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A STYLISTIC ANALYSIS OF MUNIBA MAZARI'S SPEECH, BE CONFIDENT, BE YOU

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ABSTRACT

The current research aims to figure out stylistic devices employed in Muniba Mazar's most recently published speech, Be Confident, Be You, on October 31, 2021. To analyze the speech stylistically, the researcher chooses the model of Stylistic Analysis proposed by Leech & Short in Style in Fiction (2007). Through this model, the study examines the use of stylistic devices to create a rhetorical impact in the speech. The findings of the research conclude that Muniba Mazari mainly uses metaphor, symbolism and repetition, among all other stylistic devices, to manipulate her message and persuade the audience.

INTRODUCTION

The current study aims to figure out` the stylistic devices employed in Muniba Mazari whom BBC shortlisted in the 100 Inspirational Women of 2015.Schleifer (2019) lists her among the 500 most influential Muslims of the world. She is one of the Forbes 30 under 30 for 2016 in Media Category. To figure out the stylistic devices employed in her most recently published speech, Be Confident, Be You., the study analyzes the speech stylistically. Stylistics studies how the author or speaker of the text engages his audience using language. Stylistics analysis refers to the study of patterns and style of speech. Many linguists have proposed different models to conduct stylistic analysis of

the texts. However, the researcher chooses Leech & Short's model to analyze the poems stylistically. According to Leech (2007), "style is the way in which something is spoken, written or performed. It refers to the use of words, sentences structures and speaking style." It is the choosing of words from a vast linguistic collection. The purpose of stylistics is to explain the relationship between language and its style, both implicitly and explicitly. Stylistic analysis is to investigate and explain the specific author's choices in terms of word choice to create rhetorical impact. Leech & Short (2007) present the model of stylistic analysis that comprises of lexical categories, grammatical categories, figures of speech, context, and cohesion. The current research focuses on the figures of speech that create rhetorical impact in the speech. The research is significant for teachers, students and other speakers to get an understanding of the style of Muniba Mazari and how she creates rhetorical impact in her speeches that capture the attention of the public all over the world. Due to the limitations of time, the researcher delimits his study to the single speech of Muniba Mazari that is most recently published. Among all other models of stylistic analysis, the study finds Leech & Short's model most suitable to the study and in order to further delimit the study, it only figures out the figure of speeches that are stylistic devices employed in the speech. Moreover, When it comes to stylistics, it is the study and interpretation of texts of all kinds, as well as spoken language, in terms of their linguistic and tonal style, where style is the distinctive variation of language employed by different people in different contexts or settings. A cover letter and résumé, for example, may be written in the vernacular, or everyday language, whereas a more formal language, in terms of grammar, pronunciation or accent, and lexicon or word choice, may be used during a job interview. Stylistics is a branch of linguistics that connects literary criticism and linguistics. In and of itself, it does not function as a separate domain, and it can be used to the knowledge of literature and journalism, as well as linguistics, to a certain extent. In the field of stylistics, sources can range from classic works of literature to popular texts, and from advertising copy to news articles, non-fiction, popular culture, political and religious discourse, among other things. Non-literary materials, as recent work in critical stylistics, multimodalist stylistics, and mediated stylistics has demonstrated, are potentially as interesting to stylisticians as literary texts. As a result, literality is defined as 'a point on a continuum rather than an absolute' in this context.

Stylistics as a conceptual discipline may attempt to establish principles capable of explaining particular choices made by individuals and social groups in their use of language, such as in the literary production and reception of genre, the study of folk art, the study of spoken dialects and registers, and it can be applied to areas such as discourse analysis and literary criticism, among other things.

Plain language has a number of distinct characteristics. The use of dialogue, regional dialects, and individual idioms are all common stylistic characteristics (or idiolects). In terms of stylistics, there is also a high prevalence of sentence length and the usage of several linguistic registers.

RESEARCH QUESTIONS
1.   To identify the stylistic devices used in Muniba Mazari's speech
2.   To examine how she creates rhetorical impact in her speeches

RESEARCH OBJECTIVES
1.   What are the stylistic devices used in Muniba Mazari's speech?
2.   How does she create rhetorical impact in her speeches?

REVIEW OF THE LITERATURE
In the field of communication, the stylistic study of the text has always been focus of the researchers. The current study also aims at analyzing Muniba Mazari's speech, Be Confident, Be You stylistically in order to examine its rhetorical impact. Khan, Ahmad, Ahmad, & Ijaz (2014) conduct stylistic analysis of Tabassum's short story, The Last Word. The researchers analyze the story stylistically considering grammatical, lexical and phonological patterns. The researchers find the use of repetition, parallelism, alliteration, consonance, assonance and rhyme most prevalent in the story to construct its style.

Ali, Batool, Birlas & Firdous, (2015) conduct stylistics Analysis of Faiz Ahmed Faiz's poem, Subh e Aazadi 1947. They examine the stylistic structures of Faiz Ahmed Faiz's poem to figure out the lexical selections and the style that the poet has adopted to highlight the main theme of his poem. The stylistics analysis of this poem is conducted on five levels using Leech & Short's model. The researchers conclude that the poem is plentiful in the use of metaphors and similes and anaphora. The poet has dramatically proved his unique view of separation of India and Pakistan through meaning overloaded metaphors and deeper imagery.

Faiz, Azher, Asghar, & Jabeen (2018) endeavor to explore the choice of adjectives as a lexical category in Hamid's novel, named "How to Get Filthy Rich in Rising Asia". This study is limited only to the analysis of the adjectives used in the novel through Leech & Short's model of stylistic analysis. Irfan, Iqbal, & Ahmad (2019) aim to discover thematic parallelism in Kamila Shamsie's novels. Kamila Shamsie being an English-speaking writer of Pakistani origin covers the themes that are cosmopolitan in character; however, the specific allegiance of her work lies in the heart of South Asia.

Khan, & Khan (2021) analyze Hashmi's poem, You are chained with a special focus on the foregrounding. The tools of foregrounding i.e. parallelism and deviation attract the attention of the reader towards the hidden message of the poem that is related to the socio-political scenario of Pakistan, Kashmir, and India. The findings of the paper are that the poem is replete with various stylistic choices that help to foreground the intended meaning. The foregrounding techniques used by the poet include deviation and parallelism.

The study of the previous studies shows that the researchers usually apply Leech & Short's model of stylistic analysis on literary texts. Only very few researches are available that conduct stylistic analysis of non-literary texts. Munir (2014) conducts a stylistic analysis of Barack Obama's second inaugural address. His study aims at revealing the use of figures of speech found in the speech and examine the lexica and syntactical structure of the speech. Before emigrating to the United States in the 1940s, Roman Jakobson was a prominent member of the Russian Formalists and the Prague School of Architecture. In his Closing

Statement at a conference on stylistics held at Indiana University in 1958, he brought together Russian Formalism and American New Criticism for the first time. Published in 1960 as Linguistics and Poetics, Jakobson's lecture is widely regarded as the first logical definition of stylistics, and his point was that the study of poetic language should be considered a sub-branch of linguistics rather than a separate discipline. His presentation included six general roles of language, including the function of poetry. Michael Halliday was a pivotal role in the development of British stylistics during the twentieth century. Linguistic Function and Literary Style: An Inquiry into the Language of William Golding's The Inheritors, published in 1971, is a seminal piece of research and writing. In order to understand the relationships between language and its context, one of Halliday's contributions has been the introduction of the term "register." For Halliday, the distinction between register and dialect is important. When we talk about dialect, we're talking about the habitual language of a certain user in a specific geographical or social setting. The choices made by the user are described in the register, and these choices are based on three variables: field ("what the participants... are actually engaged in doing," for example, discussing a specific subject or topic), tenor (who is taking part in the exchange), and mode (how the exchange is conducted) (the use to which the language is being put).

Fowler observes that different fields produce diverse language, with the most noticeable difference being the level of vocabulary produced by each field. The linguist David Crystal points out that Halliday's 'tenor' is a roughly identical phrase to 'style,' which is a more precise alternative term employed by linguists to prevent ambiguity in their language. The symbolic organization of the circumstance is what Halliday refers to as the third category, mode, in his classification system. Downes distinguishes between two distinct features of the category of mode, arguing that it not only represents the relationship to the medium (written, spoken, and so on), but it also describes the genre of the text (written, spoken, and so on). Halliday refers to genre as pre-coded language, which is language that has not only been used before, but that also predetermines the selection of textual meanings that are presented to the reader. Language scientist William Downes points out that the most important property of every register, no matter how unusual or diversified it is, is that it is evident and instantly recognised. Literary stylistics are used to describe how a piece of writing is written.

Judith Crystal writes in The Cambridge Encyclopedia of Language that, in fact, the vast majority of stylistic analysis has attempted to cope with the complicated and 'valued' language found in literature, which she refers to as 'literary stylistics'. Further, he asserts that the scope of such examinations may be limited to focus on the most remarkable qualities of literary language, such as its "deviant" and abnormal features, rather of the broader structural elements that may be found in full texts or discourses, and that this is a good thing. For example, the compact language of poetry is more likely than the language of plays and novels to expose the stylistician's secrets of construction than the language of plays and novels.

None has ever analyzed the style of Muniba Mazari's speech through Leech & Short's model. The researchers have viewed her speeches through other

perspective and conducted feministic, modal and discourse analysis of her speeches. Nuraisyah (2020) reveals the depiction of women, through the lens of feminism, presented in Muniba Mazari's speeches. Christina & Suprihatiningsih (2021) analyze Mazari's speech, "We all are perfectly imperfect". They aim to examine the types of discourse markers and their functions by applying the theories of Biber and Schiffrin respectively. The study finds that Muniba's speeches are pregnant with the use of five types of discourse i.e., answer forms, linking adverbials, interjections, stance adverbials, and answer elicitors. The previous studies ignore the stylistic devices used in Muniba speeches to influence the listeners. The current study fills the gap and attempts to conduct stylistic analysis of Muniba Mazari's speech, Be Confident, Be You.

RESEARCH METHODOLOGY

The research is qualitative and descriptive. The current research aims to figure out stylistic devices employed in Muniba Mazari's most recently published speech, Be Confident, Be You. To analyze the speech stylistically, the researcher chooses model of Stylistic Analysis proposed by Leech & Short in the book, Style in Fiction. Through this model, the study examines the speech to bring out stylistic devices embedded in it. The research is theoretical, analytical and descriptive in nature because it analyzes the poems to figure out the stylistic devices found in the poems and examines how these devices create the rhetorical impact in the speech.

RESULT AND DISCUSSION

The study endeavors to figure out the stylistic devices used in Muniba Mazari's speech, Be Confident, Be You. In the mentioned speech, the speaker intends to persuade the audience to use Cambly app. To persuade the audience, she employs some of the stylistic devices in order to create rhetorical impact in her speech. In the first line of her speech, she utters, "Confidence is one of the most beautiful things you can wear." Here she uses metaphor of dress for confidence. Her sentence gives an impression that confidence is a dress that we can wear and it looks most beautiful of all. Further she continues, "Confidenceis very important, it's the key." She again employs the use of metaphor of key for confidence. The use of concrete metaphors suggests that the confidence is not just an abstract idea that can never be accessed. She makes the audience realize that if they follow her, they can easily get confidence as they could get any concrete object.

In the utterance, "I am going to share two major elements really help you in the becoming more self-assure and more authentic", she personifies the elements and assigns them a human quality to help others. By using the device of personification, she attracts the attention of the audience towards these two elements and makes them more attentive to listen with more focus what she is going to mention. Her use of personification connects the listeners with the elements that are being personified and how these elements can be beneficial for them. It hides the intended meanings of the speaker to advertise the product. Through irony, Muniba presents the difference between the reality and what is expected in order to grab the listeners' attention. For example, she starts her narration with these words, "….in schools days my teacher were sort of

impressed by me because they thought that I am fluent…..." Her story is not about her being fluent and confident rather it is about being unconfident and inarticulate. The title of the speech, Be Confident, Be You is also an example of verbal irony. The statement of the title bears a clash between its literal meanings and its intended meanings. The literal meaning of the title suggests a piece of advice while the intended meanings of the speaker are that we can never be confident unless we are fluent in speaking and we cannot be fluent until we join Cambly. In one of her another utterances, she claims, "I was very lucky to have amazing teachers who really helped me in becoming fluent when I speak. I know not everybody is lucky enough…" She claims that everybody is not lucky enough to have such amazing teachers but actually she wants to convince the listeners that they are very lucky to have app like Cambly where everybody can have such amazing teachers.

Muniba Mazari is frequent in using repetition as a stylistic device to emphasize an idea. The use of repetition makes a speech easier to follow. She repeats the phrase, the more repeatedly in her speech. For example, "The more you know yourself, the more you know about your truth, the more authentic, the more confident, the more fluent you will sound. In another utterance, I kept asking myself. Where did I go wrong? What did I go wrong?, she repeats the clause, "did I go wrong?". In another sentence, she repeats the clause, "I am doing what I am doing". At the end of her speech, she repeats the whole structure of the sentence, "be fluent, be confident and be you." Her use of repetition adds the power of persuasion in her speech and convinces people of the truth of her sayings.

CONCLUSION
In order to figure out the stylistic devices employed in Muniba Mazari's speech. "Be Confident, Be You", the paper applies one dimension of Leech & Short's model of stylistic analysis. The most frequently used stylistic devices in the speech are metaphor, personification, irony and repetition. The paper is helpful in getting the deep understanding of the style of the speaker and how she creates effect in her speech to influence a vast majority of an audience.

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APPENDIX

Be confident, be you

Confidence is one of the most beautiful things you can wear. A lot of people think that confidence is all about knowing that everyone sitting in the audience or people around you appreciate you or admire you. But I would like to dialogue because my definition of confidence is slightly different. To me confidence is all about acknowledging that even if no one admires you or appreciate you, you are still going to be okay. Well, a lot of you have asked me and requested me to share some tips and tricks about being more self assure. And more authentic when you are expressing your true authentic self with would. In today's video I am going to share two major elements really help you in the becoming more self assure and more authentic.

Number one, be fluent when you speak. Fluency in any language comes with a lot of practice and honestly to me, the more fluent you are, and the more authentic you sound. I was very lucky to have amazing teachers who really helped me in becoming fluent when I speak. I know not everybody is lucky enough, but trust me, even in today's time and age it's very much possible.

Cambly is one the most amazing apps which provide you an opportunity to have one on one session with any English native speaking teachers from all across the globe, including UK, USA and Canada. These teachers are very friendly. They are very supportive and trust me, they are not going to judge you. Cambly provides you a lot of different courses from which you can pick and choose. And if you are good at reading, teachers at Cambly can surely help you in becoming fluent when you speak. And also I have a great surprise for you, if you use code Muniba, you can get 25 percent off in any off three months plan that you choose. So, yes if you are open to learn and if you are open to grow, use Cambly and become more fluent when you speak.

Number two, confidence is very important, it's the key, and you can win hearts by being confident. But again, confidence is does not happen overnight and nobody was born confident. We also learn from our mistakes and those lessons make us more confident and self assure. Here is the very interesting incident that I am going to share with you, well back in schools days my teacher were sort of impressed by me because they thought that I am fluent and I am very confident and I should participate in debate competition. I was a bit reluctant but when I looked at my teachers because they had such high hope for me, I could not say no, so I ended up participating in a debate competition. But honestly instead of focusing on how could I give my best? I was only concerned about will I be able to meet my teacher's expectations or will I be able to impress everyone sitting in the audience? Well and the final day came and there I was up on the stage and all those fears of will I be able to impress the audience? That really weighed me down I could not say a single word on that day, I was standing there blank looking at the audience confused, nervous heartbroken and I just said, I am sorry, I cannot do this and I left the stage. I could not impress everyone, I could nod not impress my teachers, nor the audience, I left the stage, I went back home and I cried my eyes out and I kept asking myself. Where did I go wrong? What did I go wrong? And I exactly know what I did wrong, instead of focusing on how can I impress the world or how will I able to meet all those high hopes that teachers had, I should have focused on how could I give my hundred percent to sound more authentic and more genuine, when I was speaking. I did not do that. That incident was basically the most defining moment of my life, because in that moment, I redefined the word confidence, that day I realized that I am not there to impress the world. I am not there to impress my teachers nor my friends.

I am doing what I am doing because I have to impress myself and if I know that I can give my best, nothing can stop me. So if you want to be confident, know yourself, know your worth, and the more you know yourself, the more you know about your truth, the more authentic, the more confident, the more fluent you will sound. So, be fluent, be confident and be you.