

A STYLISTIC ANALYSIS OF MONIZA ALVI'S POEM "PRESENTS FROM MY AUNTS IN PAKISTAN"

Hafiz Muhammad Jamil

Associate Professor of English Department of Higher Education, Archives and Libraries KP, Pakistan

muhammadjamil385@gmail.com

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ABSTRACT

The primary objective of this research activity revolves around conducting a stylistic analysis of Moniza Alvi's poem entitled "Presents from my Aunts in Pakistan". The aim of this study is to evaluate the textual substance of Moniza Alvi's poem "presents from my Aunt in Pakistan" by employing the Leach Model of stylistic Analysis, with a particular focus on the four levels of stylistics. Moniza Alvi, a Pakistani-origin contemporary British poetess, was born on February 2, 1954. Alvi's poetic works encapsulate a profound understanding of duality, division, fragmented identity, and the concept of transformation. The primary subject of her early literary works revolved around both real and fictional homelands, which were depicted through colorful, smart, and unexpectedly joyful portrayals of the peculiar. This analysis will examine the poetry presented, focusing on the four main levels of Stylistics: phonological, lexical, and morphological. The objective of this study is to investigate the hidden grandeur and perform a stylistic examination of the poem "Presents from My Aunts in Pakistan." Through this endeavor, the aim is to shed light on Alvi's distinctive literary approaches and their impact on the overall meaning and atmosphere of the piece, so augmenting understanding for both readers and scholars. The poetess's style choices are distinguished by the incorporation of imagery, symbolism, poetic devices, alienation, and plain language. The poem delves into the poetess's encounter with an identity dilemma stemming from the contrast between eastern and western cultures, alongside her feelings of longing and reminiscences firmly grounded in her previous cultural heritage. The upcoming analysis will enhance the current understanding of the poem titled 'Present from My Aunts in Pakistan' as depicted in the given narrative.

Keywords: Identity crisis, Symbolism, Imagery, poetic devices, Alienation, Phonological level, Graphical level, Lexical level, Morphological level, Pragmatic level.

1. INTRODUCTION

1.1. Style and Stylistics

Style is the language expression employed by a writer to effectively convince the reader of their ideas. The elements involved in this context include the choice of vocabulary, the organization of sentences, and the use of poetic elements. The comprehension of a writer's style is contingent upon various factors. The writing style employed by a writer has the ability to serve as an indicator of their individual personality characteristics. The perception of the stylistic elements of a literary work can exhibit variability owing to its expansive scope. Style is a behavioral pattern that may be comprehended. A writer's style refers to the use of

linguistic technique in their written content. According to Leech and Short (2007: 9), style refers to the precise manner in which an individual employs language in a certain publication.

According to Widowson (2014), stylistics pertains to the scholarly analysis of style or the organization of a literary language. Stylistics is a noun that originates from the word "style." It relates to the analysis of style, which includes how an individual or writer presents themselves. According to Leech (2014), style is the way in which a specific thing is spoken, expressed, or carried out.

Short and Leech (1981:13) argue that writers utilize style based on the context and it has undeniable

implications. According to their perspective, style extends beyond the realms of spoken or written language, and is not confined solely to literary or non-literary materials.

The field of stylistics includes not only literary texts but also non-literary texts, hence broadening its reach. Wales (2014) asserts that stylistics extends beyond the formal elements of a text, encompassing the interpretation of the text, regardless of its literary nature. According to Carter (1996), different types of texts are analyzed using different interpretations and approaches. Short and Leech (1981-13) propose that style can be conceptualized as the manifestation of one's cognitive processes. It is posited that the core notion of style lies in the ability to distinguish between the substance of the writers' assertions and the manner in which they are being conveyed to the readership. According to Short and Leech (1981-13), stylistics can be defined as the scholarly analysis of style. This article provides a clear explanation of the elements and techniques used in the creation of language. The field of stylistics serves as a crucial link between the domains of linguistics and literary criticism. Widdowson (2014) posits that The primary objective of stylistics is to analyze the manner in which a writer employs lexical elements to effectively communicate their intended message, as well as the organization of this vocabulary within the text to convey its particular meanings. Stylistics also analyzes the written composition's linguistic style. Furthermore, it clarifies the impact of paralanguages inside a literary work.

1.2. Levels of language

The study of stylistics analysis, which falls under the umbrella of linguistics, investigates various facets of language, including phonology, phonetics, graphology, morphology, syntax, lexicology, and semantics. These are the main linguistic levels that add stylistic importance to literary texts.

1.2.1 Phonological level

This concerns the analysis of phonetic components present in words. The author use this deviation as a strategy to create a sense of musicality by employing rhyme. This concerns the articulation of words.

1.2.2 Graphological level

This concerns the application of linguistic patterns utilized inside the work of literature. In certain instances, authors may choose to stray from the established conventions of punctuation, such as modifying capitalization, with the intention of achieving a particular impact within their written work.

1.2.3 Morphological level

The field of morphology is concerned with the examination of the processes that contribute to the formation or generation of words in a specific text, spanning both literary and non-literary settings. This concerns the author's employment of lexical construction in written material, specifically the development of rhetorical devices in poetic compositions.

1.2.4 Lexical level

The lexical level of language pertains to the precise usage of words. It relates to the use of vocabulary words to smoothly blend into the text and generate a particular effect. One example of this phenomenon is the implementation of separate header and footer elements for a lexical item in order to communicate precise semantics.

1.2.5 Syntactical level

The author efficiently communicates their thoughts by employing syntactical or grammar conventions in their writing, a phenomenon known as the syntactical level. Grammatical deviation is the deliberate departure from grammatical norms by a writer to express a particular topic in their text. The inclusion of grammatical diversity in the text contributes to its overall relevance.

1.2.6 Semantic level

At the semantic level, our primary focus is on the meaning of the words in the text being analyzed. The interpretation occasionally yields a remarkable impact on the text. These semantic implications are primarily associated with the author's life on occasion.

1.2.7 Pragmatic level

This pertains to the latent connotations of uncomplicated terms within the realm of literary language. This level examines the literary

significance of the text through the analysis of figure of speech, symbolism, imagery, and other related elements.

1.3. About the Poetess

Moniza Alvi, a British poetess of Pakistani heritage, was born on February 2, 1954. Her father relocated to Hatfield, Hertfordshire, England when she was but a few months old. Subsequently, she refrained from revisiting Pakistan, with the exception of sporadic visits. The individual was raised in England. During her time in the United Kingdom, she pursued higher study at London University and York University. Alvi dedicated a substantial portion of her time to the role of an educator at a secondary school, and her poetic works undergo comprehensive scrutiny within contemporary educational settings. At now, she works as a freelance writer and a specialist in poetry at the Poetry School in Norfolk. The transition between different communities has significantly influenced her professional trajectory and overall life experience. "The Country at My Shoulders" is the title of the first collection authored by her. The author's literary works, published in 1993, have garnered considerable acclaim, particularly by being awarded the prestigious T.S. Eliot Prize and included in the 1994 compilation of New Generation Poets. Subsequent to 1993, she released a cumulative total of seven volumes, wherein each volume consolidated her preceding literary compositions. The novels *Carrying My Wife* (2000), *Souls* (2002), and *How the Stone Found its Voice* (2005) were selected by The Book Society. Kipling's literary work, *Just So Tales*, has had a significant influence on them. The author's latest editions consist of *Split World Poems 1990-2005*, which includes content from all five previous volumes, along with *Europa*, which was published in 2008. *Europa* became a major contender for the prestigious T.S. Eliot Prize in 2008. The 2011 book showcased the English translations of a compilation of poems written by Jules Supervielle, titled "Homesick for the Earth." The novel "At the Time of Partition" by Moniza, published in 2013, received recognition as a Poetry Book Society Choice and was also nominated for the 2013 T.S. Eliot Prize. In 2018, the musician released an album entitled "Blackbird, Bye Bye with Bloodaxe." *Peacock Baggage*, a collection of poems authored

by Moniza Alvi and Peter Daniels, was published subsequent to their joint achievement of being awarded the Poetic Works Award in 1991. Alvi was honoured with the medal for her poetry entitled "Presents from My Aunts in Pakistan."

1.4. About the Poem

The book *Split World: Poems 1990-2005* (2008) contains a chapter titled "Presents from Pakistan" which contains the phrase "Presents from my Aunts in Pakistan". The chapter encompasses a compilation of thirty poems, including but not limited to "Indian cooking," "Presents from My aunts in Pakistan," "Appearance 1946," "Lucknowbir," "The Country at My shoulder," "The sari," and "Pink Ear-plugs." The release of Moniza Alvi's *Europa* coincided with the publishing, which consisted of a collection of poems culled from five previous anthologies. Alvi's literary oeuvre primarily engages readers through the immersive exploration of a surreal or magical domain characterized by fractured and partially restored identity. This is achieved through the strategic utilization of sequences in her most recent poetry. The poem employs an autobiographical tone in order to portray Alvi's internal conflict regarding his personal identity. The poem delves into the act of Moniza Alvi receiving gifts from her relatives, particularly her aunts, who live in Pakistan. In addition, the poem unfolds the poetess hidden feelings as a teenage girl who is connected with two distinct cultures simultaneously. Some messages show the obvious, some show comparisons. The poetess shows how Pakistani families keep in touch even when one's overseas. It rectum for presents from Pakistan, which teaches British Pakistani cultures, people send British presents to people in Pakistan, and a way to educate Pakistan-located Pakistanis. This "two-way traffic" is how people will remember those who they are or whatever reason, and those who are at home. The message applies to other cultures too Chinese, Japanese, and Russian alike. The poetess showed us unitary isn't always possible. "There was conflict, a fractured land". This quotation is dramatically different from the others. This quotation leads Indo-Pak separation in 1947. The countries were once together. However, not every message in the poem is about identity crisis associated with 1947 Indo-Pakistan separation. There are some messages are about the

glory, beauty, and fine culture of Pakistan and it's a noticeable difference between British clothing. "Embossed slippers, gold and black" Slippers that incarnate the spirit of one's culture are hard to find anywhere other than in Pakistan. In Pakistan, it's different! There are styled slippers, with expensive and royal colours showing off the richness and power of one's country...and that's what one wears at home.

As presents, she was presented with two shalwar Qameezes, one in the colour orange and the other in peacock blue. The colours and designs elicit a blend of happiness and regret within her. She begins to question her own identity. She believes that specific individuals are closely examining her identity. Her diverse English ancestry makes her feel uncomfortable and constrained by the clothing. Although she is confused, she is captivated by Pakistan and its unique culture. Despite the occasional association of camel skin lamps with bad connotations, the individual in question has consistently harbored a profound admiration for their vivid hues.

The utilization of specific terminology demonstrates the existence of uncertainty. She recognizes that Pakistan has had a period of bloodshed and division since 1947, resulting in a fragmented territory as a consequence of the Indo-Pak partition. Nevertheless, she remains unaffected by the country's captivating charm, exquisite beauty, exceptional intelligence, and rich cultural variety. The prevalence of lines beginning with the pronoun "I" is evident, as demonstrated by words like "I attempted, I was unable to, I desired, I was unable, I desired." The woman's life is greatly influenced by this period, as evidenced by her English friend's displeasure with the salwar kameez. The artwork portrays her feeling of being trapped between the conventional and modern civilizations. As a result, the poem chronicles the story of a young person who persistently strives to develop her own sense of self.

1.5. Research Questions

The present study aims at finding the answers to the following questions:

Q1. How do various stylistic devices function in poem *Presents from My aunts in Pakistan*?

Q2. How does style affect a creative expression that stirs the reader's feelings and leaves a lasting impression?

Q3. How does implicit meanings identity and feeling of alienation of the poem can be understood by using tools of language?

1.6. Research Objectives

By the end of the discussion, the paper may have accomplished the following goals:

- To identify the hidden meaning of the poem through text analysis.
- To discuss the form and structure of the poem in exploring complex style, themes, the cultural, identity crisis.
- To explain the poetry in literary devices and how they are applied to the poem.

1.7. Statement of the Research

In this paper, the poem "Presents from my Aunts in Pakistan" is explored stylistically in detail. The Paper is spited into a number of areas on the basis on Content study, Viewpoint, and Ideas to Share Style, Mood, and Opinion.

2. Literature Review

2.1. Stylistic Analysis

The concept of style is multifaceted, encompassing several interpretations of a literary text. Style can be conceptualized as a modality of enactment. The writer's style pertains to their linguistic approach employed in the act of writing. Short and Leech (1981:13) argue that writers utilize style based on the context and it has undeniable implications. Stylistic devices encompass a variety of literary techniques, including alliteration, which entails the repetition of similar consonant sounds, onomatopoeia, which involves the combination of sound words, rhyme, which involves the repetition of similar sounding words at the end of lines, and metaphor, which involves the transfer of meaning based on likeness. In order to accentuate specific elements, the author utilizes a range of stylistic techniques.

The field of stylistics encompasses the application of suitable terminology to examine and interpret a particular piece of literature. Stylistics plays a crucial role in contemporary critique. Authors in the field of literature utilise diverse settings and events to communicate moral teachings. There exists an

inherent interconnection between the stylistic perspective and the purpose of moral training.

Stylistics, as defined by Short (1996), is a linguistic methodology employed to examine a literary work, allowing us to interpret it through a linguistic lens. Stylistics is a study that includes both linguistics and literary criticism.

Stylistic analysis, as defined by Leech (2000), encompasses the examination of both literary and non-literary elements. The field of stylistics is tasked with analysing a literary text in order to clarify the relationships between language and the artistic intent of the text.

Lodge (2009) describes phonology as a thorough analysis of the linguistic system, focusing on the different ways in which sounds are used to create meaningful effects, in order to analyse a poetic work based on the stylistic levels of language, particularly the phonological level. According to Ofuya (2007), phonology can be defined as a methodical examination that centres on the significant arrangement of speech sounds in the English language.

According to Alabi (2007), graphology is the scholarly analysis of punctuation usage in both literary and non-literary texts. Furthermore, the incorporation of bold or gothic typography is also linked to the utilisation of capitalization and the incorporation of colons or semicolons. It is important to emphasise the significant implications of the morphological level in the subject of stylistics. According to Mark and Lirsten (2005), morphology is the examination of how words are constructed to accomplish particular objectives in language. Morphology is the analysis of prefixes and suffixes that are allocated to the root word in a literary context.

According to Simpson (2006), there are multiple levels of languages within the field of stylistic studies. The interrelationship and reciprocal dependence between the different levels of linguistics play a crucial role in the formation of style, encompassing both spoken and written utterances.

Bradford (1996) posits that stylistics encompasses the process of constructing a scenario and integrating the corresponding situation. Stylistics employ language abilities to cultivate a sense of refinement in literary compositions. Widdowson (1975:4) has made a noteworthy observation

pertaining to stylistics. The correlation between the fields of literary criticism and linguistics was observed by the author. As per his assertion, the stylistic component of a text is intricately linked to the field of literary criticism, whilst the stylistics component is an integral aspect of linguistics. Consequently, the reader actively interacts with the author while perusing a literary composition. The reason for this interaction can be solely attributed to the use of linguistic tools in the text.

In his scholarly study titled "An Analysis of the Stylistic Elements in Daud Kamal's Poem 'Reproduction' (2021)," Muhammad Tahir Anjum undertook a thorough examination of Daud Kamal's poetry works. Anjum, in particular, directed their attention towards the study of phonology, semantics, structure, syntax, and diverse stylistic methods. The outcomes of the study suggest that Kamal utilises language as a means to construct visual depictions and convey omniscient distress in his written work.

A stylistic analysis of William Wordsworth's poem "Daffodils" was conducted by AbdulBari, Raomana Aziz, Muhammad ZeeshanAkram Malik, Sobia Mazoor, and Muhammad Kamran Asif in 2015. Wordsworth's poetry mostly focuses on the analysis of its structure, method, subjects, and depictions of nature. A wide range of language elements, including phonological, syntactical, and visual components, were utilised in this investigation, spanning multiple levels.

In a scholarly study titled "Stylistics Analysis of 'Holly Thursday' by William Blake," Mahmood (2015) undertook an investigation of the stylistic framework utilised in Blake's poem "Holly Thursday." The primary objective of this study was to analyse the structural and stylistic elements utilised in the poetry of William Blake. This study provides evidence that the utilisation of style plays a crucial part in the generation of a wide array of ideas inside literary texts.

The essay entitled "A Stylistic Analysis of Two Selected Poems" written by Emanin (2014) presents a comprehensive investigation into the style elements present in two poems: "Maggie and Milly and Molly" by E.E. Cumming and "A Kite for Aibbin" by Mayaney Seamus. She employed linguistic methods to assess and scrutinise the poems, aiming to comprehend the underlying meanings and interpretations.

In their scholarly article titled "Stylistic Analysis of the Poem 'O Where are you Going' by W.H. Auden (2014)," Humma Iqbal, Sadaf Iqbal, and Aqsa Kanwal undertake an examination of both the explicit and implicit significance conveyed within the poem. The experts utilised linguistic methods to evaluate the unique imagery used in the poem. The findings of the study suggest that Auden utilises unique visual representations in order to depict his readers with stunning scenarios.

Moniza Alvi has skillfully utilised stylistic aspects in her poem titled 'Presents from My Aunt in Pakistan'. The majority of her poetic works prominently explore the themes of cultural identification and the pursuit of equilibrium between one's historical and contemporary existence. Alvi adeptly employs vivid notions and nuanced sensory linguistic elements to effectively portray the speaker's perplexed emotions over their ethnic identity, showcasing a mastery of stylistic techniques.

Moniza Alvi skillfully integrates vivid emotions and vivid settings to delve into the topic of compulsive aspirations and cravings, as well as the concept of self-acceptance, which may either be unrelated or intricately connected to these phenomena.

In her work, Rees-Jones (2005) draws a parallel between Alvi's portrayal of the body and feminist political activism, where the body represents the fusion of the public and private domains within a nation-state. Alvi employs metaphors in her poems to articulate her contradictory consciousness. The metaphor's adaptability serves as a symbolic representation of Alvi's endeavours to surmount the obstacles that divide her from her own land. Alvi's poetry can be depicted as a commemoration of liberty and as a feminine pursuit that seeks to provide a flexible environment for female identity. According to Swamy (2018), Alvi's language serves as a manifestation of her emotions of displacement and sensitivity towards diasporic experiences. The author endeavours to situate Alvi's poetry within the historical and cultural context of developing her own identity, employing Bhabha's postcolonial notions of hybridity and third place. Saeed et al. (2020) have analysed two unique cultural landscapes depicted in Alvi's poetry, using psychoanalytic theory. These landscapes serve as discrete narratives that explore the concept of identity. The poetic language employed by Alvi is

perceived as reflecting the psychological turmoil inherent in her sense of self. These scholarly investigations endeavour to establish a connection between the metaphorical and metonymic elements contained in Alvi's poetry and the inquiry into the concepts of description and representation.

Ghosh's poetry collection, *Split World Poems*, notably features the term "split" in its title, demonstrating a deep affinity for this topic (Ghosh, 2017). Alvi affirms her capacity to recognise the state of detachment between her corporeal and metaphysical entities inside the domains of Pakistan and England. Lacan (1966) posits that the concept of the unconscious having a structure similar to language does not inevitably suggest a direct relationship between the two components. On the other hand, it posits that the unconscious mind utilises comparable rhetorical strategies as those employed in verbal structures, including subject-specific mistakes, metonymy, dreams, and metaphors. Lacan utilises the scholarly inquiry conducted by Roman Jakobson as a basis for his analysis of metonymy and metaphor as essential elements of language. Metaphor in rhetoric pertains to the employment of a certain phrase to represent another, whereas metonymy is the utilisation of a constituent to represent the entirety. According to Jakobson (1995), language can be comprehended by considering two separate dimensions: the dimension of combination, which relates to metonymy, and the dimension of selection, which relates to metaphor. The proposition made by Lacan in 1966 illustrated the significance of his theory in the field of literature. He said that metaphor and metonymy function as mechanisms by which language delays the portrayal of the Real. The primary aim of this research is to provide insight into the use of figurative language in the creation of a paradoxical portrayal of an item or event, with a particular focus on the paradox of absence.

2.2. Critical overview of Alvi's works

It is crucial to have a critical perspective when engaging with Alvi's work. Although her poems have received considerable praise for their emotional depth and poetic beauty, it is important to acknowledge the potential constraints of her work as a result of her focus on identity politics. The examination of Alvi's writing in relation to the broader context of contemporary British literature,

as well as the responses of readers and reviewers, is of utmost importance. Many academic studies focus on how Alvi expresses her experience of navigating between two different identities, cultures, and histories through the use of the body motif. Although Alvi's poetry has received favourable feedback, several critics have expressed reservations about its occasional inclination towards introspection or self-referentiality. The deep and personal quality of her poems may make them too personal for a wider audience. Alvi's poetry is a valuable and satisfying source of inspiration for those who want to investigate questions like cultural identity and the experiences of those who are displaced across cultural boundaries.

3. Theoretical Framework and Research Methodology

The poem's depiction of the clash between conventional and contemporary ideals provides a novel viewpoint on poetry. In contrast to the curious domain characterized by vivid colors, elaborate embroidery, research approaches, and theoretical frameworks witnessed among her Pakistani relatives. A combination of quantitative and qualitative approaches is employed in this investigation. The primary objective of this analysis is to evaluate the stylistics and language skills exhibited in MonizaAlvi's poem titled "Presents from my Aunt in Pakistan." The analysis will notably concentrate on the poem's style and structure. The researcher conducted an analysis of the text, focusing on key language levels such as phonological, graphical, lexical, and pragmatic levels. The researcher conducted a thorough analysis of the text and successfully recognised numerous linguistic elements included within it. After conducting a comprehensive examination of the text, the researcher will proceed to formulate a conclusion and explicate MonizaAlvi's skillful use of structure and style in her poetry.

4. Stylistic Analysis of Poem

The examination of a poem's stylistic qualities necessitates the research of many levels of structured language. The research employs various language levels to elucidate the stylistic characteristics of the poetry. The aforementioned four tiers are as follows:

4.1. Phonological level

Ofuya (2007) posits that phonology entails the analysis of sound patterns inside a language, with a specific focus on their arrangement. Conversely, Lodge (2009) characterises phonology as the investigation of language organisation. Phonological examination of a text entails scrutinising its constituent elements, including rhyme, assonance, consonance, alliteration, and other associated characteristics. MonizaAlvi, a contemporary poetess, mostly utilises the method of free verse in her poetry. In order to create a harmonious tone in her poems, she utilises various phonetic techniques. A poem may utilise various literary techniques, including assonance, alliteration, consonance, rhyming scheme, and metre. The utilisation of several phonological methods in the poem is delineated in the subsequent sections.

4.1.1. Rhyme scheme

The poem 'Presents from my aunt' by MonizaAlvi's a free verse poem of seven (7) stanzas with a total of 68 lines each with varying lengths. There is no set rhyme scheme. The indentation of the lines is in crisscross fashion, shorter here in one line, longer in the next line. The poem is in an irregular form. The lines start at different places having different lengths. This loose structure mirrors the internal conflict faced by the poet, reflecting her struggle to define her identity amidst the contrasting cultures she inhabits. The lack of a consistent rhyme scheme contributes to the poem's informal tone, emphasizing its autobiographical nature.

4.1.2. Alliteration

Alliteration is the literary technique of starting a word with the repeating of two or more consonants. The poetry demonstrates numerous occurrences of alliteration.

Similarly, sound of **S** in 2nd and 3rd lines of the second stanza:

*I tried each satin-silken top -
was alien in the sitting-room.*

Similarly, consonant sound of **F** in second line: **From FiFties'** and consonant sound of **T** in 3rd line: **throbbingthrough** are also examples of alliteration. Likewise, in stanza two lines no three, the consonant of **C** is repeated in;

I longed
 for denim and Corduroy.
 My Costume Clung to me

The utilization of sibilants in the second verse serves to replicate the phonetic characteristic of "satin," as demonstrated by the terms "silken" and "sitting." As she wears the clothes, the girl ponders, "I could never achieve such exquisite beauty." The presents have left her puzzled and apprehensive. When she reflects on her "costume," she ponders the concepts of "cruelty" and "transformation." The stanzas in this case are linked together by employing alliteration, notably by combining the letters "s" and "c." The expression "like stained glass" subsequently alludes to the reflected pattern of the salwar kameez, namely the inclusion of little glass circles, before returning to the portrayal of candy-striped glass bangles. MonizaAlvi employs alliterations as a literary device to imbue her poetry with a musical essence, augment its refinement, and reinforce the overarching stylistic components of the poem.

4.1.3. Consonance

In a sentence, consonance refers to the repetition of two or more consonant sounds. In consonance, sounds are not always present at the beginning of a word. There are a few consonantal moments in the poem. For example, look at the consonant sound of L in the second, third, and fourth lines of the first stanza:

gListening Like an orange split open,
 embossed sLippers, goLd and bLack
 points curLing.;

or in the following lines of the 3rd stanza
 from cameL to shade,
 marvelL at the coLours
 Like stained gLass.

In the 4th stanza, the consonant sound G is repeated in second line;
 My mother cherished her jewellery -
 Indian Gold, danGlinG, filiGree.

In 5th stanza, the consonant sound of R in the 4th, 5th and 6th lines:
 But often I admiRed the miRRoR-roRk,
 tRied to glimpse myself
 in the miniatuRe
 glass ciRcles, Recall the stoRy
 how the thRee of us
 sailed to England.

In 7th stanza, consonant sound of T in second last line; sTaringThrough fretwork, is also an example of consonance.

4.1.4. Assonance

The term "asonance" refers to the recurrence of vowel sounds in a sentence or sentences inside a text. This poetry contains a great deal of assonance as well. For example, the vowel E in appears twice in line one of the opening verse:

They sent mE a salwar kamEEz
 pEAcock-blue

4.1.5. Enjambment.

The use of enjambment in the poem creates a sense of continuous flow and emphasizes the speaker's stream of consciousness. Alvi uses this technique to weave together contrasting images and ideas, reflecting the complex emotions and thoughts experienced by individuals living in cultural limbo. The enjambment also serves to mimic the fragmented nature of the speaker's identity as she navigates between her Pakistani and British heritages.

At first, the poetess herself does not realise what actually the beauty of the presents mean. On one side she is 'longing' fordresses like 'denim and corduroy.' While on the hand, the clothes turn into 'costume'. This is an example of enjambment as the stress here is on her feeling –. The gifts turn for her into something different, and the bangles appear to 'draw blood'. Likewise, she feels that her 'costume clung' to her and she feels to be 'aflame'. Due to her being 'half-English'.

4.2. Graphical Level

The graphical representation is employed to evaluate the process of constructing a literary composition. The topic under consideration concerns the analysis of orthographic conventions, including spelling, use of ellipses, contractions, hyphens, quotation marks, colons, semicolons, periods, full stops, capitalizations, and the implementation of gothic or bold typography, among other components. Leech (2014) defines graphology as the formal arrangement and utilisation of punctuation, spacing, and paragraphing within a written work. Alabi (2007) presents a divergent perspective. From the author's standpoint, graphology comprises several components like ellipses, capitalization, spacing

foregrounding, semi-colons, commas, hyphens, quotation marks, full stops, colons, and question marks, among other aspects.

The poetry consists of a total of seven stanzas, wherein each stanza consists of four lines. Inherent irregularity is seen inside the poetry. Lines frequently have multiple origins and have diverse lengths. The poem demonstrates a nuanced feeling of disquietude and dynamism, which functions as a manifestation of the poet's personal emotions regarding her identity.

The poem examines the process of creation from a visual perspective.

4.2.1. Capitalization

In this poem, poet didn't follow any set pattern or any rule for capitalization. In first stanza she capitalises first letter of the first word of a line while she doesn't repeat this practice for other words till the end of the line. It seems that she has composed a sentence rather than a poetic verse. For example, look at the following lines of 1st stanza;

They sent me a salwar kameez
peacock-blue,
and another
glistening like an orange split open,
embossed slippers, gold and black
points curling.
Candy-striped glass bangles
snapped, drew blood.
Like at school, fashions changed
in Pakistan -
the salwar bottoms were broad and stiff,
then narrow.
My aunts chose an apple-green sari,
silver-bordered
for my teens. (Alvi. 2008)

Same is the case in the rest of the poem.

4.2.2. Parenthesis

Certain words in languages where they were not compounded at the time of their formation are typically denoted by symbols such as dashes. We call this configuration "parentheses." The words "sweeper-girls" in the seventh stanza, "satint-silken top / half-English" in the second stanza, "camel-skin lamp" in the third stanza, "mirror-work / dining-room" in the fifth stanza, and "peacock-blue /

Candy-striped / apple-green" in the first verse are just a few of the lines in Alvi's poem that contain multiple brackets.

Although these words lack grammatical relationships, the poet aims to establish some form of connection between them in her poem by using brackets.

4.2.3. Punctuations

MonizaAlvi employs numerous punctuation marks in this poem. Several examples are as follows:

4.2.4. Comma: In this poem, the author utilizes the comma a total of twenty-three instances. In stanza one, the poet employs the phrase six times, followed by stanza two, stanza three, stanza four, stanza five, stanza six, and stanza seven, where it is used once. Commas are used in the poet's work to express a wide variety of ideas and notions.

4.2.5. Full Stop: A full stop is commonly used after the end of a sentence. However, MonizaAlvi has utilized punctuation marks at the midpoint of specific lines to denote the unevenness of her views. The utilization of this phrase is observed around seventeen times inside the 68-line poem. In specific non-uniform arrangements, it is seen that full stops are employed on a mere four instances.

4.2.6. Colon

It is another element of a text that is studied in graphical level. The purpose behind its use is to explain the idea/s uttered before the colon. In this poem, MonizaAlvi may have deliberately not used colon in order to give chance to her reader of escape from all the implicit meaning in the poem.

4.2.7. Semicolon

The utilization of a semicolon serves as a mechanism for linking two sentences or phrases together. The poem lacks any.

4.3. Lexical level

The analysis at the lexical level relies on the deliberate choice of words made by the author. Word classes are distinct categories that can be used to classify words. The English language is categorised into eight separate word classes, commonly referred to as parts of speech, along with one category of determiners, as per classical grammar. The study pertains to a range of linguistic categories, including nouns, pronouns, verbs,

adverbs, adjectives, prepositions, interjections, and conjunctions. These categories enable a multitude of interpretations, covering a wide array of topics

related to stylistic analysis. The subsequent table provides an examination of the author's employment of various linguistic categories within the poem.

Table 1
Analysis at lexical level of the poem —Presents from my aunt in Pakistan”
(On the basis of noun, pronoun, verb, adverb classes.)

| Stanza # | Nouns | Pronouns | Verbs | Adjectives | Adverbs |
|--------------|--|-----------------------------|--|--|--|
| One | salwar kameez slippers points bangles school Pakistan bottoms aunts sari fashions | They me another My | sent glistening curling drew changed were chose | peacock-blue orange split open embossed gold and black Candy-striped glass broad stiff apple-green silver-bordered | at school in Pakistan (By function) |
| TWO | top clothes denim corduroy costume fire Aunt Jamila | I My | tried was could be longed clung couldn't rise up | satin-silken alien lovely My aflame Aunt | N/A |
| THREE | parents lamp bedroom transformation camel shade marvel Glass. Colours Cruelty | I my it | wanted switching consider | my camel-skin stained | in my bedroom at the colours (By function) |
| FOUR | mother jewellery Car. /presents wardrobe aunts /gold filigree /cardigans Marks/Spencers. | My her it our | cherished was were requested stolen | Indian dangling radiant our | from our car In my wardrobe. from Marks (By function) |

Table 2
Analysis at lexical level of the poem —Presents from my aunt in Pakistan”
(On the basis of noun, pronoun, verb, adverb classes.)

| Stanza # | Nouns | Pronouns | Verbs | Adjectives | Adverbs |
|--------------|---|--------------------------------------|---|---|--|
| FIVE | Salwar / kameez School/friend Bed/weekend clothes Mirror/work Miniature/ glass circles /story three /England way/cot dining-room grandmother boat | My who I myself me us | didn't impress sat /asked admired tried to glimpse recall sailed /had screaming ended up found playing | My salwar my weekend miniature glass my -English grandmother's tin | on my bed often in the miniature how on the way in a cot in my English with a tin boat (By function) |
| SIX | birthplace photographs conflict /land newsprint Lahore /aunts rooms male visitors presents / tissue | I my them | pictured was saw screened sorting wrapping | my older fractured -(land) shaded male- (visitors) | from fifties in shaded rooms from male visitors in tissue (By function) |
| SEVEN | beggars sweeper girls nationality fretwork Shalimar Gardens | I | were was staring | Sweeper/(girls) fixed (nationality) Shalimar/(Gardens) | there through- fretwork at the- Shalimar Gardens (By function) |

4.3.2. Language and Diction:

Alvi’s choice of language plays a significant role in conveying the cultural tension experienced by the speaker. The poet employs a range of linguistic devices, including metaphors, similes, and alliteration, to emphasize the contrasting experiences of the speaker’s life in Pakistan and England. For instance, in the lines “My aunts chose an apple-green sari, silver-bordered for my teenage wardrobe,” the vivid imagery and specific colour description evoke a sense of longing and nostalgia for the speaker’s Pakistani heritage. In the poem "Presents from My Aunt in Pakistan" Alvi combines English and Urdu languages, reflecting the bilingual nature of her upbringing. The poetess incorporates Urdu words and phrases such as "*salwar kameez*"

and "*peacock blue,*" *Sari*, “and nouns like *Aunt Jamila, Lahore and Shalimar garden* _ all adding an authentic and intimate touch to the poem. The shifting tones throughout the verses mirror the poet's conflicting emotions, ranging from nostalgia and admiration for her Pakistani heritage to a sense of alienation and detachment from it.

4.3.3. Poetic Devices

4.3.3.1. Symbolism

Symbolism represents ideas indirectly, in it thought or meaning is not conveyed directly. The poem utilizes various symbols to highlight the clash of cultures. The “glass bangles” represent traditional Pakistani femininity and serve as a metaphor for the speaker’s desire to connect with her roots. The

mention of “an Orange sari” symbolizes the vibrant colours and cultural traditions of Pakistan, contrasting with the dullness of the speaker’s everyday life. These symbols add depth to the poem, evoking a sense of nostalgia, longing, and the longing for cultural acceptance. In the poem, the gifts she received mostly include the traditional Pakistani dresses like the salwar kameez of different colours and shades. Also it includes some traditional Pakistani footwear made of some flamboyant material and some jewellery items, probably of her grandmother. Everything among what came as ‘presents’ from her relatives in Pakistan convey symbolic meaning. The flamboyant colours of dresses are suggestive of the colourfulness of the tradition. She is sent two *satin-silken salwar kameez* in colours like *peacock-blue* and another one *glistening like an orange split open*. Beside the shalwar kameez, she got a set of *bangles* made of *Candy-striped glass* in a colour like that of *blood*. She is *embossed slippers* with *gold and black curling point’s*. For her children, she received the gift of *apple-green sari* with *silver-borders*. Unconsciously she refers to the unified India with using phrases like “An Unknown Girl”, “The Country at My Shoulder” etc. The rich style even adorned the footwear which is curled at its points. The footwear curling may symbolise the concept of modesty in the Eastern cultures where the femininity of a woman lies in her modesty. The bangles were ‘candy-striped’, connoting childlike innocence. Due to the use of the word *candy* (*something that children love*) in the phrase the poetess thinks that it may mean innocence and vulnerable like children. The broken bangles that drew blood also symbolises it. For the Pakistani-British poet, “school” symbolises her British upbringing. Alvi claims that fashions (or principles) should have change according to time and space. The *Salwaris* described as its bottoms were first *broad* which later become *stiff*. It symbolises narrowness of thinking, or having faith in superstitious. The *apple greenness of dress* with a *border* of silver may refer to neutralisation of both the cultures and their effects. When she tries on the satin-silken top, she feels like an alien in her own sitting room. Usually, one’s feels comfortable in one’s own sitting room but she is feeling inapt. Though she loved for her Western attire (denim and corduroy), however she cannot rise up from these passionate colours like her Aunt

Jamila easily did. Similarly, *Camel-Skin Lamp* becomes a symbol of human cruelty by recalling the

slaughter of camels and their transformation from “camel to shade.” However, she watches the lamp with mixed sensations as she at the same moment not only admires its colour *too*.

Another item that reflects the poem’s symbolism is her mother-Owned exquisite jewellery because of its tendency to elaborately beautify, *Indian gold, dangling, filigree* or for the value of it. The jewellery is stolen from their car.

None admired the Salwar Kameez, neither her English school friends nor herself. However, the poetess did admire the *miniature glasswork* of the dress very often. On the other hand when she pictures herself in the *tiny mirrors* of kameez, she sees herself with *broken images* of herself evocative of her identity crisis. She recalls and feels the pain of migration by recalling her initial sailing in to England in the prickly heat. She feels herself *alone* in the room of her grandmother and detached from her British surroundings.

The poetess recalls her birthplace from the fifties’ photographs in which she recalls her homeland as appeared in newspapers. She recalled her Aunts in their *shaded* rooms protected from male visitors where she recalls both rich and poor people like beggars and sweepers.

4.3.3.2. IMAGERY

Image is the representation of sense experience through language. It appeals human senses to create specific description. Alvi employs vivid and evocative imagery throughout the poem to convey a sense of cultural dissonance. She describes the “glistening” salwar kameez, “peacock blue,” and “apple-green,” emphasizing the richness and beauty of her aunt’s gifts from Pakistan. The contrasting “cardigans from Marks and Spencer” symbolize the Western influence in her life. By juxtaposing these images, Alvi explores the tension between her Pakistani heritage and her British identity. Certain colours that poetess incorporates like “peacock blue”, “orange”, “golden”, “black”, “apple-green” and “silver” or “aflame”, “stained glass” refer to Visual Imagery.

The phrase like *screaming on the way* is an auditory imagery. Kinaesthetic imagery is linked to

movement that is shown in phrase like playing with a tin boat, sorting present, wrapping them in tissue.

4.3.3.3. Simile

Simile refers to comparison between two distinct things having one feature in common, by using a word of similarity like as or such etc. Colours like stained glass (line 3 /stanza 3) where staining refers to the redness of stained glass with blood colour on a slaughterer's hand. Similarly, like at school (line 4/stanza 1) is another simile that compares change in values, culture and fashion with changes schoolcourses. Likewise, glistening like an orange split open (line 2 /stanza 1) is a simile, comparing the brightness of an orange coloured dress with a split open orange.

4.3.3.4. Metaphor

It represents a contrast between two separate entities. Alvi skillfully employs metaphors to inquire into the complexities of identity. In the lyric "my costume clung to me / and I was aflame," the speaker establishes a connection between her anxiety with wearing traditional Pakistani garb and the sense of being consumed by fire. Similar in terms of lines

I tried each satin-silken top -
was alien in the sitting-room

The speaker uses the term "alien" figuratively to express her lack of familiarity and uncomfortable with the traditional clothing given to her by her aunt. In this particular situation, the employment of figurative language serves as a means to depict the psychological turmoil encountered by individuals who are faced with the dilemma of reconciling their adherence to various cultural standards and society practices. The utilisation of the metaphorical depiction of the "shalwarkameez" in the poem serves to illustrate the cultural facets inherent in Pakistan. Additional metaphors that can be employed to symbolise emotions of uneasiness, seclusion, and anxieties related to culture and identity encompass terms such as "immolated," "cotton," "costume," and "fire."

4.3.3.5. Caesura

A caesura is a rhythmic pause that occurs within a line in both poetic and prose sentences. In order to represent these pauses, the poet employed symbols

such as the sign ||. The phenomenon can occur sporadically, either with or without the inclusion of punctuation marks. The term experiences an abrupt modification in the third stanza. The girl first ponders the parents' lamp, which is made of camel-skin, and examines the hardness and transformation it represents. In the fourth stanza, the poetess experiences an abrupt metamorphosis from a camel to a shade, conveying a sense of wonder at the vivid and vivid colours. Subsequently, the author proceeds to provide a detailed account of the valuable Indian gold jewellery that her mother held in high regard, characterising it as a "dangling, filigree." The inclusion of a caesura at the beginning of this sentence suggests that the word is temporarily halted. The narrator's comment, "stolen from our car," unexpectedly shifts from a thoughtful and descriptive tone to a furious one.

4.3.3.6. Alienation

Alienation is the deliberate refraining from aligning oneself or one's associations with a specific viewpoint or entity. In the poem "Presents from My Aunt in Pakistan," the poetess attempts to integrate herself into her alien native land. Over the duration of her expedition, she also strives to renounce her Eastern cultural identity. The individual undergoes a relocation to England and fully embraces Western society, while yet maintaining a deep connection to her Pakistani origin. She undergoes the subsequent emotions:

The use of terms like "alien," "flame," "fire," and "half English" evokes emotional reactions, and the protagonist's attempts to distance herself from the historical Eastern culture while remaining flexible in her Western environment are apparent in her choice to wear the traditional clothing given to her by her Pakistani aunt within her current British social environment. The main character's conflict does not include sacrificing her current identity in favour of her eastern one; rather, it involves protecting both.

4.4. Morphological

The concept of morphology is concerned with the formation of linguistic units within a specific text. This concerns the author's employment of lexical construction in written material, specifically the development of rhetorical devices in poetic compositions. Linguistics investigates the origin,

evolution, and grammatical classification of words. The subject being examined relates to word inflections, which include a change in the

grammatical category of a word within its syntactic category, and conveys information about the smallest unit morpheme.

4.4.1. List of Morphemes (Free and Bound)

Stanza 1

| Free | Bound | Root |
|----------|----------|-----------------|
| Pakistan | Presents | <u>Presents</u> |
| Salwar | Aunts | <u>Aunts</u> |

| Free | Bound | Root |
|---------|----------|------------|
| Kameez | Green | Glistening |
| Peacock | Apple | Embossed |
| orange | Silver | Slippers |
| Gold | Teens | Points |
| Black | Curling | Curling |
| Candy | Striped | Striped |
| Glass | Bangles | Bangles |
| Blood | Snapped | Snapped |
| School | Fashions | Fashions |
| Broad | Changed | Changed |
| Stiff | Bottoms | Bottoms |
| Narrow | Bordered | Bordered |

Stanza 2

| Free | Bound | Root |
|----------|----------|---------|
| Satin | Silken | Silken |
| Alien | Sitting | Sitting |
| Room | Lovely | Lovely |
| Denim | Clothes | Clothes |
| Corduroy | Longed | Longed |
| Costume | Aflame | Aflame |
| Fire | Unlike | Unlike |
| English | Its | Its |
| Aunt | | |
| Jamila | Stanza 2 | |

Stanza 3

| Free | Bound | Root |
|-------------|----------------|----------------|
| Parents | Wanted | Wanted |
| Camel | Switching | Switching |
| Skin & Lamp | Cruelty | Cruelty |
| Shade | Transformation | Transformation |
| Marvel | Stained | Stained |
| Glass | Colours | Colours |

Stanza 4

| Free | Bound | Root |
|----------------------------|-----------|-----------|
| Mother | Cherished | Cherished |
| Jewellery | Indian | Indian |
| Gold | Dangling | Dangling |
| Filigree | Presents | Presents |
| Car / Stolen | Requested | Requested |
| Radiant | Aunts | Aunts |
| Wardrobe | Stanza 4 | |
| Cardigans /Marks/ Spencers | | |

Stanza 5

| Free | Bound | Root |
|---------------|-----------|-----------|
| Salwar | Asked | Asked |
| Kameez | Weekend | Weekend |
| Impress | Clothes | Clothes |
| School | Admired | Admired |
| Friend | Tried | Tried |
| Bed | Circles | Circles |
| Mirror / Work | Recall | Recall |
| Miniature | Sailed | Sailed |
| Glass | Screaming | Screaming |
| Story | Ended | Ended |
| Three | Playing | Playing |
| England / Way | Dinning | Dinning |
| Cot /Room | Playing | Playing |
| Tin/ Boat | | |
| English | | |
| Grandmother | Stanza 5 | |

Stanza 6

| Free | Bound | Root |
|------------|-------------|-------------|
| Birthplace | Pictured | Pictured |
| Conflict | Fifties | Fifties |
| Land | Photographs | Photographs |
| Newsprint | Older | Older |
| Lahore | Fractured | Fractured |
| Male | Throbbing | Throbbing |
| Tissue | Shaded | Shaded |
| Stanza 6 | Rooms | Rooms |
| | Visitors | Visitors |
| | Aunts | Aunts |
| | Presents | Presents |
| | Sorting | Sorting |
| | Screened | Screened |
| | Wrapping | Wrapping |

Stanza 7

| | | |
|--------------------------------|--------------|--------------------|
| Free | Bound | Free |
| Sweeper | Beggars | Beggars |
| Fretwork | Girls | Girls |
| Shalimar | Nationality | Nationality |
| Gardens (Plurality popular) | Fixed | Fixed |

4.4.2. List of Affixes

The poet has used morphemes in shape of affixes. The above mentioned lists of morphemes are full of affixes. Some examples are listed below:

| | | | |
|--------------|------------|------------|-----------------|
| National+ity | Scream+ing | End+ed | Play+ing |
| Wrap(p)+ing | Re+call | Cherish+ed | Transform+ation |
| Old+er | Un+like | A+flame | Fift+ies |
| Dangl+ign | Screan+ed | End+ed | Play+ing |

6. Conclusion.

The aim of this research was to assess the stylistic components found in the literary work entitled "Presents from My Aunts in Pakistan" (2008) written by MonizaAlvi. The primary aim of this study was to utilise various stylistic strategies to analyse the poem "Presents from My Aunt in Pakistan" in order to uncover its hidden grandeur and evaluate its style, tone, and content. The research centred on the examination of the four primary tiers of stylistics, specifically phonological, visual, lexical, and morphological, within the realm of poetry. The initial focus of the analysis of the poem "Presents from My Aunts in Pakistan" was on phonology, which is a core area of investigation within the discipline of language studies. The concept of the graphical level refers to the usage of linguistic patterns in a literary text. This study specifically examines many linguistic aspects, including orthography, hyphens, colons, semicolons, periods, full stops, and capitalization. The study utilised phonological analysis to examine the usage of different sounds and literary devices in the poem, such as rhyme, alliteration, consonance, assonance, repetition, affixes, similes, metaphors, and alienation. Lexical analysis involves scrutinising the selected vocabulary used by a writer and its connections to specific parts of speech, such as verbs, pronouns, and nouns. The inclusion of these categories, which span a diverse range of subjects pertaining to stylistic analysis, enables the potential for multiple interpretations. In the end, a

comprehensive analysis of the poem's morphology was conducted. The present analysis assessed the etymology, structure, and placement of the poem's lexicon. The poet's literary style is characterised by a profusion of vivid imagery, symbolic elements, and a succinct and straightforward vocabulary. The poem expounded upon the poetess's quest to traverse the complexities of her eastern and western cultures, while also exploring her sad emotions and recollections that are strongly rooted in her former cultural background, traditions, and customs. The primary objective of this study is to augment comprehension of the current poem "Present from My Aunts in Pakistan (2008)" by a thorough investigation and clarification.

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