The Effect of Linguistic Tools used in Daud Kamal's Poem *Stone Bridge*: A Stylistic Study

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Abstract

The research embodies the analysis of Daud Kamal's poem "Stone Bridge" through stylistics. The study mainly analyzes the poem through four levels of stylistics i.e., Phonological, Graphological, Morphological and Lexico-syntactic. The purpose of the current research is to make the meaning objective, and to explore the stylistic devices which are used in the poem understudy. Every poet has his/her own style through which the poet is known. Daud Kamal has his own unique style which places him above all the Pakistani poets who write poetry in English. He uses different tools and linguistic devices in his poetry which made his poetry difficult to a great extent for the budding readers. Analyzing his poetry from the perspective of stylistics will prove fruitful for learners, researchers and teachers alike. The researchers have made the meaning explicit for the readers by exploring the stylistic devices employed by the poet.

Keywords: Daud Kamal, Language, Linguistic tools, the Poem, Stylistics

Introduction

Researchers conduct stylistics analysis to study the writer's style e.g. the use of language in a literary piece to dissect the general features of language as tools of literary expressions. For the overall stylistic study of a piece of literature, researchers need foregrounding. According to Leech (1981) foregrounding is an "artistically motivated deviation" (p.48). Foregrounding refers to the range of linguistic effects which occur in a literary piece (text).

1. STYLISTICS

Stylistics is a linguistic tool or instrument which can be used to interpret the literary and non-literary text. Stylistics means to seek the style in a text and explore it. Every writer has his/her own style to express ideas through the use of language (Ramzan et al. 2021). In this connection, Al-Qudsi (2016) asserts that when style and language get together then it is called the study of "stylistics appeared" (p. 6).

Furthermore, Leech and Short (2007) defines style as "the way of the writer to convey message to the reader" (p. 10). The style can be explored with the help of different stylistics tools such as Leech (2007) suggests the different levels of stylistics analysis e.g. Phonological, Graphological, Semantic, Morphological and Syntactical levels.

Stylistics is distinguished from other linguistic tools because it is such a linguistic apparatus which provides the objective analysis of the text through meticulous observation and taking pains in the process of employing of the stylistics

tools. Khan and Jang (2020) also maintain the same idea that stylistics is a tool which assists the reader to investigate the intended messages objectively in a piece of literature.

In this way, stylistics is a scientific linguistic tool that is used to examine the style, go after the background of that style and try to answer the question of why the writer, author or poet uses a distinctive style. The main reason behind this is that the author wants to convey the hidden messages to the audience through the use of unique style and for that reason the scholar delves into the core of the subject matter and strives to find out the intended meanings through the tool of stylistics. Moreover, Ramzan et al. (2021) also state:

> *"The study of Stylistics deals with the investigation of the communicative resources found in a particular language. Theoretically, stylistics is concerned with language resources/means existed in language. It helps researchers to explore the hidden meaning or message in a particular piece of literature (text)."*
> *(p.282)*

1.1 Levels of stylistics

Leech & Short (2007) assert that different levels of language are necessary and, in this regard, language could be divided into four main levels which are phonological, semantic, syntactic and graphological level. However, lexical level is also introduced by them in their book along with detail interpretation.

1.1.1 Phonological level

Phonology is the study of sound pattern of a particular language. Lodge (2009) claims that "Phonology is the study of linguistics systems. Specifically, the way in which sound represents differences of meaning in a language" (p.8). In this regard, phonological level is the systematic investigation of speech sounds in a text. As Ardhani (2020) states that phonological level deals with speech sound. Speech sounds in stylistics are alliteration, consonance and assonance etc.

1.1.2 Graphological level

Graphological level deals with the capitalization and punctuations which include italicization, bolding, hyphenation, semicolon, full stop or period, comma, apostrophe, dotting, contractions, dashes, brackets, paragraphing, spacing, colon, question and exclamation marks etc. In simple words, graphological level is concerned with the structure of the poem.

1.1.3 Morphological level

Morphology is the examination of word structure that how morphemes are formed to make a word which convey a meaningful message. Ackema and Neeleman (2007) assert that "Morphology is a generative system that classifies grammatical word structure. The elements of morphology are: affixes and compounding" (p.3).

1.1.4 Lexico-syntactic level

Lexicology is the study of vocabulary while syntax is the study of sentence structure. In this regard, Radford (2004) states that syntax is concerned with the structure of sentence that how sentence is formed out of words. Thus, lexico-syntactic

level is concerned with the analysis of words categories such as noun, verb, adjective, adverb etc. and also the meaning of words in a sentence according to their place e.g., synonyms, antonyms, simile, antithesis, irony, hyponymy, anaphora, natural words, compounding words, imagery, exaggeration etc.

2. The Poet

Daud Kamal is the most accomplished poet of Pakistan who wrote his poetry in English. He started writing his poetry at his twenties. A famous literary critic Carlo Coppola (1998) highly praises Daud Kamal's poetry in beautiful words that "Daud Kamal's poetry is like a primordial scripture of a people betrayed not only by kings and priests but by weather, geography, history, foreigners, and most treacherously by each other". Daud Kamal's poetry is having plenty of historical references and natural imageries.

According to Rahman (1991), the writing style of Kamal is influenced by eminent modern imagist poets such as Ezra Pound, William Butler Yeats and T.S Eliot. Furthermore, he is even known as T.S Eliot of Pakistan because of his close writing style. His poetry is replete with imagism, fragmentation and multi-layered themes such as the representation of nature, rustic life and culture through different fine arts e.g. paintings, sculptures, conventional dresses, miniatures and the touch of mystic notions. His poems depict the picture of loss and spiritual dislocation in the face of violence and cultural erasure. His English poetry is also influenced by Urdu literature. Kamal was the one among the four Pakistani poets whose poetry collection represented an anthology, *The Blue Wind* (1984).

3. The Poem

The very title of the poem '*Stone Bridge'* is the symbol of Tomb. The theme of the poem understudy is death which metaphorically is depicted as a hungry wolf with his open mouth. Life is metaphorically presented as a sensuous sea which shows that life is as vast as sea. However, the word 'flames' is used as a metaphor which shows life and the smoke symbolizes the last breath. In this regard, when the flames cool down and become ash it means the life leaves the body and becomes cool like ash.

The poem is all about death and life where people will continue life but the dead will be no more existed. The speaker wants to depict the fact that life is like a sea where no one has his/her any place. Death of an individual will not affect the existence of the world, it does not affect the sea of life i.e. the world because a lot of people have gone from this world but affected nothing.

2. LITERATURE REVIEW

Sohail et al. (2020) in his article *'Talk of Sunlight': Exploring Eco-feminism through Metaphors in Selected Poems of Daud Kamal*, conclude that women are facing subordination and violence in the form of sexual, racial, gender and ableism in

Pakistani culture. The researchers further explain the reason behind this subordination is that men think themselves as the only suitable ones but envisaging women solely a misfit to this society and culture. In the conclusion section of this paper, the researchers also shed a light on the exploitation of the nature through the theory of eco-feminism by Warren that how nature is parallel exploited as women in Pakistan culture for the sake of own satisfaction and ephemeral benefits instigating the colossal destruction of the environment and the human beings. In a nutshell, according to the scholars, Pakistani culture permits men to exploit women and nature so, considering the fact of treating women and nature inferiorly leads them to join hands inextricably as women and nature are the main victims of the patriarchal standards.

Pervez (2018) discusses Daud Kamal's poem "*An Ode to death*" from the perspective of seven meanings by Leech (1967); where the researcher writes that Daud Kamal is not on the same page with other local poets or writers on the view of Death and personal life because of his linguistics approach, cultural inheritance and religious beliefs. Furthermore, the scholar debates through Stylistics meaning tool in the discussion section that Kamal strives to wake up the masses from the dream and prepare for the upcoming reality which is Death. Additionally, it is also discussed in the discussion section that Kamal is a strong believer of the Day of the Judgment because of the Muslim religious background. In addition, Pervez (2018) tries to interpret the whole poem through the lens of Semantic tool to clarify all the metaphors and images. The research is concluded that the poem is unique in its form and analyzed through Semantic analysis which presents the microscopic interpretation of the poem to comprehend the hidden meanings.

Khalil (2015) investigates the poem of Daud Kamal "*An Ode to Death*" through the usages of conceptual metaphors and mapping in the light of Lakoff's (2006) conceptual metaphors. He demonstrates that how the readers can get meaning from the usage of metaphors through a process of cognition rather than getting literal meaning of each word. According to him, Daud Kamal used target and the source domain of all the conceptual metaphors in his poem "An Ode to death". Moreover, the analysis in this paper also shows the whole process of how the reader strives to get out the meaning through conceptual metaphors and the procedure of mapping the target and source domain with the help of cognitive process. The scholar also states that understanding the intention of the speaker in a sentence is more important than understanding the words literally.

However, the same poem of Daud Kamal "*An Ode to Death*" is analyzed by Alshara (2016) from the lens of Semantic interpretation. Through the tool of Semantic, the scholar tries to find out the intended meaning, the intention and the attitude by Daud Kamal towards death and this temporarily life. Additionally, the analysis also shows the attempt of Daud Kamal that how he tries to create an image in the mind of the reader about death and the life hereafter. Apart from this, the Alshara also claims that Kamal made the use of dramatic monologue in the poem "*An Ode to Death*" with the help of using Stylistics devices. Dramatic monologue is a long piece of dialogue by only one character in which the character uncovers the personal inner feelings, emotions and experiences of life. He presents some lines of that poem as an evidence that show the manifesto

of dramatic monologue in which the speaker appears himself as a character who reveals the feelings of the speaker particularly about death in a dialogue. The lines are as following:

> *"Who was the deceiver and who the deceived?*
>
> *Was I on a floating island?*
>
> *And were you on the shore?"*

Roona et al. (2022) stylistically analyzed the poem of Daud Kamal "*The Street of Nightingale*". The research is based on the different levels of Stylistics e.g. phonological, semantic, structural and syntactical, semantic and pragmatic, and morphological and lexical. The scholars try to explicit stylistics and how it works in the interpretation of a literary text. The research also gives a detailed discussion about the different levels of language which is used in the formation of poetry. Moreover, the tone and mood of the poem is also taken into consideration that the poem of Daud Kamal "*The Street of Nightingale*" has the notions of romantic life and glumness of the modern life. Beside the aforementioned discussion, the multiple themes and the deep philosophy behind the change of time, era, and traditions in life is also analyzed. However, the scholars also find out the joy and love of nature themes through the use of lexico-syntactic style by Daud Kamal. Additionally, the researchers state that Kamal puts stress on the swift change of environment as well as criticizes the modern life but also the rustic life of the romantic age. Despite the fact that the poem is romantic in nature but in some way Kamal also criticizes the way of life of romantics as they were morally corrupt.

According to Roona et al. (2022), Daud Kamal uses free verses in his poetry. Similarly, phonological tools such as assonance, alliteration and consonance to produce musicality in the poetry are also used. In the same way, the scholars investigate the poem by using the stylistics instruments such as graphical, lexical and syntactical levels and get the result that Kamal deviated from the norms of grammar particularly in punctuation and capitalization. The paper is concluded while commenting on diction and tone of the poem that the vocabulary is so simple and easy to comprehend. By the same token, the tone is cheerful whereas the elements of misery and dismal future are also present.

Rehman et al. (2021) used Stylistics devices to examine the poem of Daud Kamal "*Reproduction*". The scholars try to investigate the poem with the help of different levels of Stylistics such as phonological, semantic, structural, grammatical, (syntactical and morphological), graphological and lexical. The main objective of this research is to explicit the meaning of the poem by employing linguistic tools. In this way, various linguistic instruments are applied to determine the nature of the poem and the language that how Daud Kamal used the language in this poem to convey the concealed or implied messages. The scholars find that the poem is based on the historical perception and simultaneously the fear and grief of the storyteller. First of all, the narrator of this poem illustrates the Mughal miniatures and the Gandhara sculptures. Then he elaborates that how the crow is being gone behind a fruit which is fallen in the rain whereas the story-teller, who is an omniscient, is taking rust off the archaic coin.

Rehman and Khan (2018) evaluated one of the main poem of Daud Kamal "A Remote Beginning" from the perspective of three major stylistics levels e.g. pragmatics, phonological and morphological. The main aim of this research is an attempt to uncover the hidden meanings and themes through stylistics. In addition, Kamal's style is replete with symbols, images and simplicity of diction. Moreover, the poem reveals the dispute between the past and present, optimism growing up from pessimism and the nostalgic thoughts. Furthermore, the scholars discuss the structure of the poem in phonological level and state that the poem consists of four stanzas and each stanza has five lines. Similarly, throughout the poem the free rhyme scheme runs which clearly indicates the flow of imagination and thoughts. Apart from this discussion, the phonological devices such as Consonance, Assonance and Alliteration are also investigated (ibid).

However, the tone of the poem is examined in the pragmatics section. In this connection, the real mood of human in the clashing responses whilst in hard and tense situations is portrayed. After that, the scholars scrutinize the paradoxical usage in the poem for the reason of increasing the interest of the readers. The scholars also claim that this paradoxical style of Kamal is similar like that of John Donne's style in which Donne skillfully assimilates two heterogeneous things and ideas together. In this regard, the title of the poem "*A Remote Beginning*" is paradoxical. Lastly, in the pragmatics section, the scholars find out the rhetorical question in the third stanza of the poem and it is used to make the audience believe in the topic. Also, the poem is full of self-answered rhetorical questions. In the last part of this research, the morphological level which is all about the formation of words, structure and construction is also taken into consideration (ibid).

3. Methodology

Daud Kamal's selected poem '*Stone Bridge*' has been analyzed through four levels of stylistics i.e. phonological, graphological, morphological, and lexico-syntactic levels. These levels have been discussed with examples, and some in tabulated forms with precise analysis. Daud Kamal is a Pakistani poet, therefore, the researchers kept in view the context of Pakistan during the analysis of the poem understudy. The poem *Stone Bridge* has been selected from the poetic collection *Three Voices* which is the collection of poems of three Pakistani poets.

4. Stylistic Analysis of the Poem, *"STONE BRIDGE"*

4.1 Exploration from Phonological level

Phonological level of stylistics deals with the sound system of language. In this level of analysis, the study aims on the sounds and the use of stylistic devices by the poet.

Phonological level deals with two types of devices in a piece of literature e.g. literary devices and sound devices. The sound devices are used for creating musicality as well as aural imagery. To explore the sound devices in the poem '*Stone Bridge*', it is important to investigate alliteration, assonance, consonance, repetition, affixes, similes, metaphors and personification used by the poet.

4.1.1 Assonance

The repetition of vowel sounds in a line of a poem is called assonance. Assonance or 'vowel rhyme' is the recurrence of vowel sounds in a line of poetry or text. The function of the use of assonance is to create rhythm in poetry. Poets use this device for the intention to reflect the subject and mood of the piece of literature through sound. In this poem, there are also some examples of assonance.

The poem is written as a whole which gives a single thought that is the theme of death. It is not divided into stanzas or strophes, therefore, the researchers take the poem as one single stanza.

There are some lines in the poem which contain assonance. The researcher finds |**i**| sound in the word "**i**ns**i**stent". Similarly, after sifting the whole poem, many lines contain |**i**| sounds in the words such as *w**i**sp*, *h**i**lls*, *f**i**n**a**lly*, *in*, *f**i**repl**a**ce*, *is*, *w**i**nd**o**ws, sh**i**ver, unmarr**i**ed, in, Oas**i**s, g**i**rls, c**a**sc**a**d**i**ng, dr**i**fted, r**ai**n's br**i**dge and* unpr**e**d**i**ctable. Secondly, we find |**a**| in a lot of words such as *a**nd, a, petal*-fl**a**mes*, j**a**gged, **a**nd, fin**a**lly, **a**, **a**sh, r**a**in's, firepl**a**ce, de**a**th, m**a**rketpl**a**ce, c**a**ps, c**a**sc**a**ding, unm**a**rried, h**a**ve, **a**nd, b**a**ck, **a**n* and unpr**e**dict**a**ble. Thirdly, we find |**o**| sound such as *sm**o**ke, R**o**se, r**oo**m, **O**asis, sh**o**uted, Musk-mel**o**ns, Embr**o**idered, **o**f, y**o**u, t**o**, st**o**ne, **o**ut* and sensu**o**us. Fourthly, |**e**| in the words such as *betw**ee**n*, *b**ea**ms, Ros**e**-p**e**tal*, *jagg**e**d, d**e**sert, th**e**, sudd**e**nly, d**ea**th, mark**e**tplace, laught**e**r, b**ea**uty, Embroid**e**red, b**ea**uty, drift**e**d, sl**ee**p*, and s**e**nsu**o**us s**e**a. And finally, we find |**u**| sound in words as *dr**u**mbeat, **su**ddenly, **u**nmarried, yo**u**.
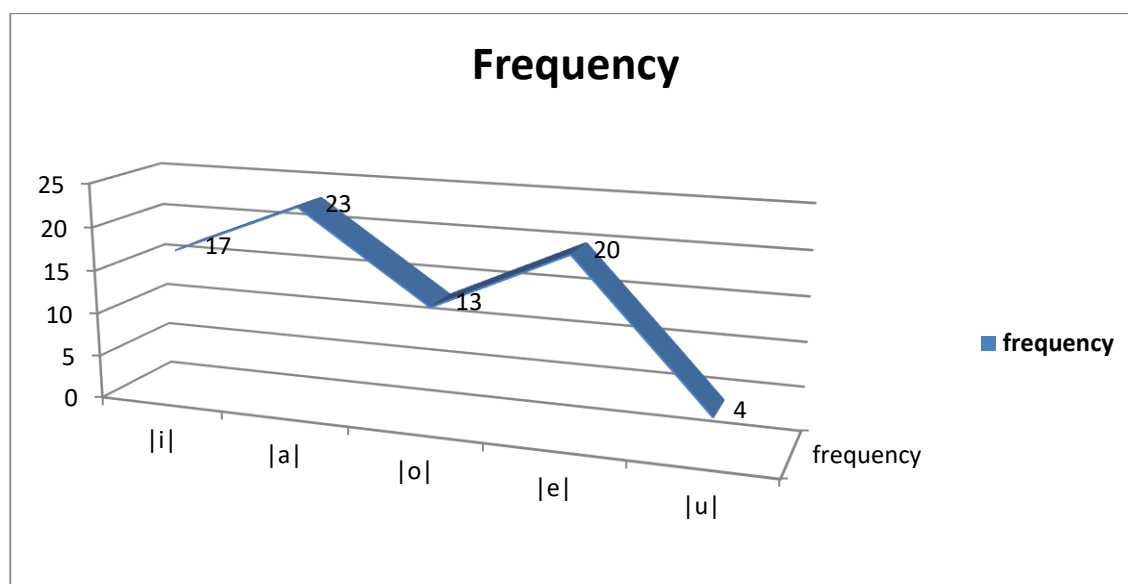
All the above used assonance sounds create rhythm in the poem. It constructs that the poet has full command over using vowel rhyme which contributes to the style of the poet. Such kind of the use of ornamented language attracts the attention of the reader and provides beauty to the language of the poem.

4.1.2 Alliteration

The frequently repetition of the initial consonant sounds in two or more nearby words or syllables is called alliteration or head rhyme or initial rhyme. Poets use this technique in his/her poetry for producing musicality and rhythm in his/her poetry.

The aim of the use of alliteration is to create pleasing effect. The main concern of the use of alliteration is that it gets the attention of the readers. The use of literary devices play crucial role in getting pleasure in the process of teaching and learning as well. Alliteration plays a great role in attracting the attention of the readers (Mar and Win, 2020).

The researchers find some examples of alliteration in the poem understudy. The nearly located words having same head rhyme are, *between the beams*, *Musk-melons*, *back to sleep- under a stone bridge,* and **s**ensuous **s**ea. All these word pairs occur in lines 4, 11, 16 and 19, and give |b|, |m| and |s| initial consonant sounds respectively.

In the poem understudy, the poet used alliteration successfully in maintaining thematically the words same. In other words, all the alliterative words have the same theme the poet wants to convey.

4.1.3 Consonance

The pleasing sound produced by the recurrence of similar consonant sounds in the lines of a literary work/poem or within groups of words. The repetition repeatedly happens at the end of words but may also be occurred within words. Poets use this technique for the purpose to utilize sound to create added emphasis on the rhythm and rhyme of a particular poem.

There are some examples of consonance in some parallel words, phrases and clauses or sentences in the poem understudy which are:

Reference	Consonance Sounds
The rain's insistent, drumbeat	Consonance of the letters |**s**| and |**t**| within a single word, and the enjambment single word line.
between the beams. Rose-petal-flames	Consonance of |**t**| and |**m**| sounds
Is suddenly cold- windows shiver	The use of |**d**| three times in a line
someone shouted. Musk-melons	The use of |**n**| sound
laughter- the cascading beauty	Consonance of |**t**| sound
under a stone bridge	Consonance of |**n**|

4.2 Graphological Level

In the poem *STONE BRIDGE*, no semicolon and colon are used. Also, the structure of the poem is unique in the sense that the whole poem has been written in one stanza. The unusual structure and capitalization show the unique style of the poem which leads the scholars to give special attention to those unusual occurrences of the capitalization and punctuations to extract the intended or implied meanings of the poem.

4.2.1 Apostrophe (')

Apostrophe is used mainly for two purposes i.e. one is for contracted forms and other is for possessions or relation with

someone or something. There is no contracted form used in this poem. However, for the purpose of possession apostrophe is used once in the whole poem in the very first line of the poem **"the rain's insistent"**.

4.2.2 Hyphen (-)

Hyphen is used for the sake of combining or breaking words. The use of hyphens can add style and flair to writing by creating new compound words or modifying existing ones. In this poem hyphen is used times. It is used twice in the line 4 **"Rose-petal-flames"** combining three words. Moreover, it is used one more time in the 11th line of the poem **"Musk-melons"**. The poet has used hyphens to indicate a word break and clarify the meaning of compound words.

4.2.3 Capitalization

Usually, every line of the poem starts with capitalization but this poem is unusual regarding capitalization because merely the very first line of the poem starts with capitalization which is **"The rain's insistent"**. Capitalization is used in six other places not in the beginning, but in the middle of the lines of the poem. The said capitalizations are occurred in the line 4 of the poem **"between the beams. Rose-petal-flames"**, in the 8th line of the poem **"in the fireplace. The room"**, in the 10th line of the poem **"death is a hungry wolf. Oasis, oasis"**, in the 11th line of the poem **"someone shouts. Musk-melons"**, in the 12th line of the poem **"in the marketplace. Embroidered caps —"**, and in the 14th line of the poem **"of unmarried girls. But you"**. Moreover, the very title of the poem "STONE BRIDGE" has been written in capital letters.

4.2.4 Dash (—)

Grammatically, dash is used to separate or break things and sentences. It has been divided into two categories; one is **"En Dash (–)"** and the other one is **"Em Dash (—)"**. En dash is twice long than Hyphen (-) whereas Em dash is twice long as En dash. They are different in appearance and usage. En dash is used to express a period of time, indicate a distance while Em dash is used to show a break in a sentence, marking of unimportant words, create emphasize and to show a sudden change of thoughts. In this poem, Em dash is used five times; three times in the middle of the lines and two times at the end of the lines however; in the 9th line of the poem Em dash is used twice in the middle and at the end of that line, **"is suddenly cold — windows shiver —"**. Moreover, em dashes in the middle of the lines are; **"laughter — the cascading beauty"** and **"back to sleep —under a stone bridge"** whereas at the end of the line is **"in the marketplace. Embroidered caps —"**. The dashes are used to separate sentences so in the case of this poem the purpose of using the dashes is to illustrate the concealed idea of the poem that **"death"** is like a dash which separates the soul from the human body, break the connection of someone from relatives, beloved ones, and even this world.

4.2.5 Period or Full Stop (.)

Period or full stop is employed at the end of a sentence when an idea or thought has been completed. Only 7 times the period is employed in the whole poem. The periods are used in the 4th, 8th, 10th, 11th, 12th, 14th and 19th lines of the poem **"between the beams. Rose-petal-flames"**, **"in the fireplace. The room"**, **"death is a hungry wolf. Oasis, oasis"**, **"someone shouts.**

Musk-melons", "in the __marketplace__. Embroidered caps —","of unmarried __girls.__ But you" and "sensuous __sea.__" respectively. As already discussed that period is used for completed thought and idea so same it employs the meaning that the life is completed and the hunger of the death like a wolf to eat the life of someone is also accomplished. Not only the end of life but also the real purpose of the death "the life of hereafter" is also accomplished because period separates the ideas so it is also the reason of creating new ideas.

4.3 Morphological Level

This level studies form of the words, their etymology, the grammatical forms of the words, the function of suffixes and prefixes in the formation of words, the system of gender, number and plural etc.

4.3.1 Morphemes Used in the Poem

Free	Bound	Root
And	Beam**s**	**Beam**s
A	Hill**s**	**Hill**s
the	Sudden**ly**	**Sudden**ly
Ash	Window**s**	**Window**s
In	Musk-melon**s**	**Musk-melon**s
Is	Cap**s**	**Cap**s
Of	Laugh**ter**	**Laugh**ter
But	Cascad**ing**	**Cascad**ing
You	Girl**s**	**Girl**s
Have		
To		
Out		
Am		
Sea		

4.3.2 Affixes

There are some suffixes and prefixes used in the poem.

4.3.2.1 Suffixes

Finally	Final + ly

Sensuous	Sense + suous
Unpredictable	Unpredict + able

4.3.2.2 Prefixes

Unpredictable	un + predictable
Unmarried	un + married

4.3.3 Compounding

| Drumbeat	drum + beat
Rose-petal	rose + petal
Fireplace	fire + place
Someone	some + one
Mask-melon	mask + melon

4.4 Lexico-syntactic Level

In this level, many linguistic choices such as figures of speech and unusual words are explored through different stylistics devices. Lexico-syntactic structures are acquired through different ways which include "unusual or inverted word order" (Mukhtar, 2017).

4.4.1 Lexical Level

The word categories or parts of speech like noun, adjective, verb, adverb, preposition and conjunction are investigated in this level. In this regard, nouns are used 25 times which are **"rain, drumbeat, smoke, wisp, beams rose-petal, flames, desert, ash, fireplace, room, windows, death, wolf, mask-melon, marketplace, caps, laughter, beauty, girls, stone, bridge, and sea"**. Moreover, adjectives occur 9 times that are **"insistent, jagged, cold, hungry, embroidered, cascading, unmarried, unpredictable, and sensuous"**. Similarly, verb is occurred 4 times in the whole poem which are: **"shiver, shouts, drifted, and sleep"**. Furthermore, conjunctions **"and"** is used 3 times while **"but"** is used only once.

Additionally, the researcher found two pronouns i.e. **"someone"** and **"you"** and three adverbs such as **"then, finally, and suddenly"** respectively. However, prepositions are also explored 9 times in which **"of"**, **"in"**, and **"to"** are occurred 3, 2 and 2 times respectively. Moreover, **"between"** and **"under"** are used once. Furthermore, definite article "**the**" is used 5 times whereas indefinite articles are also used 5 times in which **"a"** occurred 4 times while **"an"** came once.

Frequency
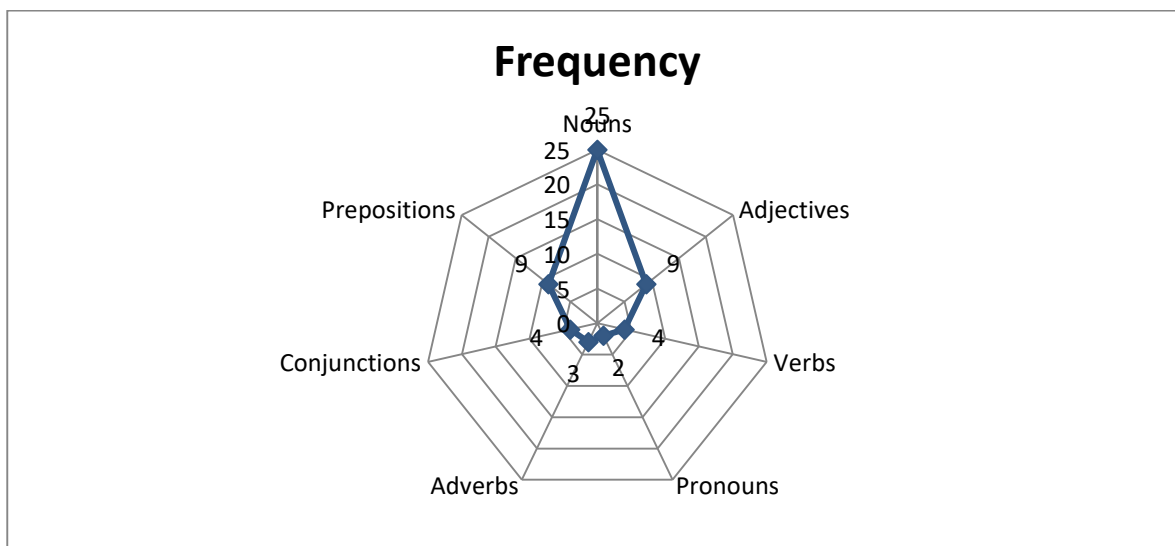
4.4.2 Syntactic Level

In this level, structure of sentences is investigated. However, in the poem, only figures of speech like metaphor, hyperbole, personification are examined.

4.4.2.1 Metaphors

Metaphor is a stylistic device which compares two contradicted things or qualities. The very first metaphoric expression is used in the 5th line that is **"jagged hills"** which demonstrates the zigzag motion of smoke. However, the smoke is symbolized for a soul which shows exhalation of soul from a body.

The next metaphor occurred the poem understudy is the adjectival phrase **"hungry wolf"**. Here, death has been compared to a hungry wolf that focusing on the target to catch it quickly in order to feed up his starving stomach. Similarly, the producer of the poem compares death with a hungry wolf which also does not distinguish between rich and poor rather target everyone whether a poor, rich, child, young, man, woman, and an older.

Likewise, the next metaphoric usage took place in the 17th line that is **"stone bridge"** in which grave is compared to a stone bridge. In the compound word "stone bridge", the word bridge acts as a passage between life and death. Similarly, 'stone bridge' also symbolizes a grave.

Again, the metaphoric use of the adjectival phrase "**sensuous sea**" represents life. Here, the speaker wants to metaphorize life as a sensuous sea because life is beautiful and everyone wants to live forever. Death is represented as dragon with open mouth for its prey to satisfy its hunger where as life is constructed as prey to death. Moreover, it suggests the idea that life is like a sea that will not affect or ruin with the death of some individual.

4.4.2.2 Personification

Another figure of speech used in the poem is personification; a linguistic device intended to attribute human qualities or emotions to inanimate things. Now, shivering is the quality of human beings which is given to window in the poem. It stands

for the quivering of human body when it is left by the soul. Furthermore, the soul is portrayed very heavy that generates trembling in the body.

4.4.2.3 Hyperbole

Hyperbole is an exaggerated expression which someone claims but cannot be taken literally, and that presents strong feelings or strong impression about something. The researchers have found one example of hyperbole that is the 5th line of the poem "**then jagged hill**". Here, the word '**hill**' constructs an exaggerated statement which compares the movement of tiny flames with a hill

5. Discussion and Conclusion

On the basis of the four levels of stylistic analysis, the poet has used various tools to make us reach the hidden message that he wants to communicate. The usage of unusual punctuation marks, the parallelism in the form of assonance, consonance, and alliteration, and abundant usage of prefixes, suffixes and compounding words attracted the attention of the researchers which, in turn, lead the researchers to relate the schemata with the world of the poem. The usage of positive and negative words is mostly balanced thereby giving the notion that life on earth is not just a bed of roses rather it is a continuous shift from bad to good and vice versa. The indirect and symbolic mentioning of the last and permanent abode (grave) of humans has been supported by the usage of words such as **"Stone bridge"**, **"hungry wolf"**, **"rose-petals-flames"** to mention a few. In summary, the poem is written in a typical imagist form that conveys the message of transitory nature of human life on this planet. The stylistic analysis is objective; hence it will appeal to everyone. Moreover, the poem can also be analyzed through the lens of modernism or imagism.

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Appendix

Stone Bridge

1. *The rain's* i*nsistent*

2. *drumbeat*

3. *and a wisp of smoke*

4. *between the beams. Rose-petal-flames*

5. *then jagged hills*

6. *and finally*

7. *a desert of ash*

8. *in the fireplace. The room*

9. *is suddenly cold- windows shiver*

10. *death is a hungry wolf. Oasis, oasis*

11. *someone shouted. Musk-melons*

12. *in the marketplace. Embroidered caps-*

13. *laughter- the cascading beauty*

14. *of unmarried girls. But you*

15. *have drifted*

16. back to sleep- under a stone bridge

17. and out

18. to an unpredictable

19. sensuous sea.

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