p:58).
- The fur sporrion and the jeweled skene-dhu in his tartan hose were all, Tatika thought, not only a part of Scottish history, but essentially right for him (p:136).
- She knew how deeply he was suffering and how the defamation of his name struck at his pride, not only for himself, but for his ancestry and the honour of his family (p:165).

The grammatical elements of the first example above are written in parallel form. The Phrase *her father* is in balance with the other element. In the second example *not only* is followed by phrase, but between *but* and

also, there is a noun *gentlemen*. The second example is unbalanced. The third example is balanced because the phrase *to you* is joined by phrase *to us*. The fourth example does not consist of similar elements. A phrase is placed after *either*, but the other element is a sentence.

The grammatical elements of the following example, *not only an impertinent questions, but to intimate a one* are written in parallel forms. Then in the *not only to glitter but to have strange depth in it*, the elements are also phrases. In the last example, *not only for himself, but for his ancestry* are in the phrases.

4.4.3 Paired Conjunctions that Join Clauses

Paired conjunctions are also used to join clauses in the sentences of the novel. Some of them are in balanced, the other are unbalanced. The examples of balance sentences are;

- He not only commanded her to obey him, but he threatened her (p:75).
- There she felt that not only could she think more clearly but also it was the nearest she could get to the Duke (p:131).
- She would not only be faced with the problem of Lord Crowley all over again, but she would undoubtedly have brought down both her step-mother's and her father's wrath on Ellen for having aided and abetted her in such an escapade (p:105).

All of the examples show the balance of the grammatical elements. They are written in parallel structure. The elements are clauses. The first element of each sentence is a clause, the rest is also a clause. They follow the rule of parallel sentence structure.

The following examples are sentences that do not follow the rule of parallel sentence structure, they are :

- Tatika sighed. She knew it was not only greed which prompted her step-mother to make scenes like this, but also jealously (p:20).

In this example, the first element *greed which prompted her Step-mother to make scenes like this*, is a noun clause. The following element *jealously* is an ad-verb. Both of the elements are not grammatically similar. The sentence, therefore, is unbalanced. The grammatical elements are not written in parallel structure. The other example;

- She told herself that she was going to have to fight hard not to be pressurized into marrying a man she knew she not only distrusted but actively loathed,

In this sentence, the first element *distrusted* is a verb. The second element *loathed* is also a verb, but there is an adverb *actively* in the second element. Both of the elements are not grammatically similar. They are not written in parallel construction.

- They were so completely opposite, not only in appearance , but also she was sure, in character. (p:118)

The last example shows the balance of grammatical elements. They are in the form of phrases, although the second element is separated from the conjunction by a clause.

4.5 Combination of And, But, Or

Oshima states that words, phrases and clauses that are joined by *and*, *or*, and *but* are written in parallel form (1982:168). Cartland use *and*, *but* and *or* in a sentence together, sometimes *and* is paired with *but*, *but* with *or*, and *and* with *or*. some other times they are exist together in a sentence. As Oshima states, if the conjunctions are used to join words,

phrases and clauses, the construction must be written in parallel form, in fact, some of the expressions in the novel discussed follow the rule of parallel sentence structure, some others are out of the rule. The following sentences are the examples of the expressions,

- There was no time for a bath, but she washed herself and put one of the elegant and very becoming gowns that Lady Lynch had helped her to choose at the beginning of the season (p:51).

In this example, *but* joins clauses *there was no time for a bath* and *she washed herself*. The first element is clause and the second is too. Then the first *and* joins clause *she washed herself* and *put on one of the elegant....*. The second *and* joins an adjective *elegant* and adjectival phrase *very becoming*. The other example is;

- She was used to receiving bouquets after a Ball or a party, but she noticed were rather more expensive than those she usually received (p:28).

In this example *or* is paired with *but*. *Or* joins nouns *a Ball* and *a party*. *But* joins the clauses, *she was used to receiving bouquets after a ball or a party* and *She noticed were rather more expensive than those she usually received*: The Elements of this sentence are written in parallel structure. The following example is;

- Tatika knew that he was trying to dispel her fears and make her feel there was nothing unusual or disturbing about the evening (p:55).

In this example, *and* is paired with *or*. *And* joins a phrases *to dispel her fears* with a clause *make her feel there was nothing unusual....*. The first element is a phrase. It is not in balance with the following element. *Or* joins

phrase *nothing unusual and disturbing about the evening*. The Grammatical elements that are joined by *or*, are constructed in the parallel structure. The other example is;

- She was wet and cold and frightened, but because the Duke was holding her nothing seemed to matter or nothing seemed of importance (p:14).

In this example, *and*, *but* and *or* are in a sentence. In the beginning of expression, Cartland uses double *and*. He does not use comma and *and* to join the words. *But* in the sentence above joins clauses, *or* also joins the elements.

- The marquis was a man nearing sixty with white hair, but he was still good looking and he was certainly not too old to have an eye for a pretty girl (p:137).

In this sentence *but* and *and* are paired to join clauses. *But* is used to join the contrast idea. *And* is used to join the similar information. The grammatical elements of the sentences are similar. The construction is in balance.

4.6 Non Conjunction

In the novel discussed, there are some expressions that are written in parallel structure but they do not use any conjunctions to join the elements. some of them are :

- she was always charming, always beautiful (p:25).
- She wanted to run after him, she wanted to beg him to stay, to explain to her why they might not talk, why he was afraid (p:127).
- The Duke turned his face towards Tatika, his eyes on hers (p:148).
- She had never seen him look so young, so carefree (p:171).

All of the expressions above are parallel sentence structures to join the grammatical elements. Cartland uses comma in each sentence. Oshima identifies this kind of sentences as comma splice, as he states that an error happens when two independent clauses are incorrectly joined by a comma without a coordinating conjunction. This is called a comma splice (1982:175).

From the above discussions, it is known that Barbara Cartland uses many constructions in the novel *The Castle of Fear*. The constructions are in the forms of parallel sentence structures. The parallel sentence incorporates similar elements in a coordinate structure. The elements are words, phrases and clauses. The elements are joined by coordinate conjunctions (and, but and or), paired conjunctions (correlative conjunctions ; not only...but also, either...or, both....and), and comma. They are constructed in the parallel forms, some of the constructions are normal, in which they follow the grammatical rule, and some others are abnormal because they are out of the rule.

Cartland constructs the abnormal expressions that are out of the grammatical rules, perhaps she wants to characterize his novel and to avoid monotonous. In fact, all of these phenomena characterize *The Castle of Fear*

V. CONCLUSION

The discussion has showed that Barbara Cartland constructs many expressions in applying the parallel of part of sentences, in his novel, **The Castle of Fear**. She constructs a list of elements in a sentence whenever he wishes to present a sequence of similar ideas. He decides which way of structuring the information into sentences allows him to make the novel is artistic, esthetic and rhythmic.

Therefore the construction of parallel structures are variation. Some of them present the idea or information in each element of the series logically and grammatically similar to that of the other elements. Some others present the informations that are not similar in grammatical structure.

She also uses variation in joining the elements of the sentences. He usually uses **and**, often uses **but**, sometimes uses **or**, sometimes uses **not only....but also**, and almost never uses **either....or**. He seldom uses **both....and**. In varying the use of conjunctions, he uses **and**, **but** and **or** together in a sentence. Sometime **and** is paired with **but**, **and** with **or**, **or** with **but**, or the three conjunctions are used together in a sentence.

In some expressions, he also uses no one of the conjunctions. He placed **comma** without any coordinate conjunctions.

Parallelism is wonderfully effective, but it must not be used insensitively. Overused, it becomes monotonous. Used without attention to other consideration, it may damage the sentence. It balances by offending on some other consideration. The main use of the parallel structure of part of sentences are to incorporate similar elements in a coordinate structure. The balanced of the elements are the most important means of developing parallel structure of part of sentences.

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