

Stylistic Analysis of The Poem ‘Arrival of The Monsoon’ by Taufiq Rafat



Adnan Aziz	Ph.D Scholar, Department of English Language and Humanities, Muslim Youth University Islamabad adnanaziz044@gmail.com
Muhammad Usman	PhD English Literature, Muslim Youth University Islamabad
Maryum Tariq	MS English Literature Lahore College For Women University Lecturer at English Department University of Education Lahore maryaamtariq7@gmail.com

Abstract: *Taufiq Rafat is regarded as inaugural of English language poetry and writing in Pakistan and was a follower of Ezra Pound, T.S. Eliot and W.H. Auden. He has showed the true culture of Pakistan through his writings. The aimed work is about the stylistic analysis of the poem “The Arrival of Monsoon” by Taufiq Rafat. This poem is taken from Taufiq Rafat’s collection of poems “The Arrival of Monsoon”. The selected poem will be evaluate at the five levels. The Phonological level deals with the formulation of sound in a system. The morphological level inspects the system of word formation and the regulations of affixation. The syntactic level studies the sentence arrangement used by a poet for a specific intention. The graphological level which deals with the study of penned scheme of language . The pragmatic level studies the circumstantial interpretation. The present work aims to highlight how the poet communicate his information by depicting the mentioned levels. The work is also beneficial to inspect the framework and the manner of Taufiq Rafat’s poetry and his motives , analysis and the depiction of scenery and hope.*

Keywords: Inaugural , Stylistics Analysis, Manner, Specific , Morphological , Lexical

Introduction

The Poem :

“ Arrival Of The Monsoon” *By Taufiq Rafat*

“Before the thrust of this liberating wind”

“whatever is not fixed, has a place to go,”

“strains northwards to the coniferous lands.”

“And drunk with motion, clothes on the washing-line”

“are raised above themselves; a flapping sheet”

“turns a roof corner into a battlement.”

“Gliding days are over. The birds are tossed”

“sideways and back, and lifted against their

will.”

“They must struggle to achieve direction.”

“A welcome darkness descends. Harsh contours”

“dissolve, lose their prosaic condition.”

“All the sounds we have loved are restored.”

“And now the rain! In sudden squalls”

“it sweeps the street, and equally sudden”

“are the naked boys paddling in ditches.”

“Alice, alive, everything is alive again.”

“Savour the rain’s coolness on lips and eyes.”

“How madly the electric wire is swinging!”

“From brown waters eddying round their hooves”

“the drenched trees rise and shake themselves”

“and summer ends in a flurry of drops.”

▪ **Introduction :**

The word style came from the Latin Word “elocution” which refers to style. Actually, style is a comprehensive term. It contains variant meanings in other aspects beyond the literature. The manner in which something is done is called style. Outlook of anything can be considered as a style. It also refers to the personality of a person .The style is the mirror which reflects the thoughts of a person. In literature style is the reflection of writer’s thinking by choosing the words, sentence structure, tone and the ideas present to the reader.

Objectives:

1. To know the sensuousness of Taufiq Rafat
2. To analyze the comprehensible language of the poem
3. To analyze the poem stylistically
4. To know about the themes of the poem

Questions:

1. How the poet combines different figures of speech
2. How the parts of speech are included in the poem
3. How the poet uses different devices to figurate the poem
4. How the poem accommodates different stylistic levels

Stylistics :

Stylistics is the part of applied linguistics that refers to the study of various styles found in literary genres. It is used to highlight the style of text in literary works. Stylistics unveils the mediums in language such as rhetorical figures and syntactical patterns. The target of stylistic analysis is to approach the language in the best manner because it deals with the different patterns both the scientifically and logically. The purpose of analysis is to study the text by converting the language into small units and explore the literal, ideological and social meaning. It is very useful for the readers to

understand the patterns of language used in the text by the writer. Stylistic analysis enables the readers to understand the text meaningfully and know the text in more effective manner.

The word ‘stylistics ’is related to the style . Style links back to the ancient era where it was a field of study. According to Aristotle, Cicero, Demetrius and Quintilian style is the reflection of thought. Stylistics is a very useful tool to explore and interpret the poetry because poetry is always rich in the stylistic devices.

Literature Review:

No specific literature review on the stylistic analysis of Taufiq Rafat's poem "Arrival of the Monsoon" was found in the search results. However, the search results provide examples of other studies that have used stylistic analysis to examine different literary works, including poetry. These studies demonstrate the application of stylistic analysis in different contexts and the different levels of analysis that can be used to examine a text. One study analyzed Earle Birney's poem "The Bear on the Delhi Road" using phonology, syntax, and lexical levels of analysis. Another study examined the poetic works of Agha Shahid Ali to explore the relationship between language and identity in the context of colonization. A third study analyzed Emily Dickinson's poem "Our Share of Night to Bear" using phonological devices such as alliteration, meter, rhyme, and onomatopoeia to present the different themes of the poem. A fourth study examined the metapoetic elements in Taufiq Rafat's poetry and how they reflect the cultural and social contexts of South Asia. Finally, a fifth study analyzed Ghulam Abbas's short story "Overcoat" using Leech and Short's model of stylistic analysis. These studies provide examples of how stylistic analysis can be used to examine different literary works and the different levels of analysis that can be used to explore a text.

Widdowson (1975) presents stylistics as, “The study of literary discourse from a linguistic orientation”. Carter defines (1989), "style generally depends on linguistic levels. Due to these levels every text and writing are different

from the others, hence every genre is different". Haynes (1989) gives his view that, "the study of style is the study of distinctions; looking at what was said against what might have been said. Style can also be called as variety. In various contexts, style refers to the manner of expression. Due to the multipurpose field of style, it is used according to one's field of study". Adejare (1992) portrays that, "Style is an ambiguous term". Lawal (1997) expresses style as an "Aspect of language that deals with choices of diction, phrases, sentences and linguistic materials that are consistent and harmonious with the subject matter". Lawal (1997) also depicts that "It may be reckoned in terms of the sociolinguistic contexts and it may also be reckoned or analyzed on linguistic, semantic and even semiotic terms". Leech (1969) is of the view that, "Style is the way in which something is spoken, written or performed. It refers to the use of words, sentences, structures and speaking style". According to Leech and Short (1981), "The word style has an uncontroversial meaning. Style depends on the context for a given purpose for which the language is being used". Birch (1989) considers that "Both language and style cannot move beyond a limit on the supremacy of words, these words contain specific meanings which differ it from the ordinary language". Leech and Short (1981) also presented that "It is the selection of the words from a grand linguistic vocabulary". Oloruntoba-Oju (1999) believes that "style is almost synonymous with variety; it refers in a simple way to the manner of expression, which differs according to the various contexts". According to Freeman (1971), "Stylistics is a sub-discipline which started in the second half of the 20th century". Short and Candlin (1989) convinced that "Stylistics is a linguistic approach to texts". Carter (1988) reported that "Stylistics is a bridge (link) discipline between linguistics and literature".

Levels of stylistic analysis:

Stylistic analysis is a method of textual interpretation that uses linguistic and literary techniques to examine the form and content of a text. There are different levels of stylistic

analysis, which include lexical, grammatical, phonological, graphological, and discourse analysis. These levels help to identify the linguistic features of a text and how they contribute to its meaning and effect. The use of stylistic analysis in literary studies helps to reveal the literary devices used by authors and how they shape the meaning and interpretation of a text. The studies cited above demonstrate the application of stylistic analysis in different literary works, including poetry, fiction, and political discourse. The use of stylistic analysis in these studies helps to uncover the hidden meanings and ideologies in the texts and how they reflect the cultural and social contexts in which they were produced. Overall, stylistic analysis is a valuable tool for literary scholars and researchers in understanding the linguistic and literary features of a text and how they contribute to its meaning and interpretation. The different levels of stylistic analysis include.

Important features of Rafat's poetry:

Taufiq Rafat's poetry is known for its unique linguistic ingenuity, complex narrative structure, syntactic and phonological parallelism, and unique lexical and semantic features. His poetry also explores existential themes such as loss, death, dread, meaninglessness, void, resolve, and everlasting memories, which are conveyed through the use of Poundian Image, a poetic technique that conjures subjective images in superposition with objective metaphors. Additionally, Rafat's poetry is differentiated by its ecopoetic critique, which depicts the natural landscapes, flora and fauna, seasonal variety, and human civilization to reveal the association of man with nature. His poetry is also comprised of romanticism, natural beauty, sonority, and melodiousness, which are affiliated to the situation of Pakistan. Finally, Rafat's poetry is known for its meta-poetic components, which formulate the fictional elements that take part in the forming of poetry, such as the motivation of a poet, his poetic process, meta-poetic metaphors, the part of the poet in society, and intertextual references.

Introduction to poem:

Arrival of the Monsoon is a cluster of 116 poems

by Taufiq Rafat that presents Pakistani society and culture. The poems in this collection are known for their unique linguistic ingenuity, complex narrative structure, syntactic and phonological parallelism, and unique lexical and semantic features. The collection explores existential themes such as loss, death, dread, meaninglessness, void, resolve, and everlasting memories, which are conveyed through the use of Poundian Image, a poetic technique that conjures subjective images in superposition with objective metaphors. Arrival of the Monsoon is also a poem chosen from this beautiful collection. The poem is optimistic in approach which is hope for the readers the days not remains constant, change comes and vanish the sorrows.

Themes:

The collection of poems "Arrival of the Monsoon" by Taufiq Rafat explores various themes, as discussed in the search results. The major themes in the collection include love of nature, liberty, cultural erosion and memory, seasons, tradition, and Romanticism. The collection is based on the love of nature, with many poems featuring natural beauty such as mountains, birds, leaves, trees, and villages. It also refers to the critical condition of liberty in Pakistan and contains many cultural images and elements that present the idea of cultural attrition and cultural remembrance. The collection explores the different seasons and their impact on nature and human life, and is based on the concept of tradition, with many poems exploring various aspects of life such as society, culture, and norms. British Romanticism lies in many poems of the collection. While no specific literature review on the stylistic analysis of this poem was found in the search results, other studies demonstrate the application of stylistic analysis in different literary works, including poetry, and the different levels of analysis that can be used to explore a text. These studies provide examples of how stylistic analysis can be used to examine different literary works and the different levels of analysis that can be used to explore a text.

Methodology:

The term paper aims to provide an elaborate analysis of Taufiq Rafat's poem "Arrival of the Monsoon" using a stylistic approach. The methodology used in the paper is both qualitative and quantitative. The writer collected two types of data: primary data, which is the poem "Arrival of the Monsoon" and secondary data, which includes articles, other research papers, and online websites. The paper analyzes the poem through the various perspectives of the levels of stylistic analysis.

Biography of The Poet:

Taufiq Rafat was a Pakistani poet born in 1927 in Sialkot. He received his education in the English Colonial System in Dehra Dun, Aligarh, and Lahore, where he completed his graduation from the Hailey College of Commerce. He later became an executive in a company. Rafat is known to be the pioneer of English language poetry in Pakistan and the father of the Pakistani Idiom. He published his first work of poetry, "Arrival of the Monsoon 1047-1978," in 1985, followed by "Half Moon." He suffered from a stroke in 1984 but survived it. Afterward, he stopped writing and died in Lahore in 1998. Rafat's writing style has been compared to that of Ezra Pound, as both poets aimed to cleanse verse of unnecessary items and render language exact. Rafat's use of language is standard, and he had ultimate authority over the depiction of his thoughts and emotions. He is also known for translating several classics of Classical Punjabi verse. Several studies have analyzed Rafat's poetry, including his use of stylistic analysis, meta-poetic elements, ecopoetry, and poetic therapy. Stylistic analysis of "Arrival of The Monsoon" by Taufiq Rafat

"Arrival of the Monsoon" is a compilation of poems by Taufiq Rafat, a Pakistani poet who wrote in English. According to the search results, the collection exhibits several stylistic features. British Romanticism lies in many poems of the collection. Rafat's poetry is replete with natural beauty, featuring mountains, birds, leaves, trees, and villages prominently. The collection is centered on the love of nature and expresses Rafat's views in a lively and playful manner. His writing style is unique and concise, utilizing a conversational language that

precisely captures Pakistani culture, society, traditions, and norms. The collection incorporates numerous cultural images and elements that convey the idea of cultural erosion and cultural memory. Rafat is regarded as a pioneer of Pakistani literature, bringing a modern elegance to creative writing in English. The collection comprises almost 116 poems that explore the concept of tradition, seasons, nature, and various aspects of life. Overall, "Arrival of the Monsoon" is a collection of poems that reflects Rafat's distinctive style and perspective, blending British Romanticism with his own localized flavor. The collection is brimming with natural beauty and cultural images, and expresses Rafat's views in a lively and playful manner.

Tone of the poem:

Taufiq Rafat's "Arrival of the Monsoon" is a poem that exudes a celebratory and expressive tone, with a focus on the beauty and power of nature and the renewal of life. The poem rejoices in the arrival of the monsoon and its impact on nature and human life, expressing the idea of renewal and regeneration. The tone is conveyed through various literary devices, such as metaphor, personification, symbolism, imagery, Eastern symbolism, and Romanticism, which are used to create a vivid and evocative picture of the monsoon's arrival. Rafat's poetry shows his sensitivity to natural phenomena, and his use of language is quickly approaches to the reader's sentiments. The poem's content is based on love of nature and also presents the beautiful weather condition. It can also indicate the censorious position of liberty in Pakistan. The metaphor and personifications in the poem used by the poet, establish two different perceptions of the poem.

Taufiq Rafat's "Arrival of the Monsoon" poem contains a rich and varied vocabulary that is used to create vivid and descriptive imagery. The poem celebrates the beauty and power of nature while expressing the idea of renewal and regeneration. Some of the notable lexical features of the poem are:

Figures of speech:

Taufiq Rafat's "Arrival of the Monsoon" poem employs various figures of speech to convey its

tone and meaning. The used figures of speech in the poem are:

The poem "Arrival of the Monsoon" has been explained in two different aspects based on the metaphor and personifications used by the poet in the poem: as a depiction of weather conditions or as an indication to the freedom movement of the subcontinent in 1947.

Metaphor:

The poem contains various metaphors, such as the monsoon as a symbol of hope and rebirth. The monsoon winds are correlated to a "liberating wind" that permits everything that is not fixed to proceed northwards, and the "deluged trees" are used as a metaphor to explain the renewal and regeneration caused by the monsoon.

Personification:

The wind is personified as a playful and mischievous character in the poem. The monsoon winds are personified as turbulent and pushing hard, the clothes on the washing rope are also personified as moving here and there in the air by the poet.

Symbolism:

The poem contains various symbols, such as the monsoon as a symbol of renewal and regeneration and also as a symbol of creative ingenuity and the healing powers of nature. The rain is used as a symbol of beauty and vitality in this poem and also many other poems of Rafat. The wind is used as a symbol of freedom and liberation in some of Rafat's poems. Trees are used as a symbol of life and growth in many of Rafat's poems. Birds are used as a symbol of freedom and beauty in the poem. These birds are struggling hard to achieve their goals.

Overall, Rafat's used the symbols of nature in "Arrival of the Monsoon" which helps to create imaginative and descriptive language that brings the natural world to life.

Imagery:

The poem uses vivid imagery to describe the impact of the monsoon on nature and human life, such as the "flying birds" struggling to retain their balance against the gusting monsoon winds

and the "unusual fluctuating" sound of the monsoon. The poem also contains imagery that brings the natural world to life, such as the swinging of trees, the falling of rain, and the flying of birds.

Eastern Symbolism :

The poem's composition is based on love of nature and also describes the beautiful weather condition. The use of Eastern symbolism adds depth and richness to the poem. The poem's composition is based on love of nature and also describes the beautiful weather condition. The use of Eastern symbolism adds depth and richness to the poem.

Romanticism :

The poem employs Romanticism to convey its tone and meaning, with a focus on the beauty and power of nature, the celebration of the arrival of the monsoon, and the idea of renewal and regeneration.

Alliteration :

Alliteration deals the repetition of same initial sounds of consonant of the stressed

syllables in the words. Alliteration is a sound device which the writer uses for the effectiveness of

his work. The following lines explore alliteration used in the poem. The alliteration produces

good effective sound to ears and stress on the important or key words in the line.

Line 1 : "Before the thrust of this liberating wind" / th/

Line 10 : "A welcome darkness descends. Harsh contours" /d/

Line 13: "And now the rain! In sudden squalls" /s/

Line 14 : "it sweeps the street, and equally sudden" /s/

Consonance :

Consonance can be defined as the x repetition of last consonant letter in a line .

It is the repetition of same last consonant sound

of words. Following are the some

examples of consonance used by the poet.

Line 3: "strains northwards to the coniferous lands." /s/

Line 7: "Gliding days are over. The birds are tossed" /s/

Line 8: "sideways and back, and lifted against their will." /d/

Line 10: "A welcome darkness descends. Harsh contours" /s/

Line 12 : "All the sounds we have loved are restored." /d/

Line 13: "And now the rain! In sudden squalls" /n/

Line 15: " are the naked boys paddling in ditches." /s/

Line 17: "Savour the rain's coolness on lips and eyes." /s/

Line 19: From brown waters eddying round their hooves" /s/

Line 20: the drenched trees rise and shake themselves" /d/

Line 20: the drenched trees rise and shake themselves" /s/

Line 21: "and summer ends in a flurry of drops." /s/

Assonance :

Assonance can be defined as the same repetition of vowel sound in a line .

Assonance produces more effective sounds than alliteration or consonance. Following lines

are the examples of Assonance .

line 1: "Before the thrust of this liberating wind" /o/ , /i/

line 2: "whatever is not fixed, has a place to go," /a/

line 3: "strains northwards to the coniferous lands." /a/ , /o/

Line 4: "And drunk with motion, clothes on the washing-line" /o/

Line 5: "are raised above themselves; a flapping

sheet”	/a/	washing,	wash – ing
Line 8: “sideways and back, and lifted against their will.”	/a/	flapping,	flap – ing
Line 10: “A welcome darkness descends. Harsh contours”	/e/	Gliding,	glid – ing
Line 11: “dissolve, lose their prosaic condition.”	/o/	darkness,	dark – ness
Line 13: “And now the rain! In sudden squalls”	/a/	dissolve,	dis – solve
Line 14: “it sweeps the street, and equally sudden”	/e/	restored.	Re – stored
Line 15: “are the naked boys paddling in ditches.”	/a/	battlement.	Battle – ment
Line 16: “Alice, alive, everything is alive again.”	/a/ , /i/	Affixes :	
Line 19: “From brown waters eddying round their hooves”	/o/	Sideways,	side – ways
		Liberating,	liberate – ing
		washing,	wash – ing
		flapping,	flap – ing
		Gliding,	glid – ing
		darkness,	dark – ness

Compound Words :

A new word formed by combining two words is called compound word. The examples of the compound words from the poem are as under.

whatever,	what – ever
northwards,	north – ward s
themselves;	them – selves
Liberating,	liberate – ing

dissolve,	dis – solve
restored.	Re – stored
battlement.	Battle – ment

Parts Of Speech

The poet used different parts of speech in his poem “Arrival of the Monsoon”. These parts of speech are included as 32 Nouns , 12 Adjectives, 31 Verbs , 05 Adverbs

Noun	Adjectives	Verb	Adverb	Preposition
Thrust	Liberating	Before	Over	Of
Wind	Fixed	Thrust	Equally	Before
Place	Northwards	Liberating	Alive	To
Strains	Flapping	Wind	Again	on
Lands	Sideways	Fixed	Suddenly	Above
Motion	Harsh	Has		Into
Clothes	Prosaic	Go		Over
Washing-line	Sudden	Strains		Against
Roof corner	Naked	Drunk		With
Battlement	Madly	Motion		In
Days	Brown	Washing		At
Birds	Drenched	Raised		From
Direction		Flapping		Round
Darkness		Turns		
Condition		Gliding		
Sounds		Tossed		

Rain		Lifted		
Squalls		Struggle		
Street		Achieve		
Boys		Counters		
Ditches		Dissolve		
Alice		lose		
Coolness		Restored		
Fixed		Rain		
Northwards		Sweeps		
Flapping		Peddling		
Sideways		Alive		
Harsh		Coolness		
Sudden		Swinging		
Naked		Adding		
Brown		Shake		
drenched				

Rhyme :

There is no rhyme scheme is found in the poem

Meter :

Not found a meter followed by the poet in the particular poem.

Mode of the poem :

The search results suggest that the mode of the poem "Arrival of the Monsoon" by Taufiq Rafat is energetic and optimistic . The poem celebrates the beauty and power of nature while expressing the idea of renewal and regeneration.

Conclusion :

The aimed research paper explores the poem "Arrival Of The Monsoon" by Taufiq Rafat stylistically. The poet uses symbols and metaphors to convey his message to the readers. The poet uses The poem is optimistic which gives hope to the readers that these days of hardships will end and new horizon will open soon. The new day will full of joy and prosperity. we should stay strong in hard work to welcome the regeneration. The poem refers the events of partition of subcontinent .The researcher finds that the poem's optimistic message for every era and also hopeful for every walk of the life .

References :

Ahmad, Sajid et al. "Linguistic Ingenuity in Poem 'Wedding in Flood' by Taufiq

Rafat." *International Journal of Linguistics* 5 (2013): 62-71.

Rasheed, Saba and Sahar Javaid. "Discovery of Existential Paralysis, Death, and Resolve in Autoethnographic Poetry of Taufiq Rafat through Poundian Image: A Study of Poetic Therapy." *Global Language Review* (2022): n. pag.

Rasheed, Saba and Asim Aqeel. "Uncovering the Environmental and Aesthetical Roots of Nature in Taufiq Rafat's Poetry: An Eco-poetic Critique." *Global Social Sciences Review* (2022): n. pag.

Taubaussum, Farhana. "Taufiq Rafat as an Asian Romantic: A Critical Analysis of Poetry Collection 'Arrival of the Monsoon'." *Journal of Development and Social Sciences* (2020): n. pag.

Aqeel, Asim et al. "South-Asian niche as the poetic helicon of Taufiq Rafat: a metapoetic study." *Acta Scientiarum. Language and Culture* (2022): n. pag.

Nurhadi, Muizzu and Linusia Marsih. "STYLISTIC ANALYSIS OF EARLE BIRNEY'S THE BEAR ON THE DELHI ROAD." *PARAFRASE : Jurnal Kajian Kebahasaan & Kesastraan* (2022): n. pag.

Perveen, Shahida and Aisha Farid. "Language and Identity of Colonized: A Stylistic Analysis of Poetic Work of Agha Shahid Ali." *Journal of South Asian Studies* (2022): n. pag.

Majid Dakhil Hammadi, Assist. Lect.. "A

Phono- Stylistic Analysis of Emily Dickinson's poem " Our Share of Night to Bear".” *كجلا* (2021): n. pag.

Aqeel, Asim et al. “South-Asian niche as the poetic helicon of Taufiq Rafat: a metapoetic study.” *Acta Scientiarum. Language and Culture* (2022): n. pag.

Hussain, Mumtaz et al. “Style in Fiction: A Stylistic Analysis of Overcoat by Ghulam Abbas.” *International Journal of Linguistics and Culture* (2022): n. pag.

Rahman, Tariq. "Taufiq Rafat." *South Asian Writers in English*, edited by Fakrul Alam, Gale, 2006. Dictionary of Literary Biography Vol. 323. *Gale Literature Resource Center*,

"Eastern Symbolism and the Recovery of Selfhood in Taufiq Rafat's Arrival of the Monsoon.." *The Free Library*. 2011 Asianet-Pakistan 23 Jun. 2023