Stylistics Analysis of Mulana Tariq Jameel's prayers at the end of Speeches

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Abstract

Stylistics is a versatile approach that analyses the language and derives hidden and in-depth meanings to figure out major and minor themes. This study aims to investigate the stylistic features of the prayers of Maulana Tariq Jameel at various levels. This paper is an attempt to shed light on the religious language of Mulana's selected prayers. Alabi's Model of Stylistic (2007) was employed to analyze the different levels of stylistics. The data was collected from the three different Mulana's prayers at the end of his speeches. A qualitative method has been used to analyze the selected data. In the analysis, lexico-syntactic devices such as anastrophe, asyndeton, anaphora, epizeuxis, synecdoche, simile & metaphor, synonym, hypernyms, hyponyms, parts of speech and morphological devices like compounding, affixes and coinage have been used to investigate the stylistic feature in selected data. It is concluded that the linguistic features that Mulan uses are crucial in passing his message to the listeners. However, Mulana constantly uses linguistic features as a stylistic technique for the sake of persuasion.

1. Introduction

Maulana Tariq Jameel is a Pakistani Islamic television preacher, religious writer, scholar, and a member of the Tablighi Jamaat. "Differences in beliefs don't mean people should kill each other, Islam doesn't allow this" (Jamil). In 2020 the government of Pakistan awarded him Pride of Performance a national literary award presented by the president. Tariq Jamil has delivered various religious international sermons. According to Lawal (1997), accuracy and appropriateness are the norms of Standard varieties of Language. He belongs to the Deobandi sect. He supports ethnic and sectarian harmony. Jamil's sermons focus on "self-purification, avoidance of violence, observance of Allah's orders, and pursuing the way of Prophet Muhammad. There are various ways to use language system resources to highlight the same point in representation, as stated by Simpsons (2014:22). Maulana Tariq Jameel is ranked 36th among the 500 Muslims around the world, according to a list published by the Royal Islamic Strategic Studies Centre, an independent research organization connected to the Royal Aal al Bayt Institute for Islamic Thought, Jordan. He is the author of three books, Majmua Bayanat-e-Jameel (2014), Hamare Masail Ka Hal (2014), and Guldasta-e-Ahle Bayt (2014). Maulana Tariq Jameel also operates a madrasa in Faisalabad, Pakistan, and has given thousands of lectures worldwide.

He has been very effective in all types of the community ranging from businessmen and landlords to ministers, actors, and sports celebrities. More than 1,930,183 people like Mulana Tariq Jameel and he has 2,944,735 people followers on Facebook. On YouTube Channel he has 4.05 million subscribers and more than 253,230,350 viewers; on Twitter he has 4.25 million subscribers. He lives his life in keeping with Islam and frequently gives lectures on the religion to inspire others to adopt its precepts. To accomplish this, he also made numerous trips throughout the globe to deliver lectures and impart knowledge about Islamic principles to a wide audience. He quickly became well-known after succeeding in doing so. Thousands of people claimed to have converted to Islam as a result of Undertaker's battle; this is all that is known about him. The WWE

Champion is now a Muslim. He gained respect from people all around the world, Muslims and non-Muslims alike, for his speeches and simplicity.

He has delivered lectures to different communities in the society in Pakistan and in other countries as well like doctors, engineers, professors, businessmen, landlords, government officials, TV/film artists, ministers/politicians and sports celebrities and many more.

1.1. Research Questions

The present study aims to address the following essential research questions:

1. What type of lexical properties is used in the prayers of Maulana Tariq Jameel?
2. Which kinds of stylistic features are used most frequently in his speech?
3. What is the impact of stylistic features on the audience?

2. Literature Review

The study discloses the stylistic analyses of Maulana Tariq Jameel's speeches by using Alabi's Model of Stylistic (2007). Stylistics is concerned with patterns that have been used in writing, speech, and literature by the use of linguistic aspects and features. It analyses the various linguistic forms in the language of the literary text such as lexical and syntactical which affect the meaning of that writing in an utterance. Stylistics investigates the Grammar, semantics, and discursive devices as well as phonological features that are used in the text.

Stylistics is not only deal with Grammar but also with syntax. The investigation is concerned with the analysis of the literary text; it is also sometimes called literary stylistics. Language is so important for statisticians because of its form and functional level. The text's function works as a gateway to its interpretation.

"A branch of linguistics which studies the features of situationally distinctive uses of language, and tries to establish principles capable of accounting for the particular choices made by individual and social groups;" is how stylistics is defined in detail by Crystal (2003). Literary stylistics examines the variations that are found in both the "style" of individual writers and literature as a genre.

Aarts and Aarts (1982) describe that stylistic devices are used to analyze the patterns of the language. It describes the deviations of the language at a deep level, which helps the students of linguistics to understand the rules of language on a very extended level.

STYLE

"Style is personality clothed in words, character embodied in speech," (F.L. Lucas 2012). "Style is the image of a character (Gibbon)" is another definition. According to Gibbon's concept, character and style are two sides of the same coin. Chaitra (2014) states that "style is a way of writing, speaking, or acting; a collection of writing or diction or artistic expression... appropriate to a person or school or period or subject; and observable superior quality"

Major Stylistic Approaches

H.C. Widdowson, M.A. Halliday, Sinclair Hockett, and Geoffrey Leech are the major presenters of stylistic approaches.

Widdowson's Approach

In Widdowson's (1974) perspective, the user of a language achieves two distinctive yet related sorts of information (I) Knowing the linguistic code of a language to comprehend the message passed on by it and (ii) Knowing the conventions about these principles.

M.A. Halliday

Halliday (1970) in his article "Descriptive Linguistics in Literary Studies" expresses that any kind of literary content can be analyzed by utilizing descriptive linguistics methods and its different classifications can be applied to it. His methodology is fundamentally concerned with the understanding of linguistic features. Subsequently, descriptive linguistics is his focus of interest. It is contrasted with historical linguistics and institutional linguistics.

Hockett (1958)

As per Hockett (1958), two expressions in the same language having the same meaning can pass on the same knowledge however they can be said extraordinary, as indicated by their diverse

linguistic structure. It is a style that differs one from another. Lyons (1970) accepts that style is variety in the utilization of language.
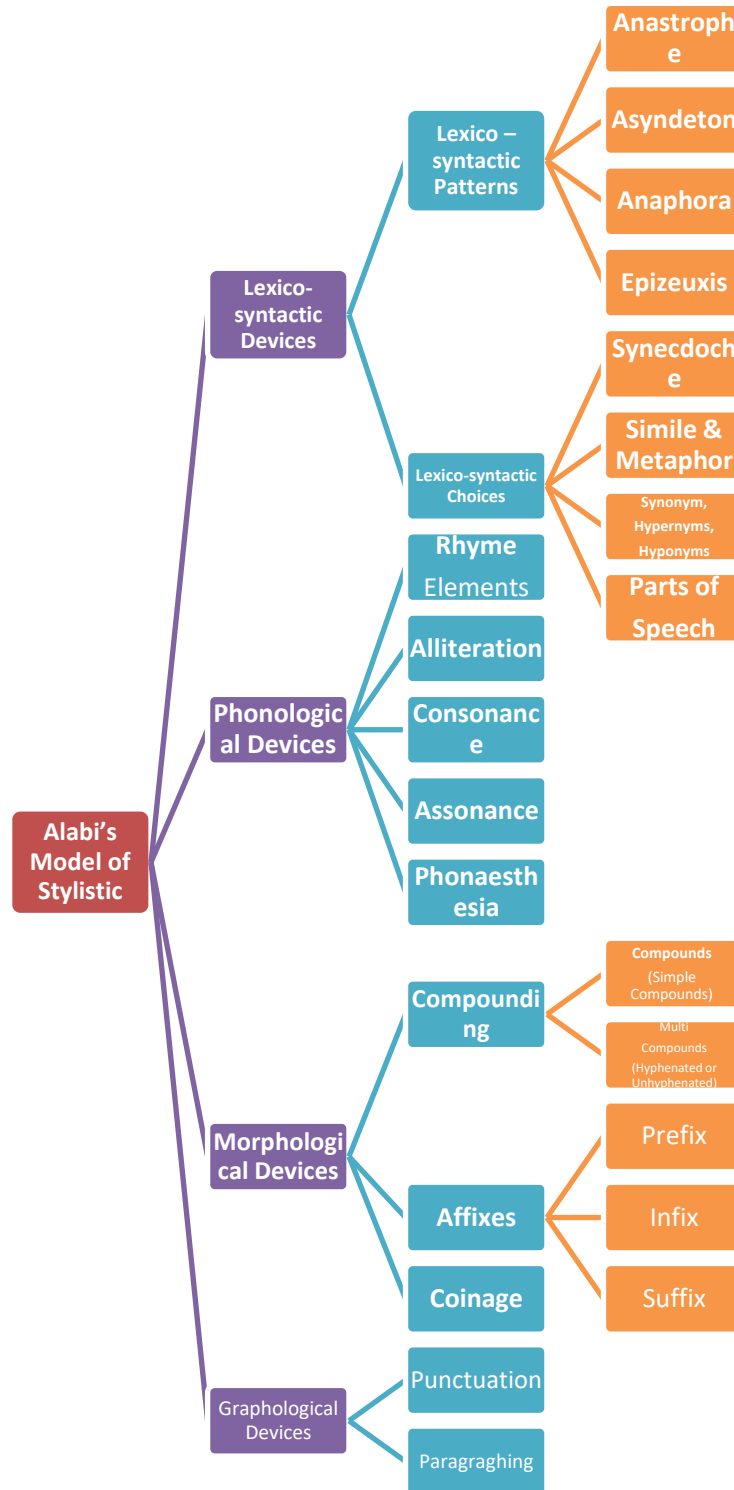
Leech and Mick Short's Stylistic Approach (2014)

The second edition of Parasite and Short's book "Style in Fiction" delves deeply into the stylistic elements. According to Leech, language use is the main point of emphasis. This book's third chapter contains a list of linguistic and stylistic categories; (1) Lexical classes: verbs, adverbs, adjectives, nouns, and general (2) Syntactic or Grammatical Categories: they include word classes, noun phrases, verb phrases, clause types, clause structures, and sentence types and complexity. (3) Figurative language usage (4) Cohesion and Context.

3. Methodology

3.1. Theoretical Framework

The stylistic analyses of Mulana's speeches has been analyzed by using Alabi's Model of Stylistic (2007). The complete model of Alabi is very comprehensive to explore the style of any text linguistically. A complete model of Alabi with all elements, sub-elements, and devices which are used in it is given below.

Alabi's Model of Stylistic

- Lexico-syntactic Devices
  - Lexico – syntactic Patterns
    - Anastrophe
    - Asyndeton
    - Anaphora
    - Epizeuxis
  - Lexico-syntactic Choices
    - Synecdoche
    - Simile & Metaphor
    - Synonym, Hypernyms, Hyponyms
    - Parts of Speech
- Phonological Devices
  - Rhyme Elements
  - Alliteration
  - Consonance
  - Assonance
  - Phonaesthesia
- Morphological Devices
  - Compounding
    - Compounds (Simple Compounds)
    - Multi Compounds (Hyphenated or Unhyphenated)
  - Affixes
    - Prefix
    - Infix
    - Suffix
  - Coinage
- Graphological Devices
  - Punctuation
  - Paragraghing

Alabi's Model of Stylistic Analysis (2007)

Lexico-syntactic Devices, Phonological Devices, Morphological Devices, and Graphological Devices are major devices of this model but some of the elements and sub-elements are used for the analysis of speeches because this is phonological stylistics. Some of the parts are not used because they are related to the text such as graphological devices. Some of also sub parts are not used to analyze the speeches. The bold devices have been used in the stylistic analysis of the speeches.

4. Data collection and Interpretation

The data is collected from three speeches of Mulana Tariq Jameel. These have been selected from different dates and years. The dates and years have been given for all speeches are 12 January 2018, 1st September 2018, and 2nd September 2019.

Table: 1 Table of sentences

1) Lexico-syntactic Devices 1 A)Lexico – syntactic Patterns	Sentences from Three Speeches			Sr. No
	1	2	3	
i) Anastrophe		پتہ کرو علماء سے ادا کیسے کروں		1-
		ہم نے نہیں دیکھا میرے حبیب کو		2-
		ہماری طرف تو دیکھ تو سہی پوری دنیا میں کیا ہو رہا ہے		3-
ii) Asyndeton		کسی سے روٹھے ہو اسے منا لو ماں باپ سے ناراضگی ہے پاؤں پر جاؤں بیوی تجھ سے ناراض ہو پاؤں پر جاؤ بیوی ناراض ہے خاوند کے پاؤں پر جائے		1-
		اے میرے مالک نہ کوئی راستہ نظر آتا ہے نہ کوئی رہبر نظر آتا ہے		2-
		تجھے تیری رحمتوں کا واسطہ دے کر تیرے آگے ہاتھ پھیلاتے ہیں جھولی پھیلاتے ہیں		3-
		صبح توبہ کرتے ہیں شام ٹوٹ جاتی ہے شام کرتے ہیں صبح ٹوٹ جاتی ہے		4-
		اے میرے آقا پہلے لوگ آئیں گے تو ان کے پاس تو بڑا تقوی ہو گا بڑے عمل ہونگے بڑی نیکیاں ہوگی		5-
		جب ہم آئیں گے ہم تو یااللہ خالی ہاتھ ہوں گے ہماری تو جولی بھی پھٹی ہو گئی کشکول بھی ٹوٹا ہوگا		6-
		افق کو دیکھ دیکھ اکھیاں تھک گئی پک گئی		7-
		ہمیں نظر کرم سے دیکھ لے، ہمیں گناہوں سے دور کر دے، نافرمانیوں سے دور کر دے		8-

	ہمیں نظر محبت سے دیکھ لے، مالداروں کو سخی کر دے، حکمرانوں کو رحم دل کردے	9-
iii) Anaphora	یہ شہر گندا ہے ۔ یہ شہر چھوڑ دے ۔	1-
	ان کی زندگی کیسی تھی ۔ ان کے گھر کا کیسا نظام تھا ۔	2-
	حکومتوں سے اس ہٹا دو ۔ حکومتوں سے گلا بھی ہٹا دو ۔	3-
	سب سے اعلی ۔ سب سے اعلی کیا ۔	4-
	سیکھو سیکھو اپنے حبیب کی معاشرت سیکھو ۔	5-
	آج توبہ کرتے ہو؟ کرتے ہو؟ کرتے ہو؟ کرتے ہو؟ توبہ کرتے ہو؟	6-
	تو نے سمجھایا ہم کوئی نہ سمجھے ۔ تو نے روکا ہم کوئی نہ رکے ۔	7-
	ہمیں نظر کرم سے دیکھ – ہمیں گناہوں سے دور کر دے ۔	8-
	ہم نے نہیں دیکھا میرے حبیب کو ۔ ہم نے نہیں دیکھا قرآن کو ۔	9-
v) Epizeuxis	آج توبہ کرو کرتے ہو کرتے ہو ۔	1-
	تو جا جا تجھے مبارک ہے تیری زندگی کا آج پہلا دن ہے ۔	2-
	اگر یہ ٹوٹ بھی جائیں تو ڈرنے کی بات نہیں دوبارہ کر لینا، دوبارہ کر لینا، دوبارہ کر لینا ۔	3-
	جنت کی حوریں تمہیں دیکھ دیکھ کر خوش ہو رہی ہیں ۔	4-
	کہو یا اللہ! میری توبہ یا اللہ !میری توبہ پھر کہو یا اللہ! میری توبہ ۔	5-

Classification and Interpretation
1) Lexico-syntactic Devices
1 A)Lexico –syntactic Patterns
i) Anastrophe

پتہ کرو علماء سے ادا کیسے کروں .1

English Translation
Find out how to pay the scholars

ہم نے نہیں دیکھا میرے حبیب کو .2

English Translation

We did not see my Beloved

3. ہماری طرف تو دیکھ تو سہی پوری دنیا میں کیا ہو رہا ہے

English Translation

Look at what is happening in the whole world

Interpretation

It is a figure of speech in which the normal word order of the subject, the verb, and the object is changed. For example; subject–verb–object might be changed to object–subject–verb. Anastrophe is a type of syntax inversion that changes the order of a sentence's structure for effect. In sentence No. 1 Anastrophe is occurring by violating the syntactic formation rule of subject-noun, verb. Which states that a subject should be followed by a verb but in the above sentence verb "پتہ کرو" is coming before a subject-noun "علماء سے" whereas ideally it should come after and the whole sentence should be written as "علماء سے پتہ کرو ادا کیسے کروں "

In sentence No. 2 Anastrophe is occurring by violating the syntactic formation rule of subject-noun, verb. Which states that a subject should be followed by a verb but in sentence No. 2 verb "دیکھا" is coming before a subject-noun "میرے حبیب" Ideally it should be written as " میرے حبیب کو "ہم نے نہیں دیکھا

In sentence No. 3 the object "تو" precedes its verb "دیکھ" whereas in normal syntax, the verb is followed by its object so by following grammatical rules the correct sentence will be " ہماری تو طرف تو دیکھ تو سہی پوری دنیا میں کیا ہو رہا ہے"

ii) Asyndeton

1۔ کسی سے روٹھے ہو اسے منا لو، ماں باپ سے ناراضگی ہے پاؤں پر جاؤں، بیوی تجھ سے ناراض ہو پاؤں پر جاؤ، بیوی ناراض ہے خاوند کے پاؤں پر جائے

English Translation

If you are angry with someone, make him ok, if you are angry with your parents bow down to their feet, if your wife is angry with you pledge her to be ok, If wife is angry bow down to husband's feet

2۔اے میرے مالک نہ کوئی راستہ نظر آتا ہے، نہ کوئی رہبر نظر آتا ہے

English Translation

O my lord! Neither have we seen any way nor any leader.

3۔تجھے تیری رحمتوں کا واسطہ دے کر تیرے آگے ہاتھ پھیلاتے ہیں، جھولی پھیلاتے ہیں

English Translation

They stretch out their hands in front of you, extending their hands to you in connection with your blessings.

4.صبح توبہ کرتے ہیں شام ٹوٹ جاتی ہے، شام کرتے ہیں صبح ٹوٹ جاتی ہے

English Translation

Repent in the morning, the evening is broken, the evening is broken, the morning is broken

5.اے میرے آقا پہلے لوگ آئیں گے تو ان کے پاس تو بڑا تقوی ہو گا، بڑے عمل ہونگے، بڑی نیکیاں ہوگی

English Translation

O my lord, the first people will come then they have great piety, great deeds, great virtues

6.جب ہم آئیں گے ہم تو یااللہ خالی ہاتھ ہوں گے، ہماری تو جھولی بھی پھٹی ہو گئی، کشکول بھی ٹوٹا ہوگا

English Translation

O Lord! We are with empty hand when we will come, our julie also break up, kashkool will also be broken.

7.افق کو دیکھ دیکھ اکھیاں تھک گئی، پک گئی

English Translation

8.ہمیں نظر کرم سے دیکھ لے، ہمیں گناہوں سے دور کر دے، نافرمانیوں سے دور کر دے

English Translation

Look at us please, take us away from sin, get rid of disobedience

9.ہمیں نظر محبت سے دیکھ لے، مالداروں کو سخی کر دے، حکمرانوں کو رحم دل کردے

English Translation

Look at us with love, be generous to the rich, and have mercy on the rulers.

Interpretation

Asyndeton is derived from the Greek word '*asyndeton'* which means unconnected. The omission of conjunction between the phrases and sentences produces rhythm in the speech of the speaker. In all the above-given examples the Asyndeton has appeared at sentence level. In the first example comma comes after اسے منا لو while here this sentence requires a conjunction "اگر" in Urdu that makes appropriate it. But without it, it creates rhythm. "اگر" must also come before the 3rd part of this sentence "بیوی تجھ سے" then it gives clear sense with this urdu conjunction. Same as "اور اگر" should come between "پاؤں پر جاؤ" and "بیوی ناراض ہے". After putting these

conjunction this has been in this structure like " کسی سے روٹھے ہو اسے منا لو اگر ماں باپ سے ناراضگی
ہے پاؤں پر جاؤں اگر بیوی تجھ سے ناراض ہو پاؤں پر جاؤ اور اگر بیوی ناراض ہے خاوند کے پاؤں پر جائے
". In sentences No. 2 and 3 "اور" should come between the sentences. In sentence No. 4 "پھر" is
an appropriate conjunction**.** "اور " should be used as a conjunction for the sentence No. 5,6,7,8
and 9. At different stages, it is also create emotional impact with this rhythmic pattern which is
come with commas and without conjunctions.

iii) Anaphora

یہ شہر گندا ہے ۔ -1
یہ شہر چھوڑ دے ۔

English Translation
This city is filth.
Leave this city.

ان کی زندگی کیسی تھی ۔ -2
ان کے گھر کا کیسا نظام تھا ۔

English Translation
How was their life?
How was the system of their homes?

حکومتوں سے آس ہٹا دو ۔ -3
حکومتوں سے گلا بھی ہٹا دو ۔

English Translation
Let your hopes end from the government.
Let your complaints go off from the government.

سب سے اعلی سب سے اعلی کیا ۔ -4

English Translation
Superior among all. What superior all?

سیکھو سیکھو اپنے حبیب کی معاشرت سیکھو ۔ -5

English Translation
Learn, Learn from the lifestyle of beloved prophet

آج توبہ کرتے ہو کرتے ہو کرتے ہو کرتے ہو توبہ کرتے ہو ۔ -6

English Translation
Do you repent now? Do you? Do? Do you? Do you repent

تو نے سمجھایا ہم کوئی نہ سمجھے ۔ -7
تو نے روکا ہم کوئی نہ رکے ۔

English Translation
You guided, we refused
You stopped, we moved forward

8- <u>ہمیں</u> نظر کرم سے دیکھ

<u>ہمیں</u> گناہوں سے دور کر دے ۔

English Translation

Have mercy on us

Take us away from sin.

9- <u>ہم نے</u> نہیں دیکھا میرے حبیب کو ۔

<u>ہم نے</u> نہیں دیکھا قرآن کو ۔

English Translation

We did not see our beloved prophet

We did not see Holy Quran

Interpretation

In these above examples, some words and parts of sentences have been underlined, and found the anaphoric expression in Mulana's language. Anaphora is a stylistic device which is used to express the emotions. It can be defined as an old figure of speech, used specifically in religious sermons. Alabi views; Anaphora is a rhetorical device that features repetition of a word or phrase at the beginning of successive sentences, phrases, or clauses. It works as a literary device to allow writers to convey, emphasize, and reinforce meaning. In examples 2 and 8 "ان" and " ہمیں", "ان" and " ہمیں" in these two examples the stylistic device anaphora is used at the word level. At clause level in examples 5 and 6 " سیکھو " and " کرتے ", "کرتے ہو", in these two examples " سیکھو " and " ہو" anaphoric stylistic device used at clause level. A clause is the part of the sentence that contains verb and it always convey the complete thought and it can stand alone and delivers a complete message. Anaphora repeats the same words, phrases, and clauses in these examples complete sentences and parts of sentences are repeated. Anaphora is a rhetorical device in which a word or group of words is repeated at the beginning of two or more successive clauses or sentences. This technique adds emphasis and unity to the clauses.

In the examples 1. "یہ شہر" 3. "حکومتوں سے" 4. "سب سے" 7. "تو نے" and in example 9. "ہم نے" In these examples (ye sheer),(hukumton), (sab se), (tune), and (humne) groups of words consecutively have been used or repeat in the beginning of the sentences. All these examples give the expression of anaphoric which is the stylistic device and it emphasizes on the words of someone's speech to make it memorable.

iv) Epizeuxis

1. آج توبہ کرو <u>کرتے ہو کرتے ہو</u> ۔

English Translation

Do penance today, do it, do it.

2. تو <u>جا جا</u> تجھے مبارک ہے تیری زندگی کا آج پہلا دن ہے ۔

English Translation

Oh! You have been congratulated, today is the first day of your life.

٣. اگر یہ ٹوٹ بھی جائیں تو ڈرنے کی بات نہیں <u>دوبارہ کر لینا، دوبارہ کر لینا</u>، دوبارہ کر لینا ۔

English Translation

Don't worry if it is broken , do it again, do it again, do it again.

٤. جنت کی حوریں تمہیں <u>دیکھ دیکھ</u> کر خوش ہو رہی ہیں ۔

English Translation

Fairies of heaven are getting happy to see you

٥. کہو <u>یا اللہ! میری توبہ، یا اللہ !میری توبہ</u> پھر کہو یا اللہ! میری توبہ ۔

English Translation

Say Ya Allah forgive me, forgive me, say it again forgive me.

Interpretation

It reveals emotion through the repetition of words and phrases in quick succession. It creates a particular effect on the reader or listener's feelings. In the first example the repetition of کرتے ہو کرتے ہو the speaker puts the stress on doing penance and trying to take an oath from the people. Epizeuxis used in the above-given examples 2,3,4 and 5 at word and phrase levels such as جا جا, یا اللہ !میری توبہ...یا اللہ! میری توبہ , دیکھ دیکھ, دوبارہ کر لینا...دوبارہ کر لینا . The repetition also gives the context of the whole discussion for example دیکھ دیکھ gives the meaning that after seeing them Fairies of Jannat become happy. Same as دوبارہ کر لینا.........دوبارہ کر لینا its mean repetition of something else which has already been done.

Table of sentences

1 B)Lexico-syntactic Choices	Speeches			Sr. No
	1	2	3	
i) Synechdoche		اس نے اپنا بوریا بستر اٹھایا اور چل پڑا ۔		1-
		چاروں طرف گناہوں کی منڈیاں آباد دیکھی ہیں۔		2-
		ہماری مثال اس بچے کی سی ہے جو کاغذ پر الٹی سیدھی لکیریں لگا کر اپنی امی سے پوچھتا ہے اماں میں نے اچھا لکھا ہے ۔		3-
		تو نے اس دیس کو شب قدر کی گھڑیوں میں وجود بخشا ۔		4-
		حکمرانوں کو رحم دل کر دے ۔		5-
		ہمیں گناہوں سے دور کر دے ۔		6-
		اے بحروبر پر راج کرنے والے اللہ ! ہمیں نفس و شیطان کے شر سے بچا۔		7-
				8-
		محبتیں بھردے چاروں صوبوں میں یااللہ! آپس میں محبت پیدا کردے ۔		9-

	یا اللہ تو اس دیس کی نیا کو پار لگا دے ۔	
ii) Metaphor	1- چاروں طرف گناہوں کی منڈیاں آباد کر رکھی ہے	
	2- ہماری جھولی بلی میں پھٹی ہو گی کبھی کشکول بھی ٹوٹا ہوگا	
	3- ہم نے تو چاروں طرف تنگ دیکھا ہے	
	4- میرے مولا مولا زندگی بھر کوشش زندگی کی کہا میں کوشش حرف لکھنے کی کی	
	5- میرے اللہ پیچھے مڑ مڑ کر دیکھتے ہیں تو تو الٹی سیدھی لکیروں کے سوا کچھ نہیں ہے	
iii) Simile	1- تو نے تو رمضان جیسے سے مبارک اک مہینے میں اسے شرف بخشا	
	2- آج تم سب ایسے ہو جیسے سے آج ماں کے پیٹ سے جنم لیا ہو	
	3- خالق جیسے معصوم بچہ ماں باپ سے بچھڑتا ہے پارہ پارہ ہو جاتا ہے	
	4- ہمیں بھیڑے نماانسانوں سے بچا	
	5- ہمیں کوئی صدیق جیسا عطا فرما	
	6- ہماری مثال اس بچے جیسی ہے ہے جو کاغذ پر الٹی سیدھی سندھی لکیریں لگاتا ہے	
iv) Synonymes	1- حکومتوں سے آس ہٹا دو ان سے امید نہ لگاؤ	
	2- سخاوت کرنا سیکھو سخی بننا سیکھو	
v) Hypernoyms	1- تیری نسل کا نام باقی رہے گا تیرا حسب نصب باقی رہے گا	
	2- اے میرے مالک نہ کوئی راستہ نظر آتا ہے نہ کوئی رہبر نظر آتا ہے	
	3- ہم نے اسے اپنے ہاتھوں سے گندگی سے بھر دیا ہم تیری آگے شرمندہ ہیں کلیجہ تڑپ رہا ہے دل بھٹک رہا ہے	
	4- اللہ کو سخی سے سے پیار ہے چاہے فاسق ہیں کیو نہ ہو اور بخیل سے نفرت ہے چاہے ہاتھ میں تسبیح اور سر مصلے پر جھکا ہوا ہو	
vi) Parts of Speech	1- ایک آدمی نے 99 قتل کیے	
	2- ہمیں پتہ نہیں ہمارا نبی کون تھا اللہ اپنے حبیب کو تکلیف سے بچانے کی خاطر معاف فرما	
	3-	
	4- ہماری توبہ قبول فرما	

1 B)Lexico-syntactic Choices

i) Synecdoche

1۔ اس نے اپنا بوریا بستر اٹھایا اور چل پڑا ۔

English Translation

He picked up his bag and luggage and he left.

2 ۔ چاروں طرف گناہوں کی منڈیاں آباد دیکھی ہیں۔

English Translation

I have seen many bazaars populated with sins.

3۔ ہماری مثال اس بچے کی سی ہے جو کاغذ پر الٹی سیدھی لکیریں لگا کر اپنی امی سے پوچھتا ہے اماں میں نے اچھا لکھا ہے ۔

English Translation

Our example is just like a child who draws zigzag lines on a page and asks his mother that has he done good

4 ۔ تو نے اس دیس کو شبِ قدر کی گھڑیوں میں وجود بخشا ۔

English Translation

You have given existence to this country in the hours of Shab-e-qader

5 ۔ حکمرانوں کو رحم دل کر دے ۔

English Translation

Make our rulers merciful

6 ۔ ہمیں گناہوں سے دور کر دے ۔

English Translation

Keep us stay away from the sins

7 ۔ اے بحروبر پر راج کرنے والے اللہ ! ہمیں نفس و شیطان کے شر سے بچا ۔

English Translation

Ay Allah ruler of behr-o-bur save us from the evils of our nafas

8 ۔ محبتیں بھردے چاروں صوبوں میں یااللہ! آپس میں محبت پیدا کردے ۔

English Translation

Ya Allah create love in all provinces, create love among us.

9 ۔ یا اللہ تو اس دیس کی نیا کو پار لگا دے ۔

English Translation

Ya Allah save the boat of this country

Interpretation

Synecdoche is a figure of speech in which a part of something is used to signify the whole, or vice-versa. It's derived from the Greek word *synekdoche*: "simultaneous meaning." As a literary device, synecdoche allows for a smaller component of something to stand in for the larger whole, in a rhetorical manner. Synecdoche can work in the opposite direction as well, in which the larger

whole stands in for a smaller component of something. Synecdoche is a helpful device for writers to express a word or idea in a different way by using an aspect of that word or idea. This allows for variation of expression and produces an effect for the reader. In above example the term synecdoche has been used which is giving a peculiar relationship between a sign and its referent. In examples 1,2 and 3 "بوریا بستر" , "گناہوں کی منڈیاں" and "الٹی سیدھی لکیریں" these highlighted part has a very broad meaning the word "بوریا بستر" is giving different meanings that someone may be is moving from one place to another with small luggage and it can be a possibility that someone is living everything behind and just shifting himself towards Allah and left behind everything and does not consider materialistic things. In example No.2 the word "گناہوں کی منڈیاں"gives giving broad concept that means sins are at their peak in our society and we have created different ways and different shapes of sins. We all are committing sins in the form of trade, business, studies, media, film industry even we are not sincere with our parents and with ourselves. We think that this world is long-lasting but the truth is that this world is a deception. In example No. 3 "الٹی سیدھی لکیریں"refers to the concept of life. We spent our life on different paths. We do sins and we do good things also, so our life is like right and wrong lines we draw by own self, it means we create different situations and ask our mother which one is right. Mother is love, she always tells you the right path and supports you in every situation. Allah loves us 70 times more than Mother so how Allah can let us go astray? In examples 4, 5, and 6 the words "شب قدر " ,"رحم دل" , and " گناہوں" these words are examples of the stylistic term Synecdoche. The word "شب قدر " shows the belief of the muslim community, for them it is a night of Decree, the night of Power, the Night of Value, the Night of Destiny, or the Night of Measures, in Islamic belief for Muslims it is the night when the Quran was first sent down from Heaven to the world and also the night when the first verses of the Quran were revealed to the prophet Muhammad. In the next example the word "رحم دل" is a quality of Allah, Some qualities are beyond human understanding, we commit 1000 sins and ask for forgiveness, Allah opens the door of his mercy for us but as humans, if someone does mistake that we don't like we give him/her punish that's why Kind rulers are blessings of Allah. The word "گناہوں " is a very broad term because there are different categories of sins in Islam for example shirk, disobeying parents, committing murder, leaving daily prayers, zakat evasion and not fasting on the days of Ramadan. So this word " گناہوں" is carrying different aspects of sins. In the last three examples 7,8,9 words "بحروبر" , "نفس و شیطان", "چاروں صوبوں" and " نیا" the word "بحروبر reflect the existence of a creator who made many rivers in the whole world and next sentence the word"چاروں صوبوں" is describing the bond of country and its nation who live in a different part of the country but they have love and respect for each other. In the last sentence " نیا" is the term that representing the whole country.

Metaphor

1- چاروں طرف گناہوں کی منڈیاں آباد کر رکھی ہے

English Translation

Everywhere there are stalls (markets) of sins

2- ہم نے تو تو چاروں طرف <u>ننگ ہی ننگ</u> دیکھا ہے

English Translation

We have seen Obscenities every where

3- میرے مولا! زندگی بھر کوشش زندگی کی کتاب میں حرف لکھنے کی

English Translation

My lord all my life I tried to write word 'tried' in book of life

4- میرے اللہ پیچھے مڑ کر دیکھتے ہیں تو الٹی سیدھی لکیروں کے سوا کچھ نہیں ہے

English Translation

My lord when we look into past, just cross pathways nothing else

Interpretation

Metaphor is "the most common and beautiful of tropes" (Janet quoted in Dodson, 2008). Alabi determines 'that the metaphor and the simile are related to the topic of similarity, for although the comparison is made between two words of unlike nature. Metaphor gives clearness and liveliness to words' (Alabi, 2007).In metaphor, the action of portraying meanings is done directly. When the comparative point compares the two identical objects, in the comparison, a metaphor is formed (Mark, 2006).

The underlined words in above example No. 1 such as " منڈیاں " in Urdu "منڈیاں " means a place or a market where everything is available easily for humans but in the given sentence this place is for sin that is a direct comparison between two opposite object because sins are not for sale in the market. In the No.2 example "ننگ ہی ننگ" has been used its mean everyone is naked or without clothes which is impossible it means that everyone is doing illegal and wrong things that are against Islam. In example No. 3 " زندگی کی کتاب میں حرف لکھنے"means that everyone is trying to explore his life by trying to know the reality of life but he has failed. In example No. 4 the use of " الٹی سیدھی لکیروں " means that the past misdeeds of a man that he has already done and nothing else.

"A metaphor in language normally reveals a related conceptual metaphor in thought" (Hamilton, 2002, quoted in Dodson, 2008). The metaphor is forceful instead of simile (Bassmann, 1998).

Simile

1- تو نے تو رمضان جیسے مبارک مہینے میں اسے شرف بخشا

English Translation

You blessed it in the holy month of Ramadan

<div dir="rtl">

2۔ آج تم سب ایسے ہو جیسے آج ماں کے پیٹ سے جنم لیا ہو

</div>

English Translation

Today, all you are as pure as you were born to your mother today

<div dir="rtl">

3۔ خالق جیسے معصوم بچہ ماں باپ سے بچھڑتا ہے پارہ پارہ ہو جاتا ہے

</div>

English Translation

O my lord, like an innocent child is separated from his parents and broken

<div dir="rtl">

4۔ ہمیں بھیڑے نماانسانوں سے بچا

</div>

English Translation

Protect us from sheepish like humans

<div dir="rtl">

5۔ ہمیں کوئی صدیق جیسا عطا فرما

</div>

English Translation

Bless us like Saddique

<div dir="rtl">

6۔ ہماری مثال اس بچے جیسی ہے جو کاغذ پر الٹی سیدھی سیدھی لکیریں لگاتا ہے

</div>

English Translation

Our example is like a child who draws zigzag lines on paper

Analysis

In the English language, the words 'as and like' while in the Urdu language the words 'جیسے' *Jaisy* and " نما"numa are used in similes. A simile is a figure of speech that compares two things with one another. A simile uses the words "like" or "as" (Starkey, 2004) to compare things. An example of a simple comparison is "He eats like a bird" (Merriam-Webster 2014c).

In examples No. 1, 2, and 3 the word 'جیسے' is used between the two phenomena for simile. It correlates the two entities into a single one and conveys a new meaning by comparison. In example No. 4 the use of " نما"as a simile, the comparison between "بھیڑے" and "انسانوں" shows that humans are just like very dangerous sheep. In examples No. 5 and 6 the words "جیسا" and "جیسی" are also used as similes for the comparison of two objects. The simile only states similarity (Mark, 2006).

Synonyms

<div dir="rtl">

1۔ حکومتوں سے آس ہٹا دو ان سے امید نہ لگاؤ

</div>

English Translation

Don't keep any hope from governments.

<div dir="rtl">

2۔ سخاوت کرنا سیکھو سخی بننا سیکھو

</div>

English Translation

Don't expect them. Learn to be generous

Analysis

In the example No. 1 and 2, the device Synonym (Alabi, 2007) has been used at word level such as " آس " and " امید " in example No. 1. While " سخاوت " and " سخی بننا " have been used in

example No. 2. The device has been brought into use with a peculiar purpose. Richards and Schmidt simplify synonymy as "a word which has the same sense or nearly the same as another word" (Richards and Schmidt, 2002). This device works as a mean to achieve a nexus between the elements of discourse. A deliberate cohesion in discourse can get through this technique.

Hypernyms

<div dir="rtl">

1۔ تیری نسل کا نام باقی رہے گا تیرا حسب نصب باقی رہے گا
</div>

English Translation

Your generation's name will remain so your name remains.

<div dir="rtl">

2۔ اے میرے مالک نہ کوئی راستہ نظر آتا ہے نہ کوئی رہبر نظر آتا ہے
</div>

English Translation

Oh my lord! Neither any path is visible nor any guide is visible.

<div dir="rtl">

3۔ ہم نے اسے اپنے ہاتھوں سے گندگی سے بھر دیا ہم تیری آگے شرمندہ ہیں
</div>

English Translation

We have made it filth with our hands. We are stood embarrassed in front of you.

<div dir="rtl">

4۔ کلیجہ تڑپ رہا ہے دل بھٹک رہا ہے
</div>

English Translation

The heart is wandering and in agitation

<div dir="rtl">

5۔ اللہ کو سخی سے پیار ہے چاہے فاسق ہی کیوں نہ ہو اور بخیل سے نفرت ہے چاہے ہاتھ میں تسبیح اور سر مصلے پر جھکا ہوا ہو
</div>

English Translation

Allah loves the generous rather he is sinful and hates the stingy rather he has a rosary in his hand and head in the prostration

Analysis

The stylistic devices hypernym and hyponym have been used in examples No. 1, 2, 3, 4, and 5. The speaker uses this device with a defined hierarchy of the terms. Richards and Schmidt put hypernym/hyponymy as "a relationship between two words, in which the meaning of one of the words includes the meaning of the other word" (Richards and Schmidt, 2002).

Kreidler speaks about these sense relations; "the relations of meaning between words, as expressed in synonymy, hyponymy, and antonymy" (Kreidler, 1998). The use of such devices has proved to be a source of suitable cohesion in the discourse. Through such type of word arrangement, a complete scene and a process of a practice are depicted, precisely.

Parts of Speech

<div dir="rtl">

1۔ ایک آدمی نے 99 قتل کیے
</div>

English Translation

One man killed ninety nine men

2- ہماری توبہ قبول فرما

English Translation

Accept our penance

Table of sentences

کیے	قتل	99	نے	آدمی	ایک
has	**kiled**	ninety nine		**Man**	**one**

قبول فرما	توبہ	ہماری
accept	**penance**	**our**

In these above examples, a notion of parts of speech in lexico-syntactic choices is discussed. In the sentences, different kinds of parts of speech have been used. All parts of speech are arranged according to the parameters (S O V) of Urdu Language. In formal writing, a sequence of parts needs a little attention to perform their real function in the text. An intentional preponderant selection of any part from the defined speech division as per their performance in discourse causes accuracy and precision while intensifying the semantic value of the text.

3)Morphological Devices	Speeches			Sr. No
3A Compounding	1	2	3	
Compounds (Simple Compound)	بوریا بستر، حسب نسب ، سج دھج، جھپ جھیا، الٹی سیدھی زمین وآسماں، انسان وجن، بحر و بر ، نفس وشیطان شب قدر، نظرکرم، نظر محبت، امت مسلماء،			

The use of compounding and all of its types have been processed with a peculiar intention. Srijino defends compounding as a procedure in which categories of lexemes (Adjective, Preposition, Noun, and Verbs) are combined to extend the words and resultantly meanings are renewed sometimes differently from the meanings of its parts (Srijono, 2010). They have their own defined purposes; Osundare (1983) quotes Alabi (2007), who says "Soyinka employs compounds in a way that boosts the baffling compactness of his work" (Osundare, 1983; Alabi, 2007). Soyinka disintegrates 'compounds i.e. simple compounds, (Unhyphenated or hyphenated) or multiple compounds are shown to be potentially longer expressions and structures' (Osundare, 1983; Alabi, 2007). The act of compounding works to sum up the long expressions. Two

autonomous word bodies make a word in compounding. Parts of the compound may be derivatives, other compounds, or free morphemes.

3B) Affixes	Reference Speeches %			Sr. No
	1	2	3	
Suffix	لوگوں، فرشتوں ،گناہوں، بھائیوں، حکومتوں، رحمتوں، دلوں، گناہوں، محبتوں، نفرتوں، بازاروں، قبروں، بکریوں گھڑیوں، موجوں،نافرمانیوں،مالداروں،حکمرانوں، ججوں، قاضیوں،			

Urdu words with English translation

In the above given examples لوگوں، فرشتوں ،گناہوں، بھائیوں، حکومتوں,

the following words are pluralized with Urdu plural marker –*oon*. The base word "log" is being pluralised by an addition suffix "oon" This suffix is a marker of plural in urdu language and mostly used with nouns e.g فرشت is a singular noun and if we attach the suffix "oon" at the end of this word, it will become فرشتوں which is a plural noun- Same as all other words has been pluralized with –oon.

5. Conclusion

In the analysis of Mulana Tariq Jameel's prayers, several linguistic features have been explored that reveal the effectiveness of his prayers. The use of anastrophe, asyndeton, anaphora, epizeuxis, synecdoche, metaphor, and other figures of speech enhance the persuasive power of his prayers on the audience. One of the Lexico-syntactic Devices anastrophe adds emphasis and can raise stronger emotional responses from the listener. For example, " پتہ کرو علماء سے ادا کیسے کروں".

The use of asyndeton creates a rhythmic flow and shows the intensity of prayers. For example, "کسی سے روٹھے ہو اسے منا لو ماں باپ سے ناراضگی ہے پاؤں پر جاؤں". In various sentences, repetition at the beginning of sentences (anaphora) has been seen for example "یہ شہر چھوڑ دے ۔ یہ شہر گندا ہے" it reinforces emotions and making the speech more memorable. In some sentences such as " آج توبہ کرو کرتے ہو کرتے ہو," the immediate repetition of words or phrases (Epizeuxis) underscores the importance of the message. Using one of the Lexico-syntactic choices such as synecdoche in which using a part to represent the whole or vice-versa for example "بوریا بستر" (bag and luggage),

adds relatability to the speech. Another Lexico-syntactic Choice's metaphor, is direct comparisons, like "چاروں طرف گناہوں کی منڈیاں آباد کر رکھی ہے" (markets of sins everywhere), illustrate moral and social issues, making impactful. In addition, the simile compares various things by using 'like' or 'as' such as "ہماری مثال اس بچے جیسی ہے" (like a child), making the abstract more concrete. The use of synonyms enhancing the comprehensiveness and depth of the prayers. Overall, Mulana Tariq Jameel's prayers are rich in rhetorical devices that enhance emotional and persuasive appeal. By using such devices, he captures not only the audience's attention but also reinforces the theme of his message.

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