

THE STYLISTIC ANALYSIS OF THE POEM “THE EXECUTION YARD”

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ABSTRACT

This study examines the construction of the poetic devices embedded in the poem, “The Execution Yard” from *Dast-e-Saba* (The breeze’s hand, 1953). The study seeks to “denaturalize ideologies that have been naturalized” (Rogers, 2004, p. 252), with the intention of bringing “a system of excessive inequalities of power into crisis by uncovering its workings . . . and there by help in achieving a more equitable social order” (Kress, 1996, p. 15). The basis of this study is to trace the traditional division of “personal” and “political” poetry by forging a new style that wedded the two, reclaiming the right of subjective points of view to speak in opposition to the unified voice of society or the imposed voice of those in power. It invites the reader to reflect on the diffusion of ideology and power through the political situation prevailed at the time of Faiz Ahmed Faiz. Since Faiz’s poetry embody the themes of ideology and power relations, political upheaval, and social roles and how these are nurtured or imposed by particular groups and institutions, questions about acquiring, developing, and participating in such practices are necessarily complex, socio-political questions. To answer these questions, researchers must move beyond the surface level and probe more closely at the ways that particular piece of writing effects the mind of the reader. So the study tries to explore how such types of literary practices structure and is structured by the immediate and extended contexts of people’s thoughts. This type of analysis requires the account for local meanings and uses of various literary devices as well as the ways in which local meanings reproduce and/or resist larger norms and structures of power.

Keywords: Dominant, Execution Yard, oppressor, despair, tomorrow.