

Using 'Verbal Parallelism' as a Tool in Developing Jakobsonian Six Functions of language: A Case study of *Dastoor* by Habib Jalib

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Abstract

This study aims at exploring and investigating the patterns of verbal parallelism as used by Jaalib to construct a communicative element in the text. Structuralism is used as the theoretical framework of the analysis where Jacobson's six functions of language are analysed through the lens of Verbal Parallelism. The analytical framework model used by the researcher was employed to find the style of the writer as a revolutionary and persuasive one. This model comprised of rhetorical device i.e. Verbal Parallelism (i.e. Anaphora, Epistrophe, Symploce, Homoioteleuton) to identify the six functions of language devised by a structuralist Jakobson. These functions include Referential, emotive, phatic, conative, metalingual and poetic in order to focus context, addresser, contact, addressee, code and message respectively. All the functions work to bring out the message of the poem conveyed by the poet which is 'rejection of the New Constitution framed by a dictator ruler without any fear or dread'.

Keywords: Jakobson's functions, verbal parallelism, dastoor, Jalib

1. Introduction

Habib Jalib, a politician and a revolutionary poet has been acknowledged as a progressive writer whose main purpose was to attract the attention of his audience through eloquent language. He belonged to era when Pakistani government was shaky and kept on moving from hands of one person to another. By using plain language he adopted a style addressing the layman to listen to his wakeup calls. The beliefs behind his poetry had the energy to arouse the emotions of the common man and stir them during the sensitive political and social times. The dictatorship of the time was making new amendments especially in Ayub Khan's time when he enforced a tailor-made constitution in 1962, it was a time of sheer chaos among the nation lovers. Jalib wrote his poem "Dastoor" in order to bring forth his dislike and disapproval for the new constitution where the rights of common people were at stake.

In order to do a stylistic analysis of the English translated poem of Jalib, verbal parallelism is used to find the linguistic indicators which converged at the point of communication model devised by Roman Jakobson. Jalib's enthusiasm and energy grabbed the attention of the listeners and readers who used to be persuaded at once and tried to win their rights.

1.1 Research Question

Q. How does Verbal Parallelism help in developing 'six linguistic functions' in the poem Dastoor by Habib Jalib?

2. Conceptual Framework

2.1 Literature Review

Paul Simpson in his book for students (2004) asserts the process of development in stylistics. Different scholars have observed the process of development in literary stylistics and each of them agrees with the fact that different patterns of language in a text refer to the way it communicates. The Greek rhetoric was aimed at persuading and arguing with the audience and the readers by using the tropes and schemes. Leech (1989) talks of these schemes as broad class of repetitions and identifies two features of poetic language known as "Obtrusive irregularity (poetic deviation) and obtrusive regularity (parallelism)" (p. 73).

The second half of the 20th century brought Russian Formalism which rejected the previous concepts of psychology or author's soul and emphasized the role of formal linguistic features of a literary text. It gave importance to 'text' only, other social, historical, ideological and biographical approaches were kept aside. Elrich (1981) observed that author's or reader's psyche were not to be considered but the work itself must be seen. Literature should be dealt with language and nothing else. Zirmunski takes poetry as *verbal art*, Shklovsky gives importance to the formal devices in a work of art and Ejxenbaum believes on distinguishing features of the literary materials to be given great importance. This school which gives a central role to textual features of the poetic text is known as Formalist stylistics.

Another major descendent of Formalist theory was *Prague Linguistic Circle* who were in favour of giving importance to structuralist approach as they considered that every element of a language is adhered to the other element as they are closely linked and are inseparable. The whole should be given importance as all parts are organically combined and should not be disjointed. Havranek (1964) argues that concrete act of speech' or 'literariness' is determined by the purpose. He considers the context as a determining factor as it performs a basic function in language. He is of the view that standard language has to perform different functions of intellectulaisation, automatization and foregrounding. automatization is the use of linguistic devices for a communicative informative purpose, while foregrounding refers to use of linguistic devices to give an uncommon expression to the reader.

The structuralist literary theory is built upon antithetical expressions as poetic language and standard language, deautomatization and automatization. Mukarovsky (1964) has given a description of deautomatization in language which gives a shock element to the reader hence creating interest. Roman Jakobson asserts that it is *differentia specifica* or 'literariness' which makes a work a work of art. this school is known as **structural stylistics**. Jakobson (1960) asserts that there are numerous factors involved in any linguistic act which are set towards the addresser, addressee, message, context, code, and contact. These factors contribute to the six functions performed by language in any successful communication. Each utterance involves one or more of these functions as are given as under:

Emotive function-----if orientation is towards addresser

Referential function----if towards the context

Conative function ----focus on addressee

phatic function ----if purpose is to establish contact

metalingual function ----if operation is towards code

poetic function -----if message is to be prominent

Jakobson is of the view that poetic function is not the only one in the verbal art but it is only dominant and prominent. He asserts that the message involves the two modes of ordering i.e. selection and combination. Selection means the choice of words from a paradigmatic equivalents and combination means choice from syntagmatic relations. Hence structuralist theory views style as product of *la Parole* as it is something concrete and observable

3. Methodology

The stylistic analysis of the poem is done through analytical framework devised by Jakobson (1960) and Leech (1969) separately. Verbal Parallelism is indicated to find out the six functions of 'communicative model' by Jakobson. The functions are explored with the help of multiple repetitions.

4. Data Analysis

The poem 'Dastoor' by Habib Jalib is a true representation of the revolutionary instinct present in a poet. In order to find out all six communicative functions performed by language in this poem a description of each function and its participant is given as under. The schematization of factors of verbal communication which is mentioned above is under consideration for the analysis of the poem.

The first stanza of the poem is fulfilling the **referential function** of the language. Here as discussed by Hassan (1996) language function is to refer back to a past figure in history whose revolutionary spirit and un-ending effort is acknowledged to date. Referring back to Mansoor as an audacious person a similar attitude is expected from the poet who is trying to identify himself with such a figure and declare his parallelism which is personal parallelism.

Like audacious Mansoor I declare

According to Jackbson (1960) when the *context* is to be determined, a reference is being made to fulfill **referential function**. Jalib is showing his determination that he is unable to resist from his nature and is not afraid of "*hangman's plank*" which was also used to punish Mansoor. Here it is important to mention the context in which the poem was written by Jalib.

Political scenario of the time, having a martial law in the country with a merciless dictator, was in a great disturbance. Pakistan’s constitution was reframed by General Ayub, which was not acceptable for any politician or a layman. This urged him to write Dastoor. Through spatial and temporal diexis referencing is also made strong, as

These acts of cruelty, **these** nights in jail (Line 4) &

this blatant lie, **this** corruption of the intellect (line 9) &

For centuries.....(L11).

Verbal parallelism makes poetic function very much prominent which according to Leech (1969) is a “primitive device of intensification” (p.78) and not only determines poetic function as suggested by Jakobson (1960) but emotive function is also fulfilled (Leech, 1969). Parallelism, repetition and reiteration are synonymously used in this analysis. The invariant and variant parts of repetitions determine the type of parallelism used by the poem. In rhetorics identified by the experts of the Middle Ages and Renaissance, position of the verbal parallelisms determined its type which was studied with a careful consideration.

The first type of parallelism found in the poem is Anaphora which according to Leech (1989) is initial verbal repetition. The climax of the first stanza is being maintained through anaphora as

These acts of cruelty, these nights in jail

The same words are reiterating the poetic function of the lines that whatever is already being imposed on him has no effect on his notions and ideas and can’t be stopped by these mere tricks.

I will not accept, I will not condone (L5)

Jakobson’s Functions	Role in Text	Linguistic Device	Example from Poem
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Referential F	Past references to determine <i>context</i>	Spatial deixis Temporal deixis	Mansoor (historical figure)
Poetic F	To give <i>message</i> through parallelism	Repetition Isocolon	You say.... You say....
Emotive F	To focus <i>addressee</i>	Usage of second person pronoun	'you'
Conative F	Involves <i>addresser</i>	Usage of first person pronoun	'I'
Phatic F	To establish <i>contact</i>		Complaint against authorities
Metalingual F	If operation is towards <i>Code</i>	Medial repetitions	I do not own, I will not allow

It is an important stylistic device which is used in modern poetry frequently. Jalib's repetition here is to promote and emphasize his determination of not accepting the constitutional changes made by the dictator. His revolutionary instinct is very beautifully highlighted through the structure of these anaphoric repetitions. The above is an example of *isocolon* which represents the succession of same length and corresponding structure. In this case number of syllables is also same. This is not a haphazard formation but deliberate effort is being put to synchronize verbal and syntactic parallelism. Leech (1989) interprets such usage to 'hammer home the content' (p.85).

you say:.....(L6)

you say:.....(L7)

you say :.....(L8)

In these examples again the verbal parallelism is maintained through repetition of clauses. The poetic function which involves the **message** as determined by Jakobson is the most important function performed by language in order to complete the communicative ability. Jakobson (1960) also talks of selection and combination as two modes of ordering and arranging the message in syntagmatic and paradigmatic structure as suggested by *Saussure* (.). Here the syntactic parallelism of Jalib's Dastoor is a reference to the false promises and dreams shown by the dictators which are mere words. Another function of language i.e. **conative function** is fulfilled through the use of pronoun "you" as addressee is focused here to make the communication process more interactive. It is also self-evident from the next stanza that this 'addressee' i.e. 'you' is a cruel entity who robs and spells and shows dreams to the masses. But the **emotive function** (Jakobson 1960) represented by the pronoun 'I' i.e. the addresser who is not ready to accept or own or allow what oppressive dictator wants him to accept.

The second stanza is rich with verbal parallelism which adds to the meaning of the poem. Isocolon forms the first clause of three verses while the second clause of each verse carries continuous tense i.e. syntactic parallelism which represents the psychological condition of the addresser who unconsciously wants this to take place.

You Say: flowers **are blooming** on branches. (L6)

You say : the deprived **are receiving** wine.(L7)

You say: their bruised breasts **are healing**. (L8)

He asserts that this is only a case of saying but reality is totally different as it is a 'blatant lie' and 'corruption of the intellect' (L9). A sharp contrast is presented here as the condition is not going to change through words only.

Verbal and syntactic parallelism cannot be found in isolation as these overlap with one another. However, repetition within the structure of words is also identified by Leech (1989) as *HOMIOTELEUTON*, where different words having same derivational or inflectional ending are presented. For example the verbs **blooming**, **receiv**ing****, and **heal**ing**** having same inflections add to the poetic function where message is the most important entity to be conveyed.

Another device of *verbal parallelism* is used in lines 6,7,8 which Leech(1989) calls as **Epistrophe** which is the final repetition and is just in contrast to anaphora. Repeating same words at the end of verse not only creates rhyme and rhythm in poetry but adds to the stress which the poet wants to lay on certain words, phrases, clauses, sentences or lines. *I will **not accept**, I do **not accept**(L10)* is the last line of the second stanza. The word **accept** could have been replaced by rejection or any relevant synonym but to heighten the effect of rejection the phrase is repeated with an emphatic effect. The same verse is selected for another verbal parallelism device proposed by Leech (1989)is **Symploce**. "Initial combined with the final repetition i.e. anaphora and epistrophe together. *Formula: (a....b)(a....b)..*"(p.81)

*I will **not accept**, I do **not accept**(L10).*

This verse aims at imprinting the 'poetic function' i.e. the message is made prominent that it is impossible for the poet/addresser to accept the present constitutional changes for the country. He is overwhelmed with the idea of rejecting this idea and persuading others to do the same.

Phatic function of language which aims at establishing a **contact** is maintained by the poet through the last stanza where he is putting a complaint against the authorities that they have robbed people and tried to spellbound them but this will not long now as he is determined to break these so called contacts and will neither own nor allow them to move further. Verbal repetition of first and second person pronouns means to develop this contact. The last verse of the poem is again identifying the poetic function through the use of 'initial' and 'medial repetition'. Anaphora maintains the **emotive function** while medial repetition (not given a name by Leech) serves the **metalingual function**.

*I do **not** own, I will **not** allow.*

Here the word “*not*” is actually a code which determines the revolutionary and rebellious instinct of the poet who has negated the idea of accepting the upcoming **Dastoor** (constitution). The syntagmatic choices as well paradigmatic choices throughout the poem have verbal parallelism in them.

5. Interpretation and Discussion

Habib Jalib a politician and a poet has given his revolutionary ideas through the poem *Dastoor* where usage of all literary devices refers to his theme. The poem was written in such a context where any normal human being may feel disturbed and unable to decide which way to adopt, but it is the poets of the time who perform this act of provoking and persuading the people to arouse for the cause of a nation or a country. Greek rhetoricians used to use the rhetoric in order to persuade the masses for a religious cause through their lectures and sermons (Simpson, 2004) Verbal parallelism is a trend followed by modern poets from the Greeks. The repetitions of words and phrase give a redundancy of expression. Wales (2001) too has the same findings, where he concludes that unity functions poetically through repetitive patterns on all linguistic levels.

Jalib’s poem is rich with Verbal parallelism which represents his deep concern for the prevailing situation from which people of his country were suffering. Leech (1969) asserts that “man needs to express himself superabundantly on matters which affect him deeply” (p.84). So is the case with Jalib who is presenting his rebellious and revolutionary instinct through using the parallelism throughout the poem. Mueller (2015) has also talked of Roman Jakobson’s six functions of language work as a model of communication where selection and combination project the principle of equivalence. These functions when used in any communication provide a complete theme to the form (Waugh 1980) and are a defining feature of poetry.

The selection and combination of the poetic function in this poem are highlighted through linguistic indicators in the form of verbal parallelism. The uneasiness poet has felt after the formation and promulgation of the constitution is embedded in the structure of the poem. *I will not accept* and

I do not accept speak the theme of the poem and ‘hammer home the content’ (Leech, 1989 p.85). The study has found that the repetitions through special lexical choices produce an aesthetic effect as well. Same are the findings of Goodarzi (2009) who has analyzed twenty poems in order to find out lexical items and their sense relations as well.

The findings also go with Gregoriou (2009) who has found unexpected regularities as a feature of parallelism. Same is the case with Jaalib’s poem where emotionally heightened language lays emphasis on the cruelties performed by the authorities but still the poet stand with what is right and stresses that he cannot be made afraid of punishments of jails or hangman’s plank’ but he will be persistent on what he has found correct and there is no question of his acceptance. As an intuitive element the parallelism is maintained from the very first stanza where he parallels himself with a historic personality and then this verbal parallel is changed into structural parallelism throughout the poem. The result that overall the poem’s structure develops the theme of the poem that his decision will also remain same like structure of the poem as he will never accept the Dastoor does not go with Lotman (1977) who has tried to establish the use of conjunctions in developing a message of the poem. Most pertinent of all is the representation of **Poetic Function** which is maintained through repetitions and the overall message is conveyed. Similarly, Alexander (2014) has also found that in order to find out a message of the poem deautomatization of the message is conducted through exploration of parallelism and repetitions.

6. Conclusion

To conclude the above discussion, it is observed through stylistic analysis of the poem that as structuralists assert that there is a linguistic criterion to determine the function that an utterance has in communication. Roman Jakobson (1960) gives six functions which language performs in any successful communicative act. These functions are embedded in the structure of the text. Using linguistic devices such as Verbal Parallelism may help in exploring these functions to do the stylistic analysis of a text. As suggested by Leech (1989) in order to express oneself on the matters of importance which may affect him/her deeply, Verbal parallelism works effectively. Habib Jalib’s style of poetry is simple but revolutionary in nature. Initial, medial and final reiteration of his themes at the end of verses and

stanzas provides persuading and rhetorical effect in his poem Dastoor. It is a successful attempt to provoke the audience and readers by aestheticising the theme with the help of regular forms of verbal parallelism. These devices have proved helpful in encoding and then decoding the MESSAGE of the poem which form the POETIC FUNCTION.

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Appndix

Dastoor by Habib Jalib (Translated Version)

Dastoor 285

Like audacious Mansoor I declare
I have no dread of the hangman's plank.
Why do you fear the prison walls?
These acts of cruelty, these nights in jail
I will not accept, I will not condone.

You say: flowers are blooming on branches.
You say: the deprived are receiving wine.
You say: their bruised breasts are healing.
This blatant lie, this corruption of the intellect
I will not accept, I do not accept.

For centuries you robbed our peace
Your spells can no longer bedevil us.
Know you as the saviour some proclaim?
I do not own, I will not allow.