

## A PRAGMASTYLISTIC ANALYSIS OF IQBAL'S POEM

### “MAA KA KHAWAB”

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#### Introduction

‘Iqbal’ was a great poet, who dreamt of the glorious future of mankind to be achieved through realization of man’s resources. He wrote in Urdu and Persian. His poetry gave him an immense popularity throughout the world. ‘Maa Ka Khawab’ is one of the poems of Iqbal in Bang-e-Dara (The Call of the Bell). Bang-e-Dara is the poetic collection and first Urdu work of Iqbal. This poem is the description of mother’s dream about the young son who has died. The mother describes her suffering to the child (and us) and it is proof of her love. The child does not reject it, but points out of her the consequence of intense attachment, his difficulty finding his way in the dream (and presumably in life) because of his mother’s tears and grief. Following is the complete text of Iqbal’s “Maa ka Khawab”:

‘mæn soi dʒo ik ʃəb to dek<sup>h</sup>a ye k<sup>h</sup>vab  
 bəd<sup>h</sup>a ɔr dʒɪs se mera ɪztirab  
 ye dek<sup>h</sup>a ke mæn dʒa rəhɪ hun kəhɪn  
 ənd<sup>h</sup>era hæ ɔr rah miltɪ nəhɪn  
 lərəzta t<sup>h</sup>a dər se mera bəl bəl  
 qədəm ka t<sup>h</sup>a dehʃət se ut<sup>h</sup>na muhəl<sup>ʔ</sup>  
 dʒo kuʃ həosla pə ke age bəd<sup>h</sup>i  
 to dek<sup>h</sup>a qətar ek lərkon kɪ t<sup>h</sup>ɪ  
 zəmurrəd sɪ pəʃək pəhne hue  
 diya unke hat<sup>h</sup>on me dʒəlte hue  
 wo ʃup ʃap t<sup>h</sup>e age pɪʃ<sup>h</sup>e rəvan

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k<sup>h</sup>uda jane jane t<sup>h</sup>a unko kəhan  
 isi soḡ me t<sup>h</sup>i ke mera pīsər  
 mudḡ<sup>h</sup>e us dḡəmat men aya nəzər  
 wo pīḡ<sup>h</sup>e t<sup>h</sup>a ər tez ḡəltā na t<sup>h</sup>a  
 dīya uske hat<sup>h</sup>on men dḡəltā na t<sup>h</sup>a  
 kəha men ne pəḡḡān kər merī dḡān  
 mudḡ<sup>h</sup>e ḡ<sup>h</sup>or kər α ḡəye tum kəhan?  
 dḡudai men rəḡtī hun mən beḡərər  
 pīroti hun hər roz aḡkon ke har  
 na pərwa həmarī zəra tum ne kī  
 ḡəye ḡ<sup>h</sup>or əḡ<sup>h</sup>e əafa tum ne kī  
 dḡo bəḡ<sup>h</sup>e ne dek<sup>h</sup>a mera pəḡ<sup>h</sup>-o-tab  
 dīya us ne munh p<sup>h</sup>er kər yun dḡawab  
 rulati hæ tudḡ<sup>h</sup>ko dḡudai merī  
 nəḡin is men kuḡ<sup>h</sup> b<sup>h</sup>i b<sup>h</sup>əlai merī  
 ye kəḡ kər wo kuḡ<sup>h</sup> der tək ḡup rəha  
 dīya p<sup>h</sup>īr dik<sup>h</sup>a ke ye kəḡne ləḡa  
 səmədḡ<sup>h</sup>tī hæ tu ho ḡəya kəya ise?  
 tere ansu-on ne budḡ<sup>h</sup>aya ise.

The poem has been one of the most anthologized poems from Bang-e-Dara. It has been and continues to be used as an inspirational poem, one that seems to be encouraging self-reliance, not following where others have led. To understand how the poem is structured, organized and examine what kind of effects these forms produce in particular readers in actual situations, a pragmastylistic analysis is employed. Pragmastylistics, therefore, or the stylistics with a pragmatic component, can be described as the study of language-in-use which pays special attention to the choices made from among the various grammatically correct ways of expressing one and the same thing, which is semantically or truth-conditionally equivalent. It is also

described how such choices relate to the overall situation in which the language is used, including what the interlocutors already know or do not know, and what the speaker or writer wishes to achieve through his language-use. In order to show how style creates particular meanings and effects with the use of devices that constitute the stylistic character of poetry: prosody and poetic form, figures of speech, syntactic form, diction and vocabulary or lexical features (Bradford, 1995; 15). Accordingly the present paper is in its attempts to employ the stylistic approach to analyze Iqbal's poem by using the above mentioned stylistic devices, it is aimed at describing how the words of the poem create the feelings and responses that we experience.

The pragmatics of literary communication deals with the kind of problems, such as the kinds of action accomplished by the production of the literary text (i.e. the poem), the appropriate conditions of those actions and the relationships between their contexts (Van Dijk. 1975). A text induces its interpreter to construct an image or may be a set of alternative images. While the image construction and image revision is going on, the interpreter also tries to figure out what the creator of the text is doing – what the nature of the communication situation all about. Considering that the reader only confronts the poem in the absence of the poet creates more confusion since the poet is not present to intervene for any misinterpretations of his propositions. For any successful interpretation, then, the reader has no option than drawing up a set of inference whereby the contextual implication can be derived. Understanding and interpreting poetry require understanding and appreciation of historical and social conditions, and ideological factors under which the writers find them in. therefore the pragmatic impact of the poem embraces the totality of the poem, combined with its emotional, intellectual and imaginative appeal (Indede, 2009: 107). The present paper also deals with the pragmatic approach to meaning as applied in stylistic analysis and some other concepts with the reference to pragmatics. Van Peer (1989: 279) cites that any text is a (written) communication with particular functions and purposes, thus the process of reading means taking part in it. In this case a reader becomes part of the discourse and his or her task is to decode the message revealed by text and also to decipher those meanings which are encoded between the lines. Reading and comprehending a text means a process of discovering the text's relation by using the “clues” in the text and in his or her mind to bridge various gaps in the text. The pragmatic dimension in stylistic analysis means to focus on the analyzing and understanding of socio-cultural, political and historical features of the text.

The paper is in fact an attempt to understand the pragmatics of the poetry of Iqbal as well. It employs the implicature developed by H.P. Grice. Implicature is the aspect of meaning that a speaker conveys, implies, or suggest without directly expressing.

**Tool of Analysis:** The analysis of the poem is based, here on pragmatic and stylistic devices, including: • Prosody and poetic form • Figures of speech • Syntactic Analyses • Diction and Lexical Aspect • Implicature

**Stylistic Analysis:** From the stylistic perspective, the poem analyzed by using the following devices; (a) Prosody and Poetic Form (b) Figures of Speech (c) Syntactic Analysis (d) Diction and Lexical Aspect as proposed by Bradford (1997: 15). The following shows the detailed stylistic analysis of the poem:

**(A) Prosody and Poetic form:** In a poem, the use of language and rhythm as one of the prosodic elements help build up and arouse the reader's spontaneous overflow of powerful feeling and emotions (Norton, 1989: 163). This poem consists of 15 stanzas, each stanza consists of two verses and total words in the poem are 219. When we see the last portion of stanzas, find the words ends with the same sound, which means rhyme strongly present in the poem.

For example:

rūlatī hæ tūḍ<sup>h</sup>ko ḍḍūḍai merī nāhī isme kūḡ<sup>h</sup> b<sup>h</sup>ī b<sup>h</sup>ālai merī

(The separation from me makes you cry, not least little good does this to me.)

Poet uses words that end with the same consonants, it is called consonance. We also find the consonance in the poem.

For example:

mæ soi ḍḍo ek ḡāb to dek<sup>h</sup>a ye k<sup>h</sup>āvab, bād<sup>h</sup>a ōr ḍḍis se mera izzatāb.

(As I slept one night I saw this dream, which further increased my vexation.)

In this example, the /b/ sound repeated four times. This sound binds the concept which is expressed through the word.

**(B) Figures of Speech:** There are several figures of speech employed in this poem. Firstly, it is a metaphor. Metaphor is a figure of speech that aims at understanding a kind of resemblance between two objects without starting the similarity in clear terms (Hassan Ghazala, 2008, p.16).

dʒudai men rəhti hun mæn beqərar piroti hun hər roz aʃkon ke har

(I pine for you; and everyday weave a necklace of tears.)

The poem describes mother's dream, in dream mother met her son and told him that I am missing you every day. Secondly, it is antithetical. Contrasting ideas shaped by the use of opposite meaning. ye dek<sup>ha</sup> ke mæn dʒa rəhi hun kəhın ənd<sup>h</sup>era hæ ɔr rah milti nəhın (I saw myself going somewhere, Unable to find my way in the darkness.) Last but not least, it is a hyperbole. It is an exaggeration used to make a point. It is like the opposite of "understatement". For example

səmədʒ<sup>ht</sup>i hæ tu ho gəya kəya ise? tere ansu-on ne budʒ<sup>h</sup>aya ise.

(Do you wonder what happened to it? Your tears put it out)

**(C). Syntactic Analysis:** There are a number of the grammatical devices used in the poem to bring about the poetic effects. For instance, in the first and second stanza, there is a repeated "dek<sup>ha</sup>" and appears in the middle of both stanzas. This repetition emphasizes the idea being expressed here are two events happening at the same time. In addition, the compound word is also found in the poem i.e. petʃotab in line 23. The grammatical structures reveal that these features have something to do with the meaning of the poem itself. Question marks and exclamation marks are present in stanzas 9 and 15.

**(D) The Diction and Lexical Aspect:** In relation to the diction and lexical, Leech (2001: 5) distinguishes poetic language and may violate or deviate from the generally observed rules of the language in many different ways. Also, every element of any piece of writing has a possible interpretive significance and its readers usually pick up on the smallest details of a text and use them to construct a meaningful interpretation. Looking through the words in the poem constitutes an initial interpretation. An examination of the lexical features is then a good place to start with a more detailed linguistic analysis. Let us, first of all, consider the open class words in the poem. Open class words are those which carry the meaning in a language, as opposed to closed class or

grammatical words such as determiner and prepositions. Closed class words, act like sentence ‘glue’ and link together open class words in meaningful arrangements or sentences (Ling131: Language and Style, 2009: 4). Let us consider examples in the poem:

zəmurəd sɪ pɔʃək pəhne hue diya unke hat<sup>h</sup>on me dʒəlte hue

(They were dressed in emerald like raiment; they were carrying lighted lamps in their hands).

The use of the color ‘emerald’ or green is interesting. Why green? This might be one key to unlocking the life affirming message of the poem. In many cultures, green symbolizes hope and growth. The most common associations, however, are found in its ties to nature. For example, Islam venerates the color, as it expects paradise to be full of lush greenery. In many folklores and literatures, green has traditionally been used to symbolize nature and its embodied attributes, namely those of life, fertility, and rebirth. Green was symbolic of resurrection and immortality in Ancient Egypt; the god Osiris was depicted as green-skinned. It is often used to describe foliage and the sea, and has become a symbol of environmentalism. In short, the use of the emerald or green color seems to represent life and vibrancy.

Readers often see the poem literally, as an expression of individualism. We view the poem as ironic. Irony, one dominant feature in modern poetry, the mismatch between the ideal and the real, is encoded in the thematic development, transitivity choices and deictic sub-worlds of the poem. “səmədʒ<sup>h</sup>tɪ hæ tu ho gəya kəya ise? tere ansu-on ne budʒ<sup>h</sup>aya ise.” perhaps the example of irony.

In the concluding stanzas, Iqbal is pleading both sides of the case. The mother describes her suffering to the child and it is an expression of her love. The child does not reject it, but points out to her the consequence of excessive attachment, his difficulty finding his way, in the dream because of the effect of his mother’s tears and grief. However, the poem can only be understood with this interpretation if the reader focuses last three stanzas. Iqbal uses symbols like: slept-dream, night-dark, light-lamp, quiet-talking etc.

**Pragmatics Analysis** This poem is an attempt to understand the meaning of the pragmatics of Maa ka Khawab. Pragmatics is concerned with the meaning of the utterance, what is intended by the speaker, and how the utterance is to be interpreted by the audience, the pragmatic

dimension in stylistic analysis aims to focus on the analysis of how users negotiate meaning. An important contribution has been marked by part of a lexical item's or expression's agreed meaning, rather than derived from principles of language use, and not part of the conditions for the truth of the item or expression. H.P. Grice, who coined the term implicature, which refers to what is suggested in an utterance, even though either expressed or strictly implied by the utterance. The cooperative principle and associated maxims play a central role. Grice claimed that there are two types of implicature: "Conventional" and "Conversational".

**Conventional Implicature:** Conventional implicature is an implicature that is part of lexical items or expressions agreed meaning, rather than derived from principle of language use and not part of the conditions for the truth of the item or expression i.e. they are independent of the cooperative principle and its maxims. For example:

kəha men ne pəhʃan kər meri dʒan, mudʒhe ʃhər kər ə gəye tum kəhan?  
 dʒudai men rəhti hun mæn beqərar, piroti hun hər roz aʃkon ke har  
 na pərwa həmarı zəra tum ne kɪ, gəye ʃhər əʃhe əafa tum ne kɪ  
 dʒo bəʃhe ne dekha mera peʃ-o-tab, dɪya us ne munh pʰer kər yun dʒawab  
 rulati hæ tudʒko dʒudai meri, nəhin is men kuʃh bʰi bʰəlai meri  
 ye kəh kər wo kuʃh der tək ʃup rəha, diya pʰır dikha ke ye kəhne ləga  
 səmədʒhti hæ tu ho gəya kəya ise? tere ansu-on ne budʒhaya ise.

*(Recognizing him I said "O my dear", where have you come leaving me there?*

*I pine for you; and everyday weave a necklace of tears.*

*As the child saw the distress in me, he replied thus turning around to me*

*The separation from me makes you cry, not least little good does this to me.*

*He remained quiet for a while after talking, showing me the lamp then he started talking*

*Do you wonder what happened to it? Your tears put it out.)*

In these stanzas, a mother's grief and agony of passing away her child as it grows, matures and becomes more independent, inevitably, in the process away from her. Her son expresses disappointed about mother's grief and sadness. In these texts mother directly asking questions to her son, but her son gives the answer in an indirect way, leading to implied message. Conversational Implicature: Grice's implicatures comprise the conversational ones and this class

is itself divided into particularized conversational implicature and generalized conversational implicature. The former are those that arise because of some special factor inherent in the context of utterance and are not normally carried by the sentence used. It concerns the way we understand an utterance in accordance with what we expect to hear (Pragmatics, p 46). Thus if we ask a question, a response which on the face of it doesn't make 'sense' can very well be an adequate answer. For instance, If a person asks me:What time is it? It makes perfectly good sense for me to answer: The bus just went by,in particular context of conversation. This context should include the fact they're in only one bus a day that it passes by our house at 7:45 a.m. each morning

1. **Generalized Conversational Implicature:** A generalized implicature is a conversational implicature that is invariable without reference to a special context. For example:

dzo kuf hoesla pa ke age bad<sup>hi</sup>, to dek<sup>ha</sup> qatar ek larkon ki t<sup>hi</sup>  
 zamurrad si posak pahne hue,diya unke hat<sup>on</sup> me dzalte hue  
 wo fup fap t<sup>he</sup> age pit<sup>he</sup> ravan, khuda jane jane t<sup>ha</sup> unko kahan

*(With some courage as I forward moved, I saw some boys as lined in nice array  
 They were dressed in emerald like raiment; they were carrying lighted lamps in their  
 hands*

*(They were going quietly behind each other; no one knew where they were to go.)*

This expression implies that she is not able to identify who are those in the crowd.

2. **Particularized Conversational Implicature:** A particularized implicature is a conversational implicature that is derivable only in a specific context. For example

A. isi sof me t<sup>hi</sup> ke mera pisar, mud<sup>he</sup> us dzamat men aya nezar

*(Involved in this thought I was,when in this troupe I saw m son.)*

B. kaha men ne pahfan kar meri dzan, mud<sup>he</sup> f<sup>hor</sup> kar a gaye tum kahan?

*(Recognizing him I said "O my dear", where have you come leaving me there?)*

This expression implies that how had she identified her son; B is observing the conversational maxim of relation or relevance in the specific context of A.

**Conclusion:** The above mentioned poem “Maa Ka Khawab” is written for the children. This poem is best amongst the poems of Iqbal. It begins with the lines that showing the mother’s grief of her son and also presenting the Iqbal’s great love and devotion for a mother. There is a successful ‘coming together of sound and sense’ in the poem and the sounds are in complete agreement with meaning. Pragmatics had the evidences for analyzing the poem to show that how language understands with the poetic sensibility, symbolism and ambiguity.

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