

A Stylistic Analysis Of The Representation Of Marginalized Voices In Nasir's Cries And Shouts And Hurried Calls

Muhammad Shakil Ur Rehman, Abdus Samad, Husnat Ahmed Tabassam, Raj Muhammad Khan,

Article Info	Abstract
<p>Article History</p> <p>Received: May 06, 2021</p> <p>Accepted: August 12, 2021</p> <hr/> <p>Keywords : Stylistics Devices, Concealed Meanings, Terse Language, Indigenous Imagery</p> <p>DOI: 10.5281/zenodo.5191774</p>	<p><i>This paper stylistically explores one of the substantial poetic pieces, 'Cries and Shouts and Hurried Calls' composed by Mir GulNasir, one of the representative poets of Balochistan in English. No in-depth study has been done to probe the stylistic art of the poet. The present research is, therefore, a critical quest to unfold the cloaked imaginative notions and thematic layers of the poem for the presentation of alternative understanding beyond superficial interpretation by turning the spotlight on the three vital tiers of the undertaken research framework of stylistics, namely, the tiers of morphological, phonological, and pragmatic perspective respectively. It has been clinched by the study that the poet markedly used literary devices of consonance, alliterative figures, paradoxical lines, rhetorical questions, personifications, affixes and metaphorical language running throughout the poem that distinguishes his art. Moreover, the poet's style is equipped with a flora and fauna, symbolism, imagery and simplicity of language that demonstrate a compatibility of his poetic bravura with an unpretentious and regressive indigenous life. On the basis of simple and terse language, he can arguably be called the representative voice of Balochistan. Finally, although the poet's tone superficially seems to be gloomy and pessimistic because of the poet's imaginative sensitivity to the awful plight of the people of the province, yet his ideas lead to optimism and sanguinity ultimately as to study stylistically that is the secret of his art. So, this paper is an attempt to contribute to the stock of knowledge available on the poet.</i></p>

Introduction

1.1. Background Knowledge

An appealing piece of literature paints a dialogic and multi-imaginative picture of flora and fauna that, due to its complexity and multiplicity, requires tangible notions to be correlated with an indigenous colour. The language itself is a complex gismo in literary hands to weave imaginative concepts into words. Therefore, here comes the significant role of a stylistician to unmask images, leitmotifs, and thematic connotations of a piece of art. It is a study based on a scientific approach to digging out what is not apparent for the reader. It helps to convey a multiplicity of meanings of a literary work that would have/ would not have been imagined by a poet. The two acclaimed writers Leech and Short (1981) define stylistics as a linguistic study of style. As they put it, stylistics is "the way in which language is used in a given context, by a given person, for a given purpose, and so on (Leech & Short 2007, p.9), or the linguistic characteristics of a particular text" (ibid, p.11). Widdowson (1975) demarks the borders amongst stylistics, linguistics and literary criticism and the overlap as follows:

By stylistics 'I mean the study of literary discourse from a linguistic orientation and I shall take the view that what distinguishes stylistics from literary criticism on the one hand and linguistics on the other is that it is essentially a means of linking the two.....stylistics, however, involves both literary criticism and linguistics, as its morphological make-up suggests: the style component relating it to the former and the "istics" component to the latter. (p.4)

1.2. Asketch of the poetandthepoem

Mir Gul Khan Nasir was one of the most renowned poets of Balochistan who, over a short span, got mammoth recognition throughout the country due to the revolutionary appeal of his poetry for the neglected segments of society. He was a gigantic figure who led the Baloch National Movement once and continued his supportive efforts for the rights of his fellow Baluchi. He actively pursued it from 1935 to 1980. Being a versatile figure, he was gifted with the brain of a poet, a politician, a journalist and a historian with admirable proportions all simultaneously.

Mir Gul Khan appeared on the horizon of creativity and literature for the first time in the early 1940s, and it was when progressive movement was going on in the region by hand and bounds. The poet proved a remarkable addition to the progressive movement and other Balochi writers who left no stone unturned to promote the movement's ideology. Before writing in English, he composed his art in his own distinctive style equipped with the shades of progressiveness, socialism and revolt in Urdu and Balochi languages.

His maiden Balochi poetic work was published with the title of 'Gulbang' in 1951. It can be called the collection of contemporary Balochi poetry ever composed in such a distinguished style and tone. His poetry received impetus from the progressive movement to be a robust voice for the afflicted, ailing, and underprivileged people of Balochistan.

Gul Khan's pen was used to pen down the words like starving, empty stomach, destitute, despondent, and oppressed with the colors of darkness instead of romantic words like the daffodils, nightingale, and rosy cheeks. Following are some glimpses of the poor-friendly rebellious voice of his poetic art:

O, Lords and arrogant chieftains, Weal
thy blood suckers;
Blinded by comforts and
luxuries Leave your luxurious palaces
And account for the wealth you have piled up. (Naseer, 1996, p, 11-12)

Mir Gul Khan was like Percy B. Shelley for the depressed people of Baluchistan; he stood like a rock against the rampant injustices and discrimination by the have-class. Even he could not tolerate the pervasive feudal system in the province. His poetry was a wake-up call to peasants, labourers, daily wagers and shepherds to say 'NO' to all brutalities and injustices. Very defiantly, he appeals to the masses in the following beautiful lines:

These palaces, these spacious bungalows,

This pomp and show and this abundance of wealth All this has
not been the result of their efforts
But has been raised on our sweat and blood (Nasir, 1971, p, 151)

Through a strong voice of his poetry, the poet portrays the miserable life of the Baluchi people. He was much concerned about the wretchedness of his masses due to the unbridled influence of the powerful class:

Oh my invaluable poet

The condition of this mundane life is not worth telling All the ethics of
this living have returned turtle
The lust of wealth has made us blind

The state of the field is the replica of the misery of a peasant And the same is the worst
condition of the shepherd also

Half naked barefooted, so a pauper to arrange foods
Anguish and shows anger at his fate
Wealthy and rich classes are leech of the society
Who extract his hard earned money like leeches? (Nasir, 1996, p, 21)

1.2. Research Questions

1. How do stylistic features in Mir Gul Khan Nasir's Cries and Shouts and Hurried Calls contribute to shape multiplicity of meanings?
2. What are those devices used stylistically by the poet that help readers to grasp better understanding of

theselected poeticart?

3. Whyis it significantto probethe poem fromthe threemajorlevels of stylistics?

2. Literature Review

To the acclaimed critics, Leech and Short (1981), stylistics as “the (linguistic) study of style, is rarely undertaken for its own sake, simply as an exercise in describing what use is made of language” (p.13). Besides, Leech (1961) opines that a style is a mode of a thing to be composed, uttered or done. Moreover, Leech and Short (1981, p.10) state that a style has no inconsistent connotation; rather it signifies how a language is used by a person in a given framework for a given reason and so on. The two writers contend that one of the key ends of a stylistic scholar is to unearth the concealed themes and meanings of a text for the multiplicity of ideas. The primary input of stylistics is to offer an objective exploration of a given literary piece. As Kumar states, “Language oriented theories try to develop an objective methodology of analysis and interpretation by focusing on the literature entity independent of an author’s intentions” (1987, p. 40). Bradford argues that stylistics is a complex subject that primarily deals with a style. He remarks, “an elusive and slippery topic every contribution to the vast, multifaceted discipline of literary studies will involve an engagement with style”. (1997, p.1).

Widdowson is another pivotal figure in the field to throw light on the fundamental role of stylistics in the words, “the study of literary discourse from a linguistic orientation” (1975, p.3).

He elaborates further that stylistics is a different approach from literary criticism and linguistics, yet it performs a significant role as a bridge between literary criticism and linguistics.

The works like Turner (1973), Chapman & Clark (2014) and Wright & Hope (1996) are one of the first critical commentaries on stylistics. These are theoretical works on stylistics and its concerning areas and objectives. Despite their significance, these works don't offer a comprehensive reading on stylistics, only specific aspects and concerns of the discipline have been debated.

So, the Nasir's poetic work has not been investigated from the research viewpoint of the present study, no one has done research from a stylistic analysis to do in-depth study of the art of the poet. Therefore, this paper would contribute to the stock of knowledge available on the poet.

3. Theoretical Research Framework

The study follows qualitative-cum analytical research pattern that explores the textual data of the poem on the parameters of stylistic theoretical research framework. This research, therefore, plumbs into the textual and analytical study of the selected poem applying the three stylistic perspectives- morphological, phonological and pragmatic levels to attempt to unearth the unnoticed gems lying in the deep surface of the given poem. The new critique of the poem after the undertaken tool of stylistic may contribute in the existing zone of available knowledge on the focused poet for further understanding.

The term 'style' cannot be so easily defined because of its multidimensional background (Wales 1989, p.435), which involves intricate imports/meanings left to readers' understanding to be comprehended according to their specific contexts and approaches. That makes it a slippery term for readers to grasp the actual concealed intended meanings. Therefore, it is the scholars' task to reveal the stylistic features loaded with complex ideas. Therefore, the conception of style has dialogic and diverse connotations in a text in front of its readers. They impart meanings from in and outside of a literary text. Leech has expounded the term, "style is the way in which something is spoken, written or performed" (1981, p.10).

Stylistic variations can also be examined in the following linguistic terms for unfolding latent meanings and thematic layers like sentence types, lexical varieties, phonological devices, morphological perspective, semantic terms, rhetorical questions, figures of speech, paradoxical lines and semiotic terms.

The stylistic levels are to be applied on the poem that is mentioned below for the convenience of scholars and readers.

3.1. The text of the poem

Cries And Shouts And Hurried Calls by Mir Gul Khan Nasir

Cries and shouts and hurried calls
A colourblind crowd is celebrating
They say; it's dawn; but when I look at life
The dark, black night is in full swing
Lightning strikes and a voiceless thunder
It seems as if clouds are raining somewhere far off
But the smell of rain doesn't permeate the air
Instead, blood is rising up in a ditch
O fools! Where is the bright morning?
The enraged night is still here and strong
The Yazeed-like imperialists are still
Crushing the bones of the valiant patriots
In the populated and scenic Bangladesh
Once again a storm of blood is rising
Again the agents of imperialism
Are setting cities and villages on fire
Mujeeb, the celebrated patriot
Is sprawled on the ground in a pool of his own blood
He's been dressed by the accursed (slaves of imperialism)
In a red coat decorated with bullets (as medals)
The contemptuous agents of foreigners (imperialists) have committed genocide
Again, it is the story of Hussain against Yazeed
O courageous comrades! Be privy to the Yazeedi nature
In your (unity and) wellbeing is their loss
The mouth (they speak through) might be theirs
But the tongue in it is that of the imperialists
They're vain because their pockets are full of money
And their aid is the imperialists and (their) platoons
For the extermination of the brave patriots
They've been provided with countless weapons and forces

There's no mercy in the hearts of these cowards
 It is because of them that the world is dark
 They don't allow the flame of freedom to burn
 Dousing it wherever they see it alight
 Mujeeb, the fearless Bangla Bando (Friend of Bangladesh)
 Is in front of the firing squad with his family
 Again, the flag of freedom is flying at half mast
 The imperialists are back to their old tricks and deceptions
 Again, conflicts are being resolved with the gun
 Again, The Golden Land (Sonar Dhartee) is on fire
 O brave friends! This is how time shoves us
 In the same manner my motherland (Balochistan) is also burning
 Don't be timid O Warriors! Don't stop,
 Even though the path is tough and filled with hardships
 Mujeeb's blood will, at no cost, go to waste
 This is just a test of the steadfastness of the patriots
 It won't last; this night of terror won't last
 Even though it's dark and foggy at the moment
 Nasir sees clearly, with his heart
 The flag of your victory waving in the wind

4. Discussion and Results

4.1. Morphological Analysis

At this significant stylistic level, the research focuses on how words have been structured by the poet, and on any potential compatibility with the key theme that is being depicted throughout the other stages of investigation here concurrently. Moreover, word derivation plays a pivotal role to help reach a particular vocabulary that represents the flora and fauna of the culture in the poem. "It involves word derivation in which words form from the words, word inflections" in which grammatical category of a word changes within syntactic category of the word and details about smallest unit morpheme". (Huma, 1994, p.153).

The heads of morphemes used in the poem are categorized here for their specific usage

Free	Root	Bound
This	Call	Calls
Too	celebrate	celebrating
Will	light	lightening
Where	strike	strikes
In	cloud	clouds

Only	enrage	enraged
All	populate	populated
My	scene	scenic

4.1.1. Affixes

The affixes, especially suffixes, which may often overlap with morphemes that seem to be craftily used by the poet to create musicality, compounding and simplicity of ideas, as exemplified below.

Yazeed+like
Voice+less
count+less
mother+land stead+fast+ness
Colour+blind
Courage+ous
Mourn+ers

4.2. Phonological Analysis

Phonology is the branch of linguistics that explores “how sounds are used systematically in different languages to form words and utterances” (Katamba, 1989:1). Its major functions, as explained by Jones (2006:388), include phonemic analysis, suprasegmentals comprising stress, rhythm, intonation and phonetics. However, in stylistic analysis studies, phonological analysis is often concerned with two types of devices in a literary piece: sound devices and literary devices (See Uft, 2013 for further details).

The excessive use of sound devices by the poet leads to an increase in the musicality and rhythm in the poetic lines. This phonological and auditory imagery can also be found out. Therefore, in alliterative language, rhyme scheme, consonance affixes, assonance, metaphorical comparison, simile and personified statements are highlighted to know their relevance to a new interpretation of the poem. It contains 25 couplets with a free rhyme scheme that gives an uninterrupted flow of ideas running throughout the poem with a full freedom, and this freedom has been one of the most desired objectives of the poet for its masses.

A very striking contrastive comparison has been made by the poet by weaving pessimistic ideas with optimistic dreams, vague situation of the people is associated with their certain goals and the nostalgic notions are linked with their present circumstances artfully. Here are some of the phonological devices used in the poem for a comprehensive analysis,

The Yazeed-like imperialists are
 stillCrushing the bones of the valiant
 patriotsIn the populated and scenic
 BangladeshOnce again a storm of
 blood is risingAgain theagents of
 imperialism

How artfully imperialists have been resisted by the valiant patriots in the poem through the use of the literary device of consonance of “P” in the highlighted lines! Besides, the stress on the syllables starting with ‘P’ makes them more vigorous to convey their message!

4.2.1. Alliteration

The poem is replete with the alliterative words that happen in the beginning of the poem to its end to successfully catch the attention of readers for the intended theme of the poem. The alliterative words work like a spotlight on that intended message that needs to be communicated to the oppressor and oppressed equally. They create a rhythmic tone of the poem that can be sung like a serious piece of poetry.

Cries and shouts and hurried calls
 A colourblind crowd is celebrating

alliteration of word ‘C’ is used in
 the opening two lines so artfully

They don't allow the flame of freedom to burn
 Dousing it wherever they see it alight
 Mujeeb, the fearless Bangla Bandoo (Friend of Bangladesh)
 Is in front of the firing squad with his family
 Again, the flag of freedom is flying at half mast

the use of “F” for 11 times,
 can be a reflection of the
 poet's extreme wish for ‘freedom’

4.3 . Pragmatic Analysis

Pragmatics is a stylistic lens that studies a particular contextualization

contributing to making different meanings. "It addresses expression at the level of utterances, which can range from one word to a lengthy discourse. It works at the level of meanings and how other people comprehend those meanings". (Iqbal, 1914, p.150).

The tone is extremely sad and dismal; the poet determines to share the pain of common masses packed in his heart with his pure emotions. This spell of anguish is speaking out his mind vigorously. Therefore, the poet takes its start from the very words, "The Cries and Shout and Hurried Calls". The following list of symbolism demonstrates the miserable condition of the masses in comparison to the enemy whom the poet's words is an 'imperialist',

Thunder, Blood, Ditch, Storm, Fire, Imperialism, pool of blood, flames, dark, foggy

It demonstrates the ambiguity of time. Nothing can be brought back to life from the passed away moments. He quotes a historical incident that happened:

Mujib, the celebrated Patriot

Is sprawled on the ground in a pool of his own blood (Nasir, 1986, p.10)

Although contextualization of being in such challenging circumstances, the poet's mood is humanly, very much like how a commoner would have acted and reacted in an identical situation. That is a realistic portrayal of indigenous flora and fauna due to which the poet is arguably called 'a Poet of Masses'. He discovers optimism out of a thorough pessimism. He hopes that "That night of terror" will no longer keep persisting. It will end soon. The last two couplets exemplify this idea:

It won't last; this night of terror won't last
 Even though it's dark and foggy
 at the moment Nasir sees clearly,
 with his heart
 The flag of your victory waving in the wind (Nasir, 1986, p.12)

4.3.1. The use of Paradoxes

The use of paradoxes in the poem links it with the grand style of John Donne, who might be the best to skillfully assimilate two things, or notions together. Usually, a light denotes hope, but here the lighting is used as a symbol of deceptive hope, not real hope. With this, the night is too negative an omen for the masses by the poet, he uses an adjective of "enraged" with night. So these two opposite terms are paradoxical but used tactfully to show the intricate prevalent situation in Baluchistan, which can be clearly understood through the highlighted example.

4.3.2. Rhetorical Query

Finally, in the pragmatic section, the use of rhetorical interrogation (question) in the fifth couplet is not a query as much as a packed answer to those who try to throw the dust into common masses' eyes to prologueth their status quo. This self-answered query also depicts the pathetic dependency of marginalized voices in Baluchistan. This kind of truthful pessimism is inevitable for making common masses see and realize their real state of affairs in the province. The status quo that tries to make people fool through their illusive slogans, these forces themselves have been addressed as "O Fools". Therefore, it is yet a long tunnel to go for seeing any light at the end:

O Fools! Where is the bright morning?
 The enraged night is still here and strong. (Nasir, 1986, p.11)

5. Conclusion

The article investigated the poem on the stylistic parameters to dig out imaginative ideas portrayed in the poetry of the poet of the marginalized province of Pakistan. The core objective of the study was to offer an alternative understanding through the morphological, phonological and pragmatical lenses that helped bring about diversity and multiplicity of thematic

concepts that can be an addition to the existing zone of knowledge on the poet's art. Through the application of the morphological lens, the relevancy, compatibility of the structure and word formation of the poem were studied. The simplicity of the culture in the poem has exquisitely been woven in a terse and unpretentious language to be compatible with each other. Next significant stage for exploration was the phonological perspective that explored sound devices in the selected art. These devices went a long way for a new understanding of the poem that are compatible with sound devices used. Likewise, the poem was studied on the phonological parameters that highlighted the significance of the particular sound devices compatible with the sketched contextualization; devices like rhyme, rhythm, consonance, alliteration, assonance, affixes, personifications, similes and metaphors provided with an imaginative portrayal of the flora and fauna of the people depicted. Lastly, in pragmatics specific contextualization was examined to unfold the concealed thematic layers and meanings. The poem has been thoroughly probed to see how particular contextualization contributed in shaping of different meanings.

References

- Aronoff, M., & Fudeman, K. (2011). *What is morphology?* Oxford [u.a.:Wiley-Blackwell.Pp xviii. 257. ISBN 0631203192.
- Birch, D. (1989). *Language, literature, and critical practice: Ways of analysing text.* London: Routledge.
- Bradford, R. (1997). *Stylistics*, Routledge London and New York.
- Carter, R., & Simpson, P. (1989). *Language, discourse, and literature: An introductory reader in discourse stylistics.* London: Unwin Hyman.
- Crystal, D. and Davy, D. (1969). *Investigating English Style*, Bloomington: Indiana University Press, Pp xii, 264
- Haynes, J. (1989). *Introducing stylistics.* London: Unwin Hyman.
- Leech, G. (1969). *A linguistic guide to English Poetry*, London: Longman.
- Leech, G. N., & Short, M. (1981). *Style in fiction: A linguistic introduction to English fictional prose.* London: Longman.
- Kumar, S. ed. (1987). *Stylistics and Text Analysis*, Delhi: Bahri.
- Nasir, G.K. (1996). , ShapGeruk, Karachi, Balochi Academy, Quetta
- Nasir, G.K. (1971). , Grand, Mastung, Qalat Publishers.
- Nasir, G.K. (1971) Gand,.Kalat Publishers, QuettaQuetta.
- Nasir, G.K. (2011). Naseer, Karwan k Sath, Quetta, MehrDerinstitute of Research and Publication.
- Nasir, G.K. (1964)ShapGeruk,. Balochi Academy, Quetta
- Nasir, G.K.Karwan k Sath, Gul Khan Naseer Chair, UoB, Quetta.
- Nasir,G.K., Grand, .Nasir, G.K., (1986). , Gul bang, Karachi.
- Wales, K.(1989). *A Dictionary of Sylistics*, London: Longman Group UK Limited.
- Widdowson, H. G. (1975). *Stylistics and the teaching of literature.* London: Longman.

Author Information

Dr Muhammad Shakil Ur Rehman,

Assistant Professor of English, Higher Education Department, Peshawar, Pakistan.

Dr Abdus Samad

Assistant Professor of English, Department of English, Kohat University of Science and Technology, KP, Pakistan.

Dr Husnat Ahmed Tabassam,

Senior Lecturer, Riphah International University, Lahore, Pakistan.

Raj Muhammad Khan,

Lecturer in Pak Study, GSSC, Peshawar
