



**RESEARCH PAPER**

**A Stylistic Analysis of Bulleh Shah's Poem *It's All in One Contained*  
(اے مکدی اے)**

<sup>1</sup> Amina Bashir, <sup>2</sup> Aamir Aziz\* and <sup>3</sup> Sarah

1. M. Phil Scholar, Department of English, University of Sahiwal, Sahiwal, Punjab, Pakistan
2. Lecturer, Department of English, University of Sahiwal, Sahiwal, Punjab, Pakistan
3. Graduate, Department of English, University of Sahiwal, Sahiwal, Punjab, Pakistan

\*Corresponding Author | [mianaamiraziz@gmail.com](mailto:mianaamiraziz@gmail.com)

**ABSTRACT**

The research concerns an in-depth stylistic analysis of Bulleh Shah's poem 'اے مکدی اے' (It's All in One Contained). Most of the work is done on translated versions but almost no work is done on poems in Punjabi Language. The method of the undertaken research is entirely qualitative and the sources of data are authentic i.e., books and dictionaries of both English and Punjabi language. Various linguistic levels are applied to the text of the poem, including phonological, lexico-morphological, syntactic, and semantic levels to identify the style of the poet and the meaning of the poem. Linguistic deviations are also considered in this research to cover the full aspect of foregrounding in stylistics. Poetic devices are explained according to their setting in each linguistic level and textual pieces of evidence are provided to assist the explained concepts. It is found that Punjabi Language and Bulleh Shah's Poems are stylistically enriched, which is the reason he is one of the most celebrated Sufi poets. Also, contextual content is profound in these classical works which make the researchers to work on both style as well as pragmatism. It is strongly recommended that more work should be done on indigenous languages instead of translated versions.

**KEYWORDS** Bulleh Shah, Morphological, Phonological, Stylistic Analysis, Syntactic and Semantic

**Introduction**

After Saussurean Linguistics, in the early 20<sup>th</sup> century in 1909 another domain of linguistics was proposed by Charles Bally for a better understanding of language expression, named Stylistics. It is the branch of applied linguistics that deals with the linguistic as well as tonal study of different works of masses literary genres to depict the style used by the writer. It includes the analysis of the literary text at the Lexical, Phonological, Grammatical, Semantic, Morphological and Pragmatic levels, including Literary Devices. Stylistics deals with both literary criticism and language components (Widdowson, 1997); this can be proved by deconstructing its morphological structure. The actual interpretation of the word 'stylistics' suggests the meaning by separating it into two parts i.e., 'style' which is for literary criticism, and 'istics' which is for linguistic components of a literary text. Short and Candlin (1989) defined it as a linguistic approach that deals with literary texts. Stylistics is also referred to as 'Linguo-stylistics' which is a branch of general linguistics in the words of Galperin (1971). Style and Stylistics go hand in hand; however, stylistic refers to the expression, use of language, choice of language or diction, rhythm or tone, sentence structure, and deviations from the traditional set of patterns regarding grammar, and how meanings are created through poetic style; (Bradford, 2005), while style refers to that how language is expressed i.e., in what manner, with what intensity, etc, a person's thoughts and his way of writing or speaking (Abdulbari et al.

2015). Wales (2001) says that stylistics is an ambiguous term and is hard to define. Every author or poet has their own specific and unique format of writing, his choice of words and use of language, portrayal of emotions which is considered as the style of that writer (Zhukovska, 2010) this is why it varies from person to person and text to text.

Syed Abdullah Shah Qadri who is commonly known by the name Bulleh Shah is renowned for his mystic, revolutionary poetry and existentialism. He is considered as the "Poet of People" and "Father of Punjabi Enlightenment". Bulleh Shah followed and practiced the Sufi custom of Punjabi verse laid out by Sufi poets like Shah Hussain, Sultan Bahu and Shah Sharaf and is also known as a well-known sufi mystic of Punjabi poetry (Motwani, 2021). He is one of the most "celebrated and famous poet", he had a natural appeal and no other sufi poet enjoys the same reputation as he did (Ali, Ashraf and, Tahseen, 2022). His verses are filled with profound spiritual insights and societal critiques. Through his eloquent words, he explored themes of love, devotion, and the human connection to the divine, making him a cherished poet whose works resonate with people seeking spiritual enrichment and personal growth. The attractiveness of his work lies in its ability to address complex themes of love, spirituality, and the human condition in a relatable and beautiful manner. He is best known for his captivating and melodious style, his poetry strikes a harmonious balance between mysticism and reality. His style is different in the way that he represents his culture and the authentication of language in all of his works. The kind of verse practiced by him, for which he is famous, is the "Kafi", derived from Arabic, meaning Group (Ali, Haq and Rashid, 2021). The selected poem also lies in the category of Kafi.

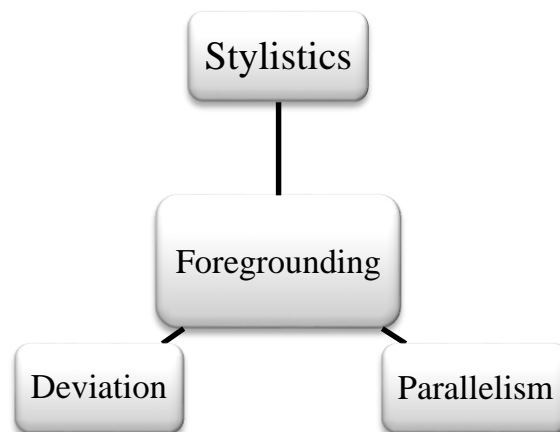


Figure 1 Division of Stylistics

Jaafar (2014) illustrates that stylistics shows more concern towards how poetry is written than what is written. Poetry being a unique genre of Literature expresses many linguistic deviations from the language used in prose or daily life conversations (Crystal, 1987). The function of stylistics is not only to describe some formal features of the text but it also significantly describes its functions (Wales, 2001). This helps to analyze a literary work far more accurately and this process of analysis is termed "Foregrounding" in Stylistics.

The given figure illustrates that 'Foregrounding' pertains to the deviations used by the poet or author which means that deviations are not mistakes but an expression of emotions through words in a different manner. At first, they seem to be hindrances in communication on the reader's part but meanwhile, they give some information on the writer's part. Short (1996) says that Deviation as a linguistics concept affects the readers or hearers psychologically and is of greater importance. There are as many types of deviations

in language as its levels i.e., Lexical Deviation, Phonological Deviation, Morphological Deviation, Syntactic Deviation, Pragmatic Deviation, Graphological Deviation, etc. In this text only two types of deviations are present; lexical deviation and semantic deviation.

### Lexical Deviation

According to Leech (1969), lexical deviation is the concept in which the poet forms new words either by affixations or other processes. The introduction of new words to the readers either in the phrasal form or clausal form is referred to as lexical deviation. In other words, this innovation of words to move away from the conventional use of lexemes in phrases or verses comes with the phenomenon of lexical deviation. As per evidence from the text, the poet uses the word, "چند سگدی" this phrase shows lexical deviation because life is not a thing to be sucked dry, and rather the poet uses it in a sense to bear hardships but with a whole new collocation.

### Semantic Deviation

Leech (1969) suggests semantic deviation as absurdity or unstable meanings in a text. This kind of deviation in poetry is used in the literary terms, irony, metaphor, oxymoron, etc. A detailed analysis of these terms is present in the section of semantic literary analysis.

### Literature Review

Roona et al. (2022) unearth Daud Kamal's representative poem '*The Street of Nightingale*' stylistically and also on various linguistic levels to explain the function performed by style and structure along with stylistic devices to create a coherent poem and meaning. The poem concerns the difference between modern life and its chaos and rustic life and its beauty. Morphologically, they praise Kamal's choice of words to construct this unimaginable piece of writing, the poem is romantic in nature but the tone is full of agony and fear. Anjum (2021), similarly works on the same poem and analyzes it at almost all linguistic levels to applaud Kamal's perfect use of imagery in the poem.

Bulleh Shah is considered one of the most well-known Punjabi poets, and his poem named '*Bullah I know not who I am*' is analyzed by Mazhar et al. (2021), on different linguistic levels like graphological, phonological, semantic, morphological, pragmatic, and lexico-syntactic level. They also highlight the indispensable role of stylistic devices to convey the hidden thoughts of the poet beautifully. The study is done on the translated version of the poem. Bulleh Shah's grand style, portrayal of the culture, and diction are very clear in his poetry, he is known as '*the acme of Sufi literature*'.

Bulleh Shah '*Ilmon Bas Kren O-Yaar*' is explored pragmatically by Shafiq (2019) to explain the hidden meaning and purpose of the poet. Mystic poetry serves the purpose of bringing people back together in times of chaos and mayhem. The poem is considered to be a masterpiece of Shah, in which he sarcastically calls the attention of people to utilize knowledge to understand humanity by giving various examples. Bulleh Shah expressed uncertainty concerning the worth of knowledge that one gains when it serves for no good reason but rather ends up making many issues for the learned ones (Abbas, 2016).

Syahputra et al. (2018) analyzes Allama Iqbal's '*The Bird's Complaint*' phonologically. They deconstruct the sound devices as assonance, consonance, alliteration and onomatopoeia along with the rhyming patterns that makes the poem melodious and pleasing to ears when read aloud. Consonance is the most effective sound device at first

place and second to it is assonance giving the phonological effect along with alliteration. The rhyming patterns used in the poem are monotonous because almost all stanzas follow the same rhyming patterns.

Browning's poem '*Patriot into Traitor*' is one of the best known poems in terms of style and structure. Ahmed and Irshad (2015) selected this poem for stylistic analysis. Browning is famous for his dramatic monologues and his choice of words and use of lively images, rhyming patterns, and diction distinguishes him from other poets. This analysis is done on four linguistic levels graphological, phonological, morphological, and lexico-syntactic levels. The poem is deconstructed to disclose the underlying meanings that the poet really wants to impart. In the poem, Browning very beautifully shifts from real-world problems to Greek Mythology in no time to intensify the scene. The phonological features which include the sound devices, rhymes, and patterns make the poem melodious and appealing to one's ears and this is one of the best features of Browning's poetry.

Khan and Jabeen (2015) explore John Keats's '*To Autumn*' from a stylistic point of view through its grammar, graphology, phonology, syntax, and various stylistic devices and schemes in the poem. Keats' use of sensuous images, objectivity, his use of personification, nature, and beauty, everything aspect is vivid in his poem. Robert Frost's '*Stopping by Woods on a Snowy Evening*' has always been a subject of criticism because of the idea he presented in it, and still, it is thought to be incomprehensible because of its use of words. Hashmi, Mahmood, and Mahmood (2019) stylistically analyze this masterpiece of Frost to explain the main idea that he wants to display, the idea of a short span of human life and innumerable responsibilities of humankind.

The poem '*To a Skylark*' by P.B. Shelley is one of his greatest works. Stylistically by using various linguistic tools are utilized to explain the explicit meanings in the poem on various linguistic grounds as graphological, morphological, syntactical and phonological along with the tropes and schemes used in the poem in the study of Shawa (2015). This analysis helps in understanding the structure, themes, his sensuousness and style of Shelly's poetry. Similar work has been done by Aslam et al. (2014) on the poem '*Bereft*' by Robert Frost and the analysis is done on the same linguistic grounds.

Bulleh Shah is not against acquiring knowledge but he condemns people who gain little knowledge and then flaunt their learning as scholars. He actually encourages the search for truth of humans, through knowledge that leads you to reality and divinity. He prefers that knowledge should bring peace to humans rather than misery. Despite the parallel construction of both versions of poems, original and translated, through an in-depth analysis, it is revealed that the essence of the original version is lost when it is translated and meanings, that the poet actually wants to convey, are also altered (Rafat; 2014).

In order to understand the multilayered meanings of the poem '*The Onset*' by Robert Frost Khan (2014) analyzes it stylistically. Its thematic analysis is done by utilizing the sound devices and diction of the poem along with stylistic devices. Madlool (2023) analyzes T.S. Eliot's renowned poem '*The Love Song of J. Alfred Prufrock*' stylistically to explore how Eliot's writings are different from others. The analysis has been done on various linguistic levels such as graphological, phonological, morphological, and syntactic. In addition to these levels, the stylistic and figurative devices are also highlighted.

## Material and Methods

The data for this research is the original text of the selected poem in the Punjabi language named " اک نقطے وچ گل مکدی اے ". The stylistic analysis is used for an in-depth understanding of the text of the poem. The nature of this research is qualitative to determine the patterns of words and their use in a poetic manner. In this research, the researcher will analyze the selected poem on various levels of language for the transcending deconstruction of the style of the poet concerning both Linguistics and Literature. The words, their grammatical categories, and meanings including their origins are concerned with an authentic source i.e., a Dictionary Rekhta (2011), a book 'English Stylistics' (2012), and a Book 'Kalaam Hazrat Baba Bullah Shah' (2015).

## Results and Discussion

The stylistic analysis of both poems is done separately, firstly the analysis of ' اک نقطے وچ گل مکدی اے ' is presented as follows;

### Phonological Level

According to Odden (2005) phonology refers to the study of sound patterns which is quite different from sentence patterns and other historical linguistic patterns. The undertaken poem is composed of six (6) stanzas, each having 5 lines following the rhyme scheme of **aaaab**. The poem is a wisdom-rich piece of literature with an ironical as well as religious or mystic tone. The phonological level deals with the sounds of words which includes the rhetorical devices of sounds such as Alliteration, Consonance, Assonance, and rhymes (Lodge, 2009). This level is essentially concerned with speech sound patterns of a given language, abstract concepts, and mental aspects of actual speech articulations of speech sounds (Sloat, 1978). The consonant and vowel sounds that are analyzed here are taken according to the sounds present in the English language.

### Literary Analysis

This poem's lines end with rhyming words, حساباں، باباں، گھسائی، دکھائی، جاندے، کھاندے، پانے، پانے and refrains, نیں، جی، نوں، دا، نیں، جی، نوں. The devices included in this level deal with the phonetics of the rhythm in the poem. Huhmann(2018) defines alliteration which is also known as Chime, is the repetition of consonant sounds at the start of words, and consonance refers to the repetition of consonants at the end or middle, in assonance vowel sounds are repeated, etc. The presence of these tropes in the poem is indicated in the given table no. 1

Whereas, vowels in assonance, ' اے ' is taken as /I/, ' ا ' is taken as /a/, and ' اے ' is taken as /eI/ as per the transcription of the sounds. However, consonant sounds in alliteration and consonance are also depicted in the English language from Urdu on the basis of their sounds. Thus, the phonological level including figurative language, tone of the poem, patterns of sounds are briefly explained with their extracts from the text.

**Table 1**  
**The sound devices used in the poem**

Alliteration	Consonance	Assonance
	پھڑ . چھوڑ	ایسے . اے
دلے . دیاں	حساباں . نوں	کدی . سچی . مکدی
دا . دکھائی . دا	کر . کفر	بے . تھکاندے
جنگل . جاندے	عذاباں . نوں	کے . ماندے
دانہ . دا	دوزخ . عذاباں	حاجی . جی
بے خواہش . بے نوانی	دیاں . خواباں . نوں	نیلے . جامے
دل . دے	ایویں . زمیں	ٹکے . لے

سچی . رکدی	دیاں . باباں . نوں	بلہا . بات
لائی . دا	متھا . دا	
دانہ . دا . کھاندے	لماں . محراب	
کتے . اے	جنگل . جاندے . نیں	
نقطے . اے	کلمہ . لوک	
	دانہ . کھاندے . نیں	
	تھکاندے . نیں	
	ماندے . نیں	
	اندر . جند	

Note. Analysis at the Phonological Level of the poem on the basis of alliteration, assonance, and consonance

### Lexico- Morphological Level

Jatinka (2014) says that Morphology is the investigation of word development, the words' design, and the interaction of how the words are framed. It is a mental system for word formation concerned with inner structure of words (Aronoff, and Fudeman 2010). Yule (2010) described almost nine processes of word formation which are blending, coinage, compounding, acronyms, borrowing, clipping, backformation, conversion and derivation. This is the analysis of word formation, in which free morphemes, borrowing, and affixations (suffix, prefix) are considered under the characterization of Neologism while inflections and derivations are studied under the concept of conversion. The tables for pieces of evidence are as follows;

### Free Morphemes

Free morphemes are those words that give the whole sense when they are used alone in a text and need no supporting words to give their meaning. Katamba (1993) says that these morphemes are the irreducible roots that can stand alone, independently. The given table 2 shows free morphemes of the poem under observation.

Table 2  
Free Morphemes in the Poem

نقطہ	لماں
چھوڑ	محراب
بند	پڑھ
کفر	کلمہ
چھٹ	لوک
دوزخ	دل
گور	اندر
صاف	سمجھ
گل	بات
گھر	جنگل
متھا	دانہ
زمین	روز
نیلے	وجود
جامے	جند
حج	حاجی
مرشد	جی
ویج	گل

Note. The analysis of Free Morphemes in the text of the poem.

## Conversion

The formation of new words by the process of changing their grammatical categories is referred to as Conversion in Linguistics. This process is usually observed in the words that are Bound Morphemes: the words that cannot stand alone and need other words to give proper sense. It is done by two phenomena, inflection and derivation. The detail and examples from the text for these two concepts are described below.

## Inflectional Morphemes

Inflection comes from the division of bound morphemes, in this phenomenon, the function of words is changed i.e., the Present form of the verb changes into past form or singular words from plural words, etc. It does not change the category of words as Anandita (2017) says. Textual pieces of evidence for inflections are as in Table 3.

**Table 3**  
*Inflectional Morphemes in the poem*

Word	Root
حساباں	حساب
باباں	باب
عذاباں	عذاب
دلے	دل
خواباں	خواب
گھسائی	گھسا
سچی	سچ
بحریں	بحر
جانڈے	جان
کہاندے	کہان
کہاے	کہا
خدائی	خدا
دکھائی	دکھ
بے نوائی	نوا
بے پروائی	پروا

Note. The analysis of Inflectional Morphemes in the poem in context of conversion.

## Derivational Morphemes

Derivational morphemes are that type of bound morphemes that deal with the formation of new words from the root words and there is a change in the category of words (Ford, 2010). It includes the transformation of words from one form to another. The table 4 exemplify it:

**Table 4**  
*The Derivational Morphemes in the poem*

Word	Root
*ڈھکدی )V(	*ڈھکھ )N(
لائی )N(	لا )V(
مکدی )V(	مک )N(
تھکانڈے )V(	تھک )N(
سکدی )N(	سک )V(
بسائی )N(	بسا )V(

Note. The analysis of Derivational Morphemes in the poem in context of conversion.

## Neologism

The process of formation of new words by borrowing from other languages or adding affixes or suffixes to the words. McDonald (2005) explains that Neologisms are the signs that a language is continuously developing and Mass Media is one of the greatest and affective sources. The shreds of evidence from the text are:

## Borrowing

It is another basic concept that is observed at the morphological level. The given table 5 explains the words used in the poem that do not belong to the Punjabi language but are borrowings of other languages including, Sanskrit, Hindi, Persian, etc.

**Table 5**  
**Borrowed words in the poem**

Origin	Word
Sanskrit	گھر
Arabic	صاف
Hindi	بے سمجھ
Arabic	وجود
Persian	جامے
Hindi	جنگل
Sanskrit	ٹکے
Persian	خوابش
Persian	بے نوائی
Sanskrit	بات
Persian	بے پروائی
Arabic	صفائی
Arabic	حساب

Note. The description of words borrowed from other languages in the poem.

## Affixations

The addition of suffixes and prefixes to the root words as in Table 6.

**Table 6**  
**Affixations in the poem**

Roots + Suffix	Root + Affix	New Word
حساب + ان		حساباں
دی + ان		دیاں
باب + ان		باباں
عذاب + ان		عذاباں
دل + ے		دلے
خواب + ان		خواباں
ڈھکھ + دی		ڈھکھدی
گھسا + نی		گھسانی
مک + دی		مکدی
سیچ + ی		سیچی
بحر + یں		بحریں
جان + دے		جاندے
کھا + دے		کھاندے
تھک + دے		تھکاندے
چلا + ان		چلیاں



سک + دی	سکدی
کھا + ے	کھائے
خدا + نی	خدائی
دکھ + نا	دکھائی
	بے + نوا
	بے پرواہ
بسا + نی	بسائی

Note. Analysis of Affixations, suffixes and prefixes, in the poem.

### Syntactic Level

Radford (2004) defines syntax as how phrases, clauses or sentences are combined and structured out of words. In this section, the dissection of the structure of a text is done along with literary devices such as parallelism, antithesis, repetition of words, clauses, hyperbole, understatement, nominalization, agentless passive, etc. The meanings of the words need to be learned in accordance with their syntactic categories for understanding (White, 1991). To analyze 'اک نقطے وچ گل مکدی اے' the original text of this poem is given in appendix portion for a better understanding of the sentence structure and grammatical patterns. McIntyre (2014) explains that all the words in a sentence belong to a particular syntactic category or part of speech which can be separately identified. The identified nouns, pronouns, verbs, and other grammatical structures are as follows:

**Table 7**  
Analysis at Syntactical Level

Noun	Pronoun	Verb	Preposition	Adverb	Adjective
(Point) نقطہ	(This) ایہہ	(Hold) پھڑ	(But) پر	(Where) کتے	(Clean) صاف
(Disbelief) کفر	(Such) ایسے	(Quit) چھوڑ	(Of) دیاں		(Blue) نیلے
(Hell) دوزخ	(Whom) کہنوں	(Leave) چھڈ	(Inside) وچ		
(Grave) گور		(Read) پڑھ	(In) اندر		
(House) گھر		(See) دکھائی	(To) نوں		
(Forehead) متھا		(Bring) لائی			
(Ground) زمیں		(Finish) مکدی			
(The Arch) محراب		(Go) جاندے			
(The Word) کلمہ		(Eat) کھاندے			
(Heart) دل		(Exhaust) تھکاندے			
(Truth) بات		(Come) اون			
(Forest) جنگل		(Dry) سکدی			
(Sea) بحریں		(Eat) کھائے			
(Grain) دانہ		(Wear) پائے			
(Existence) وجود		(Sell) ویچ			
(Life) جند		(Take) لے			
(Pilgrim) حاجی		(Stop) رک			
(Clothes) جامے		(Like) بھائے			
(Pilgrimage) حج		(Close) کر بند			
(Money) ٹکے					
(Word) گل					
(Mentor) مرشد					

Note. Analysis of the sentence structure of poem dividing sentences into various parts.

These words are translated to find out the correct form of verbs and other grammatical patterns.

## Literary Analysis

The literary devices that come under the level of syntax present in the given text are parallelism, anaphora, epistrophe, symploce, understatement, refrain, aphorism, hypophora, etc.

### Parallelism

Parallelism is a literary concept that deals with the usage of similar words, clauses, lines, phrases, and structures of other grammatical elements. It is used to emphasize similar ideas in the line to make it clear and concise. The presence of this device can be observed in the given line;

پہڑ مرشد ابد خدائی ہو

وچ مستی بے پروائی ہو

Here, in these line words at the end are composed of similar patterns of grammatical structures highlighted by underlining the presence of undertaken phenomenon, the same concept is also present in almost every stanza of the poem.

### Anaphora

It refers to the repetition of similar words at the beginning of successive lines in a text. It is usually used to produce a poetic effect in the text to make it more appealing and rhythmic.

اک جنگل بحریں جاندے نیں

اک دانہ روز دا کھاندے نیں

The indicated words show an explicit poetic effect produced by the poet using repetition of similar words.

### Epistrophe

Epistrophe implements artistic use of repetitions just like anaphora but the only difference between the two is that epistrophe refers to the repetition of similar words at the end of successive lines. Another name used for this device is 'Epiphora.'

کی حاجی بن آئے جی

گل نیلے جامے پائے جی

In these lines, the word جی represents epistrophe same as other words in other stanzas of the poem show, such as بو، دا، نیں، نوں.

### Symploce

The combination of anaphora and epistrophe makes another trope or rhetorical device named symploce. It is also known as 'Complexio.' This notion is expressed in 3<sup>rd</sup> stanza of the poem.

اک جنگل بحریں جاندے نیں

اک دانہ روز دا کھاندے نیں**Aphorism**

A literary figure which elaborates a universal truth on the writer's part is called an aphorism.

کتے سچی گل نہ رُک دی اے

It is a universal fact that truth is always truth and it always wins no matter how strong the arguments of lies are. The poet uses the sentence structure of a verse in this way that it clearly states the Genuity of truthfulness.

**Understatement**

Understatement is introduced in the text when a poet decreases the importance of a thing or event for a variety of reasons. It makes the subject weaker or less appealing to the readers.

اک دانہ روز دا کھاندے نیں

In this line of the 3<sup>rd</sup> stanza, Bulleh Shah being a master poet has used understatement to explain the concept of a society where people give their lives and time to meditation and other physical religious activities instead of focusing on the purification of their rotten hearts. He says that these kinds of people go to jungles or deserts, consume the least amount of food, suck their life dry for meditation, and blindly tire themselves for no good reason. To explain the concept of fasting, the poet says that these people utilize only a grain per day which shows the least amount of food for a person. Here, the poet decrees the importance of a meal to unearth the facet of these people.

**Hypophora**

When the poet asks a question and then immediately answers it by himself it means he is using the figurative term hypophora.

پر ایہہ گل کہنوں بھائے جی

کتے سچی گل نہ رُکدی اے

In the first line, he poses a question that who will like this thing and immediately answer the query that the true idea or thing can never be stopped or denied. The poet emphasizes the universality and bitterness of reality and facts.

Thus, the style and language components that lie in the level of syntax in linguistics are explained in detail along with their textual evidence.

**Semantic Level**

In linguistics, semantics deals with the study and interpretation of meanings of the text in different contexts. The different types of meanings have their own significance according to Caron (1992) as they have their strengths and weaknesses, so the various appropriate approaches used to explain the meanings are thought to be more realistic as descriptive, evaluative and explanatory. In semantics, there are seven types of meanings, Thematic, Collocative, Connotative, Conceptual, Affective, Reflected, and Social. The

definitions of these types are briefly described according to the concepts of Leech used by Mwihiaki, A. (2004).

### **Thematic Meaning**

This type of meaning can be constructed from the text according to its themes; it depends on two elements, i.e., themes that readers have perceived and the themes that the writer has tried to convey. The extraction of this meaning from the text is entirely dependent on the central topic of the given text.

### **Collocative Meaning**

Collocative meaning is defined as the meaning derived through the co-occurrence of two words but their meaning is taken as one. Collocations and Semantics have a symbiotic relationship as each helps the other word to define what other means as Michaud (2017) described. It is used to produce a creative effect in the text to represent a traditional means of communication using proficient language simultaneously.

### **Connotative Meaning**

The meaning that is derived from the contextual aspect of a society expressing the essence of values and norms is specified as connotative meaning. Askarovich and Nilufar (2023) describes that these meanings are somehow related to personal pragmatics, hence it performs three important tasks which are understanding, clear evaluation and emotive categorization This interpretation of meanings varies from society to society and culture to culture suggesting that it is unstable and changeable for different situations.

### **Conceptual Meaning**

The meaning that is produced by using logical sense and the literal meaning of the whole sentence is named conceptual meaning. Lyons (1981) describes it as cognitive or denotative meaning which is totally dependent on the text itself, and it is the universal or basic meaning. The semantic representation of conceptual meaning is based on two linguistic principles: contrast and arrangement, these are related to the structures and studied under the syntactic and phonological analyses. Thus, the conceptual meaning cannot be defined or explained without reference to the whole context under observation.

### **Affective Meaning**

In contrast to social meaning, the affective meaning of a text deals with the interpretation of words on the writer's part, his personal attitudes, expressions, feelings, and reflexes as stated by Indayani (2014). This type of meaning is usually used in the forms such as irony, hyperbole, sarcasm, flattery, etc.

### **Reflected Meaning**

The phenomenon, in which the meaning of a single word, phrase, or expression is associated with the combination of other expressions or meanings, is called reflected meaning. As its name suggests the meaning is reflected through other expressions giving the same sense.

## Social Meaning

The social meaning is closely related to the connotative meaning, but the difference is that the social meaning expresses the use of language to demonstrate social communication and social relations of language. Beltrama (2020) says that it refers to the group of qualities that semantic structures convey about the social characteristics of the users. It explains the relationship among speakers and the social purpose of the verbal exchange of emotions. These meanings are explained according to their use in different literary elements.

## Literary Analysis

The literary devices or tropes that come under the umbrella of semantics or those devices which cover the explanation of meaning in them are Symbolism, Irony, Metaphor, Oxymoron, Synecdoche, Lexical Ambiguity, Allusion, Imagery, Periphrasis, Climax, etc. The description and presence of these literary elements in the undertaken text are given as follows;

### Symbolism

The concept in which symbols are used to express an abstract concept generated from a concrete thing is called symbolism. It is used to yield innovation and artistic visage in the text. The symbolic words which are used in the poem are **دوزخ، محراب، جنگل، چلیاں**.

The word **دوزخ** (Hell) represents the abstract phenomenon of the afterlife of humans, this concept is as concrete in religion as a pillar but to logic, it comes in the section of abstract ideas. This interpretation comes under the connotative meaning of the selected word.

(The Prayer Callus) **محراب** is a dark callus or sign on the forehead of those people who offer regular prayers five times a day, and it is made when a person bows down his forehead on the ground for prostration. It's also called a 'devout sign'. This callus is a symbol of humbleness, confession of the oneness of God, and piety of a man. The person with the callus on the forehead is considered to be pious and reverent, so this perception is related to social meaning.

(The Jungle) **جنگل**, according to its contextual meaning (detail given above) is a symbol of solitude and peace because here the poet refers to this word in the context of contemplation.

(Meditation) **چلیاں**, its singular form is **چلے**. It is covered by the reflective interpretation because this same word suggests some other negative subjects such as black art along with the concept of spirituality.

### Irony

Irony refers to the event or thing which is used to demonstrate an opposite thing; there is a difference in the words and their actual meaning. It is used to produce a humorous or emphatic effect, but in this poem, the poet has used this device for the production of an emphatic effect to reveal the dark side of hypocrites.

حج و بیچ تھے لے کھائے جی

This line suggests that people after visiting their religious places and performing annual pilgrimage apparently wash off their sins but in reality, use the name of their pilgrimage to deceive others by their greed and corruption. This practice in society is common in the modern age people are using religion for their personal matters and desires instead of following the right path. This illustration is considered through the sight of affective meaning because here writer is unleashing the reality.

### Metaphor

A metaphor is a comparison of two different things, to give a poetic effect in the text. It comes in the description of reflective meaning because the meaning can be interpreted in some other sense for the same phrase or word.

گل ایسے گھر وچ ڈھکدی اے

Here, in this line word گھر is used as a metaphor for 'heart'. The poet says that hold only one central point and forgets the calculations of an afterlife instead purify your heart because this is the thing that looks good in this home (heart).

### Oxymoron

It refers to the contrastive use of words simultaneously. This device is present in the view of contextual meaning because when these words come alone, they seem absurd but together they make a whole sense of logic and meaningful expression.

حج وچ ٹکے

When this phrase comes alone it makes no sense only represents the whole different and contradictory concepts of religion and society. But when the whole verse حج وچ ٹکے لے کھائے جی is considered, it opens up the context for the reader that the writer has tried to point out the double faces and personalities of people.

### Synecdoche

The literary term in which a writer uses a part of a thing to represent the whole is termed synecdoche. In terms of semantics synecdoche deals with the collocative meaning.

کر صاف دلے دیاں خواباں نوں

In this verse, صاف دلے (to clean heart) heart represents a whole individual making a collocation of noun (heart) with an adjective (clean), and the word خواباں offers to mean: dreams, which are also experienced by individuals through their brain processing and memories instead of their hearts.

### Lexical Ambiguity

Lexical ambiguity means the incompleteness of an idea that needs an explanation to make sense in a text or a conversation. This characteristic is used in poetry to make the reader brainstorm the whole scenario that the poet has tried to construct through his words.

پر ایہہ گل کمونوں بھائے جی

The word ایہہ (this) can be interpreted in two ways when the reader comes to know about the previous and the next verse. But considering this verse only, the

meaning is not clear to what idea the poet is trying to refer to the pronoun, this. This can be reasoned through the lens of contextual meaning in means of a semantic version.

### Allusion

In this poem, religious allusions are used such as The Arch, Pilgrimage, Meditation, Prostration, etc. which suggests that allusions in this poem are used in the suggestion of thematic meaning. These words depict the theme of spirituality in the poem which is also the central idea of the poem showing the Sufis style of the poet.

### حج (Pilgrimage)

Pilgrimage is the annual visit of Muslims to Mecca in order to perform Hajj, their religious ritual while visiting different Holy Places with the belief that their sins are wiped off of their soul.

### Imagery

Imagery means to make an image in the mind of the reader that stimulates their five senses through the use of words by the poet. In this poem many words create images in the reader's mind when reading, one of them is as;

پا لمان محراب دکھائی دا

Here, محراب, when read by the reader, creates an instant image of a black, dark mark on the forehead in the mind of a person. It can be said that محراب is a signifier for the black mark (signified).

### Periphrasis

The indirect or lengthy use of words to explain a single idea refers to periphrasis in literature.

پہڑ نقطہ چھوڑ حساباں نوں

This whole verse suggests that one should stay steadfast and stick to their central point i.e., religion and God. But the poet has explained in a manner to create a rhythmic effect by using more words instead of one. It belongs to the affective meaning because the poet has expressed his emotive purpose of language.

### Rhetorical Question

بلھا بات سچی کدوں رکدی اے

In this verse of the last stanza of the poem, the poet is asking a question without the intention of receiving an answer, to emphasize his point or idea that the truth can never be denied or disclaimed. It also creates an affective meaning in the verse.

Hence, the last applied level i.e., semantics is also well explained with all of its parameters and possible explanations with the indications of the presence of tropes regarding this level and their proper analysis using samples from the text.

### Conclusion

The choice of words by the authors constructs the style in the piece of any text. Bulleh Shah is one of the greatest and famous poets of the subcontinent and thus his poetry is matchless, it is full of hidden meanings, rich in imagery, full of cultural and social depictions, ironically highlights the social, economic, and specifically religious problems. His poem 'اک نقطے وچ گل مُکدی اے' (*It's All in One Contained*) is his best known poem and the researcher deconstructed it stylistically to unearth the hidden realities.

The examination of style and structure of this poem along with the literary devices and deviations from the traditional set patterns and rules is the aim of the research. It investigates both the linguistic and literary style. This research is done according to the rules of English language applied on Punjabi language. The phonological level shows the perfection of rhymes and rhythm which is enough to highlight the grip of Bulleh Shah on Punjabi Language. The morphological level explains various phenomenon such as affixation, borrowing, neologisms and conversions etc. The syntactical level deconstructs the sentence structure of the poem and at last the semantic level significantly describes the variety and vastness of meanings. To conclude, it is stated that the researcher has filled the research gap by using the original text of the poem taken from an authentic source and explained directly into the language of analysis i.e., English. Four linguistic levels, such as Phonological, Lexico-Morphological, Syntactical and Semantic levels, are explained both in terms of language and literature. The style of the poet used in the poem and its features are rationalized using the original text and its translation. All the components of stylistic analysis are explicit in this research to avoid any confusion. The literary devices are also mentioned according to their proper division with regard to the linguistic level to which they belong.



## References

- Abbas, Q. (2016). Bulleh Shah: The Sufi and the poet of the eighteenth century Punjab. *Educational Research International*, 3, 45-56.
- Abdul, B. K. (2014). Stylistics Analysis of the Poem "The Onset" by Robert Frost. *International Journal of Academic Research and Reflection*, 4, 121, 126.
- Abdulbari, R. A., Malik, M. Z. A., Manzoor, S., & Asif, M. K. (2015). Stylistic Analysis of "Daffodil by William Wordsworth". *International Journal of Multidisciplinary Research and Development*, 2(9), 491-494.
- Ahmed, M., & Irshad, A. (2015). Stylistic Analysis of Robert Browning's Poem "Patriot into Traitor". *Advances in Language and Literary Studies*, 6(4), 11-19.
- Ali, A., Haq, M. Z. U., & Rashid, A. (2021). Study On Life Of Sufi Baba Bhulleh Shah. *International Research Journal of Arabic and Islamic Studies*, 1(1), 10.
- Ali, F., Ashraf, I., & Tahseen, A. (2022). An analysis of Literary Culture in Pakistan in the light of Sufi Kalam 'Tere Ishaq Nachayaa by Baba Bulleh Shah. *International Journal of Linguistics and Culture*, 3(2), 193-207.
- Anndita, W.K. (2017). The acquisition of Indonesian affixation on inflection and derivation of two to five years old children. *The First English Language and Literature International Conference (ELLiC)*, 1, 335-341.
- Aronoff, M. & Fudeman, K (2010). What is Morphology?. *Language Arts & Disciplines*. New York.
- Askarovich, H. A., & Nilufar, R. (2023). Denotative And Connotative Meanings In Word Semantics. *Finland International Scientific Journal of Education, Social Science & Humanities*, 11(2), 393-399.
- Aslam, S., Aslam, B., Mukhtar, P., & Sarfaraz, A. (2014). Stylistics analysis of the poem Bereft by Robert Frost. *European Journal of Research and Reflection in Arts and Humanities*, 2(1), 1-5.
- Beltrama, A. (2020). Social meaning in semantics and pragmatics. *Language and Linguistics Compass*, 14(9), e12398.
- Bradford, R. (2005). *Stylistics: The New Critical Idiom*. New York: Routledge.
- Caron, J. (1992). *An introduction to psycholinguistics*. University of Toronto Press.
- Crystal, D. (1987). *The Cambridge Encyclopedia of Language*. Cambridge: Cambridge University Press.
- Ford, M. A., Davis, M. H., & Marslen-Wilson, W. D. (2010). Derivational morphology and base morpheme frequency. *Journal of Memory and Language*, 63(1), 117-130.
- Gafiatulina, Y. (2012). English Stylistics. *Paolodar State University PSU*. Republic of Kazakhstan.
- Galperin, I. R. (1971). Some Principal Issues of Style and Stylistics as Viewed by Russian Linguists. *Style*, 1-20.

- Hashmi, M. A., Mahmood, M. A., & Mahmood, M. I. (2019). Stylistic Analysis of Robert Frost's Poem "Stopping by Woods on a Snowy Evening." *International Journal of English Linguistics*, 9(3), 373-377.
- Huhmann, Bruce A. 2018. *Rhetorical Figures: The Case of Advertising*. Journal of The Handbook of Organizational Rhetoric and Communication. 229-244. Hoboken. Wiley-Blackwell.
- Indayani, N. P. R. (2014). Types and Meanings Of Idioms In Twenties Girl, *Faculty Of Letters And Culture*, Udayana University.
- Jaafar, E. A. (2014). A stylistic analysis of two selected poems. *Journal of the College of Education for Women*, 25(1), 238-248.
- Jatnika, A. W., Suganda, D., & Sobarna, C. (2014). 'Typical' Morphology System of Language Advertising of Cellular Services. *International Journal of Linguistics*, 6(3), 181.
- Katamba, F. (1993). Types of Morphemes. In: Morphology. *Modern Linguistics Series*. Palgrave, London
- Khan, A. B., & Jabeen, T. (2015). Stylistics analysis of the poem 'To Autumn' by John Keats. *International Journal of Academic Research and Reflection*, 3(1), 127-137.
- Leech, G. N. (1969). *A Linguistic Guide To English Poetry*. New York, United States of America: Longman Inc., New York.
- Lodge, K. (2009) *A Critical Introduction to Phonetics*, Continuum international publishing Group, London & New York
- Lyons, J. (1981). *Language and linguistics*. Cambridge university press.
- Madloul, N. K. (2023). A Stylistic Analysis of TS Eliot's "The Love Song of J. Alfred Prufrock". *Journal of Tikrit University for Humanities*, 30(1, 1), 18-35.
- Mazhar, A., Iqbal, Z., Naseer, S., & Shahid, A. (2021). Stylistics Analysis Of "Bulla I Know Not Who I Am". *PalArch's Journal of Archaeology of Egypt/Egyptology*, 18(7), 2470-2478.
- McDonald, L. (2005). THE MEANING OF "e-": Neologisms as Markers of Culture and Technology. *eTopia*.
- McIntyre, A. (2014). *Fundamentals of English Syntax* (Version 4; 06/11/2014), Humboldt University of Berlin, Germany.
- Michaud, M. (2017). On Collocative Meaning. *Journal of semantics and EFL*. 1(3), 105-110
- Mohammad, A.B. (2015). *Kalaam Hazrat BaBa Bullah Shah*. Lahore, Pakistan: Ayoub Printing Press, Lahore
- Motwani, S. (2021). A Sufi Transformation: Baba Bulleh Shah. *The Acropolitan Magazine by New Acropolis*.
- Mwihaki, A. (2004). Meaning and use: a functional view of semantics and pragmatics.

- Odden, D., (2005). *Introducing Phonology*, Cambridge: Cambridge University press.
- Radford, A. (2004). *English Stylistics: An Introduction*. University of Essex, Cambridge University Press
- Rafat, T. (1982). *Bulleh Shah: A Selection*. Lahore: Vanguard.
- Rekhta Foundation (n.d.). *Rekhta Dictionary*. Rekhta Foundation.
- Roona, M., Ghazanfar, S., & Maqbool, S. (2022). Stylistic Analysis Of Daud Kamal's Poem The Street Of Nightingale. *Jahan-e-Tahqeeq*, 5(1), 204-218.
- Shafiq, Z. (2019). Pragma-Stylistic Analysis of Bulleh Shah's Translated Poem "Ilmon Bas kren O-Yaar". *Pakistan Journal of Language Studies*, 3(1), 1-14.
- Shawa, W. (2015). Stylistics analysis of the poem 'To A Skylark' by PB Shelley. *IOSR journal of humanities and social science*, 20(1), 124-137.
- Short, M. (1996). *Exploring the Language of Poems, Plays and Prose*. London: Longman.
- Short, M., & Candlin, C. (1989) Teaching study skills for English literature, *Reading, analyzing and teaching literature*. London: Longman.
- Sloat C. & others, (1978), *Introduction to Phonology*, Prentice-Hall. Inc., Englewood Cliffs: USA.
- Syahputra, F. P., Manurung, I. P. S., & Sinar, T. S. (2018). Phonological Level in Allama Iqbal's Poem "The Bird's Complaint": A Stylistic Analysis. *LiNGUA*, 13(2), 79-90.
- Wales, K. (2001) *A Dictionary of Stylistics Studies in language and linguistics*. London: Longman.
- Wales.K (2001). *A Dictionary of Stylistics*, Pearson Education
- White, L. (1991). Argument structure in second language acquisition. *Journal of French Language Studies*, 1(2), 189-207.
- Widdowson, H. G. (1997). The use of grammar, the grammar of use. *Functions of Language*, 4(2), 145-168.
- Yule, G. (2010). *The study of language*. New York: Cambridge University Press.
- Zhukovska, V. V. (2010). *English stylistics: Fundamentals of theory and practice*. Житомир: Вид-во ЖДУ ім. І. Франка.