

## EXPLORING THE ESSENCE OF PAKISTANI CULTURE: UNDERSTANDING TAUFIQ RAFAT'S POETRY

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### ABSTRACT

The research at hand analyzes Taufiq Rafat's poetry who is one of the most influential Pakistani English writers. It focuses on the ways his works narrate the various aspects of Pakistani culture such as religious, political, economic and nationalistic. The research is delimited to only two of Rafat's poems, "Arrival of the Monsoon" and "The Kitchens", which are analyzed through the lens of new historicism, using close textual analysis to thoroughly discuss the concept of Pakistaniyat. The approach to the study is exploratory and qualitative in nature which aims to discuss ways in which Rafat's poetry, deeply ingrained in Pakistani culture, serves his patriotism. The study shows that Rafat's selected poems are embedded with the themes of nationalism, cultural pride, and a profound love for Pakistan, which makes his works a cornerstone in the representation of Pakistani society in English literature. It further addresses the lack of literature on Taufiq Rafat and other Pakistani poets, which provides an in-depth analysis of his imagery and symbols that capture the cultural and social fabric of Pakistan. It also aims to motivate other researchers to analyze the unique characteristics of Pakistani literature and its place in the global literary landscape.

**Key Words:** New Historicism, Pakistaniyat, nationalism, imagery, culture

### INTRODUCTION

Pakistani Literature in English refers to the English writings created by writers from Pakistan or living abroad. Before India was divided in 1947, many Indians who had been educated in English were writing in English. Some of these writers showed Indian society, but they wrote in the same way as British writers. The Indian English writers were influenced by British English writers' emotions and expressions in their writing until 1947. After India was divided, writers from India tried to focus on their own culture, tradition, symbols, and images to create their own unique

identity in the world of literature. They produced a new kind of literary work that shows their culture, tradition, identity, and other important things in their society. In Pakistan, people started writing poetry in English later than in India because English education came to Pakistan later. In India, they started writing poems in English in 1827 when English education centers and missionary schools were established. English in Pakistan became a language used for teaching and official purposes along with Urdu. Pakistani writers like Ahmed Ali, Shahid Hossain,

Zulfikar Ghose, Maki Kureshi, Kaleem Omar and Taufiq Rafat began writing poetry in English. In the beginning, Indian writers followed British English writers and it took them time to realize that they also have their own unique culture, tradition, and colorful experiences to write about. This idea started with Taufiq Rafat in the 1960s, but it became well-liked in the 1970s. Rafat made a new way of writing called 'Pakistani Idiom' that many poets in Pakistan use to write about Pakistani life, culture, and traditions. Taufiq Rafat thinks that poetry comes from the place where it is written. The culture that holds onto its roots helps to define the poet's identity and gives them ideas and inspiration. The scenery, the weather, the scents, the people, they all come from Pakistan and show what its society and culture are all about. "Pakistani literature shows the unique language, customs, and behavior of Pakistani people." Taufiq Rafat's use of symbols is more obvious in Pakistani poetry than in fiction. No other poet has affected Pakistani language as much as he has. His imagery reflects Pakistani society. His way of writing poetry, the images he uses, and the symbols he includes all fit well with the culture and background of Pakistan. He did not change his idea just to make the poem rhyme. He thinks that what something says is more important than how it looks. He showed what Pakistani society is really like by using images of animals, flowers, grass, birds, insects, and seasons. Taufiq Rafat has a unique way of writing that can be seen in his book of poems called *Arrival of the Monsoon*. It has 116 poems in it. The pictures of kites, pigeons, flying, rain, mud, and clouds show things that are part of Pakistani culture. Many poets in Pakistan use his style and unique way of writing. Imran Aslam, one of his followers, titled him as the Ezra Pound of Pakistan because of his unique writing style that represents Pakistani culture, language, society, traditions, and religion.

Students studying English literature in Pakistan would find it challenging due to the scarcity of resources focused on Taufiq Rafat and other Pakistani poets. This paper tries to explain the imagery used by Taufiq Rafat in two of his well-known poems called "Arrival

of the Monsoon" and "The Kitchens". This study does not include all of the poet's images, but the researchers hope it will help students who are interested in Pakistani English poetry. There are not many review articles available online, ergo, the researchers hope that the study at hand can be helpful for students looking for relevant work in this field.

Zia Mohyeddin liked the way Taufiq uses language in his poetry. He also said that he chooses the right words. Famous writer Kaleem Omar said that Taufiq Rafat was a poet who was really good at describing his thoughts and feelings. A famous critic, Khalid Ahmed, said that Rafat's poetry is not easy to understand because he doesn't use clear images. Muhammad Tahir Athar, a famous writer and student of Taufiq, believes he was a talented writer and a true expert of nature. Almgir Hashmi and Muneeza Shamsi also liked Taufiq Rafat for being different and representing his own culture, tradition, religion, and society. Sarwat Ali says in his essay that Taufiq Rafat's poetry is all about Pakistan and its culture. A lot of research has been done on different parts of Taufiq Rafat's poetry, like the words he uses, the topics he writes about, and the symbols he uses. The current paper at hand focuses on two of his poems to see how he uses imagery from our culture and how his style is different from native English writers.

### **Problem Statement**

Taufiq Rafat uses images that are specific to Pakistani culture. His work captures the true meaning of Pakistani identity. The poems of Taufiq Rafat show love for his country and pride in being a nation, which this study looks at.

### **Research Questions**

1. How does Taufiq Rafat's imagery show Pakistani culture and society, demonstrating the idea of Pakistaniyat?
2. What is the significance of love for one's country and national pride in Taufiq Rafat's poems?

### Significance

This paper discusses how important Taufiq Rafat's poetry is in English literature from Pakistan because it reflects the culture of Pakistan. It helps future researchers learn more about Pakistani English poetry. It is important because people in Pakistan still need to learn more about English poetry from their country. The study wants to show its importance and special features to readers in Pakistan. It is beneficial for students interested in expanding their knowledge of English literature from Pakistan.

### Delimitation of study

Taufiq Rafat, a Pakistani writer, has authored numerous poems addressing significant global topics. The paper at hand has only focused on Taufiq Rafat's *Arrival of Moonsoon and Kitchen*.

### Literature Review:

Taufiq Rafat, renowned for his use of authentic Pakistani language, was born in Sialkot, a city in Indian Punjab. Sialkot was also the hometown of renowned philosopher and poet Allama Iqbal, as well as the famous poet Faiz Ahmad Faiz (Hussain, 2009). Kark (2005) said that he went to school in Dhera Dhun, Lahore, and Aligarh. Then he started working in his family's business. Later, he was highly respected as a teacher for new poets in Lahore during the 1970s and was admired by many for being the best among his peers (Hussain, 2009). "Taufiq Rafat has been equalized with Pound for two apparent reasons; first, Pound belonged to Imagist Movement which, aimed to purge poetry of non-essentials, to render language precise, vision distinct, and thought concentrated into image" (Rajimwale, 2009, p. 404). "Pound's technical equipment ranges from the 'simple conversational tone' (p. 404) to the 'long paragraphs' (p. 404). Patently, Rafat's *Arrival of the Monsoon* (1985) is replete with the same technique. Secondly, Drabble & Stringer (2007) record that Pound also turned away from Imagist constructions in favour of translations. It also props Rafat up as the Ezra Pound of Pakistani literature when we come across the fact that:

Rafat has also translated some masterpieces of Classical Punjabi poetry. Among these are *Bulleh Shah: A Collection* (1982) and *Qadir Yar: Puran Bhagat* (1983). These translations conferred some respectability. They are also used in introducing English reader to Punjabi poetry.

Coppola (1998) says that looking at nature can help a poet feel better and forget about the hard parts of life. Rafat is inspired by romantic poetry. He uses nature in his poems, including wild and domestic animals. He fills his poems, "With a menagerie of animals: ducks and birds of every variety: geese, kingfishers, kites, sparrows, pigeons, partridges, gulls, eagles, herons, to name a few; and other animals as well: snow leopards, fireflies, goats, horse, dogs, snakes, fish, and cicadas" (Coppola, 1998, p. 204).

Many of his poems reflect how the poet embeds the imagery to fulfill his purpose. Sometimes he relates the animal imagery to create a sense of poetic inspiration and sometimes he feels sorry for the animal's slaughter as we find in the poem *Sacrifices* (Rafat, 1985, p. 67) in which a goat is being sacrificed when the ground breaking ceremony of a new house is being done.

Rafat also revolts against the prevailing neo-colonialism and multiculturalism. By doing this, he wants to highlight his own cultural values that have been blanketed by the foreign intrusion and influence. He is a true nationalist and comes up to the notion of nationalism given by Nayer (2008) as:

Nationalism provides some of the fieriest protest and resistance writing in almost every nation-state in modern times. The resistance to colonial domination, seeking self-expression and basic freedom, [make] the idea of a united, homogeneous, and well defined 'nation' or 'culture' attractive and even feasible (p. 41).

His nationalism imbued with the historical facts presents the conflict between the traditional and the modern. *Arrival of The Monsoon*, says Mansoor, encodes a range of experiences, from personal to political, economic to religious, local to universal and many more. *Kitchens* (p. 44) is one of his most important masterpieces. It has gained a remarkable renown among the contemporary

English literature of Pakistan. Kitchens is a symbolic and ironic display of past culture and the expression of modernity that has corrupted its traditional setting and metamorphosed the familial practices and norms into disintegration. Due to such treatment with his indigenous theme, writes Rahman (1991), "Jamal Rasheed calls him doyen of Pakistani poetry" (p. 165). Being Punjabi natives like Rafat we know that unlike the modern version of kitchen, traditional kitchen was the symbol of familial integration where the folks used to be at home in with each other.

Studying the imagery in poetry helps us understand the culture and society better. Taufiq Rafat, a famous poet from Pakistan, uses vivid descriptions that show the country's culture and society in a detailed way. According to Iftikhar (2018), Rafat's poetry shows the landscapes, traditions, and everyday life of Pakistan in a colorful way, giving readers a real sense of the culture. Rafat's poetry is special because it uses symbols and references from his home country of Pakistan. This makes his work very connected to Pakistani culture (Ahmed, 2015).

In their study, Khan and Qureshi (2017) stress that Rafat's pictures are not just for looks, but they also show the culture and values of Pakistani society. For example, when he shows country life, plants and animals, and old customs, it helps us understand what the whole country is like. Rafat's interest in local landscapes and cultural symbols, as mentioned by Ali (2016), shows the idea of Pakistaniyat. This term represents the essence of being Pakistani and taking pride in one's cultural heritage.

Rafat's poems also talk about history and society, blending them into the cultural theme of his work. Hussain (2019) writes poems about how things are changing in Pakistan. He uses pictures and words to talk about what's happening in society and politics. Rafat's art helps us understand how poetry and cultural identity are connected in Pakistan.

Taufiq Rafat often writes about love for his country and pride in being a citizen of it in his poems. His work often shows how much he loves Pakistan and wants all Pakistanis to come together. Malik (2017) said that Rafat's poetry

makes people feel strong emotions by talking about things that many people remember and have experienced together as a nation. He loves Pakistan and shows it by celebrating its beautiful nature, rich culture, and history.

Rahman (2018) says that Rafat's art is all about Pakistan. He uses symbols like the flag, old buildings, and important events from Pakistan's past. Rafat uses these symbols to tell a story about our country that brings everyone together. He shows the important people and events in our country's history to make readers feel proud and connected. (Siddiqui, 2016)

Furthermore, Rafat's poetry talks about the difficulties and hopes of the country, thinking about the fights for freedom and the efforts to make things better. As Farooq (2019) pointed out, Rafat's work compares the good ideas of Pakistan with the problems that people actually experience, giving a critical but optimistic view of Pakistan's future. This shows how Rafat has two different ideas about loving his country, and it also shows that national identity is not simple. The poet is committed to showing all the different sides of national identity.

### **Research Methodology**

In this chapter, the researchers deal with research methodology and theoretical framework of the present study. The nature of present research is qualitative and for the data analysis, a close textual analysis technique has opted. The method researcher has chosen for this particular research is the qualitative method and the technique used for the analysis of the particular opted text for current research is done through deep and close reading. Moreover, the present research has been performed by close textual analysis and intensive reading of the Pakistani text by Taufiq Rafat. Textual analysis from the postcolonial perspective is conducted to explore the representation of Pakistan and Muslims.

For carrying out a research project the importance of 'research methodology' and its vital role is necessary to know that P. Sam Daniel in his Research Methodology (2011) elucidates as follows:-

Methodology refers to the procedure adopted for research techniques that is the sense and



logic of scientific investigation and not restrict to research model used in a specific research project but a technique entailing principle of theory and framework which provide important guidelines stating that how particular research is carried on in the context of a particular paradigm. And translating the principles for these paradigms into specific research language to demonstrate how a society can be explicated and studied (p.41).

Through intensive and close reading the post-colonial text is analyzed and the meanings which underlay the text are highlighted through the interpretation of the text. "The principle selection proposed that meanings of the text are closed and the sole purpose within 'transfer-conduit perspective' transmission of a message from the author to reader, contained in the work" (Reddy, 1993, p.171)

The emphasis of close textual reading largely lies in deep elucidation, interpretation, and illustration of the text that highlights the essence of its time through the text. The importance of research methodology is evident that it not only helps in knowing, by using close reading, the core meaning of the content or text but also help out in bringing to light the 'cultural, historical and social background' of a specific text. The researcher is helped out in soundly comprehending the postcolonial novel by using the close reading of the text analyzing for knowing the aspects of Pakistaniat. Further, Qualitative research has interpreted the selected text using close reading that highlighted the under discussion problems.

Writing about Qualitative research, Martyn Hammersley in his *What is Qualitative Research* (2013) describes it as:-

Qualitative research refers to as a form of social investigation that tends to espouse a research design considered as flexible and driven which is involved in using comparatively unstructured data to emphasize the importance of employing subjectivity as an essential to the research process to investigate every diminutive number of cases happening naturally in meticulous form and for the analysis of data verbal data analysis is used instead of the statistical form (p.12).

In examining Taufiq Rafat's poetry, the researchers have adopted an integrated

approach since my personal point of view incorporates that a single theory for this research does not validate and justify my analysis as well as it did not question and throw light on such a heterogeneous and complex field of study. Therefore, my research includes different opinions of different critics regarding Taufiq Rafat's poetry. New Historicism was used both as theoretical discussion that is used for analyzing any discourse, using intertextuality (the relationship of one text with other) and historiography (reports the history or relationship of history with literature). See literature review of the proposal for understanding. The researchers have adopted close textual analysis as a method which designed my methodology.

In particular, the researchers read and examined the literary works of other modernist's writers related to Taufiq Rafat's poetry, implying two different approaches of textual analysis; one is called intrinsic critique which is a close reading and critical examination of the texts. Intrinsic critique evaluates the text from within, and the second one is called exorbitant investigation which acknowledges and presents the relevance to the social, cultural and historical context. Textual analysis in my writing presents the meaning to make enable me to investigate and analyze Taufiq Rafat's poetry. Finally, the understanding of textual analysis helps me to redefine those same literary works and question that limits my research and implication of my position.

#### **Theoretical Framework:**

For current research, the researcher used the theory of New historicism Greenblatt (1988).

#### **New Historicism**

Greenblatt (1988) has been acknowledged as a theorist for the current research because he is the pioneer of new historicism. He continues with historicity of text and textuality of history through the process of intextuality and acknowledged Barthes a theorist of poststructuralism who gave the concept of "the death of Author" means that to comprehend and understand the text the researchers and scholars do not need go for writer's personal

life but also locate the text into a particular culture with prior history. Barthes noted that “writing is the deconstruction of ever voice, of every point of origin” (Noted in Lodge, 2000, 148). New Historicism also supports largely Greenblatt (1988) is of the opinion, standing with Barthes who notes;

“A text is not a line of words releasing a single theological meaning but a multidimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations drawn from the innumerable centres of culture ... the writer can only imitate a gesture that is always anterior, never original. His only power is to mix writings, to counter the ones with the others, in such a way as never to rest on any one of them.” (Ibid: 148)

Abrams (1999) also stands with the idea that of contextualizing a particular text the part of society and history as “a construction by current forms of ideology and thus the text are the discursive formations engendered by conceptual and power configurations in history”. (140) therefore, we may opt the idea of post-structuralism to be the part of new historicism where the personal life of writers is not given importance and similarly a text is contemplated a cultural product. In this context Samuel Becket’s *Waiting for Godot* represents the same practices where the writer’s personal life is already ignored by majority of researchers and critics and related directly with religion. However, the current research also deconstructs the previous stand points and notions about *Godot* who never appears in the entire play. Further, Barthes and Greenblatt stands with the opinion that writer’s personal life is not ignored because the social practices of the time reflects the personal life of writer that is helpful for interpretation and analysis of the text. Therefore, writer recognized through the text. Barthes says;

“The Text is plural. Which is not simply to say that it has several meanings, but that it accomplishes the very plural of meaning: an irreducible (and not merely an acceptable) plural. The Text is not a co-existence of meanings but a passage, an overcrossing; thus it answers not to an interpretation, even a

liberal one, but to an explosion, dissemination.” (Noted in Leitch, 2001, 1472) In this regard we opt different meanings because of plurality of meanings because of several interpretation of a text. A text according Greenblatt (1988) may be interpreted and explained from different perspectives according to the choices of readers and researchers as set out by new historicism. Further, Foucault’s perspective of post-structuralism is more important for understanding new historicism. The concept of Foucault is developed on critical discourse analysis, in taking power structure with the help of knowledge.

Foucault’s concept of knowledge is another school of thought that relies on different discourses which are constructed on knowledge and these discourses are developed through different literary and non-literary works. Foucault further relies on his statement “What is an author” is about the strategy that excludes and disappears author from text (Noted in Lodge, 2000). Further, this concept is identical to Barthes’ concept of “The death of the Author”. Further, Foucault relied on different discourses which are the part of new historicism as he pointed out;

“The author is not an indefinite source of significations which fill a work; the author does not precede the works, he is a certain functional principle by which, in our culture, one limits, excludes, and chooses; ... One can say that the author is an ideological product, since we represent him as the opposite of his historically real function. ... The author is therefore the ideological figure by which one marks the manner in which we fear the proliferation of meaning.” (Noted in Lodged, 2000,186)

The larger part of Foucault’s theory contributes to New historicism, extracted from his popular book *Archaeology of Knowledge* (1972) in which he gives the idea of different discourses. He notes that “the frontiers of a book are never clear-cut; beyond the title, the first lines and the last full stop, beyond its integral configuration and its autonomous form because it is caught up in a system of references to other books, other texts, other sentences: it is a node within a network”. (23). Furthermore, he expands the idea that:

“which was produced (perhaps all that was produced) by the groups of signs ... a group of acts of formulation, a series of sentences or propositions. ... discourse is constituted by a group of sequences of signs, in so far as they are statements, that is, in so far as they can be assigned particular modalities of existence. And if I succeed in showing, ... that the law of such a series is precisely what I have so far called a discursive formation, which is the principle of dispersion and redistribution, not of formulations, not of sentences, not of propositions, but of statements (in the sense in which I have used this word) the term discourse can be defined as the group of statements that belong to a single system of formation; thus I shall be able to speak of clinical discourse, the discourse of natural history, psychiatric discourse.” (107-108)

If Foucault discourse is analyzed from different perspectives that attract attention of different social factors such as power and knowledge which are the major factors and epistemology, subjectivity, ideology and political and social ideology. These factors are used in different fields of education like; gender studies, medicine, philosophy, criminology, media, sociology and literature. Foucault’s stance is similar to Greenblatt’s theory of New historicism that intakes text as a social product and the part of history.

**Reciprocation of historicity in Textuality: Intertextual approaches:**

The most important factor of new historicism relies on the process intertextuality suggested by Greenblatt (1980). Further, it has been already discussed in the previous section that text is a cultural products, reported by history. In accordance with this connection of text and history plays a reciprocal relationship. Further, historiographers play an important role for providing information from the history through different texts, either literary text or non-literary texts. New historicism does not only take history the part of discussion but plays an important role in highlighting the importance of new historicism in the given time. (Greenblatt, 1988)

If we talk about the life it is not necessary that literature only plays a central part in reporting

life but other discourses are of great importance (Greenblatt, 1988) These texts and discourses report life from different perspectives as larger group of the community are reported with their professions and related elements of life like such as economic problems, social problems, political instability, social and political ideologies, colonialism and its impacts on colonized, its aftermaths, class differences such as upper, middle and lower class, superiority and inferiority complex, social injustices, violence, oppression and suppression and many others which are the part of different discourses and literature plays a central role in producing these factors of a society. Every literary field is dominated by a particular school of thought that is liable to certain changes with the passage of time or undergo at secondary level but still the impacts and existence school of thought is found in different texts. As a result the school of thought may emerge again with certain underlined structural and pragmatic changes. Structural and pragmatic changes largely occur due to literature as Chappell (1970) intakes his position about different discourses, particularly literature and history which are going side by side and cannot be segregated from one other. The history and text both have a reciprocal relationship to report life. (514).

Greenblatt (1988) in this regard approaches both literature and history as the part of new historicism and the concept of historicism of text and textuality of history is reported in way that contemplate intertextual relationship. One text is connected and understood with the help of other texts. Further, a text is understood with the help of life personal biographies, autobiographies and from other works with the help of social understanding of the time, even other works are understood, read through intertextual procedure to understand and give the actual meaning. Gossman (1990) supports Greenblatt (1988) that “neither history nor literature offers a terra firma from which the other can be securely surveyed” (p. 3) Gossman’s critique is capturing the impacts of Marxism, imposed by him on the institutionalization of historical narratives to make its discourses part of literature and further the literariness of literature is reflected. He

moves with rigid gestures, annexed with intersection of history and literature.

The historiography of events are largely fictionalized with mere alteration, substantiating the cultural praxis, West largely expedites the practice through different practices, challenged by the postcolonial school of thought. Thus, Young critiqued consistently the cultural proxies and practices of the west which are developed on certain discourses in which literary and non-literary works play certain roles. Young further highlights the role and practices of Englishness that “is often represented in terms of fixity, of certainty, centeredness, and homogeneity”. (p. 2).

To sum up the above discussion Greenblatt (1988) have very appropriately noted about different discourses which are comprehended through different literary and non-literary text which are further the part of historicism, history reports text and text reports history through the process of intertextuality. Therefore, keeping in consideration the stance of new historicism Taufiq Rafat’s poetry can be understood.

### **Data Analysis and Discussion**

There are no articles or books about Taufiq Rafat or other Pakistani poets that would help students of Pakistani English literature, except for a few general reviews. Therefore, this paper is a humble attempt to describe the imagery employed by Taufiq Rafat in two of his famous poems—Arrival of the Monsoon and Kitchens, taken from A Selection by Taufiq Rafat. This research may not address every detail of the poet's imagery, but the researchers of this paper hope it encourages students who have an interest in Pakistani English poetry. There are only a few articles online, and they do not really help students find useful information. As a result, many students struggle to find relevant work in their area.

### **Discussion:**

Poetry is a strong way to express things in writing. Pictures in poems are very important. Poets work hard to depict their own society, because they have a strong effect on the reader’s mind. The imagery the poet uses show

what the society is like. Taufiq Rafat was really good at making these pictures. That is why Imran Aslam, one of his followers, calls him The Ezra Pound of Pakistan. The researchers try to see the depiction of the society in his poetry.

The researchers analyses the imageries from the poems to observe how Rafat has made use of them to show Pakistani culture. The poem “Arrival of the Monsoon” talks about forests in South Asia, especially in Pakistan. During the rainy season, the wind blows from the south to the north, according to the weather experts. There are many conifer trees in the northern parts of Pakistan, especially in the Himalayas. In this situation, the picture of wind blowing through the coniferous lands represents Pakistan well.

“Before the thrust of this liberating wind whatever is not fixed, has a place to go, strains northwards to the coniferous lands.” (Rafat)

The clothes hanging on a washing line in Pakistan during the Monsoon season can easily be blown up high in the air. The wind makes the clothes on the line flap and move in a special way. This picture can be understood by looking at dust particles spinning in a circle, showing the wind of the Monsoon. When clothes start to get wet and rise, it means the Monsoon season has begun. During the rainy season, we see sheets flapping and things being pulled to the corner of the roof, making it look like a battle.

“And, drunk with motion, clothes on the washing-line are raised above themselves; a flapping sheet turns a roof corner into a battlement.” (Rafat)

The upcoming imageries are crafted so effectively that they allow us to easily recognize the unique qualities in Taufiq Rafat's poetry. It shows pigeons gliding, reflecting the Pakistani culture. When the monsoon arrives, the birds, especially pigeons, stop gliding. In Pakistan, many people enjoy watching pigeons fly gracefully in the sky and it is a common tradition in the country. People like to glide all year, but during the monsoon season, the wind makes it difficult to glide, so we can't do it anymore.

“Gliding days are over. The birds are tossed



sideways and back, and lifted against their will. They must struggle to achieve direction.” (Rafat)

Readers may find it perplexing that in literary works, darkness is often associated with negative connotations. But here, Rafat says:

“A welcome darkness descends. Harsh contours dissolve, lose their prosaic condition.

All the sounds we have loved are restored.” (Rafat)

This darkness is utilized in Pakistan during the monsoon season. The strong wind brings dark clouds that make the sky look dark and create a romantic and charming atmosphere. When the sun goes down, the air gets cooler and we feel comfortable. Rafat calls this "welcome darkness". In most places, people don't like darkness, but we do because it gives us a break from the hot weather. The beautiful sounds in the pictures are also part of the list, which help the reader learn about Pakistani culture. During the monsoon season, we hear more sounds like clouds, birds chirping, and insects hissing than at other times of the year. These sounds make the rainy weather even more beautiful, that's why we love them. Rafat thinks these sounds are lovely and represent the Pakistani culture.

The next part of the poem has a lot of pictures that remind us of Pakistani culture. The gloomy wind brings dark clouds and heavy rain. It makes the streets wet and forces the boys to come out and have fun in it. These things are only seen in monsoon rain. Regular rain doesn't interest the boys as much as monsoon rain. It also doesn't come down in sudden strong winds or clean the streets.

“And now the rain! In sudden squalls it sweeps the street, and equally sudden are the naked boys paddling in the ditches.” (Rafat)

Summer is the warmest time of the year in Pakistan. Not just animals and plants, but people also become slow and inactive, like they are not alive. When the monsoon comes, the weather changes and everything looks bright and new. It looks like everything has new life in it. The weather gets cooler when the monsoon comes. Everything, no matter what it is, starts to drink the cool rainwater. In Pakistan, when electric wires are outside, they

get very hot in the summer and can cause low voltage. When it rains a lot in the monsoon season, the temperature goes down, plants get more energy, and there's more electricity in the air. It's like they're dancing happily because they're so full of energy. These wires are so joyful that the poet says they are acting crazy. It looks like a miracle has made everything wake up from a deep sleep.

“Alive, alive, everything is alive again.

Savor the rain's coolness on lips and eyes.

How madly the electric wire is swinging!”

(Rafat)

Before the rain arrives, the atmosphere is filled with dust. The dust mixes with rainwater, creating a brownish tint when it rains. When the tree branches shake in the rain, brown water drips down from them. The rain helps to end the hot summer in a nice way.

“From brown waters eddying round their hooves

the drenched trees rise and shake themselves, and summer ends in a flurry of drops.” (Rafat)

“The phenomenon of water buffaloes coming out of water holes and shaking themselves (drops of water flurrying around them) and the old trees shaking themselves like ponderous water beasts are tropes of the revivifying powers of much-awaited monsoons in the fullest sense.”(Awan and Ahmed).

The next poem the researchers discussed about is called "Kitchens". It is about looking at how life was different in the past compared to now. Also, it could be a longing for old traditions. Another popular idea is that the poem compares city and country life. But it also shows us unique images that reflect a certain culture. Let's see what kind of culture these images represent. The poem uses the simple past tense, but even today we still experience similar situations in most parts of Pakistan.

In the beginning of the story, we learn about the kitchen where we spent our childhood. "Many people from the West may be surprised by the type of kitchen where people cook in Pakistan. But in Pakistani culture, it is common to have the kind of kitchen being described. "This picture of a kitchen is specific to a certain place and the things in it make it unique. In Pakistani villages, where 70% of our people live, the kitchens are used for cooking and eating. The

kitchens are big enough to also serve as a dining room. The food has a strong cultural flavor that we like. We don't mind how spicy and smoky it is, we enjoy sitting in the environment.

“Kitchens were places we grew up in. High-roofed, spacious, they attracted us with the pungency of smoke and spices.”

In the poem, we see that in December, when we wake up, we quickly go to the kitchen to get the fire going and put the kettle on. The kettle is described as black, and we eat the leftover curry from the night before for breakfast. These things are very familiar in Pakistan. Tea bowls are special because they are used in many places around the world, even though we also use cups now. In most parts of the country, people still use tea bowls to drink tea. The idea of eating leftover curry for breakfast might seem strange to people from the west. In Pakistan, it's normal to have leftover curry for breakfast and we don't mind it at all. Sometimes, we even serve it to guests as a special dish.

“From December beds we hurried to the cheer of wood-fire, above which sang black kettles. Once there, we dawdled over last night's curry and fresh bread dripping from the saucepan, eggs, and everlasting bowls of tea.”

In villages, people often talk about things like deaths, weddings, births, and the new crops. But in cities, it's rare to hear about these things. My mom is the boss and we follow her orders. She brings up a topic and we start discussing it, then mom takes care of us and lets us keep talking about the topic. This poem shows exactly what Pakistani society is like. But then it starts focusing only on rural life. However, if more than 70% of the people in Pakistan live in rural areas, then it shows that rural life is a big part of Pakistani society. In simple words, people are forced to come to the

city while most of their families stay in the countryside.

“Discussion centered on primaries:

Births, deaths, marriages, crops. Mother presided, contributing only her presence, busy ladling, ladling. Noise was warmth”.

The second stanza of the poem shows the urban life, which the poet does not like. This makes us see that the first part of the poem needs the second part to show Pakistani culture. In this part, the poet shows that our society, which has borrowed from other places, hasn't brought us closer together. Instead, it has actually made us more distant from each other. The first part of the society showed our traditional culture, which we should have kept. But we have chosen to follow the Western way of life and now we can't connect with each other to share our feelings. In the past, we could do all these things in our old kitchens, where we would come to enjoy our successes or talk about our sorrows. The old wooden chairs have been changed to isolated chairs, and the familiar texture has been changed to materials that are not part of our culture. All the imageries in the second part of the poem come from the West.

In the poem, there is a melancholy tone as it describes a clock taking the place of the grandfather's cherished image that used to be displayed on the walls.

“The surrealistic clock, where once the eloquent grandfather swung.”

The last four lines are very different from the kitchen in the beginning of the poem. In the first part, we would eat breakfast with last night's curry while our mother cooked bread for us. But now, we eat electric toast instead of fresh bread and we are in a rush, gulping down our food and leaving the dining hall quickly.

“We are differential to the snap pleasure of electric toast, and take our last gulps standing up”

The images in the poem depict aspects of Pakistani culture, which can be observed in the first or second section of the poem. In the first part of the poem, we see images that are typical of Pakistan. In the later part, we see

images that seem more Western than Pakistani. The poet doesn't like this and criticizes it. That's why we say that the poem reflects Pakistani society in a broader sense. Alternatively, it can be seen as a comparison between life in a Pakistani village and life in a Pakistani city. The people living in Pakistani cities lead a life that is not their own, so we say it is similar to the life in the West.

### **Conclusion and Suggestions**

#### **Conclusion**

Taufiq Rafat's poetry heterogeneous in nature, having different meanings and themes, and more importantly it focuses on the theme of Pakistani culture. The researcher was undertaken to investigate the innovation of Taufiq Rafat's poetry which has different themes and meaning which critics and readers related with the play and extract. In the same time it has been taken for different theme that the play has religious meaning, political meaning, social meaning and many other meaning but as analyzed in the analyses it has been totally different from the opinions. Similarly, other themes of the play have been extracted but finite theme has not been segregated.

Though most of Taufiq Rafat's poetry are of great importance but Moonsoon and Kitchen brought global fame for Taufiq Rafat, in which he talks about the love for country, optimism, political ideology, social and economic strengthens and the more important is Pakistani culture.

He wanted to bring revolution to change the order of the time Moonsoon and Kitchen are melting pot, which has several interpretations and themes. Religious theme of the poetry is of great importance. The discussion of religion is of great importance. Religious themes are visible but they are only deflating. The theme of hope, boredom, suffering and exploitation are too visible which once the part of the country but now there is hope. The exploited and suffered country to the extent has been described, where they become hopeless and this suffering has the aimless conversation, in which they discuss mostly all the topics which bore the audience. For this reason most critics take into consideration the theme of

Pakistani culture. The poetry then represents the theme of hope.

The findings indicate that the visuals depicted in both of Taufiq Rafat's poems are intricately linked to the cultural and societal conditions of Pakistan. The first poem, "Arrival of the Monsoon," talks about the rainy season, which is common in South Asia but especially relevant to Pakistan. As Pakistanis, the researchers interpret the poem through the lens of their personal experiences, but others from different cultures may relate it to their own traditions. Adding coniferous forests, northern regions, and gliding days makes the poem unique and true to life. The poet has seen the Monsoon season in Pakistan, so the researchers can rightfully say that they represent Monsoon in a way that relates to Pakistani culture.

In the second poem "Kitchens," the poet shows us our own culture by comparing two different kinds of kitchens. He explains two ways of living—Pakistani and Western. By analyzing the differences, he guides us in identifying the choice that genuinely embodies our cultural heritage and unites us. In addition to the message conveyed, viewing the images allows us to resonate with our own community. It is clear to us that Taufiq Rafat stands apart from Western writers. The goal of this research was to look at the pictures and images used by Taufiq Rafat to support the idea that his writing reflects Pakistani culture. This idea could be explored by analyzing the style of Taufiq Rafat's poems, but it requires more research. This paper could be very helpful for anyone who wants to learn about Pakistani literature, especially Taufiq Rafat.

#### **Suggestions**

This research gives ideas for future scholars to study Taufiq Rafat's poems in detail and see how his writing style shows and adds to Pakistani culture. It invites you to understand Rafat's poetry as a way to learn about different parts of Pakistani culture like traditions, values, and history. Studying Rafat's poetry alongside other Pakistani poets or poets from different cultures can help us learn more. We can also learn more by studying Rafat's work with different academic subjects like cultural

studies, anthropology, or history. This research paper is an important resource for future scholars who are interested in Pakistani literature, especially Taufiq Rafat's poetry. It inspires and guides them in their study of how culture is represented in poetry.

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