

Poetry in Style: A Stylistic Analysis of Rizwan Akhtar's Poems

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Abstract

The current article is an attempt to carry out the stylistic analysis on two poems from Rizwan Akhtar's collection of poetry, *Lahore, I Am Coming*. The stylistic analysis has been meticulously presented in a way that readers get to know the pattern and levels on which it has been laid out. The study combines the stylistics features along with devices (Figurative devices, stylistics devices and Rhetorical expressions) in it. The main emphasis has been focused on the use of diction of poet and certain other figurative devices. This article makes its contribution towards the devices such as, simile, metaphor, personification, assonance, consonance, and alliteration. The poems have been selected for analysis are illustrated stylistically. Moreover, this article also encompasses the themes of the poems which afflict the nature of the poems. The questions related to the diction and the rhetoric devices used by Akhtar have been acknowledged and addressed employing the formalist framework. The study may take readers into the depth of writer's feelings and his ordeal experience of love and other trivial issues on which he has magnificently talked about. The analysis of the selected poems *Love Signs In* and *Love in Times of Load Shedding* provide a systematic insight about the manner and nature of Akhtar's use of diction and rhetoric devices. The undertaken study may assist the students, scholars, and the researchers who are particularly interested in the field of language and literature.

Introduction

Lahore, I am Coming is the first collection of poems by Rizwan Akhtar. He works as an Assistant Professor at the department of English, Punjab University, Lahore. He has completed his PhD in postcolonial literature from the University of Essex, UK in 2013. He has published poems in well-established poetry magazines and online websites of the UK, US, India, Canada, and New Zealand. He has also done a 5-week workshop on poetry with Derek Walcott at the University of Essex in 2010. Rizwan Akhtar, a contemporary Pakistani poet who also has aim in mind to highlight the social issues or miseries have engulfed society and people to be easy prey of social suffocation and sheer evilness. He is one of the minute observer of the society who in his first published book, "Lahore, I am Coming" has talked in general detail about myriad subjects in a lucidly serious way. The book has been written with massive quantity of subjects which deal with human aspects of living. It specifically refers to the Lahore city and its memories which are inter-connected with reference to the author. It does not only suggest the expressions and glory of the writer that deals with numerous objects of city but also reminds the unflinching beauty and seasons that qualify the entire scenario. The collection contains various poems which enrich the factor of realism, lay out, and celebrate the cultural centrality of marriage ceremonies in Punjab. A distinctive feature of Akhtar's collection is his thematic diversity and fictive poetic diction from his experience of being a poetry student of Derek Walcott to the agonizing experience of being alone in a foreign land in London. His poems mostly emphasize on human condition and predicament on the whole. There are some poems of personal loss and grief, as *Flying home for my father's burial* is about poet's deepest feelings on his father's death.

This article focuses on the selected poems from the book *Lahore, I am Coming*. The selected poems are *Love Signs In* and *Love in Times of Load Shedding*. These poems spotlight the means of living in a conservative way. Selected poems explain the style, figures of speech, vocabulary, and structural analysis along with literary devices. The figurative devices are encountered in the undertaken analysis. These devices play a significant role in embellishing any art work, and the poetry deals extensively in such devices. This articles is purely centered on the selected poems from Akhtar's collection which embody the following themes.

Love Signs In is a poem which deals in the theme of "Love", "Disappointment", and "Nostalgia". The very beginning line of the poem reflects the traces of sadness and ordeal experiences of the poet. Then he perceives relentless anguish and clouds of grief on his beloved's face. In addition to that, the poem illustrates the condition of its narrator when he says, "Over things unable to make a point, while this was not the first disappointment". These lines unravel the depth of love in which poet appears to be expressive in his love due to

paucity of words. At the same time, the mention of disappointment foreshadows the sad and pitiable condition of the poet in separation of his loved one.

Love in Times of Load Shedding is a sort of critique on the practices of load shedding. When light (electricity) suddenly vanishes away, a wave of unrest runs among people. Some are busy as line goes like this, "While men in overhauls hang ladders on skeleton of wires". He also directs this poem to his beloved and expresses, "but millions are veiling like you in their rooms alone". Additionally, poem creates lucid picture of Lahore city where electricity flees away there is only darkness and people are confined to their homes. He talks about darkness as prolonging its sable eyes on every one in every street.

Stylistics Analysis has remained complicated process for students. They are not able to identify the figurative devices. Therefore, the researcher has examined the text stylistically in order to comprehend the text easily and can grasp the intended meaning of the poem. This research is more convenient and helpful for the students of Language and Literature. It also discusses the respective or distinctive feature of stylistic analysis of poems. This research article aims to explore the stylistic devices, rhetorical and literary functions of lexical items. The current study has been delimited to the stylistic and thematic analysis of Akhtar's selected poems. The researcher has conducted research to find out stylistics devices and themes from the poems under research related to the contemporary Pakistani poetry. The purpose of the study is that, the book as named Lahore, I am Coming has published recently in 2018. Therefore, the researcher has explored the themes, and critical analysis of the chosen content has been done through stylistics in order to highlight the importance of figurative devices in poems. Such rhetoric devices have been taken under scrutiny and unveil the meaning that is implicitly expressed. This brings to forth the poetic skill of Akhtar so that the readers may have clear and crystal glimpse of his poetic genius. Following are the questions addressed in the present article.

- How does Rizwan Akhtar's poetry utilize diction in his poetry?
- How Rizwan Akhtar has used the rhetorical expression to convince his reader?
- What is the significance of figurative devices that are found in his Poems?

Literature Review

Stylistics is one of the most implied tactic in analyzing and understanding the style and meaning of the text. It is generally defined as the study of different styles which include not only the way words are used in a text but also focuses on the grammatical structure of the language. It is very conducive to understand how human beings convey their message through various styles in a written text. Style of the text includes words, the structure of the sentences, and grammatical units. Thus, stylistics is the study of various sentence patterns and use of words in a written piece. It seeks to demonstrate why writer has used certain words and how such words make an impact on the reader to like or dislike a certain text. It also creates a significant relationship between signifier and signified to help grasp totality of the meaning. In brief, stylistics strives to reach the meaning of the text through the analysis of special choice of words syntactical usages and the implied grammar in the text. Term stylistics was for the first time used in 1846. Graham Hough believes that Bally was the first person who propounded the word 'Stylistics'. Linguistic stylistics looks at the text from view point of its vocabulary, syntactic peculiarities and underlined imagery to bring forth the meaning of the text. Literary stylistics on the other hand studies the ways in which words and senses are conveyed in literature.

For the linguistics meaning and literal text can be interpreted through various distinctive aspects of Stylistics. Clark (1996) defines that "it is assumed that texts give rise to effect due to the interaction of knowledge of linguistic meanings, knowledge of how particular forms are typically used, and contextual assumptions". It is undoubtedly indicated to the meaning of linguistic elements and the contextual extraction of meaning through the intentions of writer. Stylistics not only helps in to comprehend the hidden message or intended thought by writer and speaker but it also urges to readers to evaluate the situational and literal meaning of writer's style. Wales (1989) explains the Stylistics as, "The study of style"(p. 447). Stylistics has been playing significant role in the study of language of writer with evasive and in befitting manner. In the article, 'functional stylistics analysis' where, (Zheng, 2014) bring forth to the Stylistics. He says, "Stylistic analysis is generally concerned with the uniqueness of a text, with what is peculiar to the uses of language in a literary or non-literary text for delivering the message". As it is redefined and presented in Stylistics way to decode the messages of unique text that often elaborate the hub of text through the veins of writer.

Cureton (1984) has reviewed about the study of style. He defines, "Stylistics builds on linguistics, and in return, stylistics challenges our linguistics frameworks, reveals their deficiencies, and urges us to redefine them". Stylistic Analysis has widely been studied and defined which is associated with infinite number of explanations. Thus, the diction, grammatical construction, figurative language, figures of speech like alliteration, and other sound patterns enter into style. The concise Oxford Dictionary defines style as: "Collective characteristics of the writing or diction or way of presenting things or artistic expression proper to a person or school or subject". For instance, the manner exhibiting these characteristics, i.e. Shakespearean style, and Miltonic style. Richards suggested that many of the secrets of "style" could be shown to be the matter of the tone, for the perfect recognition of the writers, relation to the readers in view of what is been said and their joint feelings about. Most of the time, writer put his all subjective effort of his poem to the reader, because there

might be significant element of his biography, his background, or may be his depiction of life is explained throughout the poem. Reader might be anyone to interpret and correspond according to, perhaps his subjective point of view as well as objective. All is that, the reader and writer are comprehensively co-workers of one building. Furthermore, critical analysis of Stylistic has been fully demonstrated in the book titled, 'Stylistics and Teaching of Literature'.

Widdowson (1975) views the value of Stylistic analysis as which can provide the means whereby a learner can relate a piece of literary writing with his own experience of language and so extend that experience"(p. 116). His view relates to stylistic analysis to the reader who is not only interested in literary work but also relating that literary work to his practical life experience. Examining the features of language and its style is that Stylistic provides the means, (sound, style, construction of ideas, figures of speech, and many more). The system of communication through text which is textually oriented by writer has been pre-modified on the basis of reader. The reader calculates the modes of style and recognition of writer through which the text is separated into small chunks for further specific details.

Getkham (2016) rectifies that a multi-dimensional analysis was employed to investigate the stylistic patterns of 67 lexicogrammatically features. These features present different lexical, semantics, grammatical, and syntactical features. By employing a multi-dimensional analysis, he means to split the sentence into trivial parts like classifying the words' etymology, word class, usage, and different deviations. Deviation of semantics, pragmatics, lexical, syntactical, and grammatical deviations were also brought under the scrutiny. Even though, every single item, or utterance is likely to be practiced in the case of its importance. Nevertheless, a reader is verily much conscious and cognitive while postulating these differences and critical analysis. (p. 175).

Similarly, Diller (2008) has enormously captured the attention of his readers for his argument. He says, "Although highly revealing stylistic analysis is in fact possible that make minimal references to linguistics theory" (pp.155-174).Each cohesion of meaningful utterances is unique and well-formed. Stylistics helps in making the minimal utterances or references to the language and its uniqueness. It glorifies and provoke the identification of theory. Language has now been commonly used across the globe with massive unprecedented qualities like, arbitrariness, productivity, and ambiguities (complex). It is after all highlighting rudimentary element in stylistic that produces the infinite references within the text.

Wetherill (1974) identifies two problems with stylistic analysis of poetry. First is that there might be over preoccupation with one particular features. Secondly, any attempt to see a text as simply a collection of Stylistic element will tend to ignore other ways whereby meaning is produced. There might perhaps be an over preoccupation related to only one specific aspect of language, but the rest is also equally and conditionally peculiar in its context. It is often seen in the poems that readers, most of the times are infected by only one significant part of a poem which is presumably relevant to his point of view whereas the rest of the elements go discarded and neglected by the same readers. However, the peculiarities of Stylistic elements may be tended to be denied even though they are collectively productive and meaningful.

Simpson (2004) explains the concern of stylisticians using this theoretical framework. There are several ways using the resources of language system to rapture the same event in textual representation. The mode or function of using same theoretical framework for the same event in language system can be used differently for the same incidents, capturing the textual representation. If one may use the respective theory according to the context, other should predominantly conceptualize a distinguishing one. For doing this, language could possibly be able to reward you with its larger context and deep understanding. Each individual could get an akin framework with different analogies. After all, it is the actual and possible representation of the text.

O'Halloran (2012) illustrates that Stylistic analysis has traditionally been used to provide linguistic evidence for the interpretation of literary work (pp. 171-199). As many years now passed, the tradition of Stylistic is developed since it has proved to be linguistically that the evidence is being produced of language for which language and literature has needed more. Every tradition of writing follows the same linguistic features, and linguistics evidence by means of interpretation and explanation.

The levels of stylistics analysis are as follows:

- Phonological level: This level is concerned with the study of sound system of any given language e. It deals with the recognized rules of pronunciation. Phonological devices comprise rhyme patterns, assonance, consonance, alliteration.
- Graphological level: it recognizes the writing system of a language and the studies the formal rules of capitalization, spelling, structure, and the systematic formation and punctuation in sentences.
- Grammatical level: it comprises the both syntactic and morphological levels and discusses the internal formation or structure of sentences and their function in sequences.
- Lexical level: This level observes the mode in which distinct words and phrases incline to design in diverse linguistic context, on the semantic level in position of stylistics.

Theoretical framework

Russian formalism, which was developed in the first half of the twentieth century, tends to seek a text by its form which reflects pure originality. It also indicates the other elements in it such as settings, scene, narrative, images and symbol. Formalistic approach may be considered as practical or “scientific approach” because it guides the procedure and lay out systematic way of reading the text. Formalists reject the importance of external elements in the study of any text. For them, “the device is the only hero of literature” (Culler, 1997, p.122). It does not include any external factors rather it is only confined and rudimentary within the boundary of the text. This also disintegrates the biographical elements or any other historic reference. Formalistic approach discovers to scrutinize merely the text itself. Hence every interpretation must be enhanced by evidence found in the text. The following two points summarize the formalistic approach.

Intentional fallacy: Formalistic practitioners believe the intentional fallacy, which states that an author's intention (plan or purpose) in creating a work of literature, is irrelevant in analyzing or evaluating a work of literature because the meaning and value of a literary work must reside in the text itself.

Effective fallacy: Formalistic practitioners believe the effective fallacy, which states that the meaning or value of a work may be determined by its effect on the audience, is irrelevant; they think evaluation of a piece of literature cannot be based solely on its emotional impacts. Literary criticism must concentrate on the qualities of the work itself that produce such effects.

The formalistic approach was firstly used by Russians stylisticians. Then, this approach dominated the American literary field for most of the twentieth century, when this approach was called the New Criticism, developed in the 1920's - 1930's and peaked in the 1940's - 1950's, the New Criticism replaced the traditional literary approach by rejecting impressionism, moral tones, and philological studies. Traditionally, scholars and professors "surrounded" literature rather than closely examining it by its form. The New Criticism practitioners valued poetry rich in ambiguity, irony, and intention, and wanted to make literary criticism a science. Even though current literary theorists tend to criticize the formalistic approach for its "narrow-mindedness," they cannot deny that it has left a lasting impression on American literary scholarship.

Research Methodology

This article concerns about the dynamic study of stylistics analysis of Rizwan Akhtar's selected poems from his first collection of poetry, *Lahore I am Coming*. The study aims to explore the devices used in his poetry such as, simile, metaphor, alliteration, personification, assonance, and consonance. The study also encapsulates the writing style of poet and his contribution towards contemporary Pakistani poetry. It is also concerned about the way he has incorporated diction and used figurative language. The study of analysis explores the themes via different poetic devices and focus of article merely falls on the vocabulary items to apprehend the poem. The research states its mode as a qualitative and exploratory in nature. This study of stylistics analysis independently provides the structure of the poems. The syntactic patterns and phonological level, morphological level, graphological and lexical level are also discussed.

Data Analysis

Stylistics Analysis of Poem “Love Signs In”

Narrative voice of character in the poem Love Signs In

“*Love Signs In*” has been described through the use of first person I, which is actually the description of poet's feelings about sadness, and his ordeal experience. The narrator introduces and recalls the memory of his beloved while saying in poem (line, 6) “Memory is a piece of dress”. Here the narrator (poet) highlights the condition of his grief and disappointment in separation of his beloved.

2-Graphological Level

Structure of the poem is almost divided into six couplets except last one which is in triplet.

2.1. Capitalization

Title of the poem “Love Signs In” where every initial letter of the title word has been written with capital letter, ‘*Love Signs In*’. This represents the significance of the poem, and the memory which is paradigmatically co-related to the poem and its author. The poem prescribes the authenticity and imagination of writer where he himself feels alone and departed from his love. Every line states the humbleness and extreme passion of poet about his love and memory. This beautiful poem has also been dedicated to poet's closed one. Furthermore, the poem initiates its start and emphasizes on other capitalization of words. The use of I which is written two times in first of couplet of the poem, line, 1,2. Apart from that, the entire text of the poem does not co-operate with any other capital words or letter. It seems that poet does not want to point out other less important events other than himself. The theme of the poem is elucidated throughout the frequent description of the narrator.

2.2. Punctuation

This poem consists of few punctuation signs. To punctuating in the poem, it reluctantly particularizes the organization where form of the poem is conveyed in suitable way. Poem carries out different punctuation expressions such as, “Commas”, “Apostrophe”, “hyphen”, and “Full-stop”.

- *Comma* is used one time in the poem line, 10.

- *Apostrophe* is also mentioned only one time in the poem, *line 13*.
- And *hyphen* has been placed three times in the poem, *line, 3,5,14*.
- *Full-stop* is used one time in the entire poem which shows the completion of sense and meaning.

3. Phonological Level

The poem “*Love Signs In*” does not follow the proper sequence of metrical composition. It is written in free verse form. The form and nature of the poem has not followed any rhythm and rhyme scheme pattern. It is free and unstructured; no rules of grammar are applied. This seeks the representation of artistic expression. Moreover, it is undoubtedly one of the forms of contemporary poetry.

3.1. Alliteration

It is a stylistic device in which a number of words, having the same first consonant sound, occur close together in a series. The same consonant sound is used in the first line of the poem and as well as in second line. Similar sound is also shown in the line, 9.

- *Serious suffering*
- *Stood straight*
- *When I waited*

3.2. Assonance

It is also a device of stylistics where it takes place when two or more words come close to one another and repeat the same vowel sound. The repetition of vowel sound in poetry is assonance. It is basically used to create an effective and rhythmic pattern. This poem also contains the repetition of same vowel sound as one couplet describes it. In both lines I is frequently repeated after one another line is assonance.

“*I consider those days of serious suffering*
When I waited and cursed arrival of words”

3.3. Symbolism

Symbolism which states the meaning is represented through the use of words which indicates or symbolizes the akin meaning related to the context. The poet has talked a little about symbolism. He has presented the natural environment around him and in reader’s mind which is pointing out seasons such as ‘*Winter*’. Like spring symbolizes the reason of happiness, while winter symbolizes the sadness, loneliness, and disappointment that has already been shown in the poem.

3.4. Use of Simile

It is a figure of speech which is used in the language to strengthen the power of expressed words. This device is mostly used for comparison between two distinctive objects, or people. This poem mainly contains the use of simile in various places in the poem for instance;

- *Dust-like a language rented your face*
- *Letters opened like hidden season came*
- *Trees stood straight like long sentences*

3.5. Use of Metaphor

This figure of speech states where direct comparison is shown between two things, person, unlike the simile. It is implied, implicit, and hidden comparison that are unrelated but share the same characteristics. The poem also predicts the various inklings of using metaphor vividly in the poem. As follows *Memory is a piece of dress*.

- *Cloudy shreds poked skies for privacy*
- *When I waited and cursed arrival of words*

4. Rhetorical Devices/Expressions

Text of the selected poem “*Love Signs In*” also enumerates the implicit rhetoric expressions. The rhetorical devices are uncompromisingly stated via the use of poet’s language in it. Devices used are such as, anecdote, (happening, or personal or biographical) emotional words, (strong emotions) hyperbole, (extravagant exaggeration) repetition, (repeating words or phrases) an emotional appeal, (used to convince readers). These devices are specifically highlighted in the poems. For example;

- *I consider those days of serious sufferings, when I waited and cursed arrival of words. (Anecdote).*
- *Over things unable to make a point, while this was not the first disappointment. (emotional words).*
- *Letters opened like hidden seasons came, trees stood straight like long sentences. (hyperbole).*
- *I consider those days of serious sufferings, when I waited and cursed arrival of words. (repetition of I)*
- *And you said memory is a piece of dress. (an emotional appeal).*

5. Morphological Level

The form and sequence of the words in this poem are quite normally structured to get the poem understood. All the words in this poem have been put forward like, mono-syllabic, di-syllabic, and tri-syllabic or poly-syllabic words.

- **Mono-syllabic words**

Findings

This poem elucidates the theme of Love, sadness, disappointment, and nostalgia. It is representing the expressive feelings of narrator in the poem. This means that narrator wanted to reads his past and calls to regain the height of love. Poem is narrated in the first-person form. It recounts the happiness of poet in recent past.

Text of the Poem

Love Signs In

For Tammara Claire

*I consider those days of serious suffering
when i waited and cursed arrival of words
dust-like a language rented your face
cloudy shreds poked skies for privacy
snail-pace wind entered into cupboards
and you said memory is a piece of dress
letters opened like hidden seasons came
and stealthily winter hedged over skins
tress stood straight like long sentences
denounced by silence, vendors yawned
over things unable to make a point
while this was not the first disappointment
in tall grass we hid redressing city's noise
hazel-brown evenings of november draped
over hands and arms signing in deeds.*

8. Stylistic Analysis of Poem “*Love in Times of Load Shedding*”

8.1. Narrator in the poem as a character

“*Love in Times of Load Shedding*” which presents the second person pronoun “You” used by poet. It is undoubtedly personifying that electricity has gone but “millions are veiling like you”. Second person pronoun is used for referring to the electricity. It is a kind of criticism on the practices of load shedding. When light suddenly vanishes away, a wave of unrest runs among people. Additionally, the poem states lucid picture of Lahore city (Pakistan) where, when electricity flees away there is only residing darkness. People are confined to their homes. The theme of darkness has been presented exclusively throughout the poem.

9. Graphological Level

This poem is chiefly divided into twelve couplets implicitly.

9.1. Use of Capitalization

The title of the poem tells that every word starts with capital letters. It is commonly particularizing on important thing which needs to be cleared and understood in the poem. The first line of the poem commences with capital letter “The only thing in darkness is elopement”. Talking about the rest couplets except first one, they all are presented and written without any capital start. However, this poem presumably clarifies that poet has voraciously written without making readers focused on important issue. Here the poet feels himself very alone and restless and consciously unconscious from such happenings around him. He has also presented the unending feeling of himself and for his beloved one, which seems to be departed from him. He waits for her, but she does not return to him. In this poem, poet has predominantly compared the two things and same thing is used for that one. For example, he sees electricity as an inanimate thing but giving it human quality to call with help of second person pronoun as “You”. At same time, poet recalls his beloved in the times of Load Shedding when electricity is gone; his love takes birth to remember in halos which is murky and disappointed.

9.2. Punctuation

Here in this poem, the case is same like the previous one. Punctuation too has been used in a similar way. Poet constantly speaks out without taking any noticeable pause. He does not want to be stopped through the text of the poem. This poem contains mainly few punctuation signs, such as, “*comma*”, “*hyphen*”, and “*full stop*”.

- *Comma* is used only one time in *line 8*.
- *Dash* is also used two times in the poem *line 15,18*.
- And *full stop* is also added only one time in the end of the poem.

10. Phonological Level

This poem carries out twelve couplets. The poem does not deal with rhyme scheme or rhythm; rather it is written down in free verse, where no rules are particularly stated. The poem has been manipulating without adopting metrical composition.

10.1. Use of Simile

In this poem, the use of simile has been used at various places. This device is showing the difference of two things, persons, and objects unlike metaphor. Here are some of the inklings and usages of simile.

- *Just as bulbs quiver on bland roads*
- *Fixing poles like fates*
- *Like a language left to mature*
- *But millions are veiling like you*

10.2. Use of Metaphor

The poem also casts the use of metaphor very vividly in it. It explicitly argues and tells about the relation between two different objects. It is a figure of speech used to differentiate directly in things, person, and objects. This poem contains numerous uses of metaphors as found in the text. Here are some examples from the original text which states the usage of metaphor.

- *The country is a blind bride*
- *Prolonging its sable eyes*
- *Groping for clear sights*
- *You condescended words of a pitch-black grammar*

10.3. Use of Alliteration

It is repetition of same consonant sounds, when they occur close together in the sentences such as, “*coca cola*”, “*a big bully beats a baby boy*”. Similarly, in the poem of Rizwan Akhtar, “*Love in Times of Load Shedding*” begins to state the usage of alliteration in the poem. Here few examples from the text.

- *Blind bride*
- *Ash sentences, sooty promises*
- *Plop from pupils*

10.4. Use of Personification

Personification is a figure of speech in which a thing, an-idea or an animal is given human attributes. The non-human objects are portrayed in such a way that readers feel they can act like human being. Similarly, the poem has been treated in the same way where one can identify the signs and human qualities found in an inanimate object. Here are some instances from the text of the poem.

- *Electricity flees with a romantic hubris*
- *The country is a blind bride*
- *Prolonging its sable eyes*
- *You do not return*

13.4 Rhetorical Devices/Expressions

Like previous poem, this poem also narrates the use of rhetoric expressions in it. Devices are mainly focused and added such as, contrast, (striking differences) emotional words, (strong emotions) an emotional appeal, (to convince readers). Such devices are captured during the analyses of the poem. For example;

- *Groping for clear sights, and you do not return. (**contrast between beloved and electricity**).*
- *Ash sentences, sooty promises under which I cannot smolder. (**emotional words**).*
- *Lonely stares plop from pupils, just as bulbs quiver on bland roads. (**an emotional appeal**).*
- *A presence clouds the city of Lahore drowned in oriental murk. (**anecdote**).*

11. Grammatical Level

The grammatical structure is very easy to understand. Meaning is formulated through the excessive use of figurative language. This interesting poem is developed in the pattern of free verse. Where no rules are proceeded and applied. Poem is fully free from the use of rhyme scheme pattern and rhythmic tone which can establish the level of interest in the readers mind. Although, the entire theme of the poem is pre-modified where every couplet is understood and requires other couplet to be joined. The poem is extensively grasped and retrieved via the poetic devices. Devices used in the poem are such as, simile, metaphor, alliteration, personification, and assonance. The theme of darkness is straightforwardly revealed in a way that readers can conceptualize the setting and purpose of writing the poem. Because everything runs in front of the readers’ eyes. Ideas and their flow of restraint has been markedly maintained and supported by each other’s collaboration.

12. Morphological Level

The words are used in the poem has been presented very tactfully. Most of the words are used as mono-syllabic that expose the meanings and its importance in the poem. The poet has picked out the nouns in things and have indicated and emphasized on them. Other types of words are also used in the poem as, di-syllabic words, tri-syllabic and poly-syllabic words. Table is drawn below where words are categorized as per their own category.

➤ Mono-syllabic words

The	Thing	In	With	You	Home	Dark	Blind	Bride	Just
Sable	On	Plop	From	City	Murk	Men	Left	Like	Pitch
Ash	But	Do	Not	For	-----	-----	-----	-----	-----

➤ Di-syllabic words

Only	Hubris	Absence	Halos	Pupils
Ladders	Mature	Grammar	Sooty	Smolder
Under	Million	Veiling	Groping	Return

➤ **Tri-syllabic words**

Electricity	Elopement	Romantic
Prolonging	Overhauls	Skeleton
Oriental	-----	-----

13. Lexical Level

At this lexical level of words, researcher has checked the state of lexical items or words that are characterized according to their word class (parts of speech). Most of the words are used as nouns, referring to human and indicate towards the poem's title *electricity*. This use of nouns is most probably focusing on the importance of the poem and its encircled surroundings. Adjectives, verbs, prepositions, and pronouns are also added vividly. The poem also discusses the local practices of men in their common locality, where every man rushes to aggregate the issue as soon as possible. For that purpose, people overhaul hang their ladders on skeleton of wires. Additionally, poem proceeds further in simple and common theme of life. The poem gives its huge distribution of words which play inevitably vital role where it personifies the inanimate things to make it animate by giving human attributes, sense, power, quality, and movement. Here the researcher has drawn another table of words classified as below.

Nouns	Verbs	Adj	Adv	Prep	Conj	determiner	Pronoun
Things,	Flees			In			
Darkness, elopement	Are	Romantic	Only	With	And	The	You
Electricity Home	Embrace	Waxen	Lonely	At	Or	A	Which
Eyes flame	Bending	Dark		On	But	Which	Their
Country	Stares	Sable		From			
Bride Blind	Quiver	Bland		Like			
Street, pupils, Bulbs	Drowned	Oriental		Of			
Roads Clouds	Hang	Black		Under			
City Lahore Men	Fixing	Sooty		But			
Ladders Skeleton	Condescended	Alone					
Wires Poles	Sentence						
Words Pitch	Veiling						
Promises Millions	Return						
Rooms Sights	Prolonging						
Absence							
Plop, fates							

Findings

The poem is precisely written about the conditions and environment of the city Lahore, where people are much tensed about the issue of shortfall of electricity in Pakistan. This poem deals with local practices of men in their life. The theme of this poem is utterly exposed which is the "*Darkness*". Akhtar has tried to convey the message to the readers that when electricity is gone, the love of narrator arises to remember like an

electricity. He also details his love in the second to last couplet of the poem in the words “*millions are veiling like you*” and starts to blaze in the dark halos.

Text of the Poem

“Love in Times of Load Shedding”

*The only thing in darkness is elopement
electricity flees with a romantic hubris*

*you are at home waiting its absence
dark halos embrace your eyes*

*bending on a waxen flame
the country is a blind bride*

*prolonging its sable eyes
on everyone, on every street*

*lonely stares plop from pupils
just as bulbs quiver on bland roads*

*a presence clouds the city of lahore
drowned in oriental murk*

*while men in overhauls hang ladders
on skeleton of wires*

*s
fixing poles like fates
like a language left to mature*

*you condescend words
of a pitch-black grammar*

*ash sentences, sooty promises
under which i cannot smolder*

*but millions are veiling like you
in their rooms alone*

*groping for clear sights
and you not return.*

Conclusion

The researcher has manipulated data through the stylistic analysis of the selected poems. The selected poems *Love Signs In*, and *Love in Times of Load Shedding* from Akhtar's poetry collection *Lahore, I Am Coming* indicate the overlying themes and convey the foregrounded message of the poet. The stylistic devices and other figurative devices are also well-organized in this paper. Researcher has comprehended the chief objective and tried to conclude with its framing accomplishments. This research may open the criteria for next participants for similar aspects. It will be beneficiary for those, who are willing to do their work on stylistics analysis.

The main emphasis has been given on the use of diction of poet and certain other figurative devices. This article makes its contribution towards the devices such as, *simile*, *metaphor*, *personification*, *assonance*, *consonance*, and *alliteration*. Both poems peep into the area of writing system of poet and its significance. Themes of both poems have been the part of this research because they specifically preface about the society and its serious problems. The study might take readers into the depth of writer's feelings and his ordeal experience of love along with other trivial issues on which he has magnificently talked about. The present article has delineated the stylistic devices and its significant and rhetorical expressions following the text and background of the poems. The undertaken study will consequently help the other researchers and the scholars in the field to carry out further implications regarding the stylistics analysis of Rizwan Akhtar's poetry. The distinction about the current paper unlike any other research on Akhtar's poetry is it stylistically analyzes the key aspects such as, stylistic devices, rhetorical expressions and its significant, diction or writing system of poet.

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