

4.7 Clarity - Parallelism

<Parallel?>BOLD: The flag **<Parallel?>** marks four words that are always coordinate conjunctions.

AND OR NOR BUT

Check to be certain that those conjunctions connect words, phrases, or clauses that have the same structure.

The words, phrases, or clauses that these words connect must always be parallel; that is, they must always have the same structure. They may be nouns or prepositional phrases or adverbial clauses; they may have any structure; but whether there are two elements (a pair) or many elements (a series), they must all have the same structure. That is, they must be parallel. If they do not have the same structure, you must revise to make them parallel in structure.

This analysis prints only those sentences with coordinate conjunctions.

More Information

Not Parallel: Buying a new DVD **OR** to go to the movies were the choices that I had.

Parallel: Buying a new DVD **OR** going to a movie were the choices that I had.

Not Parallel: Presidents must have intelligence, maintaining the organization, **AND** a sense of humor.

Parallel: Presidents must have intelligence, organizational skills, **AND** a sense of humor.

Writer's Workbench found **26 conjunctions**.

It is not enough in this play to simply watch one art work emerge Shakespeare's own **<Parallel?>BUT** we somehow see art in greater depth as Prospero himself creates another art work within the play **<Parallel?>AND** even another small play within his own.

It is possible to consider Prospero as a sort of Wizard of Oz who manipulates situations **<Parallel?>AND** observes results.

If this is true, then one can consider the play as Prospero's own artifact **<Parallel?>AND** thus trace his development as an artist in the progression of the play itself.

in this light, you can see the thesis of the paper emerge: the TEMPEST is a sort of synthesis **<Parallel?>OR** descriptive definition of the creative process **<Parallel?>OR** character of the artist.

However, so many elements in the play demand recognition in the proposed context that it seems necessary to keep Prospero **<Parallel?>AND** his art clearly delineated while actually inseparable.

The reader later discovers that Prospero alone has mastery of the seemingly chaotic situation **<Parallel?>AND** possesses the skill to "command these elements to silence, **<Parallel?>AND** work the peace of the present."

In the realm of his own creation, it is not a position which guarantees success, **<Parallel?>BUT** the ability to confront the present moment **<Parallel?>OR** inspiration **<Parallel?>AND** to bring it to fulfillment.

It is almost as though he senses that the "fullness of time has come **<Parallel?>AND** he must bring all his powers to bear on the object at hand.

In this melange, the surge of emotion **<Parallel?>AND** the need for tranquility clash.

The devastating power of passion becomes clear in the action of the King's men, especially Antonio **<Parallel?>AND** Sebastian.

They have no patience **<Parallel?>AND** demand immediate measures to be taken without due consideration.

As well as being the absence of external noise, it presupposes an interior order capable of reaching out to chaos **<Parallel?>AND** unifying it.

He no doubt lived in a silent world, that of the pseudoscholar, **<Parallel?>BUT** his silence was not genuine.

Living on a primitive island for twelve years, Prospero has done nothing **<Parallel?>BUT** indulge his whims in "rough magic."

He has done much, **<Parallel?>BUT** none of his activities been able to effect order where it was most needed.

To achieve integrity, Prospero must somehow merge the active <Parallel?>AND contemplative sides of his nature.

As the scene fades, the total impression is one of seeming disintegration <Parallel?>AND chaos.

The resulting suspense gives a feeling of incompleteness, <Parallel?>BUT as the next scene opens, the controlling factor of the tempest is revealed.

Prospero, then, enters into the crisis of his life as a man <Parallel?>AND as an artist by creating a tempest.

It is only the beginning, <Parallel?>BUT the preliminary requisites for art are present in it to be worked out in the remainder of Shakespeare's play <Parallel?>AND in Prospero's own artistic development.