

A STYLISTIC ANALYSIS OF FAIZ AHMED FAIZ'S POEM SUBH-E-AZAADI (DAWN OF FREEDOM)

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Abstract

Stylistics is the study of style of literary genres of individual writer or poet which are particular to him. Such styles are studied through distinct linguistic choices which work as a bridge between linguistic tools and literary criticism. This paper aims to highlight the stylistic features of Faiz Ahmed Faiz's poem "Subh-e-Azadi 1947" (Dawn of Freedom). The lexical choices and style which the poet has adopted to highlight the main theme of his poem is critically analyzed. Step by step stylistic analysis revolves around five levels i.e. grammatical, phonetic, phonological, graph logical and lexical level. It will help readers to better understand the complex syntactical patterns and poetic devices used by the poet.

Keywords: Style, Stylistic analysis, Lexical choices, Poetic devices, Grammatical level, Graphlogical level, phonological level

Introduction

Style is the presentation of something i.e. the way in which any author presents his writings. The term Style is not restricted to just literary genera's only rather it belongs to everything in this world. It can be found in written texts, spoken words and also in gestures. Style is actually dress of thought i.e. it reflects the thoughts a person. When we look at a text, the words of that text tell us about the style of an individual writer that why it is said that style presents an individual. In a literary text, a poet or a writer uses different literary styles and lexical patterns using different literary devices and tools. The main focus of style is on esthetic values of the text.

Stylistics

Stylistics is one of the main branches of applied linguistics that concerns itself with exploring the style of various literary and non literary texts. Stylistic analysis has no constant definition as style changes after particular period of time. Though it is defined and explained many times in the past but all the definitions are discarded or changed with the change in style.

Short states that “stylistics is an approach to the analysis of (literary) texts using linguistic description” it means that Stylistics is not only concerned with what the text means but also how the texts form its meaning and to find out this, detailed Stylistics analysis is done to unveil the different foregrounding and other techniques used by author or poet.

Initially Stylistics was concerned with the study of literary texts only but with the progress of technology there came advancement in knowledge and now a day’s Stylistics also involves the analysis of non literary texts. Initial focus of Stylistics was on just the form of the text but later on attention was paid to the recognition of different items of meanings as well.

Where style is a way, technique or method by which something is done, Stylistics is the platform for the study of such distinctive styles of different literal genres and individual writers. Stylistics provides firm grounds to study and understand the patterns and styles used by authors or poets through stylistic analysis.

Levels of Stylistics analysis

Stylistic analysis is not just done on a single level or aspect. Just as we cannot get to know completely the artistic style of a artist by his single creation similarly in order to analyze a text stylistically we need to interpret it on different levels, such as:

- Phonological level
- Graphological level
- Grammatical level
- The lexical level

Phonological level

This level deals with sounds and sound patterns of the text. The poetic devices such as alliteration, parallelism, consonance, assonance and rhyming scheme etc are studied in this level.

Graphological level

Graphological level covers the system of writing mainly includes punctuation (marks or symbols usually used for division of phrases or

sentences), paragraphing (division of text into section depending upon related subjects) etc.

Lexical level

This level deals with everything related in domain of a word. It includes closed class words that are group of limited number of words and no new word can be added to the group. Determiners (the, a, an etc), conjunctions (and, but, if etc), prepositions (in, on, of etc), pronouns (he, her, them) etc fall in closed class word. Open class words include nouns, verb, adjective and adverbs. Other features in lexical level are synonyms, hyponyms (responsible for unity and cohesion), figure of speech (simile, metaphor, personification, hyperbole, oxymoron etc), ellipsis (deliberate omission of word/words), anastrophe (word order), anaphora (word repetition) etc.

Introduction of poet

Faiz Ahmed Faiz is a legendary poet of Urdu language, he was born in 13 February 1911 in Sialkot. His father was a lawyer. He got his religious education from mosque and got bachelors degree in Arabic and Masters Degree in English subject from GCU Lahore. He did Masters again in Arabic. He is known as the poet of 20th century basically in South Asia. Faiz started writing poetry with controversial themes of love and beauty but eventually his poetry took a turn and started tackling grand subjects of politics and social issues. He was leftist and Marxist. His first publication was *Naqash-e-Faryadi*. Romantic tale of love and beauty and realism are found side by side in his poetry. Symbolic imagery and meaning laden metaphors are the peculiarities of his poetry. Major publications of Faiz Ahmed Faiz are “Dast e Saba”, “Dashat-e-tah-e-Sang”, “Zindan Nama”, “Sar-e-Wadi-a–Seena”.

Introduction of poem

The poem “Subh-e-Azadi” (freedom’s dawn) written by Faiz Ahmad Faiz is one of his remarkable poems which can be regarded as a masterpiece in the history of poetic genera. It was written in August 1947, shortly after the division of sub-continent into Pakistan and India so this poem depicts the subject of independence, its effects, and expectations regarding an independent estate, the hurdles and miseries faced by the people to reach this dawn of freedom. The overall tone of this poem is desolate and melancholic. Each stanza of this poem describes different aspects of partition. The analysis is done on the translated version of Faiz Ahmed Faiz’s “Subh-e-Azadi” by Agha Shahid Ali.

Theme

Dawn of freedom basically focuses on the act of independence of

sub-continent. The poem aims to unveil the hidden realities and alluring dreams which were formed the basis to make people believe in a separate state. Faiz foresees the future difficulties and impediments which people will have to face after independence. Faiz's point of view of freedom was different from masses. According to him freedom is not merely about separation of borders but it is the name of constant struggle. Which was the final destination for other people was the start of constant resistance and hardships for Faiz. He aims to make people aware of approaching surprise in the form of broken promises. The poems end with the message to continue the struggle as the apparent destination is the illusion and the promised dawn is yet to achieve.

Stylistics Analysis

These tarnished rays, this night-smudged light -- (1)
This is not that Dawn for which, ravished with freedom, (2)
we had set out in sheer longing, (3)
so sure that somewhere in its desert the sky harbored (4)
a final haven for the stars, and we would find it. (5)
We had no doubt that night's vagrant wave would stray towards the shore,
(6)
that the heart rocked with sorrow would at last reach its port. (7)
Friends, our blood shaped its own mysterious roads. (8)
When hands tugged at our sleeves, enticing us to stay, (9)
and from wondrous chambers Sirens cried out (10)
with their beguiling arms, with their bare bodies, (11)
our eyes remained fixed on that beckoning Dawn, (12)
forever vivid in her muslins of transparent light. (13)
Our blood was young -- what could hold us back? (14)
Now listen to the terrible rampant lie: (15)
Light has forever been severed from the Dark; (16)
our feet, it is heard, are now one with their goal. (17)
See our leaders polish their manner clean of our suffering: (18)
Indeed, we must confess only to bliss; (19)
we must surrender any utterance for the Beloved -- all yearning is outlawed.
(20)
But the heart, the eye, the yet deeper heart -- (21)
Still ablaze for the Beloved, their turmoil shines. (22)
In the lantern by the road the flame is stalled for news: (23)
Did the morning breeze ever come? Where has it gone? (24)
Night weighs us down, it still weighs us down. (25)
Friends, come away from this false light. Come, we must search for that
promised Dawn. (26)

*(Translation by Agha Shahid Ali)***Graphological level**

- There are total 236 words in this poem.
- There are four stanzas in the poem.

	1st stanza	2nd stanza	3rd stanza	4th stanza
Lines (L)	L1 to L7	L8 to L14	L15 to L20	L21 to L26
Number of words	69	49	55	63
Number of lines	7	7	6	7

LEXICAL LEVEL:

Nouns	Verbs	adjectives	Adverb
Rays	Ravished	Tarnished	Yet
Light	Set out	Sheer	Away
Dawn	Harbored	Vagrant	
Freedom	Find	Mysterious	
Longing	Stray	Wondrous	
Desert	Rocked	Beguiling	
Sky	Reach	Bare	
Heaven	Shaped	Transparent	
Star	Tugged	Rampant	
Wave	Enticing	Terrible	
Heart	Cried	Deeper	
Shore	Fixed	morning	
Sorrow	Hold	false	
Port	Listen	Night-smudged	
Friends	Severed	final	
Blood	Polish	beckoning	
Hand	Confess		
Road	Surrender		
Sleeves	Outlawed		
Chambers	Ablaze		
Sirens	Stalled		
Arms	Shines		
Bodies	Come		
Eyes	Gone		
Muslin	Weighs		
Lie	Search		
Dark			
Feet			
Goal			
Leaders			
Manners			
Sufferings			
Bliss			

Utterance			
Beloved			
Yearning			
Turmoil			
Lantern			
Flame			
News			
Breeze			
Night			
Young			
Doubt			
Stay			
Vivid			
Back			

Anaphora

Anaphora is a literary stylistic device in which one or more words, clauses and phrases are repeated in sentences. The purpose is to give emphasis or to create dramatic effect.

Following are some examples from Faiz's poem:

- i. **With their** beguiling arms, **with their** bare bodies

The phrase, with their, is serving as anaphora here.

- ii. But **the** heart, **the** eye, **the** yet deeper heart,
"The" is anaphora in above line.

Metaphor:

Metaphor is a part of speech in which two different terms or phrases are compared due to their similar characteristics but their literal meaning is different.

Examples from the text are as follows:

Night's vagrant **waves**, (6)

Night in terms of water

That the **heart** rocked with sorrow would at last **reach its port**. (7)

Heart for something having embodiment which can walk to some place i.e port

Our **blood** was **young**, (14)

Blood in terms of living thing.

See our leaders **polish their manners clean** of our sufferings (18)

Manners as some concrete things which can be polished clean.

But **heart**, the **eye**, the yet deeper **heart**—still **ablaze** for the beloved, (21, 22)

Describing heart and eye in terms of fire (ablaze)

Their **turmoil shines**. (22)

Turmoil is described in terms of light of something that can shine.

Personification

The attribution of human qualities to a non human or inanimate objects or the attribution of inanimate objects or non living objects to humans is called personification.

Examples from poem:

- i. Night's vagrant *waves* would *stray* towards the shore (6)
- ii. Our *blood shaped* its own *mysterious roads*. (8)
- iii. And from wondrous chambers, *sirens cried out* (10)
- iv. Our *blood* was *young*, what could hold us back (14)
- v. Did the *morning breeze* ever *come*, where has it *gone*? (24)
- vi. *Night weighs* us down, it still *weighs us down* (25)

Antithesis:

Antithesis is a technique in which opposite and conflicting ideas are represented within a sentence. The main purpose of using this technique is to give emphasis and a striking overlook to the basic ideas of texts.

Below are some examples from the text of Dawn of Freedom:

- i. The *night* smudged *light* (1)
Two contrasting ideas night and light are being combined in this verse of poem.
- ii. *Light* has forever been severed from the *dark* (16)
Here again, two conflicting ideas are presented using the words light and dark in this verse.

Phonological level

Anaphora

Anaphora is a literary stylistic device in which one or more words, clauses and phrases are repeated in sentences. The purpose is to give emphasis or to create dramatic effect.

Following are some examples from Faiz's poem:

- i. *With their* beguiling arms, *with their* bare bodies (11)
The phrase, with their, is serving as anaphora here.
- ii. But *the* heart, *the* eye, *the* yet deeper heart, (21)
"The" is anaphora in above line.

Alliteration

Alliteration is one of the stylistic devices used by the poets or authors to add aesthetic pleasure to a particular text. In alliteration, the first consonant sound is repeated in many words of a clause, phrase or lyric. For example in the sentence "Peter picked up purple flowers from basket", the /P/ sound is repeated in the words *Peter*, *picked* and *purple*. This repetition is called alliteration.

Faiz has also used alliteration technique in his poem Dawn of Freedom. Following lines are taken from Faiz's poem which represents the use of this style.

- i. **So** sure **that** **somewhere** in its desert **the sky** harbored (4)
Here the /s/ sound and /ð/ sound is repeated in words *so*, *somewhere* and *the*, *that* respectively.
- ii. We had no doubt that night's **vagrant wave would** stray towards the shore, (6)
Here bilabial, glide /w/ sound is repeated.
- iii. **That the** heart rocked **with** sorrow **would** at last reach its port. (7)
In this line, /ð/ and /w/ sounds are being revised.
- iv. With their **beguiling** arms, with their **bare bodies**, (11)
In above mentioned line, the biblical sound /b/ has occurred thrice.
- v. Our **blood was** young, **what** could hold us **back?** (14)
This line represents the repetition of bilabial voiced consonants /b/ and /w/ respectively.
- vi. Now **listen** to the terrible rampant **lie:** (15)
The particular line above states the repetition of alveolar, liquid voiced consonantal sound /l/.
- vii. **See** our leaders polish their manner clean of **our suffering:** (18)
Occurrence of alveolar fricative sound /s/ is depicted here.
- viii. **Friends**, come away **from** this **false** light. (26)
Fricative, labiodental consonantal sound /f/ is reoccurring in above line.

Assonance

Assonance is also a stylistic device in which the same vowel sound is repeated in one or more words of a sentence.

Here are some examples from the text of faiz's poem:

- i. These **tarnished rays**, this **night-smudged light** (1)
[ðɪːz ˈtɑːnɪʃt reɪz, ðɪs naɪt-smʌdʒd laɪt]
Vowel sounds /ɪ/ and /a/ are being revised in this line.
- ii. **This is** not that Dawn for which, ravished with freedom, (2)
Here /ɪ/ vowel is repeated twice.
- iii. **So sure that somewhere in its desert the sky harbored** (4)
[səʊ sʊə ðæt ˈsʌmwɛər ɪn ɪts ˈdezət ðə skaɪ ˈhɑːbəd]
Here, the vowel /ə/ is repeated five times.
- iv. **A final haven for the stars, and we would find it** (5)
[ə ˈfaɪnl ˈheɪvn fɔː ðə stɑːz, ænd wiː wʊd faɪnd ɪt]
In this line, /ɪ and /a/ vowel is being repeated.

Epistrophe

Epistrophe is the device in which similar words are repeated at the end part of clauses or phrases. It is also called end rhyme.

Examples from the poem text are as follow:

- Night *weighs us down*; it still *weighs us down*. (25)

Here, weighs us down is Epistrophe because it is repeatedly occurring at the end of both clauses.

Grammatical level

In grammatical level, use of punctuation marks is analyzed. Punctuation marks include the commas, full stops, quotation marks, question marks, exclamation marks, apostrophe, colons, semi colons etc.

The English translation of Faiz's poem by Agha Shahid Ali represents a great deal of punctuation use.

Use of comma

Comma is used several times in the poem. The poet uses comma to give detailed description of the in-depth imagery and also to give pauses to convey the message in a convenient manner to readers.

Use of full stop

Abundant use of full stop is the peculiar quality of this poem. Translator uses the full stop for nine times in the poem. Each full stop indicates the completion as well as beginning of a new aspect, a new theme, a new opinion of poet.

- i.** Firstly the poet describes his opinion about freedom that this is not the "Dawn" he had wished for.
- ii.** Secondly, poet explains enthusiasm and belief with which he and other people struggled for freedom.
- iii.** Thirdly, the poet tells us about those temptations which might had become the source to astray them from path of freedom but they neglected those distractions because they were determined to achieve their goal of freedom.
- iv.** Further the poet describes about the "lie" i.e. the final destination has been achieved.
- v.** Poet describes that this is apparent destination and not the real one. Administrators have crafted this lie to befool the masses.
- vi.** At the end, he is urging people to continue their struggles to achieve their final destination, their real freedom, the "promised Dawn".

Use of Question mark

Question mark has been used thrice in the poem. Once at the end of second stanza:

Our blood was young, what could hold us back?

And twice in the fourth stanza:

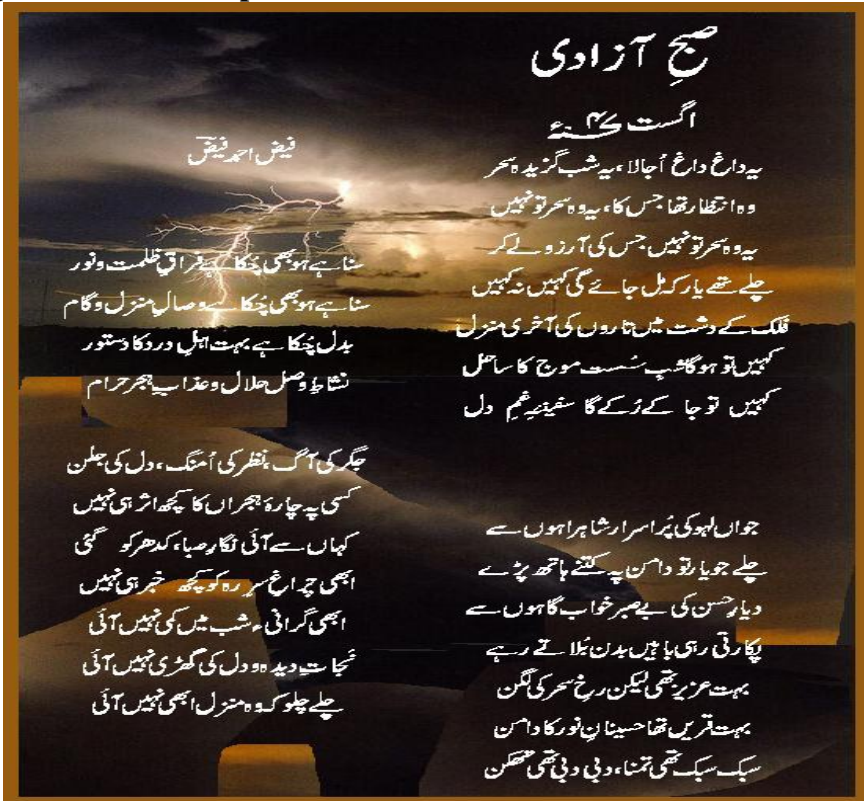
Did the morning breeze ever come? Where has it gone?

The main purpose of using question mark is to evoke the attention of readers to a trivial matter

Conclusion

The poem is abundant in the use of metaphors and figures of speech, similes, anaphora etc. The poet has dramatically proved his unique view of separation of India and Pakistan through meaning laden metaphors and deeper imagery. Tone of poem is gloomy in nature and it gives the message of constant struggle to achieve destination.

Original Urdu text of poem



Dedication

We would like to dedicate our research work to Allah Almighty who blessed us with considerable intellect. Secondly, to our worthy parents who are always very close to our heart. What we are today is just because of them. They play a vital part in motivating us in keeping our aims and goals high. Thirdly, massive thanks to Skype which remained the only mean of interaction between the researchers throughout this research. Last but definitely not least this research is dedicated to us, the researchers. It is the fruit of our continuous hard work and potential. So, we dedicate this paper to above mentioned people.

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