

## INVESTIGATING LINGUISTIC INGENUITY IN RAFAT'S SELECTED POEMS: A STYLISTIC ANALYSIS

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### ABSTRACT

This study's primary goal is to investigate the inventiveness and creativity of the language used in a few of Rafat's poems. This study employs a stylistic methodology to achieve its goals. This study has an analytical, qualitative, and theoretical bent. The analysis uses Leech and Short's (1981) stylistic model. Selected texts were used as a sample of the study. *Children understand him, the medal and when we kiss*. According to the findings of this study, Rafat used generally comparable stylistic components that, despite certain similarities in the basis of the poems, contributed to deviations and innovations in a few verses while expressing unique and varied meanings in each of his poems. According to the inquiry, several of Rafat's poems stand out for their ability to reveal intentions and uphold aesthetic worth, proving a lasting influence on literature. Any literary or non-literary text's language qualities can be discovered using stylistics. As a result, it is anticipated that this research will significantly influence future scholars interested in analyzing poetry, particularly from a linguistic perspective.

**Keywords:** Style, Stylistics, Deviations, Rafat, Poetry, Innovations, Linguistic devices.

### 1.1 INTRODUCTION

The term stylistics is found back in times of western traditional rhetoric and poetics. The style was considered a rhetoric field in the period of ancient Greece. The style was used as a tool or method for producing some convincing texts. Socrates, Plato, and Aristotle were some major Greek philosophers who have worked on rhetoric. The idea of style came from the use of rhetorical devices to produce some effects in discourse. However, until modern times, Stylistics did not come out as a separate discipline or area of study. Before the 20th century, stylistics was only applied to literary texts but after the 20th century, it could be applied to both literary and non-literary texts.

### 1.2 Taufiq Rafat's poetry

One of Pakistan's most prominent poets is Taufiq Rafat. He has established a name for himself as a poet. He created a novel approach to poetry writing that has been adopted by others. Numerous critics have explored different aspects of his poetry. Zia Mohyeddin complimented Taufiq's use of language in his poetry. He also said that the language he employs is appropriate. Taufiq Rafat, According to acclaimed writer Kaleem Omar, he was a language poet who had complete authority over how he expressed his thoughts and feelings. Rafat could not be judged just based on his poetry, according to noted critic Khalid Ahmed, because he avoided the awkward exhibition of imagery at all costs.

### 1.3 Statement of Purpose

According to background of study, the purpose of conducting this study is to find out the linguistic Ingenuity in Rafat's selected poems. Thus, the present research will contribute something fresh and new idea to the existing research.

### 1.4 Objectives of Study

- To find out the linguistic/stylistic devices for the formation of linguistic inventiveness in the poems of Rafat.
- To determine stylistic/linguistic devices function in investigating Linguistic deviation in poems of Rafat.
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### 1.5 Research Questions

1. What are the linguistic devices used by Rafat for the formation of linguistic inventiveness?
2. What is the function of linguistic devices in making linguistic deviation in the poems of Rafat?

### 1.6 Significance of Study

There have been numerous studies about Taufiq Rafat's poetry that have examined "Pakistani at." The current study, however, is a special kind of research since it uses a stylistic analysis of selective poems by Taufiq Rafat to determine the language innovation and creativity in his poetry as well as the stylistic strategies the poet employed to achieve this. For academics interested in studying poetry from a linguistic and stylistic perspective, the subject is important. Because it attempts to examine the linguistic cleverness and creativity in Taufiq Rafat's poetry, this study is crucial for anyone interested in examining language elements in any literary or non-literary text.

## 2.0 Literature Review

**2.1 Style:** Different scholars through various perspectives have defined the term style widely. These definitions can provide a comprehensive understanding and clarity regarding the term style. Verdonk (2002) defines style as distinctive linguistic expression. More specifically, style, for him, is a matter of a motivated choice, among other possibilities. Wales (2001) recognizes the difficulty of defining style, which she ascribes to its various uses in several broad areas. She, however, lists some

definitions: style as the perceived distinctive manner of expression in writing or speaking, style as variation in language use, according to situation, medium and degree of formality and the set or sum of linguistic features that seem to be characteristic whether of register, genre or period. She also mentions the definitions of style in terms of choice and deviation.

Leech and Short (1981) describe style as the sphere of language usage (e.g., the choices adopted by a certain author, in a specified genre, or in a specialized book).

In this context, style refers to the approach a writer communicates with readers through language in a certain literary work. Cuddon (1991) defines style as a writer's distinctive mode of expression in prose or verse, or how he or she says things. The evaluation of a writer's selection of works, his figures of the tools (persuasive or otherwise), the structure of the sentences (whether flexible or periodic), and the pattern of this paragraph are all part of the analysis and criticism of style. Abrams (1999) style is used to demonstrate how writers and presenters use specific linguistic terms to convey their message.

**2.2 Stylistics:** Bradford (1997) considers stylistics to be a nebulous and complex subject. Every addition to the large and diverse field of literary studies included a discussion of style. According to Widdowson (1975), stylistics is the study of literature from a language perspective. The linguistic study of diverse styles is called stylistics, according to Chapman's (1973) definition. Stylistics is a concept that is insufficiently and subject to change. Discussion of style is always there in every contribution to the large and diverse field of literary studies. In many ways, stylistics is comparable to practical criticism, and the concentration is on the text. Expert stylists make every effort to eliminate ambiguity and subjective impressions (HU & LIU, 2004).

**2.3 Stylistics and Linguistics:** Stylistics is a discipline of linguistics that is still developing. It investigates a text's linguistic features. Wales (2001) describes linguistic stylistics as a subtype of stylistics that focuses on the improvement of a linguistic model and framework that has the possibility for broader linguistic or stylistic analysis rather than on

literary texts. Turner (1975) defines stylistics as a linguistic school that focuses on modifications and developments in complicated and intricate language uses. As per Carter and Stockwell (2008), Linguistics can give readers a perspective, or a method of looking at a book, that helps them build a logical understanding and encourages them to ask questions regarding the text's language. Because of its objectivity, linguistic insights, and useful terminology, stylistics validates our perceptions and increases our appreciation of literature. No good scholar can overlook stylistics because it has become an essential aspect of current critique. The writer's goal is to create situations and then evaluate them morally. Independent from linguistic observations and linguistic techniques of modern critique, one of stylistics' innovations is its objective framework to analysis.

Language-oriented perspectives attempt to build an objective technique of analysis and evaluation by emphasizing on the literature item as a separate unit from the intentions of the author. (Kumar, 1987).

**2.4 Purpose of Stylistics:** According to Wales (2001), the purpose of most stylistics is to explain the functional importance of formal aspects of texts for text interpretation, or to link literary effects to linguistic origins, if these are deemed important. Simpson (2004) Stylistics increases our understanding of language through examining language and, more especially, investigating innovation and inventiveness in language usage. The stylisticians' goal is to examine all parts of the writer's craft that underpin the language system. Moreover, in his view stylistics is a specific type of textual description in which language takes priority. Furthermore, He says the vital principle of stylistics is to discover language and creativeness in language use. Bradford (1997) claims that stylistics allows us to recognize and define the unique qualities of literary works, as well as to clarify the universal and structural segments of literature.

### 2.5 Research Gap

Various scholars have carried out extensive studies of Rafat's poetry from different angles. This current study is going to investigate the inventiveness and creativeness in his poetry. This study would also reveal how stylistic and linguistic devices can

produce deviations. Moreover, the study will also reveal the linguistic ingenuity and uniqueness of the language. The study would give special attention to each stretch of language to point out the linguistic creativity, ingenuity, and newness in his poetry. Stylistics is a perfect sort of study to be carried out as it works as a connector between language and literature. So In this regard, the researcher has collected and selected ten poems of Taufiq Rafat under different titles from various volumes to explore and discover the new kind of language in his poetry. The study would not only give the proper way to understand the newness and originality of the language present in Pakistani poetry, but also broaden and sharpen our understanding of exploring the uniqueness and creativity of the Pakistani language in literature. Moreover, the study would be quite interesting as it deals with multiple inner layers of language to find out linguistic innovation and mastery. It is a great mastery of the artist to mould the language according to his subject requirements. This study will not only point out linguistic inventiveness but also linguistic deviations as well, helping us more fully understand and comprehend the variety of language. Taufiq Rafat, one of the Pakistani legends who is always the backbone of Pakistani poetry in English, has several poems to his credit and they are widely published and read.

### 3.0 Research Methodology

**3.1 Approach of Study:** Stylistic technique is used to carry out this research. Since the stylistics analysis is very objective and impartial and is based on language discoveries that can be evaluated at any point and in any circumstance, it is methodical and consistent at the same time (Abdulmughni, 2019).

### 3.2 Nature of Research

The current investigation is theoretical, analytical, and qualitative. The researcher first looks at the selected style categories, then picks a theory that applies to the text, conducts the study using that theory, and then evaluates the outcomes and conclusions. Content analysis is used to analyze and evaluate the data. With the goal of delivering knowledge, novel insights, a visual representation of particular, and a practical guidance to action, content analysis is a research approach for drawing replicable

and meaningful conclusions from data to their conditions. (1980, Krippendorff).

3.3 Population and sampling: The study's population includes Taufiq Rafat poems sorted by title. *Children understand him, the medal and when we kiss*. The shortlisted texts will be used as a sample for research.

#### 3.4 Instrument of Study

Because there is not a good way to collect and analyse the data. As a result, the researcher acts as a tool for compiling, analyzing, and assessing data. As a result, before collecting and analyzing data, the researcher spent a lot of time reading and researching pertinent theories and concepts. As a result, the researcher serves as both a tool and a data gatherer.

#### 4.0 Discussion and Textual Analysis

This chapter's focus is on Taufiq Rafat's chosen poetry as it is interpreted. These poems have been chosen. *Children understand him, the medal and when we kiss*. The researcher begins by summarizing each poem. Next, determine the lexical level deviations. Investigates the poetry' originality, freshness, linguistic cleverness, and creativity in the third place. Finally, the researcher highlights any fresh stylistic components that she discovers in these poems. The researcher also categorizes the words according to usage and functionality. This entire examination helps one grasp these chosen poetry more thoroughly and effectively.

#### 4.1 Analysis of the poem, “*Children understand him*”

##### 4.1.1 Introduction

This poem is written in free verse. It does not follow any proper rhythm. This poem depicts the feeble condition of old age. The old man's children are busy in their works and do not pay proper attention to him Even they do not respect him. If any guest comes to their home, His children send him in his room. The old man is only dependent to his grand children. Only his grand children offer him a friendly atmosphere. His own children do not care about him. Only his grand children are the center of hope for his life.

##### 4.1.2 Deviation at Lexical level:

The poet has added the suffixes of s and d to several nouns for specific purposes, such as *sons, daughters, and revoked*. He does so to convey to us that the old

man remains in the old days, has no pursuits, and passes much of his energy reminiscing about his youth and past. His retirement is insufficient to cover his expenses. The poet encapsulates the overall ambiance. It might be difficult for children to put up with their elderly parents. The elderly man is most likely going from one child's home to another. We learn from the poet that he has sons and daughters. They will likely take turns having him stay and looking after him because making up with him is a difficult effort for them.

Moreover, poet altered some other words, such as *Humored and guests*. The poet to describe more about an elderly man who has become extremely feeble has changed these sentences. He requires a huge amount of devotion and care. When visitors approach, he is taken upstairs; the elderly person will most likely weary them with stories about his life and may even put them off by displaying some of his infirmities. His children and grandchildren do not want him to attend the visits because they believe he will make a negative impact on them. He is tasked with keeping an eye on the kids upstairs and preventing them from misbehaving. Some more words in the poem are rendered different, such as *kisses, cheeks, and knees*. The poet changed those above words to indicate that the grandchildren understood him changed these words. They get along well with the old man. The kids strike the old man in the chest with gentle fists.

In exchange, the old person kisses his children's cleaned cheeks with damp kisses. When their children's cheeks become dirty, their parents scrub them. They recognize the old man and approach him as a sailing boat approaches a harbor. On his knees, they feel completely safe, and they enjoy his companionship.

##### 4.1.3 Division of words at a lexical level

Nouns: The poet has used various nouns in the poem to convey multiple ideas and concepts, such as, *children, hospitality, man, room, guests, chest, cheeks, and knees*. The poet says that there is an elderly man whose state is fragile and weak using these terms.

*His own children are unconcerned about his health and treat him with disrespect. Only his grandchildren offer him with a warm environment and a great deal of love. They interact with him, are*

always there for him, and bring him joy, delight and comfort. When any visitor arrives to engage with them in their home, his own children send him upstairs. They are concerned that their father may make a negative impression on visitors by informing them about their past lives.

Adjective: The poet has used an adjective (*old*) in the poem. He has used this adjective to describe the physicality of a man who has grown older. He has wrinkles on his face. He has more energy to do work. He is shown to be very feeble and weak physically.

Adverb: The poet used an adverb in the poem (*friendly*). He used this adverb to discuss the manners

and attitudes of his grandchildren toward him. They provide him with a friendly atmosphere, love him, respect him, and remain with him all the time.

Verb: The poet used action as well as static verbs in this poem, such as, *understand, kept, sent, punches, kisses, is, and has*. The poet used the static verb to define the condition or status of an old man who has no more energy to do anything. He has grown older. Because of his age, he is unable to participate in any activity. Action verbs are used to define the love and care his grandchildren give him. He is alive because of his grandchildren only. His own children feel embraced by him.

#### 4.1.4 Linguistic ingenuity, creativity and uniqueness

Textual Lines

(L5-9) living on memories and an inadequate pension, and the hospitality now given, now revoked, Of his sons and daughters.

Ingenuity, Creativity and Uniqueness, Innovation

living on memories and an inadequate pension, and the hospitality now given, now revoked, Of his sons and daughters.

Linguistic/Stylistic devices

Lexical choices

Motive, Reason or Intention

To explore the Pakistani culture, how old people are treated, what they do after their retirement, and what sort of support they get from their own family members, The poet uses the lexical item **given** rather than granted in the poem.



#### 4.1.5 Summary

The poet portrays the grandfather's pitiful state in this poem, noting that he is like a dry and barren stream, always lost in his thinking, and that his children do not pay him sufficient attention and consideration when visitors arrive to their home. His children send him to his room. The elderly man is completely reliant on his grandchildren. His grandchildren would always play with him and kiss his pale face, instilling hope and courage in him.

Truly, this poem depicts the rising issues of Pakistan. As we know, the modernity of world has reached on its peak and we have lost our true values and blood relationships. We do not have enough time to sit with our parents and ask them if they need anything.

#### 4.2 Analysis of the poem, "the medal"

##### 4.2.1 Introduction

In this poem, the Psychological condition of a woman is described whose husband has died in

serving the country. When she received this news that her husband was no more with her. It was the first time that she wears the dress of widow and feels like as if she is the one in this grief in this world. Her husband's parents saying that they feel proud on the death of his son and his friends were congratulated him for this accomplishment.

She attended the death ceremony of her husband and the General gave a medal to her. She saw the medal and said that Why should I take it? Here these lines depict that now who will fulfill the little needs of her, who will suffer her in difficult times, whom will she love and can call her life partner. So in this regard, this medal does not have any importance in her life. There are various stylistic devices used in this poem. This poem will be explored in detail.

##### 4.2.2 Deviation at a lexical level

The poet has altered some words, such as *arrived, combing, gossiping, servants and killed*. The poet has

altered these words to say that I received a telegram when I was busy talking with my servants and combing my hair. It was written in the telegram that the government felt sorry for the death of her husband, who had been killed in an accident.

The poet in this poem distorts some more words. Those are the words *days, bereaved, weeping, returned, and dressed*. The poet altered these words to say that she was in shock for two days. She did not know what was going on. She was woken up by the voice of her mother, who was in the next room. The neighbours were weeping with crocodile tears. They appeared to have lost a member of their group. They had all been false tears. Moreover, the poet said that she came back to her senses and perceptions after some time. For the first time, she wore widow's clothing and ate widow's cuisine. Moreover, the poet has altered some more words, such as *resigned, scattered, gifted, printed, papers, and days*. The poet altered these words to say that she had accepted the fact that her husband was dispersed. Neighbors have published her husband's identity, as well as an image from his bachelor days, in the newspaper to show how much love they have for the deceased one.

#### 4.2.3 Division of words at a lexical level

**Noun:** The poet uses nouns mostly in this poem, such as *Telegram, hair, sun, servants, government, husband, days, mother, voice, room, consciousness, widow, and meal*. The poet conveys the condition of a wife whose husband has died in action. When she first received this news, through a telegram that the government felt sorry for the death of her husband, she was in shock for a week. After the shock, when she came back to her senses, she dressed as a widow for the first time and ate the meal as a widow for the first time, meaning with the absence of her husband.

**Adjective:** The poet used a good number of adjectives in this poem. Those are *next, full, first, and less*. The poet used these adjectives to say that her mother was in grief and was crying next to her room. She was in the dress of a widow for the first time. That means she had never experienced how to live or how to eat a meal without her husband. It was quite difficult for her to do such things, as all of these things were happening to her for the first time.

Moreover, there is another adjective used in this poem. It is a verb, but it functions as an adjective in the poem. That adjective is *tired*.

*I heard my father accepting the tributes with a tired mouth. (23-24 Line).*

Here, the word *tired* functions as an adjective because it modifies or describes the noun *mouth*. His mental condition is described as how he accepts the tributes that are given to his father.

**Adverb:** The poet used an adverb slowly in this poem to describe the condition of a wife whose husband died in action. She gets back to her senses slowly and gradually after a week. Mean It took her some time to be back in her normal life.

**Verb:** The poet used action as well as static verbs in this poem, such as *arrived, combing, gossiping, dead, killed, know, happened, woke, bereaved, returned, dressed and ate* and static verbs such as *was, were and had*. The poet used the action verbs to say that a wife who was busy in conversations with her servants when she received a telegram in which it was written that her husband was no more. He was killed in action. After hearing this, she lost her senses. She did not know what was going on around her. When she came back to her senses, she was, for the first time, dressed as a widow and at her meal. Additionally, the poet used the static verbs to say that when she stopped thinking and accepted that her husband had passed away and would never be back, she got a medal from the general for the performance of her husband, who died as a hero. A rhetorical question was asked in order to elicit no response, rather than to emphasize the idea that a sliver-piece medal cannot care for or love her. It is of no use. Moreover, for the sake of more emphasis, the poet said that *a medal has no hands, no lips, and no penis*. This means that this gleaming medal cannot replace her husband. A medal does not have the qualities or characteristics that her husband had.

4.1.4 Linguistic ingenuity, creativity and uniqueness

<i>Textual Lines</i>	<i>Ingenuity, Creativity and Uniqueness, Innovation</i>	<i>Linguistic/Stylistic devices</i>	<i>Motive, Reason or Intention</i>
(L4-5) <i>it said the Government were sorry My husband was dead, killed in action.</i>	(L4-5) <i>it said the Government were sorry My husband was dead, killed in action.</i>	Lexical choices (Repetition or doubling the idea)	To emphasize the idea of death and loss, the government said, we are sorry, he is no more, and you cannot see her. The poet uses both words, <b>dead and killed</b> in the same sentence. The sentence could have been simply written as my husband was killed in action.
(L34-35) <i>What shall I do with it? A medal has no hands, no lips, and no penis.</i>	(L34-35) <b>What shall I do with it?</b> <i>A medal has no hands, no lips, and no penis.</i>	<b>Trope (Rhetorical question)</b>	Here the poet uses a rhetorical question to emphasize the idea of what she has to do with this medal. It cannot fulfill her dreams and wishes, and it cannot replace her husband's position. She says that a medal has no hands, lips, or penis. What does all of this mean? It might be a sort of appreciation and reward for me, but the bronze medal cannot take the place of my husband as it lacks the requirements.



4.1.5 Summary

The psychological state of a woman whose husband died while serving the country is described in this poem. When she learned that her husband had died, she was devastated. It was the first time she donned the widow's garb and felt as if she were the sole survivor of the world's sadness. Her husband's parents expressed their pride in his son's death, and his friends complimented him on his achievement. She was present at her husband's funeral, and the General presented her with a medal. When she saw the medal, she asked, why should I take it? These sentences show who will now supply her small needs, who will suffer with her in terrible times, and

whom she will adore and call her life companion. As a result, this medal has no bearing on her life in this regard.

4.3 Analysis of the poem, “when we kiss”

4.3.1 Introduction

This poem is written in free verse. A flow of speech can be seen in this poem. It is a poem about the sexual feelings of two lovers. It is discussed in the poem how two lovers feel when they are in contact physically with each other. How do two lovers feel when they see each other and touch each other?

Moreover, the sentiments, lusts, and desires of the lovers have been discussed in this poem.

4.3.2 Deviation at a lexical level

Some words in this poem are distorted lexically. Those are *enters, runs, starts, and heaves*. The poet has altered these words to express the sexual feelings of a couple. How do they feel when one’s mouth goes into another’s? How do their bodies go out of their control? How do they become uncontrollable? Moreover, how do they feel when they encounter each other? The poet discussed the lusty feelings of lovers in the poem.

4.3.3 Division of words at a lexical level

**Noun:** There are some nouns used in this poem. Those are the *mouth* and the *power*. The poet used the noun *mouth* to discuss the lusty feelings of lovers.

4.3.4 Linguistic ingenuity, creativity and uniqueness

*Textual Lines*

(LI-3) *When we kiss,  
 your mouth  
 Enters my mouth  
 And is a whirlwind  
 there.*

*Ingenuity, Creativity and Uniqueness, Linguistic/Stylistic devices*  
 Innovation

When we kiss, your mouth  
 Enters my mouth  
 And is a **whirlwind** there.

Lexical Compounding  
  
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*Motive, Reason or Intention*

level, The poet uses this sort of compounding to show the emotions and sensuousness of two couples. How much are they involved with each other? Their emotions and feelings become uncontrollable when they kiss each other. A **whirlwind** means that this is anything that occurs rapidly and abruptly, giving the people involved little control over what occurs and how they feel.

4.3.5 Summary

It is a poem about two lovers' sexual feelings. In this poem, the poet addresses how two lovers feel when they are physically in contact with one another. When two lovers see and touch each other, how do they feel? In addition, the poet discusses the lovers' thoughts, lusts, and wishes in this poem.

How do they feel when they kiss each other? Another noun *power* is used to elaborate on the idea of the craziness or madness of lovers. When they kiss each other, their bodies start shaking and trembling with a great amount of energy.

**Verb:** The poet used verbs mostly in this poem. It means that the focus and purpose of the poet were on the actions rather than on any names or modifying components. There are action verbs mostly in this poem. Such as *kiss, enters, runs, touch, starts, and heaves*. These action verbs are used to discuss the movement and process of lovers when they come close to each other.

**Adjective:** The researcher did not find any adjectives in this poem.

**Adverb:** The researcher did not any adverbs in this poem.

5.0 Conclusion

Stylistics is one of the most effective and relevant methods for analyzing any literary or non-literary work. It is the most appropriate method for determining the underlying linguistic characteristics. In this study, the researcher employs this method to identify linguistic innovations and creativity in



Taufiq Rafat's selected poems, a well-known Pakistani poet. Among the poems chosen are *Children understand him*, *the medal* and *when we kiss*. In the poem *Children understand him*, the poet has added the suffixes of s and d to several nouns for specific purposes, such as *sons*, *daughters*, and *revoked*. He does so to convey to us that the old man remains in the old days, has no pursuits, and passes much of his energy reminiscing about his youth and past. His retirement is insufficient to cover his expenses. The poet encapsulates the overall ambiance. It might be difficult for children to put up with their elderly parents. The elderly man is most likely going from one child's home to another. We learn from the poet that he has sons and daughters. They will likely take turns having him stay and looking after him because making up with him is a difficult effort for them. *The medal*, in this poem, the Psychological condition of a woman is described whose husband has died in serving the country. When she received this news that her husband was no more with her. It was the first time that she wears the dress of widow and feels like as if she is the one in this grief in this world. Her husband's parents saying that they feel proud on the death of his son and his friends were congratulated him for this accomplishment. In the poem *when we kiss*, some words in this poem are distorted lexically. Those are *enters*, *runs*, *starts*, and *heaves*. The poet has altered these words to express the sexual feelings of a couple. How do they feel when one's mouth goes into another's? How do their bodies go out of their control? How do they become uncontrollable? Moreover, how do they feel when they encounter each other? The poet discussed the lusty feelings of lovers in the poem.

Finally, the researcher observes that Rafat's poetry contains numerous departures and inventions. At the lexical level, there are numerous lexical variances in this study. The poet to make his message more familiar to the audience does this. Additionally, grammatical errors might be noticed in some of the poetry. In addition, each word in the poems was classified according to its function and usage. Before analyzing the poems stylistically, the researcher has provided a full synopsis of each of the chosen poems. This study helps us to understand the inventive and creative use of language in Rafat's poetry. This study will increase our understanding of Pakistani poets

and poetry. This study is helpful for those who are interested in analyzing language features of a literary or non-literary text, especially poetry, from a linguistic stylistic point of view. This study would give special attention to each stretch of language to point out the linguistic creativity, ingenuity, and newness in Rafat's poetry.

Rafat's literary works have been examined, and the researcher has concluded that this writer is excellent at communicating his messages in a variety of methods. His ability to communicate with others is vast and incredible. The reader's curiosity is piqued by the inventive use of language in conveying many meanings and elevating the aesthetic value.

### 5.1 Recommendations and Suggestions

Any literary work can be examined using the stylistic approach, but poetry is especially well suited for this. The researcher advises that future researchers who are interested in examining the linguistic components of poetry employ this methodology. The researcher advises readers to focus on the variations in writing styles between Rafat's and those of other authors. It might result in many different meanings.

The researcher also suggests that future research make use of the stylistic technique to find novelty and variations in other writers.

The stylistic method is useful because it enables students to examine a wider range of literary texts and learn the language from different points of view. The researcher would also like to use this opportunity to encourage those who are unfamiliar with this field of study to read and appreciate the selected poems.

**THE END**

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## APPENDIXES

### 1. "CHILDREN UNDERSTAND HIM"

*Children understand him,  
and only this has kept intact  
his pride and self-respect.  
Otherwise he is a dry stream-bed  
living on memories  
and an inadequate pension,  
and the hospitality  
now given, now revoked,  
Of his sons and daughters.*

*An old man, who must be humoured,  
and sent to his room  
when there are guests about,  
but always to be relied on  
to keep the children upstairs and  
out of mischief.  
Yes,  
they understand him.  
From man-roar, and friendly  
Punches to the chest,  
and damp kisses on scrubbed cheeks,  
they sail to the harbour of his knees.*

### 2. "THE MEDAL"

*When the telegram arrived  
I was combing my hair in the sun  
and gossiping with the servants.  
It said the Government were sorry  
my husband was dead, killed in action.  
For two days I did not know  
what had happened. Then I woke  
to mother's voice in the next room  
comforting a weeping neighbour*

*(as if she were the bereaved one).  
Slowly, full consciousness returned.  
I dressed for the first time as a widow.  
I ate my first meal as a widow.  
When I was resigned to thinking of him  
as lying scattered in a rice-field,  
a thighbone here, a breastbone there,  
the rest gifted to the vultures,  
they printed his name in the papers  
and a photograph of his bachelor days.  
He had died a hero.  
The friends trooped in again  
this time to congratulate.  
I heard my father accepting  
the tributes with a tired mouth.*

*I was invited to the ceremony  
where the general gave me a medal  
and patted my son on the head.  
For an entire week the little fellow  
strutted around the bazar  
with the medal pinned on his shirt,  
and the neighbours gave him sweets.  
Now the medal is lying in its box  
and is taken out less and less.  
What shall I do with it?  
A medal has no hands, no lips, no penis;  
it is exactly what it looks like:  
just another piece of bronze.*

3. "WHEN WE KISS"  
*When we kiss, your mouth  
Enters my mouth  
and is a whirlwind there;  
then it runs south  
havocking everywhere.  
When we touch, a tremor  
Starts at the center,  
and along the fault  
it heaves with a power nothing can halt.*