

Stylistic Analysis of AJSA's Poem: In Front of Taj Mahal - Pred Taj Mahalom

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ABSTRACT

The description, explication, and evaluation of literary style is known as stylistic analysis. Linguistic deviations are an integral part of poetic style, contributing significantly to figurative and symbolic language use and increasing the novelty of expression in poetry. A poem hides more than it reveals, and it employs the most effective and delicately emotive use of language. Although it reflects deviant poetic diction, foregrounding is the throb of poetry. The concrete but deviant diction lends transparency to abstract feelings while retaining the charm of picturesque and precise details. Diverse shades of feelings and their meanings are brought to the forefront. This paper is an attempt to explore Ajsa's poem in front of the Taj Mahal (PRED TAJ MAHALOM) which is by far the best in her remarkable poetry collection "Another Moment." The poem's classic use of symbolic and linguistic elements compelled me to investigate its hidden beauty through stylistic analysis. The significant aspects of syntax, semantics, linguistic deviations, and thematic complexity will be examined in the poem's stylistic analysis.

Keywords: *stylistics, linguistic deviation, symbolism, metaphor, literary style.*

Stylistics is the application of linguistics to the in-depth study of the unexplored beauty of the literary style. As a matter of fact, style is an aggregate of the distinctive linguistic choices systematized effectively in poetry. The linguistic choices comprise of sentences, clauses, phrases, words, tunes, images, metaphors figurative and symbolic moulding of thoughts.

Stylistic analysis is description, explication and evaluation of literary style. Linguistic deviations are the part and parcel of poetic style which largely contribute to figurative and symbolic use of language and add to the novelty of expression in poetry. A poem conceals more than what it reveals and it carries the most effective and delicately emotive use of language. Foregrounding is the throb of poetry, although it reflects deviant poetic diction. Having the charm of picturesque and precise details, the concrete but deviant diction renders transparency to abstract feelings. Diverse shades of feelings and their meanings get converged into foregrounding. In this Issue we are presenting Nar Deo Sharma's Stylistic analysis of the poem of Ajsa

Ajsa's poem in front of Taj Mahal (PRED TAJ MAHALOM) is much the best poem from her remarkable poetry book "Another Moment". The classic application of symbolic and linguistic elements in the poem has impressed me to explore its hidden beauty through stylistic analysis.

The significant aspects of syntax, semantics, linguistic deviations and thematic complex will be assayed in the stylistic analysis of the poem.

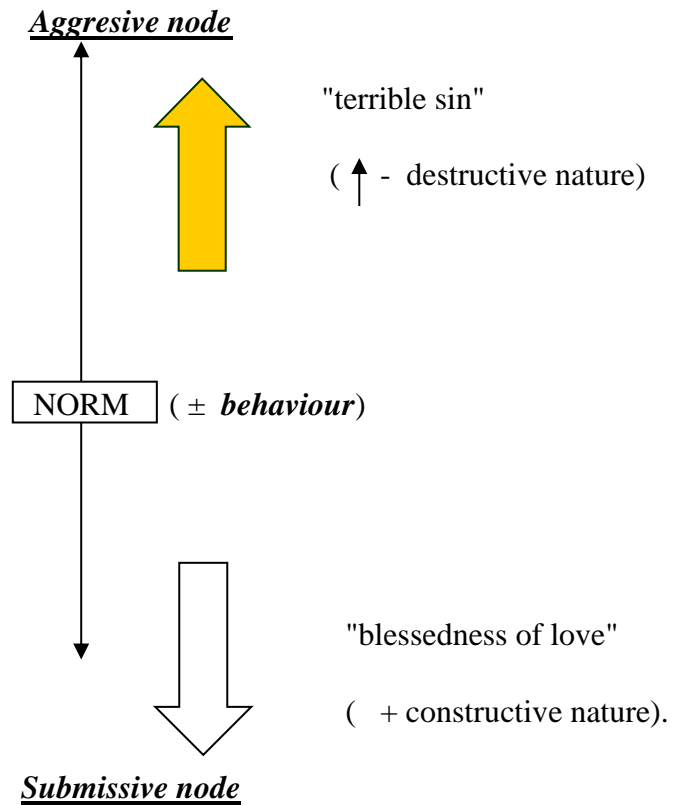
The immortal love of Emperor Shahjahan for his exquisitely beautiful, beloved queen Mumtaz Mahal and most sinful selfishness of their youngest son Aurangzeb form the emotive patterns of the poem. The contextual historicity is then interpreted on the basis of stylistic elements like lexical-semantic cohesion, active-passive structures, concrete- abstract images, selectional deviations. The poem is made compact through precision in diction and implicit images. Aurangzeb's felonious frenzy of greed, his purgation sought through the invocation of sacred night, Shahjahan's intense love for his exceptionally beautiful queen -- all have been juxtaposed and treated in beautiful images, biblical allusions in the thematic complex of the poem. Innocent love and diabolic greed are the underlying, distinct motives projected in the poem. To derive intellectual delight from the interpretation of the poem it is produced below :-

In Front of Taj Mahal

A terrible sin
sent by the demon of greed beset
the son who lusted after the throne
Flow, you sacred night
in the opposite direction
reveal to the eye a blessedness
in the gift of love.
So that one can kneel down honouring the pain
of an innocent passion
So that it could be said :
O, you two petals of hot rose
in the white darkness
give birth, once again,
to the heart shaped couple

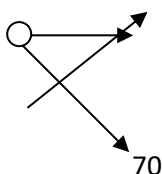
The poem vigorously begins with the unparalleled crime of the last, mighty Mughal Emperor Aurangzeb who dethroned his father Emperor Shahjahan in 1658 A.D. and imprisoned him. The use of the attributive adjective - 'A Terrible sin' for Aurangzeb does not only connote transferred epithet but it reels off the whole gamut of Aurangzeb's felony who got slain his elder brothers Dara Shikoh and Murad, imprisoned his father and usurped the throne. Aurangzeb's historical notoriety surpasses the Biblical Satan since he incarnates the demon of greed. Thus the poetess has represented Aurangzeb's heinous crime with precision in the first three lines, and she has had to invoke "the sacred night" for purgation of Aurangzeb's terrible sin by way of revelation of the blessedness of love. The important two nodes of behaviour of

cut-throat greed and innocent, immortal love can be analysed through the polar opposition in the following way :



The aggressive node entails destructive upheavals of debased greed while the submissive node denotes constructive phenomenon of love. Aurangzeb is buried in historical hate because of his deliberate felony to translate his base ambition of becoming the king; but Shahjahan has immortalized his love through Taj Mahal. The poetess has made good inventory of earthy, sordid images for the exposure of Aurangzeb's villainy in first three lines, but the felicity of love has been worked up in refreshing images of nature in phrases like, "two petals of hot rose", "heart-shaped couple". The linear expressions of devilish sin and innocent love are designed by means of a cluster of lines which can be interpreted through the cyclic semantic notation drawn below:

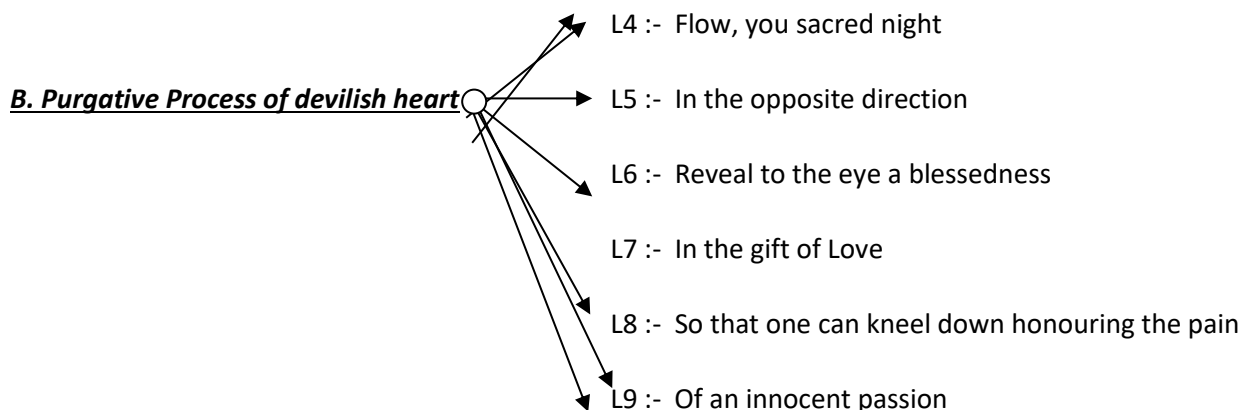
A. *Sinful Activities of the devilish son*



L1 :- A terrible sin

L2 :- Sent by the demon of

L3 :- The son who lusted after the throne



The assimilation of sense of A segment catalogues the extent of sinful doings of Aurangzeb as stated in lines 1,2, 3 while the B segment classifies the purging process of devil's heart as hinted in lines 4,5,6,7,8 & 9.

The complex scheme of collocational attributes deviates from the selectional restrictions to reflect the decisive interaction of lines 1-2-3 upon lines 4-5-6 as analysed below :-

Fig. 3

Selectional Deviations

Line	Noun Phrase + attributes	Line	Noun Phrase + attributes
1	Terrible ____ sin (bitter-feelings) attributed - human + abstract + countable - concrete	✓ 4	Sacred night (Sweet feelings) - human - abstract + concrete + attribute + countable

2	Demon of greed ± human - human + concrete - concrete + countable - countable - abstract + abstract	✓5	Opposite direction - human ± abstract + countable
3	Son throne + human - human + concrete + concrete - abstract - abstract + countable + countable	6 ↓ eye blessedness - human - human + concrete - concrete - abstract + abstract + countable - countable
		✓7 gift of love - human - human - abstract + abstract + concrete - concrete + countable - countable

The exactitude of metaphysical phrases of lines (segments) 4-5 "flow, you sacred night/ in the opposite direction is framed in against" a terrible sin "in segment 1. Here "sacred night" has the connotation of Poonam-Ki- Raat (full moon light)- the night of love and love. By way of multiple symbols, she has summed up the predominance of love over sinful greed.

Thus, the lexical polysemy in certain phrases has contributed emotive richness as summarised below.

Fig. 4

Line	Phrase	Lexical Polysemy

1	Terrible sin	Adjectival = horrible evil doing Metaphor = sinful Aurangzeb.
4	Sacred night	Adjectival = Pious night Attributive = loving, moonlight.
11	Petals of hot rose	<p>Petals → Noun = flower leaves. ↘ Attn. N = Souls</p> <p>Hot → Adj. = Warm. ↘ Att. Adj. = Passionate</p> <p>Rose → Noun = Flower ↘ Att. N. = Love</p>
12	White darkness	<p>White → Adj. = Colour ↘ Att. Adj. = marble</p> <p>darkness → Noun = absence of light ↘</p> <p> Att., N. = grave</p>

The subjective metaphor 'a terrible sin' - embedded with the predicative metaphor 'the demon of greed' pinpoints the gravity of murderous vice. The multifaceted attributive adjective 'sacred night' entails a good deal of meanings, inasmuch as, semantically it connotes the full-moon light and thematically it purports the revelation of the ecstasy of love. The beautiful concrete images 'two petals of hot rose'..... "in the white darkness" gleaned from the nature connote the unqualified warmth of love between Shahjahan and Mum Tajmahal buried in the white marble graves. In this way, all the attributive nouns and adjectives project affective sensibilities and they get interlinked and coalesced meaningfully.

The painting of beautiful and concrete images on the canvas of creative imagination, the prudent application of the linguistic elements all have fused meaningfully to highlight the



dominance of love over sinful greed for good life, which is the eternal message of the memorable poem.