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A Stylistic Analysis of Iqbal's *Shikwah*

Sardar Fayyaz ul Hassan



Mohammad Iqbal

Courtesy: <http://www.allamaiqbal.com/>

Abstract

Stylistics is a newly developed branch of linguistics. It studies a piece of literature through linguistic choices. It is a link discipline between linguistics and literary criticism. Pedagogical stylistics helps the learners to appreciate a literary text particularly, a poetic piece, in a faithful and objective way. The present paper is a Stylistics analysis of Dr. Mohammad Iqbal's *Shikwah*, a famous poem which is appeared in his book "Bang-e-Dra", the call of the road.

Keywords: Stylistic Analysis, Iqbal's *Shikwah*, Lexical & Phonological features, Deviation, Semantics

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1. Introduction

The aim of this research is to analyse the famous poem of Dr. Mohammad Iqbal ' *Shikwah* ', (Complaint). The poem is analysed from a perspective of linguistics stylistics. This paper starts discussing the background and points out the research problems. It observes the objectives, states the significance, mentions the Research Methodology and looks into the related literature review. This paper ends with a conclusion that has been drawn on the base of the detailed stylistic study of Iqbal's *Shikwah*.

1.1 Background

According to Bassnett and Gundy (1993):

Literature is a high point of language usage; arguable it makes the greatest skill a language user can demonstrate. Anyone who wants to acquire a profound knowledge of language that goes beyond the utilitarian will read literary texts in that language. (p.7)

Traditionally, literature is regarded to be the prerogative of certain people who are endowed with certain faculty for understanding literature. Literature is beyond the reach of common people. It is something mystic and should not be corrupted by linguistic analysis.

Doing linguistic analysis is laying a flower at botanical table which destroys its beauty. A flower is to see and admire. But on the other hand, modern approaches investigate that literature is made of language so lies within the preview of linguistic study.

The analysis does not destroy the beauty but enhances it. So, literature can be demystified and can be analyzed. Literary criticism explains literature subjectively. From Aristotle to

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Eliot, almost all the literary work was analyzed and evaluated from a perspective of subjectivity. Saussure and Jakobson developed course of stylistics in twentieth century.

Rhetoric is ancient and pre-modern discipline which was the part of Greece grammar and logic provided the basis for stylistics. It is an art of speaking effectively in public.

N. Krishnaswamy writes in this context (2004):

In Rome it was developed by Cicero and Quintilian, and during the middle ages rhetoric was a key subject in university education. Renaissance reviewed the interest in the Greek models but in 18th and the 19th centuries, the art of rhetoric declined and, in a way, it was gradually absorbed into linguistics. In the twentieth century the re-incarnated form with a new interest in literary style is known as stylistics. (p.133)

In 1920s Russian Formalism introduced it in a new way and Roman Jakobson's 'Closing Statement' which he had presented in a famous conference, held in 1958 on style, became the manifesto of stylistic studies. Comparatively, stylistics is a new area of study. It appears in the domain of language study at the start of 20th century. Swiss linguist Charles Bally developed it initially in two directions, linguistic stylistics and literary stylistics. The first is represented and theorized by Bally himself and the second one is represent by Karl Vossler.

Krishnaswmy, John Varghese and Sunita Mishra (2004) write in this regard:

Linguistic Stylistics, based on linguistics, streams off into Structuralism and Structuralist Stylistics, the Prague School Stylistics, the Neo-Firthian Functional Stylistics, Transformational Stylistics and so on. Literary Stylistics, as advocated by Spitzer and his followers in 1940s is more subjective than objective as possible; like Chomsky's 'Linguistic Competence' and Hymes' 'Communicative Competence'. (p.135)

Ancient Greece used to recognize language in terms of practical Functions, known as Rhetoric, Poetics and Dialectics. The objective of Rhetoric was to prepare the speakers for

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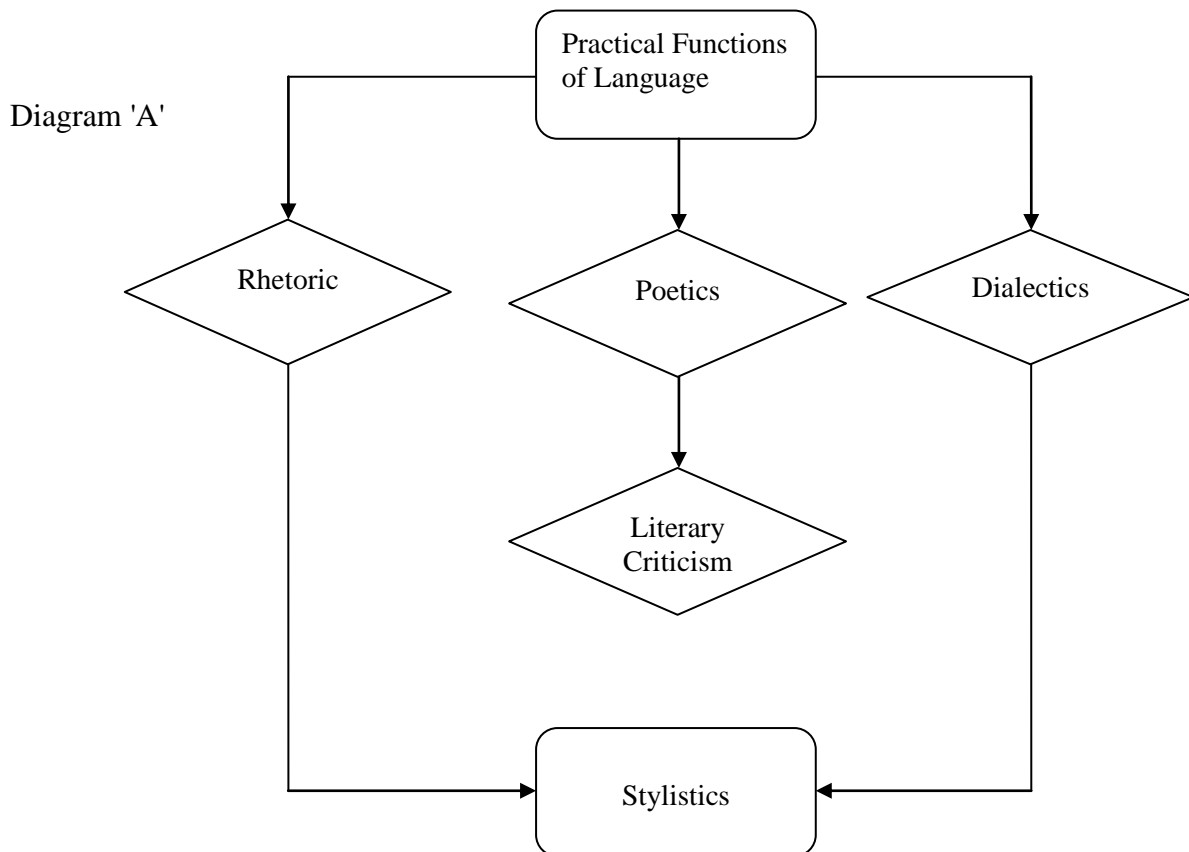
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active and attractive speeches but unlike Rhetoric, Poetics aimed at Studying a Piece of art to focus at the problems of expressing the ideas before actual moment of utterance.

Dialectics was another technique of creating and guiding a dialogue, talk or discussion. Stylistics developed on the base of the above mentioned sources but poetics went on its own way and created the field of literary criticism. However, Rhetoric and Dialectics developed into stylistics.

The researcher has highlighted this process of development by a self-devised diagram, given below.



1.2 Objectives

There are two basic reasons for studying and teaching literature in any language program or in general: cultural and linguistic. In cultural sense the main objective is to find grounding in target culture and getting familiarity with history, various ages, movements etc. whereas linguistic purpose is how to understand the language of literary texts. Understanding the language of literature through linguistic tools is now a widely accepted notion in the field of foreign language teaching literature.

Stylistics is an interdisciplinary approach which seeks to integrate language and literary studies in a way that they inform each other. It is also believed that literary critic is deaf to linguistics insights and a linguist who does not take literature into account are 'flagrant anachronisms' (borrow the term from Roman Jakobson). Since literature is made of language and linguistics is a systematic study of the language, their syntactic and semantic relations with each other are obvious.

In this research, the researcher realizes that the stylistic-study recognizes the importance of paying a systematic attention to the language of a literary piece. Just as painting cannot be interpreted without allowing for the colour scheme, their combination and contrast etc., similarly no literary text can be understood properly without paying a systematic attention to the way the language has been structured.

The objective of this research is to study and analyze Mohammad Iqbal's *Shikwah* (complaint) according to the notion of modern stylistics. This study is tailored in a linguistic fashion. The final destination of this research is to find out objectively how he uses different linguistic techniques in his poetic language. An endeavour has also been made to demystifying the meaning of the selected poem of Mohammad Iqbal with the help of stylistic

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techniques. For this purpose the researcher also maps out the language of *Shikwah* for lexical and phonological features.

1.3 Significance of Study

According to the knowledge of the researcher, not enough attention has been given to the language-oriented or text-centered approach in analyzing and understanding the poetry of Dr. Mohammad Iqbal. So, the researcher intends to apply a stylistic approach in analyzing and comprehending the selected poetic work of Dr. Mohammad Iqbal. In this regard, the researcher selects Iqbal's *Shikwah* from the domain of his Urdu poetry for stylistic study. Stylistics is one of the wonderful approaches to analyze and appreciate literary work. This approach is considerably descriptive. Stylistic study is focused on finding out the meanings that lie behind the lines of the poem on an objective basis. Ones' personal sentiments do not involve in this kind of analysis.

1.4 Research Methodology

This research work concentrates on the selected poetic work of Dr. Mohammad Iqbal. The nature of this research is analytical. So, the researcher uses various approaches to achieve data for this study but mainly he gets benefits from the published material.

The researcher adopts the revised methods of stylistic analysis, proposed by Geoffrey Leech and Mick Short in their works like *A Linguistic Guide to English Poetry*, Longman (1969); *Language in Literature, Style and Foregrounding* (2008) and *Exploring the Language of Poems, Plays, and Prose* (1996) respectively.

1.5 Literature Review

According to Wikipedia (modified on 15 March 2010), "Stylistics is a branch of linguistics, which deals with the study of varieties of language, its properties, and principles behind choice, dialogue, accent, length and register."

H.G. Widdowson (1986, p.4) defines stylistics as, "The study of literary discourse from a linguistics orientation." To Leech (1985) stylistics is the study of the style which can be applied in both literary and non-literary texts. In a non-literary text, style is learned because we want to explain something, while literary stylistics explains the relations between language and artistic function. According to Gabriela Miššikova (2003):

Stylistics is a field of study where the method of selecting and implementing linguistic, extra-linguistic or expressive means and devices in the process of communication are studied. (p. 15)

Short (1996) believes that stylistics is a linguistic approach to study the literary texts. In other words we can say that stylistics studies literary texts using linguistic description. Short also shows his interest not only in the (linguistics) forms of he analyzed texts (i.e. How), but he also studies the meaning (i.e. what) of the text in the sense of plot and overall message of a story. From this point of view short (1996, p.1) further says, "Stylistics can sometimes look like either linguistics or literary criticism, depending upon where you are standing where looking at it". Stylistics is an area of meditation between language and literature (H.G Widdowson, 1986, p.4). Considering the multi-faceted nature of stylistics and its relationship with linguistics and literary study, Nils Erik Enkvist writes in *Linguistic Stylistics*:

We may --- regard stylistics as a subdepartment of linguistics and give it a special subsection dealing with the peculiarities of literary texts. We may choose to make stylistics a subdepartment of literary studies which may draw on linguistic method. Or we may regard stylistics as an autonomous discipline which draws freely, and

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eclectically, on methods from linguistics and from literary study.
An Encyclopedia of the Arts Vol.4 (6) P. 560 (2006)

Some scholars understand 'stylistics' as a controversial branch of language study. Crystal and Davy have pointed out towards this issue. They write that stylistics has been considered "a developing and controversial field of study for several decades." (Longman1969, p.vii) The well-known linguist Jean-Jacques Lecercle (1993, p.14) does a serious attack on stylistics and says that nobody has ever known what the term 'stylistics' means, and in any case, hardly anyone seems to care. (The European English Messenger 2, 1, 14-18). He calls stylistics 'ailing'; and according to him it is on the 'wane' in one hand but on the other hand he himself accepts that "more alarming again, few university students are eager to declare their intention to do research in stylistics".(Paul Simpson 2006, p.2)

Though Lecercle had prophesized that at the end of 20th century this discipline would be no longer anymore but opposite to what he had envisaged "stylistics in the early 21st century is very much alive and well. In this context, Paul (2006, p.2) points out:

It is taught and researched in university departments of language, literature and linguistics the world over. The high academic profile stylistics enjoys is mirrored in the number of its dedicated book-length publications, research journals, international conferences and symposia, and scholarly associations.

During last decade many eminent scholars have published valuable books on stylistics. Mick Short and Geoffrey Leech are the leading figures in this field. Especially Leech's *Language and Literature; Style and Foregrounding* (2008) is accepted by the scholars as another of his classic works in stylistics after *his A Linguistic Guide to English Poetry* (1969).

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2. Iqbal's Short Biography

According to official record (<http://pr.hec.gov.pk/Thesis>), Doctor Sir Mohammad Iqbal was born on November 9, 1877 in Sialkot Punjab province of British India which is now included in Pakistan. Iqbal's forefathers belonged to Kashmiri Pandit family and they "embraced Islam two hundred years earlier" (YesPakistan.Com). He got his basic education in Sialkot. Here he got a chance to be the student of Allama Mir Hasan who "gave Iqbal a thorough training in the rich Islamic Literary tradition. His influence on Iqbal was formative" (allamaiqbal.com). When the British Governor announced (1922) to give away the title of 'Sir' to Iqbal to acknowledge his literary accomplishments, he asked the same award for his teacher but the governor gave the remarks that he had not written any book. "Iqbal responded that he, Iqbal, was the book Mir Hasan had produced" (Ibid). So the teacher of Iqbal, Allama Mir Hassan was awarded the title of *Shams al-'Ulama'* means, 'Sun of Scholars'.

In 1899, he did his M.A in Philosophy from Government College Lahore and served for six years as a lecturer in Philosophy at the same institution. "He had already obtained a degree in law in 1898" (allamaiqbal.com). He stayed in Europe from 1905 to 1908 where he studied Philosophy at Trinity College, Cambridge (V.G.Kiernan: xi). He qualified as a barrister at London's Middle Temple in 1906 and earned a PhD from Munich University in 1908 (allamaiqbal.com).

On his getting back to India, he practiced as a lawyer from 1908 to 1934 but his health did not allow him to continue the legal practice further. In fact, his heart was not into it. So, he gave up this profession and devoted himself to studying philosophy and literature. Iqbal wrote in Urdu, Persian and English Languages in both the genres of literature, i.e., prose and poetry but poetry gave him an immense popularity throughout the world.

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The following table summarizes the work of Iqbal, (allamaiqbal.com, Wikipedia, yespakistan.com & Kiernan: 2003).

Table.1

Sr. No	Work	Year of Publication	Language	Genre
1	Ilm al-Iqtisad (The Knowledge of Economics)	1903	Urdu	Prose
2	The Development of Metaphysics in Persia	1908	English	Prose
3	Israr-i-Khudi (Secrets of the Self)--- <i>First Poetic Work</i>	1915	Persian	Poetry
4	Rumuz-i-Bekhudi (Hints of Selflessness)	1918	Persian	Poetry
5	Payam-i-Mashriq (The Message of the east)	1923	Persian	Poetry
6	Bang-i-Dara (The Call of the Road) --- <i>First Poetic Work in Urdu</i>	1924	Urdu	Poetry
7	Zabur-i-Ajam (Persian Psalms)	1927	Persian	Poetry
8	The Reconstruction of Religious Thought in Islam	1930	English	Prose
9	Javid Nama (Book of Javed)	1932	Persian	Poetry
10	Bal-i-Jibril (Gabriel's Wing)	1935	Urdu	Poetry
11	Zarbi-Kalim (The Rod of Moses)	1935	Urdu	Poetry
12	Pas cheh bayed kard ai Aqwam-i-Sharq (What Should Them be done O people of the east)	1936	Persian	Poetry
13	Armuhgan-i-Hijaz (The Call of Hijaz) --- <i>The first part is in Persian, and the second is in Urdu.</i>	1938	Persian & Urdu	Poetry
14	Letters of Iqbal (Compiled & Edited by Bashir Ahmad Dar)	1978	English	Prose
15	Stray Reflection (Iqbal's Private Notebook, Edited by Javid Iqbal)	2006	English	Prose

Iqbal was not only a poet and philosopher but also a political thinker. He was very much concerned about Muslims' affairs throughout the world in general and in Indian Subcontinent in particular. In 1908, he became the member of the executive council of Muslim League. He represented Indian Muslims in Round Table Conferences in 1931 and 1932 held in England. In his famous presidential address at Allahabad (December 1930), Iqbal raised his voice for a Muslim State in India. He said (allamaiqbal.com. Retrieved 2010-11-09):

I would like to see the Punjab, North-West Frontier Provinces, Sind and Baluchistan into a single State, Self-Government within the British Empire or without the British Empire. The formation of the consolidated

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North-West Indian Muslim State appears to be the final destiny of the Muslims, at least of the North-West India.

During the last phase of his life though, Mohammad Iqbal remained constantly ill but did not give up his creative activity. Even a few minutes before his death he uttered the following beautiful lines (yespakistan.com, allamaiqbal.com):

The departed melody may return or not!
The zephyr Hijaz may blow again or not!
The days of this Faqir has come to an end,
Another seer may come or not!

His last breaths broke down in the early hours of April 21, 1938, in the arms of his old, faithful and devoted servant Imam Al-Deen, and a faint smile was playing on his lips like a truthful Muslim. (Nadwwi, 2002)

3. Stylistic Analysis

3.1 General explanation of Iqbal's *Shikwah* (The Complaint)

The early twentieth century was the prime time of Iqbal's poetic revelation "which is called his third period that began in 1908 and ended at his death in 1938", (allamaiqbal.com). He wrote *Shikwah* (the complaint) and *Jawab-i-Shikwah* (response to complaint) during the period, mentioned above. This poem is included in his famous book, *Bang-i-Draw –The Call of the Road* (1924), which is also the part of his *Kulliyat* (collection of the poetry). *Shikwah* is 88th poem of the 3rd edition of *Kulliyat-i-Iqbal* (1996 p.163). This is one of the most thrilling poems of Iqbal. He himself recited it in April, 1911 in the annual session of *Anjuman Himayat-i-Islam* (AHI), held in the compound of *Islamia College*, Lahore (Ibid).

Shikwah created an intellectual confusion among Muslim scholars "who thought that Iqbal is being rude and harsh in his words when talking to God..."(Wikipedia) but at the publication of *Jawab-i-Shikwa* (response to complaint) in 1913, the confusion went away and everyone started praising Iqbal for his contribution in the domain of Urdu poetry (Ibid).

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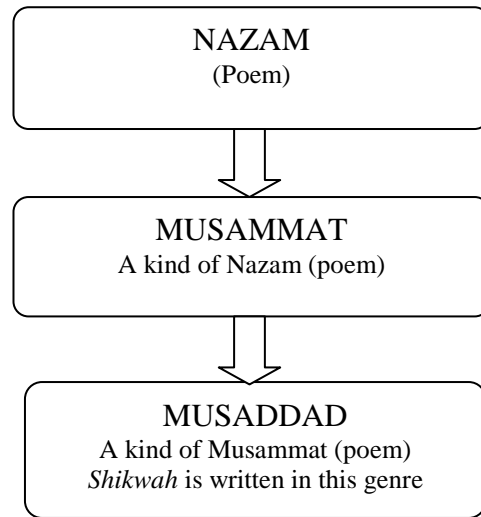
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Shikwah is categorized into Musaddas, "a genre of Urdu poetry in which each unit consists of 6 lines-*sestain- (misra)*" (Wikipedia, last modified on 10 November 2011). Musaddas of Hali is an example of this famous form of Nazam (poem) in Urdu Poetry.

Diagram "B"



3.2 Linguistic Stylistic features

3.2.1 Lexical Compounds (LC)

Shikwah consists of 31 Bands (stanzas). Each stanza consists of six verses. Words in *Shikwah* have been selected very carefully. The following grid manually counts the lexical items, used in the said poem:

Table.2 (Manually Counted)

Total Words(TW)	Non- Compound Words(N.CW)	Total Compound Words(CW)	Percentage Of N.CW	Percentage of CW
1371	1234	137	90%	10%

In *Shikwah*, the poet appears with his feelings at three stages. These stages intend:

- i. to counts chivalrous deeds
- ii. to show the state of decline of Muslim nation
- iii. to make a direct complaint to God.

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The compound words, which are 10% of the total lexicon of the poem, make semantic coherence with the idea as expressed in the above mentioned three points. The following tables (3, 4, & 5) present the examples of this claim.

Table.3

i. Compound words that count the chivalrous deeds of Muslim Nation					
	Compounds	Meaning	Stanza	Line	Type*
1	Khugar-e-Hamd [xu:gər-i-həmd]	Those who accustomed to praising God	2	6	PAPC
2	Quwwat-e-Baazoo-e-Muslim [quwət-i-bazu-i-muslim]	The strength of Muslim's arm	4	6	PAPC
3	Maarka Aaraon [mərɪkɑ-araon]	thronged as warriors	6	1	Atb.C
4	Sar-Bakaf [sər-bəkɑf]	Head in hand	7	4	PACC
5	Wafa-dar [vəfa-dar]	Faithful	13	5,6	PAODC

***PAPC**: Perso-Arabic phrasal Compound, **PACC**: Perso-Arabic copulative Compound, **Atb.C**: Attributive Compound
PAODC: Perso-Arabic objective determinative Compound

Table. 4

ii. Compound words that refer to the state of decline of Muslim Nation					
	Compounds	Meaning	Stanza	Line	Type
1	Doulat-e-Dunya (Nayaab) ^o [d̪olət-i-d̪una] (/nəjəb/)	Worldly wealth (unobtainable)	17	1	PAPC
2	Taan-e-Aghiyaar (Hai) ^o [t̪ɑn-i-əɟjɑr] (/hɛ/)	Taunting by the others	17	5	PAPC
3	Aazurdagi-e-Ghair-Sabab [azurd̪əɟi-e-ɟer-səbəb]	Coldness without cause	20	5	PAPC
4	(Ishq Ki) ^o Ashuftah-Sari (/ɪʃq ki) ^o [aʃuʃt̪ɑ-səri]	distress of passion	21	3	Cop.C*
5	Sokhta Saman [soxt̪ɑ saman]	Burnt-out	23	8	Cop.C*

^oThis word is not the part of compound *copulative compound

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Table. 5

iii. Compound Words that refer direct complaint to God					
Compounds		Meaning	Stanza	Line	Type
1	Shikwah-e-Arbab-e-Wafa [ʃɪkwa-ɪ-ɑrbɑb-ɪ-wəfɑ]	Complaint of the possessors of faithfulness	2	5	PAPC
2	Dil-dar (Nahin) ^o [dɪl-dɑr] (/nahɪn/)	(Not) affectionate	13	6	PAODC
3	(Shaidaaon Pe Yeh) ^o Chashm-e-Ghazab [ʃeɪdaʊn pɛ jɛh/] ^o [tʃʌʃm-ɪ-ɣɑzəb]	(Upon the Faithful) Eye of wrath	20	6	PAPC
4	Badaḥ-kash (Gair Hain Gulshan Mein) ^o [bada-kʌʃ] (/γɛr-hɛŋ-gʊlʃʌn-mɛɪn/)	Wine drinking (other seated in the garden)	25	1	PAODC
5	Boo-e-Gul (Le Gyi---) ^o [bu:-i-gʊl] (/lɛ gəʔɪ)	The rose fragrance (took off---)	28	1	PAPC

^oThis word/phrase is not the part of compound

3.2.2 Anaphoric Repetition of Lexical Items

In Greek language *anaphora* means "carrying back" Katie (2001, p.19). Parallelism is a technique that involves in repeating the same word at the start of successive clauses, sentences or verses (Ibid).

Example:

How pleasant it is to have money, heigh ho!

How pleasant it is to have money.

(MARS 1985:88)

In this example, in both the lines, the word 'how' is repeated in the beginning. This is anaphoric repetition. Mathematically, it can be shown like (a ...) (a ...). Here 'a ...' refers the repetition of words at initial position. According to Katie (2001) anaphora is a kind of reference in grammar and text studies, p.19. Wales quotes Halliday & Hasan (1976) who call

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it an important aspect of "COHESION or connectedness of DISCOURSE" (Ibid). Muhammad Iqbal also uses this lexical repetitive technique in *Shikwah* (2007, p.19, 21, & 27):

[1] (*Stanza.9, Line 5-6*)

KisNe Thanda Kia Atishkuda-e-Iran Ko? : **KisNe** Phir Zinda Kiya Tazkara-e- YazdaanKo?

[kɪs nɛ tʰʌŋɖa ki:a aʈʃkəɖ-i-i:raŋ ko] : [kɪs nɛ pʰɪr zɪŋɖa ki:a ʈəzkrə -i- jəzɖaŋ ko]

(Who made cold the fire-temple of Iran?) : (Who made alive again the memory of God?)

[2] (*Stanza.10, Line 3-4*)

Kis Ki Shamsheer Jahangeer, Jahandar Huwi : **Kis Ki** Takbeer Se Dunya Teri Baidar Huwi

[kɪs kɪ ʃʌmʃi:r dʒəhəŋgi:r dʒəhəŋɖar hu:ʔɪ] : [kɪs kɪ təkbi:r sɛ ɖʊŋja ʈɛɪ bɛɖar hu:ʔɪ]

(Whose world-seizing sword became world-holding):(From whose "God is great!" did your world awake)

[3] (*Stanza.13, Line 3-4*)

Tere Kaabe Ko Jabeenon Se Basaya Hum Ne: **Tere** Quran Ko Seenon Se Lagaya Hum Ne

[ʈɛrɛ kabɛ ko dʒəbi:non sɛ bəsaiə hʌm nɛ] : [ʈɛrɛ qʊraŋ ko si:non sɛ ləgajə hʌm nɛ]

(With our foreheads we populated your ka'abah): (We pressed your Qur'an to our bosoms)

So, in [1] the initial words **Kis Ne** [kɪs nɛ], in [2] **Kis Ki** [kɪs kɪ] and in [3] **Tere** [ʈɛrɛ] are the examples of anaphoric repetition. They occur in the beginning of each line.

3.2.3 Lexical and Grammatical Cohesion

Kaite (2001, p.303) points out that "poetic Language is popularly regarded as the most CREATIVE of discourses, original in its ideas and inventive in its FORMS". The creativity in poetic language is achieved through foregrounding and one of the patterns of creating this technique in a piece of literature is through linguistic choices. Linguistic choices may appear in the form of lexical and grammatical cohesion which can create semantic and conceptual cohesion.

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The title of the poem is '*Shikwah*' which means 'complaint'. The researcher has calculated manually that ten percent (10%) of the total lexical items in the poem consists of compound words. Poet uses these words to express the conceptual theme of the 'Complaint'.

1. Ziyaan Kaar [ziʌŋ kar] --- loss-causer (L-1)
2. Sood Framosh [su:ðframoʃ] --- gain-forgetter (L-1)
3. Mahw-e-Ghum-e-Dosh [məhv-ɪ- ɣəm-ɪ-ðoʃ] --- absorbed in grief (L-2)
4. Hama Tan Gosh [həmɔ̃ tʌn goʃ] --- remain all ears (L-3)
5. Hum-nawa [hʌm-nova] --- a fellow –bard (L-4)

The above words are adjectival compound in Urdu language. These compounds give meaning of direct 'Complaint to God' when interrogative adverb 'Kyun' [keoŋ] (why) is inserted in the beginning of sentences to form Wh-questions.

- Q1. Kyun Ziyaan Kaar Banun?
(Why would (I) become a loss-causer?)
- Q2. Kyun Sood Framosh Rahun?
(Why would (I) remain a gain-forgetter?)
- Q3. Kyun Mahw-e-Ghum-e-Dosh Rahun?
(Why would (I) remain absorbed in grief?)
- Q4. Kyun Hama Tan Gosh Rahun?
(Why would (I) remain all ears?)
- Q5. Kyun Hum-nawa Banun?
(Why would (I) become fellow-singer?)

In the last two lines of first stanza, the poet has made an explicit complaint to God. He writes:

Jurrat Aamoz Miri Taab-e-Sakhun Hai Mujh Ko : Shikwa Allah Se Khakam Badahan Hai Mujh Ko
[dʒʊrʌtʰ amoz mɛrɪ tʌb -ɪ- sʊxʌn hɛ mʊdʒ ko] : [ʃɪkva ʔallah se xakəm bəðəhʌn hɛ mʊdʒ ko]
(I have my courage of speech : I have --- dust in my mouth --- a complaint against God)
(Stanza1 Lines: 5, 6)

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But the Persian noun compound "Khakam Badahan"[xakam baɖəhən] (dust in my mouth) indicates the complaint is made politely not arrogantly.

3.3 Phonological Features

3.3.1 Alliteration

In sentence "Pat put purple paint in the pool" (CUP 2007, p.14) the aspirated bilabial plosive [p^h] has repeated in the beginning of stressed syllable. The repetition of this initial sound at stressed syllable is called alliteration. Katie (2001, p, 14) uses the term "initial rhyme" for it and says, "Alliteration is the REPEAT of the initial consonant in two or more words".

Short (1996, p.10) shares the following lines of George Crabbe as an example of alliteration:

*A dreadful winter passed, each day severe
Misty when mild, but cold when clear*
(Tale 17: Resentment', lines 351-2)

Here, /m/ and /k/ sounds are repeated initially in *Misty* and *mild, cold* and *clear* respectively.

Another example can be given from Shakespeare's Romeo and Juliet. Romeo says:

*How silver-sweet sound lover's tongues by night,
Like softest music to attending ears*
(Act II scene II)

In first line the consonant sound /s/ is repeated initially in words *silver-sweet* and *sound*, and hence it aligns alliteration.

Iqbal too, uses this technique in his Shikwa to create musical effect. Following lines of the poem are taking up the technique of alliteration:

[1] Deen Azaanən Kabhi Europe Ke Kaleesaaon Mein

[d̪i:n̪ azan̪ɐ̃ kab^hɪ jorəp kɛ kəli:saon̪ mɛn̪]

(Sometimes we raised the call to prayer in the churches of Europe.) Stanza 6, L: 3

[2] Tu Hi Keh De Ke Ukhara Dar-e-Khyber Kis Ne

[tu: hi: kɛh d̪ɛ kɛ uk^har̪a d̪ər-ɪ-xɛbər kɪs n̪ɛ]

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(You yourself say who uprooted the gate of Khaibar?)

Sheher Qaiser Ka Jo Tha, Us Ko Kiya Sar Kis Ne

[ʃɛhr-i-qɛsər kə dʒo tʰa us kə ki:a sər kɪs nɛ]

(That city of Caesar's --- Who subdued it.)

Stanza 9, L: 1, 2

[3] Tujh Ko Chora Keh Rasool-e-Arabi (S.A.W.) Ko Chora?

[tʊdʒ kə tʰɔrə kɛ rəsul:-i-ʔrabi(S.A.W) kə tʰɔrə]

(Did we abandon you, or did we abandon the Prophet of Arabia?)

Boutgari Paisha Kiya, Bout Shikani Ko Chora?

[bʊtɡəri pɛʃə ki:a bʊtʃikəni kə tʰɔrə]

(Did we make idol-making our profession, did we abandon idol-breaking?)

Stanza 21, L: 1, 2

In [1], [2], and [3] the Voiceless Velar Stop [k] is repeated in Stanza 6, Line 3, Stanza 9, Lines: 1 & 2, Stanza 21, Lines 1 & 2 respectively and in Stanza 21, Line 2, Voiced Bilabial Stop [b] is repeated in the beginning of the words *Boutgari* [bʊtɡəri] and *Bout Shikani* [bʊtʃikəni].

In above examples, the [k] and [b] sounds create alliteration. These sounds also bind the concept which is expressed through the words.

3.3.2 Assonance

It is a type of half rhyme, used in poetic diction. Katie Wales (2001). In assonance, "the same (STRESSED) vowel sound is repeated in words, but with different final consonant (e.g. *cough drop; fish 'n' chips*"). (Ibid, p.33) Katie quotes an example of assonance from Tennyson which creates an expressive effect:

Break, break, break
On the cold gray stone, O sea! (Ibid)

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In the first line, in word 'break' the diphthong /eɪ/ has been repeated. This repetition is called 'assonance'. To Short (1969), short, front unrounded vowel /ɪ/ in words "withered, nipped and shivering" (p. 111) is assonance. It is repeated in the following lines of George Crabbe:

I like yon wither'd leaf, remain behind,
Nipped by the frost, and shivering in the wind; *'The Village'. I, 210-11*
(Ibid)

Iqbal uses this technique of repetition (assonance) in his poetry abundantly. Below, an example of assonance is given from his famous poem ' *Shikwah* '.

Ae Khuda Shikwah-e-Arbab-e-Wafa Bhi Sun Le
Khugar-e-Hamd Se Thora Sa Gila Bhi Sun Le (stanza: 2 Line: 5/6)

[æ kʊdɑ ʃɪkwɑ-ɪ-ərbab-ɪ-vəfɑ bʰi: sun lɛ] (5)
[xu:gər-ɪ-həmd̪ se tʰoɾɑ sɑ gɪlɑ bʰi: sun lɛ] (6)

In the above example the [a] vowel is repeated four times in line'5' and three times in line'6' of stanza No.2 of *Shikwah*. The vowel [ə] is also repeated in Perso-Arabic phrasal Compound [xu:gər-ɪ-həmd̪]. This repetition of sounds in compounds "Khuda Shikwa-e-Arbab-e-Wafa" [kʊdɑ ʃɪkwɑ-ɪ-ərbab-ɪ-vəfɑ] and in "Thora Sa Gila" [tʰoɾɑ sɑ gɪlɑ] not only does create music in these poetic lines but also connect these compounds semantically.

3.3.3 Consonance

In Greek language it means to harmonize the sounds in a poetic line. A Dictionary of Stylistics (200, p.79) states consonance, a kind of 'half-rhyme' or 'end- alliteration'.

According to <http://wiki.answers.com>:

Consonance is the repetition of consonant sounds within words. Consonance is very similar to alliteration, but the distinction between the two lies in the placement of the sounds. If the repeated sound is at the start of the words, it is alliteration. If it is anywhere else, it is consonance. In most cases, consonance refers to the end sound (like "nk" in *blank* and *think*)

The poetic diction of Iqbal's Complaint (Shikwa) contains consonance in large quantities:

- [1] Hum Ko Jamiat-e-Khatir Ye Preshani Thi
Warna Ummat Tere Mehboob (S.A.W.) Ki Diwani Thi (Stanza: 3 Lines: 5/6)
- [hʌm ko dʒəmɪjət̪-i-xaʈ̪ɪr jɛ pɔrɛʃani: t̪ʰi:]
[vʌrɒnə ʊmʌt̪ t̪ɛrɛ mɛhbʊ:b ki: d̪i:vani: t̪ʰi:]
- [2] Taan-e-Aghiyaar Hai, Ruswai Hai, Nadaari Hai,
Kya Tere Nam Pe Marne Ka Iwaz Khwari Hai? (Stanza: 17 Lines: 5/6)
- [ʈʌn -i- əʋjʌr hæ rʊsvai: hæ nəd̪ari: hæ]
[kia t̪ɛrɛ nam pɛ mʌrɒnɛ ka ʋvəz xari: hæ]

In [1], Stanza: 3, Bilabial Nasal [m], Dental Stop [t̪], Dental Aspirated Stop [t̪ʰ] and Frictionless Continuant Post-alveolar [r] occur in two lines to create consonance. The same sounds are repeated in [2] for creating the technique of consonance.

3.3.4 Rhyme

Rhyme scheme is one of the most outstanding features of poetic language. It is the repetition of the final sound of different lines of a piece of poetry.

According to Katie Wales (2001, p.346), "Rhyme is a kind of PHONETIC echo found in verse: more precisely, "PHONEMIC matching". Mick Short (1996, p.113) observes it more closely and writes:

Rhyme is usually reserved to refer to the final syllables of different lines of poetry when the vowel and syllable – final consonants

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(if any) of the words in question are identical. Thus *five* can rhyme with *live* and *alive*. Slightly looser connections than this (e.g. *five/fife*) are usually called half rhymes, and if the rhymes occur in positions other than at the end of a line, they are usually called internal rhyme.

Example:

Wake! For the sun, who scattered into flight
 The stars before him from the field of Night,
 Drives Night along with them from He cav'n and Strikes
 The Sultans' Turret with a Shaft
 of Light

(Edward Fitzgerald – The Rubaiyat of Omer Khayyam)

The ending words of lines 1, 2, and 4 of this stanza are *flight*, *Night* and *light*. These words end with the same final consonant sound /t/ that according to Katie (2001) creates an end rhyme. He further says, if words like *June/moon*; *rose/toes* occur within the lines they are called internal rhyme.

Iqbal has composed his 'Complaint' in rhyme scheme. Ending words of two parallel lines of the whole poem are in rhyme composition:

1.	Rahun/ Rahun [rəhu:ŋ/ rəhu:ŋ]	Stanza: 1	Lines: 1, 2
2.	Ko/ Ko [ko/ ko]	Stanza: 1	Lines: 5, 6
3.	Qadim/Shami:m[qəɖi: m/ʃəmi:m]	Stanza: 3	Lines: 1, 2
4.	Tera/ Tera [təra/təra]	Stanza: 4	Lines: 5, 6
5.	Ne/ Ne [nẽ/nẽ]	Stanza: 13	Lines: 3, 4

3.4 Semantic Deviation

Semantics is the study of meaning. When a poet uses other than commonly used meaning of a word it is called semantic deviation. In semantic deviation surface level meanings are changed with the meanings at deeper level. This type of deviation is made by using different figures of speech like Simile, metaphor, irony, and hyperbole etc. According to Geoffrey N.

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Leech (1969, p. 156), "Simile is an overt, and metaphor a covert comparison". Metaphor is a figure of speech that aims at understanding a kind of resemblance between two objects without starting the similarity in clear terms. (Hassan Ghazala, 2008, p.146). Poetry of Dr. Iqbal is packed densely with metaphorical expressions. Few examples from his *Shikwah* are being stated here:

1.	Qissa-e-Dard [qɪsɑ-ɪ-dɑrd̪] (Tale of pain)	Stanza: 1 Line: 2
2.	Saaz-e-Khamosh [sɑz-ɪ-xɑmoʃ] (voiceless lyres)	Stanza: 1 Line: 3
3.	Preshan Shamim [pɚɛʃɑn ʃəmi:m] (worried breeze)	Stanza: 3 Line: 2
4.	Chaon Mein Talwaron Ki [tʃʰɑoŋ mɛŋ təlwaroŋ ki] (the sword in my hand)	Stanza: 6 Line: 6
5.	Mai-e-Tauheed [mɛ-ɪ-təhi:d̪] (wine of oneness)	Stanza: 12 Line: 2
6.	Safah-e-Dahar [sɑfɑ-ɪ-dɛɦr] (page of the world)	Stanza: 13 Line: 1
7.	Khandah Zan Kufr [xɑndɑ zɑn kufr] (smiling infidelity)	Stanza: 15 Line: 5
8.	Chashm-e-Ghazab [tʃʌʃm-ɪ-ɣəzəb] (eye of wrath)	Stanza: 20 Line: 6
9.	Aag Takbeer Ki [ɑg təkbi:r ki] (the flame of "Takbir")	Stanza: 21 Line: 5
10.	Bang-e-Dara [bɑŋ-ɪ-dəɾɑ] (rousing bells)	Stanza: 31 Line: 2

4. Conclusion

The researcher starts this paper introducing the background, aim, significance, research methodology and the related literature review. After giving a short biographical sketch of the poet, he comes up to stylistic analysis of *Shikwah*, the selected poem of Dr. Muhammad Iqbal. This analysis starts explaining the poem generally, and then discusses different linguistic stylistic features of the poem. The researcher counts the entire strength of lexical items of the poem including different types of compounds. Table.2 explains this in detail. Iqbal appears in this poem with three different but inter linked themes. He counts the chivalrous deeds, shows the decline of Muslim nation and makes a direct complaint to God.

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Compound words which are given in Tables 3, 4 & 5 carry out this theme. The researcher does look into lexical and grammatical cohesion in various compound words. Phonological features form the real face of poetic diction. The present paper also analyses the language of *Shikwah* from this perspective. The researcher finds the evidence of alliteration, assonance, consonance and the technique of rhyme scheme in the poem and presents them in this paper. Deviation is a departure from accepted norms of language. A poet deviates to foreground his piece of writing. In this research the researcher presents ten examples of semantic deviation from Iqbal's 'Complaint'.

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