

TAUFIQ RAFAT AS EZRA POUND OF PAKISTAN: A COMPARATIVE STYLISTIC ANALYSIS OF TAUFIQ RAFAT AND EZRA POUND'S POETRY

Arshad Ullah ,

MS Scholar ,COMSATS University Islamabad

arshadkhanwazir586@gmail.com

Noshin Fariha

MA English, TESOL, East Delta University, Chittagong

farihanoshin58@gmail.com

Muhammad Shaffaqat

PhD Scholar, Department of English, University of Gujrat, Pakistan

muhammadshaffaqat@gmail.com

Abstract

The research provides a comparative stylistic analysis of five poems by Ezra Pound and Taufiq Rafat to discuss the ways in which these two poets, given their different cultures and historical periods, share remarkable stylistic similarities in their work. Following the framework of Leech and Short (2007) for stylistic analysis, the research rigorously compares the lexical, grammatical, and figurative aspects in the works of both artists. The study demonstrates that Rafat, similar to Pound, uses imagistic clarity, cultural references, syntactic innovation, and metaphorical density to express a unique poetic vision. While Pound's modernism draws on classical allusions and Eurocentric conventions, Rafat redeems the English language for postcolonial use, infusing it with Pakistani cultural identity, rural landscapes, and vernacular locutions. The research validates the assertion that Rafat's innovative style and poetic awareness make him the "Ezra Pound of Pakistan" as a re-working force in Pakistani Anglophone poetry, not as an imitation but as one who brings change to the genre. This research adds to postcolonial literary theory through an analysis of how techniques in modernism can be translated into local tradition, bringing new perspectives to the globalized aspects of poetic style and cultural expression.

Keywords: Taufiq Rafat, Ezra Pound, stylistic analysis, Imagism, Pakistani English poetry, Leech and Short, postcolonial modernism

1. INTRODUCTION

The development of contemporary poetry in the twentieth century is characterised by fearless experimentation with form, imagery, and language. At the centre of Anglo-American modernism stands Ezra Pound, who transformed poetic writing through his promotion of Imagism, focusing on clarity, precision, and cultural richness (Moody, 1975). In a comparable but culturally unique setting, Taufiq Rafat was a key player in the development of Pakistani English poetry, based on an indigenized idiom that was a living expression of native experience, culture, and life (Rafat, 1991). While there could have been geographical and historical variations between these two poets, there are significant similarities in their style of works, such as their use of concise diction, imagery, and culture-oriented themes. This study makes a comparative stylistic examination of some poems of Ezra Pound and Taufiq Rafat and claims that Rafat, through his experimentation and poetical imagination, occupies his place in Pakistani literature as Pound does in the Western tradition. Through these parallels, the study aims to put Rafat at the forefront of focus as a modern poetic voice and cement his position as "the Ezra Pound of Pakistan" (Shamsie, 2004).

The dialectical engagement between Western modernist innovation and non-Western literary recasting presents a fascinating case study through the poetic legacies of Ezra Pound (1885–1972), the founder of America's Imagist movement, and Taufiq Rafat (1927–1998), the Pakistani poet often referred to as the "Ezra Pound of Pakistan." Such a label, predicated on Rafat's borrowing and reinterpretation of Poundian stylistic principles, marks not imitation but a salvific conversation across cultures. Pound's avant-garde break with 19th-century Romantic

ideals promoting precision, brevity, and the "intellectual and emotional complexity" of image resonated internationally, falling on fertile ground in postcolonial Pakistan, where Rafat sought to decolonize English poetry by taking modernist tactics and grafting them onto indigenous sensibilities.

Taufig Rafat is often called the "Ezra Pound of Pakistan" for changing Pakistani Anglophone poetry. He introduced stylistic changes similar to Pound's Imagism, which includes a focus on language, vivid imagery, and rhythmic accuracy. He adapted these techniques to reflect a unique Pakistani perspective. His poems, such as *Arrival of the Monsoon*, which describes rain clothes "drunk with motion," and *Children Understand Him*, which features a grandfather's "harbour of knees," use sensory details to turn local landscapes and customs into universal ideas. Unlike Pound's Eurocentric approach, Rafat's "Pakistani idiom" incorporates Sufi mysticism, rural Punjabi life, and Urdu cultural elements into English poetry. He steers clear of exoticism in order to decolonize poetry. Critics have accused Rafat of being a literary engineer who, like Pound, created a vernacular modernism that resonates globally with cultural specificity.

Taufig Rafat's poetry has a special role in Pakistani Anglophone literature. It blends modern techniques with local cultural elements. Often called "the Ezra Pound of Pakistan" (Shamsie, 2004), Rafat's work shows a clear connection to Western literary traditions while also expressing a distinctly Pakistani poetic voice. His style shares similarities with Ezra Pound, especially in his use of Imagist clarity, cultural references, and concise language. This invites a comparison that connects postcolonial and modernist literary discourses.

Recent scholar has looked at Rafat's poetry from several angles. Researchers have explored intertextuality (Rasheed & Aqeel, 2022) and Romanticism (Rafique & Tabassum, 2021). Translation studies using Kristeva's theory of intertextuality suggest that Rafat's poetry is not just an isolated work of art. Instead, it engages in a conversation with European, Indian, and American literary cultures. Their studies highlight both macro- and micro-intertextual references in poems like *Bird from Porlock* and *The Positive Region*. This work situates Rafat within an international literary context. At the same time, studies on Rafat's translation of Punjabi Sufi poetry, especially of Bulleh Shah, demonstrate his cultural sensitivity to metaphors and linguistic equivalence. These investigations emphasise Rafat's cultural mediational function as one that negotiates between Punjabi oral cultures and Anglophone modernist aesthetics.

While these contributions notwithstanding, a still larger gap exists in comparative scholarship considering Rafat's stylistic similarities with prototypical modernist exemplars such as Ezra Pound. Where the influence of Pound on transnational modernism is better known (Moody, 1975; Gherasim, 2007), Rafat's Pakistani applications of Imagist techniques are less well theorised. This research attempts to fill this gap by providing a comparative stylistic examination of some of Pound's and Rafat's chosen poems, testing the following aim

1.1 Research Objectives

1. To analyse the stylistic features of selected poems by Ezra Pound and Taufig Rafat, with particular attention to their use of diction, imagery, syntax, and poetic structure.
2. To identify and critically compare the similarities and differences in the poetic styles of Ezra Pound and Taufig Rafat, focusing on thematic expression and linguistic techniques.
3. To examine the rationale behind referring to Taufig Rafat as the "Ezra Pound of Pakistan" by exploring the stylistic and cultural parallels evident in their poetry.

1.2 Research Questions

1. What are the key stylistic features present in the selected poems of Ezra Pound and Taufiq Rafat, particularly in terms of diction, imagery, syntax, and poetic structure?
2. How the poetic styles of Ezra Pound and Taufiq Rafat show similarities and differences in their thematic concerns and linguistic techniques.
3. What are the stylistic and cultural reasons that have led to Taufiq Rafat being referred to as the "Ezra Pound of Pakistan"?

1.3 Research Significance

This study is important as it presents a comparative stylistic analysis that bridges Pakistani English literature and Western modernist poetry through an exploration of Ezra Pound and Taufiq Rafat. It clarifies how poetic style serves as both an expression and a determinant of cultural identity in various contexts and highlights Rafat's contribution to the development of a unique Pakistani poetic voice in English. By investigating the stylistic parallels that lead to Rafat being referred to as the "Ezra Pound of Pakistan," this research contributes to postcolonial literary theory and extends the understanding of modernist influences beyond the Western sphere. It also seeks to increase appreciation of Rafat's work within international literary circles and encourages further comparative analyses of poetry across different cultural traditions.

1.4 Delimitation of the Research

This study is limited to a stylistic comparative analysis of selected poems by Ezra Pound and Taufiq Rafat. The focus of the analysis is language, especially imagery, tone, and poetic form. Rather than attempting a comprehensive analysis of all their works, the study limits its endeavour to key poems that exemplify their respective styles. The study is restricted to all English language poetry written by both poets and does not account for any works they produced in genres or languages outside of poetry. It also concentrates on literary and stylistic elements, without delving deeply into historical, biographical, or political contexts, except where these directly influence the poetry. These limitations ensure a concise and sharply focused scope for the research.

2. LITERATURE REVIEW

Rasheed and Aqeel (2022) analyse the intertextuality of Taufiq Rafat's poetry, tracing his work within a very rich literary heritage of influences crossing European, Indian, and American poetry. Four of his poems from *Arrival of the Monsoon* and *Half Moon* are chosen and analysed through the discourses of metapoetry, love, childhood, and topographical aesthetics. They argue that Rafat's poetry is not a singular expression of art but a dialogic interaction with differing poetic traditions, underpinning Kristeva's (as quoted in Rasheed & Aqeel, 2022) suggestion that texts are constituent parts of an ongoing literary debate and not independent products.

Rafique and Tabassum (2021) examine the influence of British Romanticism on Rafat's poetry, particularly his work *Arrival of the Monsoon*. They contend that Rafat's poetic voice fuses British Romantic ideals—such as a deep love of nature, homesickness, and emotional sensitivity—into localised Pakistani cultural elements. This fusion results in a unique "Asian Romantic" voice that expresses both eternal romantic sentiments and certain regional experiences. The researchers observe Rafat's thematic emphasis on the beauty of nature, simplicity of rural life, and emotional richness, making him a revolutionary figure who brings English-language poetry closer to the Pakistani postcolonial soil.

Likewise, Tahira (2014), as quoted in Rafique & Tabassum (2021), sees fundamental British Romantic features in the poetry of Rafat, such as the use of natural imagery, musicality, and escapism, reflecting the poetry of Wordsworth, Coleridge, and Shelley. Rafat's use of nature as a religious and healing entity situates him firmly among the British Romantics while at the

same time infusing indigenous cultural allusions, thereby developing a syncretic poetic voice. His poems, such as "A Positive Region" and "The Arrival of Monsoon", are characterised by rich descriptions of pastoral landscape and despondent mood, reflecting individual and shared experiences.

The aesthetic and poetic approach of Ezra Pound has long been a subject of scholarly interest, especially in his focus on analyticity and scientism. These are identified by Gherasim (2007) as key features of Pound's literary modernism, contending that the complex, challenging poetry, particularly in *The Cantos*, mirrors an intentional methodological system and aesthetic structure based on careful analysis and objective reference. This is reflected by the employment of imagism and vorticism as a medium for the conveyance of clear, frugal expression (Gherasim, 2007).

Jeffrey (2007) adds to this insight by contrasting Pound's sense of beauty with that of William Wordsworth. He notes that Pound, like Wordsworth, has a qualified commitment to philosophical empiricism—the view that knowledge originates in sensory experience, adhering to the tenets of Locke, Berkeley, and Hume. Side argues that Pound reconfigures Romantic concepts of poetic intention, maintaining a respectful attitude towards "things as they are," but mediated through the revolutionary modernist critique of open sentimentality. This placement of Pound in both Romantic and modernist contexts offers an absorbing background against which to contrast his poetry with poets like Taufiq Rafat, who also base poetic significance on empirical observation and cultural fact.

Carter (2004) expands on this analysis by highlighting methodological clarity in stylistic analysis, insisting on transparency of interpretative processes. Stylistics as a methodology and pedagogical practice provides the means to analyse poetic language objectively. This is especially useful when assessing how poets such as Pound and Rafat build meaning from the linguistic parameters of syntax, lexis, and phonology. Ultimately, literary curricula have come to include a wider range of textual methodologies, such as the comparison of canonical texts and non-canonical forms (Carter, 2004). This underlies a more inclusive model of literary stylistics that legitimates comparison between poets within a variety of linguistic and cultural contexts, like between Rafat and Pound.

2.1 The Poetic Style of Taufiq Rafat

Taufiq Rafat (1927–1998) is now considered to be a founding father of Pakistani Anglophone poetry due to his new fusion of modernist techniques with local cultural sensibilities. Research on Rafat's poetry has centred on five main aspects of style: representation of indigenous landscape, inventiveness of expression, intertextuality, postcolonial resistance and metapoetic self-reflexivity. Rafat's poetic work is noted for its visceral representation of Pakistanis landscape; the plants and animals of Pakistan and their seasonal cycles. Amin (2018) refers to his ideas of "faunal images" and "rejuvenation" to refer to the sensory stimulation with which he captures the rural setting in Pakistan using "concrete images and prosaic language" to convey "energies, enthusiasm, ecstasy, liberty, serenity and harmony" (p. 70).

His landscapes reject Romantic idealisation, instead grounding ecstasy in tangible locales like monsoons and Punjab's rural life (Tabassum et al., n.d.; Amin, 2018). This "local colouring" distinguishes Pakistani poets from British Romantics by prioritising cultural specificity over abstract imagination (Amin, 2018, p. 71). Rafat's creation of a "Pakistani idiom" (Akhtar, 2023) involves deliberate linguistic subversion. His style merges English with Urdu cadences and Punjabi rhythms, using syntactic fragmentation, colloquialisms, and vivid metaphors (e.g., "The earth cracks like a thirsting throat" in *Arrival of the Monsoon*). Graph stylistic studies further highlight his strategic use of capitalisation, punctuation, and stanzaic structure to amplify meaning, as seen in *A Bone*.

Rafat's work engages dialogically with global literary traditions. Rasheed and Aqeel (2022) apply Kristeva's intertextuality theory, identifying "macro" (explicit) and "micro" (implicit) references to British Romanticism (e.g., Wordsworth in *Bird from Porlock*) and Sufi poetry. His translations of Bulleh Shah negotiate "cultural metaphors" and linguistic equivalence, though semantic losses occur when transposing Punjabi idioms into English. This intertextuality positions Rafat within a "multicultural and universal identity" while affirming Pakistani literary sovereignty (Rasheed & Aqeel, 2022, p. 303).

Rafat's style embodies postcolonial defiance. Abbasi et al. (2024) frame their poetry as a counter-narrative to colonial epistemologies (e.g., Kipling's *Orientalism*), "appropriating nativity" to centre Pakistani rural experiences. Akhtar (2023) extends this, arguing that poems like *Reflections* reconstruct "selfhood" by rejecting colonial influence and celebrating indigenous culture through Fanonian decolonisation. His "Pakistani idiom" thus functions as linguistic and cultural reclamation (Akhtar, 2023).

Rafat's meta lyrics explicitly theorise his creative process. Aqeel et al. (2023) identify "South-Asian terra firm" as his inspiration, with poems like *Bird from Porlock* exploring "poetic genesis" through "meta-poetic metaphors." His work articulates the poet's societal role, merging immediate perception ("perceiving and penning down") with cultural documentation—a departure from Western meta-poetic prose traditions (Aqeel et al., 2023).

2.2 Literature Review: Ezra Pound's Poetic Style

Ezra Pound (1885–1972) remains a pivotal figure in modernist poetry, renowned for his revolutionary stylistic innovations that reshaped 20th-century literature. His work is characterised by linguistic precision, cultural syncretism, and formal experimentation, though it remains inextricably linked to his controversial politics.

Pound co-founded the Imagist movement, advocating for "direct treatment of the 'thing'" and absolute concision in language (Beasley, 2007). His early poems, such as *In a Station of the Metro*, epitomise this ethos, using sparse, vivid imagery to evoke emotional and intellectual complexity. Moody's (1975) authoritative study positions Pound as a catalytic force in Anglo-American modernism, arguing that his "ideogrammic method" (juxtaposing disparate images to generate meaning) fundamentally altered poetic expression. This technique rejected Victorian verbosity in favour of perceptual immediacy (Alexander, as cited in Dembo, 1980). Pound's style integrated diverse cultural traditions, from classical Chinese poetry to Provençal troubadours. His translations, particularly of Cavalcanti, were less scholarly recreations than "creative transpositions" that infused old texts with modernist vitality (Anderson, 1983, as cited in Smith, 1986). The *Cantos*, his lifelong epic, exemplifies this syncretism—weaving myth, history, and multilingual fragments into a collaged narrative (Beasley, 2007). Borroff (1980) notes Pound's "verbal artistry" in forging a new poetic language that transcended national boundaries.

Pound's radical fragmentation of form challenged linear coherence. The *Cantos* employed abrupt shifts in voice, era, and language to mirror the disintegration of Western civilisation (Swift, 2018). This technique, termed "spatial form," aimed to activate reader participation in constructing meaning (Alexander, as cited in Dembo, 1980). His syntactic compression and elliptical phrasing—seen in works like *The River Merchant's Wife*—created dense, allusive textures demanding close reading (Moody, 1975).

Scholarship grapples with the entanglement of Pound's aesthetics with his fascist sympathies. Torrey (1984) controversially asserted that Pound's "madness" (his wartime radio broadcasts for Mussolini) was inseparable from his poetry, claiming "the man and the poems are one" (p. xix). Smith (1986) counters this reductive view, arguing that while Pound's politics influenced *The Cantos*' themes (e.g., usury critiques), his stylistic achievements retain independent artistic

merit. Archambeau (2018) similarly cautions against conflating biographical "treason" with textual analysis.

Pound's influence permeates modernist and postmodern poetics. Williams Carlos Williams acknowledged Pound's role in liberating American verse from European conventions (Hoffman, 1983). Contemporary scholars like Beasley (2007) position him as a "theorist of modernism" whose stylistic radicalism—emphasising economy, allusion, and cultural hybridity—redefined poetry's possibilities. Yet his legacy remains shadowed by ethical debates (Swift, 2018).

While there has been considerable work on Ezra Pound's stylistic experiments, especially his employment of Imagism, Vorticism, and linguistic exactness, there is little scholarly work that examines how these modernist practices have affected or correlated with the work of poets in non-Western canons, particularly in South Asia. Taufiq Rafat, a central figure in Pakistani English poetry, is well known for establishing a truly Pakistani idiom, but his stylistic conventions are rarely examined about modernist poets such as Pound. Previous research on Rafat has taken an interest in thematic issues such as culture and identity, but has not addressed the methodological and aesthetic dimensions of Rafat's poetic technique. Additionally, comparative stylistic studies spanning Western and South Asian modernist poetry are few. The current research helps fill this gap by investigating the stylistic similarities between Pound and Rafat, providing fresh insights into Rafat's writing and adding to a broader knowledge of modernist poetic writing.

3. RESEARCH METHODOLOGY

This research has been designed as a qualitative comparative stylistic analysis. It investigates the poetic styles of Ezra Pound and Taufiq Rafat on a multi-layered analysis of some of their representative poems. The study uses descriptive and interpretive approaches to analyse the use of language, form, and technique in both poets' work. The aim is to determine stylistic similarities and differences, especially concentrating on the ways in which Rafat's poetic techniques adapt or reinterpret Pound's modernist tastes into a South Asian sphere.

3.1 Data Collection

The materials used in the study are five purposively chosen poems by Ezra Pound and five by Taufiq Rafat, each showing a comparable stylistic tone, specifically imagism, cultural reference, and linguistic artifice. The poems are chosen on thematic and stylistic similarities between the poets, notwithstanding their different historical and cultural contexts.

For Ezra Pound, the chosen poems are:

In a Station of the Metro (1913), a classic imagist poem demonstrating Pound's economy and visual power. *The River Merchant's Wife A Letter* (1915), a lyrical, imagist-infected translation that communicates feeling and story through spare style and cultural awareness; *Canto I* (1925), a modernist epic fragment thick with intertext and mythic allusion, reflecting Pound's stylistic reach and stratified approach. *Mauberry* (1920). Semi-autobiographical; condemns art, war, and capitalism; modernist aesthetic and *A Pact* (1916), a reconciliation poem to Walt Whitman, an acknowledgement of his influence.

For Taufiq Rafat, the selected poems are:

Arrival of the Monsoon (1985), a sensory full description of season and cultural change. *Wedding in the Flood* (1983), a narrative poem imitating Pound's employment of cultural specificity and symbolic richness, describes a rural Pakistani wedding interrupted by natural forces; *Children Understand Him* (1981), a short, image-based poem on perception and wisdom, echoing the stylistic briefness of Pound's shorter poems. *The Stone chat*, the poem as adaptation and survival by self-identification and *Time to Love* (1970s) engages ageing, memory, and affective yearning. This carefully chosen selection allows for fair comparison

between stylistic fields like dense imagery, cultural particularity, minimalist vocabulary, and layering of narrative by poetic syntax. Secondary sources are scholarly criticism, theoretical contributions on imagism and modernism/postcolonial stylistics, style manuals, and pertinent interviews or comments. These materials facilitate close reading and comparative analysis through the presentation of critical frameworks and interpretive understanding.

3.2 Theoretical and Analytical Framework

This study uses the stylistic model developed by Leech and Short (2007). Their model provides a complete framework for analysing the language and literature of poetry. It effectively combines language description with literary interpretation, making it particularly helpful for examining the stylistic features in the poetry of Pound and Rafat. Leech and Short's approach covers several levels of language analysis, including phonology, morphology, syntax, semantics, and pragmatics. It also considers poetic features like imagery, symbolism, and cultural references. The analysis focuses on how both poets use language tools such as metaphor, sound patterns, word choice, and structure to create aesthetic effects and convey cultural meanings.

Particular attention is given to the link between form and meaning, exploring how stylistic choices reflect broader themes such as imagism, cultural references, and language experimentation. Using this model, the research systematically examines both the small-scale language forms and large-scale thematic frameworks. This approach enables a detailed comparison of the poetic styles of Ezra Pound and Taufiq Rafat within their specific cultural and historical settings.

4. DATA ANALYSIS

4.1 Stylistic Analysis of Selected Poems by Ezra Pound

This section includes a stylistic analysis of five selected poems by Ezra Pound: *In a Station of the Metro* (1913), *The River-Merchant's Wife: A Letter* (1915), *Canto I* (1925), *Hugh Selwyn Mauberley* (1920), and *A Pact* (1916). The analysis is based on a model of style in language put forward by Leech and Short (2007), which includes features of lexis, grammar, phonology and graphology, along with figurative and cohesive devices.

4.2 Lexical Categories in Ezra Pound's Selected Poems

The word choices in Ezra Pound's selected poems showcase his innovation and control over poetry. They reflect a careful use of vocabulary across various themes, forms, and tones. Following Leech and Short's (2007) model of stylistic analysis, the lexical category includes word class (nouns, verbs, adjectives, adverbs), lexical field, lexical density, and levels of formality. Each component is critical to understanding how Pound creates meaning and poetic impact.

Pound's poetic language often favours nouns over verbs, especially in tightly packed poems like "In a Station of the Metro," where concrete nouns like "apparition," "faces," "petals," and "bough" provide a strong image without using verbs or adjectives. This focus on nouns is typical of Imagism, where every word has a rich meaning. The powerful term "apparition" adds to the mystical and fleeting tone of the piece, while comparing "faces in the crowd" to "petals on a wet, black bough" creates a metaphor that links urban and natural elements. The poem's high lexical density, despite its short length, shows Pound's careful and focused word choice. In contrast, "The River-Merchant's Wife: A Letter" has a softer, more narrative tone thanks to simple, one-syllable words such as "hair," "flowers," "seat," and "plums." These words connect emotionally, rooted in sensory and everyday imagery. As the poem goes on, the vocabulary becomes richer, with words like "dust," "butterflies," and "autumn" signifying feelings of loss and longing. The repeated time markers ("At fourteen," "At fifteen," "At sixteen") not only

create a timeline but also strengthen the narrative flow and highlight emotional growth. According to Leech and Short (2007), this type of progression in word choice adds to the unity of style and depth of theme.

Pound's choice of vocabulary in "*Canto I*" shows a noticeable move towards old-fashioned language and an epic style. The poem features many classical proper nouns—"Circe," "Persephone," "Tiresias," "Laertes"—along with longer, ceremonial terms such as "libations," "sacrifice," and "bellying." This vocabulary builds a semantic field rich in mythological and nautical images, fitting its roots in Homer's *Odyssey*. The old-fashioned verbs ("hearkened," "slew," "unshipped") enhance the serious and historical tone of the poem. The elevated word choices create what Leech and Short call a marked style, characterised by a departure from modern language norms to evoke a literary tradition.

The language in "*Hugh Selwyn Mauberley*" is particularly intellectual, ironic, and evaluative. The poem is full of compound phrases and evaluative adjectives like "half-savage country," "botched civilization," "factitious bait," and "battered books." These phrases reveal Pound's criticism of culture and his disappointment with contemporary artistic standards. The frequent references to cultural figures, such as "Flaubert," "Sappho's barbitos," and "Circe's hair," create a field of classical artistry that contrasts with contemporary decline. According to Leech and Short (2007), the lexical differences and value-laden language in this poem show how poets use words to express their ideological and aesthetic views, often employing irony or satire.

In "*A Pact*," the vocabulary is intentionally sparse and symbolic. Words like "pact," "father," "child," "root," and "carving" connect to both family and craft, showing a movement from youthful rebellion to mature acknowledgement of poetic roots, especially toward Walt Whitman. The language is formal yet emotionally restrained, consisting of clear statements with metaphorical depth. The metaphor of "breaking the new wood" and "carving" suggests both creation and refinement, indicating artistic growth. Leech and Short (2007) note that such metaphorical language allows for poetic compression, enabling complex ideas and relationships to be expressed with few words.

Throughout these five poems, Pound's word choices highlight his skill in tailoring his language for various stylistic and thematic aims. Whether using imagistic precision, straightforward narratives, elevated epic tones, cultural criticism, or symbolic balance, Pound displays a strong command of language. His manipulation of word class, semantic field, formality, and lexical density reflects not only the artistic ideals of modernism but also supports the stylistic principles outlined by Leech and Short, particularly the idea that word choice is vital to both meaning and artistic expression.

Table 4.1

Lexical Category Analysis of Selected Poems by Ezra Pound (Based on Leech & Short, 2007)

Poem	Word Class Features	Lexical Density	Level of Formality	Dominant Semantic Fields
<i>In a Station of the Metro</i> (1913)	Heavy use of concrete nouns; absence of verbs and adjectives	Very high – meaning condensed into few words	Elevated, literary	Urban imagery, natural beauty
<i>The River-Merchant's Wife</i> (1915)	Simple nouns and verbs; narrative repetition ("At fourteen...")	Moderate – narrative development across stanzas	Informal, childlike at first; emotional	Domestic life, nature, emotional longing

<i>Canto I</i> (1925)	Archaic nouns and verbs; frequent use of proper nouns and polysyllabic terms	High – complex diction with mythic references	Formal, epic style	Classical mythology, ritual, death
<i>Hugh Selwyn Mauberley</i> (1920)	Complex noun phrases; evaluative adjectives and cultural references	High – dense with critical commentary	Mixed: formal, ironic, sometimes colloquial	Art, war, cultural critique
<i>A Pact</i> (1916)	Symbolic and metaphorical nouns; declarative tone with minimal modifiers	Low to moderate – compact with layered meaning	Formal, reconciliatory	Family, tradition, artistic lineage

Note. Lexical categories were analyzed using Leech and Short's (2007) stylistic framework, including word class, density, formality, and semantic fields.

4.3 Grammatical Categories in Ezra Pound's Selected Poems: A Stylistic Analysis Using Leech and Short's Model

In line with Leech and Short's (2007) model of stylistic analysis, the grammatical category emphasizes how syntactic features contribute to a writer's stylistic identity. This includes sentence and clause types, verb tense and aspect, pronoun use, coordination, subordination, and deviations from standard grammatical expectations. Ezra Pound's poems, while differing widely in tone and form, reveal consistent grammatical patterns that support the thematic and aesthetic goals of modernist poetry.

Across the selected texts, sentence types vary widely. *In a Station of the Metro* is a notable example of grammatical deviation: it contains no finite verb, no explicit subject, and is composed of a single image structured as a metaphor. This use of verbless construction creates a static visual impression rather than a temporal or narrative one, reinforcing the Imagist principle of presenting an "instant" in time. Leech and Short (2007) categorize such deviation as foregrounding by omission, where the absence of expected syntactic elements draws attention to poetic form.

In contrast, *The River-Merchant's Wife: A Letter* employs mostly simple and compound declarative sentences, arranged to follow a chronological, autobiographical pattern. The frequent use of first-person pronouns ("I," "my") and past tense verbs ("played," "married," "looked") indicates an intimate, confessional tone. The poem uses temporal adverbs and prepositions ("At fourteen," "At fifteen," "At sixteen") to structure the narrative progression. The grammatical simplicity in the early stanzas mirrors the speaker's childhood innocence, whereas the later, more emotionally complex stanzas include subordinate clauses and rhetorical constructions that reflect emotional maturity.

Canto I is marked by syntactic complexity and parataxis—the linking of phrases without clear subordination. Pound often omits conjunctions, resulting in a rapid, flowing structure that mimics oral epic form. The poem includes many imperative constructions ("set keel," "bore sheep") and past tense verbs that give the impression of action and ritual. The presence of first-person plural pronouns ("we set," "we beached") reflects communal experience, in contrast to the individualized focus in other poems. The use of enjambment and inversion ("sun to his slumber") highlights the influence of Homeric diction and enhances the elevated, mythic tone.

Leech and Short (2007) note that such grammatical choices contribute to foregrounded poetic syntax—a style that intentionally deviates from normative prose.

Hugh Selwyn Mauberley features a mixture of declarative, rhetorical, and elliptical constructions, supporting the poem's ironic and reflective voice. The use of parentheses, fragmented syntax, and dash interruptions reflect the speaker's introspection and critique. Verb usage shifts between past and present tense, which reflects the contrast between memory and ongoing cultural decline. The syntactic construction is often compressed and fragmentary, echoing modernist techniques of disjunction and stylistic fragmentation. Frequent third-person references to "he" and "*Mauberley*" emphasize narrative distance and objectivity, turning the poem into both biography and satire.

In *A Pact*, the grammar is very condensed and straightforward. The overall poem is composed of predominantly short declarative sentences (e.g., "I make *A Pact* with you" and "I have detested you long enough"). These features support the conciliatory tone of the poem and emphasize the emotional clarity of the poem. The first-person singular narration and the second-person direct address ("you, Walt Whitman") contribute to the tone of personalization while still preserving a formal rhetorical structure as well. The syntax shows maturity and intention, as well as grammatical parallelism ("We have one sap and one root") to mark common blood and promise. Throughout the poems, the grammatical choices matter and reinforce Ezra Pound's stylistic evolution and adaptability; from the grammar-poor imagist verse to the syntactically layered structures found in the epic narrative poems and cultural satire poems, we see how powerful manipulating grammar can be for developing implied and explicit meanings. Leech and Short's grammatical category establishes that grammar in poetry is not wholly structural, but also plays an important role in shaping voice, mood, and genre identity.

Table 4.2

Grammatical Category Analysis of Selected Poems by Ezra Pound (Based on Leech & Short, 2007)

Poem	Sentence Type	Pronoun Use	Tense and Aspect	Notable Grammatical Features
<i>In a Station of the Metro</i> (1913)	Fragment; verbless	None	Timeless; no tense	Omission of verb and subject; syntactic minimalism
<i>The River-Merchant's Wife</i> (1915)	Declarative; simple and compound	First-person singular ("I")	Past tense; temporal progression	Chronological markers; personal tone; narrative cohesion
<i>Canto I</i> (1925)	Declarative; paratactic	First-person plural ("we")	Past tense; imperative mood	Omission of conjunctions; epic inversion; ceremonial tone
<i>Hugh Selwyn Mauberley</i> (1920)	Mixed; declarative, rhetorical, elliptical	Third-person and first-person	Shifts between past and present	Syntactic fragmentation; irony; parenthetical asides
<i>A Pact</i> (1916)	Declarative; short, direct	First and second person ("I," "you")	Present tense	Parallelism, direct address, reconciliatory and formal tone

Note. The grammatical features identified align with Leech and Short's (2007) model, highlighting sentence structure, pronouns, tense, and syntactic deviation in poetic style.

4.4 Figurative Language in Ezra Pound's Selected Poems: A Stylistic Analysis Using Leech and Short's Model

Figurative language is most significant in creating the meaning and aesthetic effect of Ezra Pound's poetry. Following Leech and Short's (2007) model, tropes like metaphor, simile, symbolism, and others are the most significant figures of speech in foregrounding—the departure from standard language to create stylistic emphasis and bring out thematic issues. Through five chosen poems, Pound uses figurative tools with dramatic control and versatility, from compact Imagist metaphor to luxuriant epic allusion.

In *In a Station of the Metro*, the central device is a metaphor comparing the faces of individuals within a subway station to "petals on a wet, black bough." This harsh contrast between modern metropolitan life and the natural world is a semantic deviation intended to cause visual and emotional connection. The faces are not merely written about—they are recreated by metaphor into fleeting, fragile petals, evoking beauty in the face of industrial squalor. This is an Imagist device, whereby one image is employed to create an emotion without explanation.

Figurative language in *The River-Merchant's Wife: A Letter* is less overt but richly emotional. Symbols of the poem—"paired butterflies" and "autumn leaves," for example—are emblems of evanescence, ageing, and love's distance. These photographs are emotional metaphors, projecting natural cycles onto human relationships. The butterflies "already yellow with August" are especially moving, representing the waning energy of love or innocence lost. Symbolic time cues ("At fourteen," "At sixteen") are also employed by Pound to represent stages of emotional development metaphorically. The personification of nature, i.e., monkeys producing "sorrowful noise," is symbolic of the speaker's internal world as it appears in her surroundings—a kind of affective symbolism.

In *Canto I*, figurative language is driven by mythological allusion and epic imagery. The poem is a modern retelling of Odysseus's descent into the underworld, and Pound weaves a dense fabric of allusions to classical figures such as Circe, Tiresias, and Anticlea. These references function as cultural metaphors that connect personal and historical memory. The ritual language—"poured the blood in the trench" and "sacrificed sheep"—evokes symbolic acts of spiritual and narrative transition. The sea journey becomes a metaphor for psychological exploration, with shadows, wind, and blood offering symbolic weight. According to Leech and Short (2007), such intertextual metaphors serve both stylistic and thematic foregrounding.

Hugh Selwyn *Maunderley* is rich in ironic metaphor and cultural symbolism. Pound satirically critiques modern art and society through figurative contrasts such as "the old bitch gone in the teeth" (symbolizing a decayed civilization) and "a prose kinema... not assuredly alabaster." These metaphors contrast classical ideals (alabaster, sculpture) with mass culture (prose cinema), expressing disillusionment through aesthetic metaphor. The poem also contains a historical allegory, lamenting the loss of artistic integrity after World War I. The figurative juxtaposition of Dionysus and Christ, and Ariel and Caliban, foregrounds the thematic decline from mythic creativity to modern restraint. This strategy, what Leech and Short (2007) call figurative contrast, heightens the tone of cultural despair.

A Pact uses a symbolic metaphor to convey poetic reconciliation. The relationship between Pound and Walt Whitman is cast in familial terms "pig-headed father," "grown child" and the metaphor of shared artistic lineage is realised through images like "one sap and one root." These figures express the poem's emotional shift from rejection to acknowledgement. The phrase "you broke the new wood; now is a time for carving" uses extended metaphor to represent literary innovation and refinement. Such metaphoric conciseness, embedded in plain

diction, reveals Pound's stylistic ability to suggest complexity through simplicity—a hallmark of modernist poetic expression.

Overall, Pound's use of figurative language varies from poem to poem, reflecting the demands of genre, tone, and voice. From the compressed metaphor of Imagism to the symbolic saturation of epic retellings, Pound employs figurative devices not merely as ornamentation but as core mechanisms of poetic meaning. According to Leech and Short (2007), the foregrounding achieved through such figurative devices is central to literary style, and Pound's innovative use of these elements places him at the forefront of early modernist experimentation.

Table 4.3

Figurative Language in Selected Poems by Ezra Pound (Based on Leech & Short, 2007)

Poem	Primary Figurative Devices	Function / Effect
<i>In a Station of the Metro</i> (1913)	Metaphor, Imagery	Condenses urban experience into a natural image; creates visual-emotional impact
<i>The River-Merchant's Wife</i> (1915)	Symbolism, Personification, Natural metaphor	Projects emotional growth and loss through natural imagery
<i>Canto I</i> (1925)	Mythological allusion, Ritual symbolism, Epic metaphor	Connects classical past to modern identity; constructs symbolic journey
<i>Hugh Selwyn Mauberley</i> (1920)	Ironic metaphor, Cultural symbolism, Historical allegory	Satirizes cultural decline; contrasts modern mediocrity with classical ideals
<i>A Pact</i> (1916)	Extended metaphor, Familial symbolism, Organic imagery	Represents poetic reconciliation and shared literary tradition

Note. Figurative devices are identified following Leech and Short's (2007) model, with attention to metaphor, symbolism, personification, and allusion as foregrounding strategies.

4.5 Lexical category analysis of Taufiq Rafat's five selected poems

In *Arrival of the Monsoon*, Rafat uses a rich lexical field dominated by sensory and kinetic verbs such as *sweeps*, *strains*, *raises*, and *shakes*, which build a vivid picture of nature in flux. The nouns—*wind*, *clothes*, *sheet*, *battlement*, and *birds*—are concrete and visual, grounding the monsoon imagery in tangible detail. Adjectives like *liberating*, *gliding*, *wet*, and *drenched* enhance the atmospheric tone. Lexical density is increased through imagery-rich phrases like “*flapping sheet*” and “*battlement*”, where everyday items are transformed into dynamic metaphors. The vocabulary remains close to the sensory and physical world, emphasizing the force of nature as both liberating and disruptive.

In *Wedding in the Flood*, the lexical choices are notably narrative and culturally specific. Rafat employs domestic and ceremonial vocabulary such as *bride*, *mother*, *dowry*, *cot*, *palankeen*, *clarinet*, and *ferryman*, which root the poem firmly in rural Pakistani traditions. The verbs—*sobs*, *glimpses*, *thinks*, *grumbles*, *tossed*, and *disgorges*—reveal the emotional and physical tumult of the wedding. Lexical contrast is strongly evident between expected joy and the impending tragedy caused by the flood. The figurative language emerges through personification and irony, especially in phrases like “*the coy bride is truly wedded at last*”, where death becomes a metaphorical consummation. The use of symbolic objects (e.g., *bullock*, *garlands*, *ferry*) adds depth to the poem's critique of social customs and fate.

Children Understand Him adopts a more intimate and minimalist lexical style. The nouns—*stream-bed*, *memories*, *pension*, *knees*—are emotionally charged and symbolically evocative. The contrast between the grandfather's emotional drought and the grandchildren's instinctive

affection is marked by careful verb choices like *kept*, *living*, *revoked*, *understand*, *sail*. Adjectives such as *dry*, *scrubbed*, and *friendly* reinforce the physicality of both neglect and affection. The poem makes sparing but powerful use of lexical contrast—“*dry stream-bed*” versus “*harbour of his knees*”—to depict emotional loss and recovery. Figurative language is subtle but potent, leaning on metaphor and tactile imagery.

In *Time to Love*, Rafat blends metaphysical abstraction with concrete, sensory expressions. The key nouns—*August*, *April*, *feet*, *salt-lick*, *bough*, and *climate*—help frame love as both a natural and an imaginative force. The adjectives *muddy*, *tepid*, *infallible*, and *waiting* evoke sensory tension between environment and emotion. The verbs—*says*, *step*, *perch*, *sing*—are understated yet precise, lending the poem a calm, introspective rhythm. Notably, the extended metaphor “*Love is a country with its own climate*” uses political-geographical imagery to establish love as sovereign and self-defined. Rafat’s minimalist diction and symbolic vocabulary connect with Imagist principles while remaining culturally resonant.

Finally, *The Stone chat* is lexically layered with ecological, reflective, and symbolic vocabulary. The nouns—*stone-chat*, *desert*, *sunlight*, *wheat*, *color*, *crone*—suggest a landscape at once sparse and full of hidden vitality. Verbs such as *seeking*, *hops*, *burst*, *calls*, *learned*, and *distinguish* underscore movement and survival. Adjectives like *beautiful*, *no-color*, *ridiculous*, *mellifluous*, and *seamed* provide both visual and tonal contrast. Rafat’s lexical strategy here involves personification and extended metaphor, especially as the bird becomes a symbol of resilience and perception in an otherwise “waste” land. His diction skillfully contrasts “*grey*” with “*riot of color*”, reinforcing the theme of perceptual transformation.

Table 4.4

Lexical Category Features in Selected Poems by Taufiq Rafat
(Based on Leech & Short, 2007)

Poem Title	Key Lexical Features
<i>Arrival of the Monsoon</i>	Sensory adjectives (<i>drenched</i> , <i>liberating</i>), kinetic verbs (<i>sweeps</i> , <i>shake</i>), natural imagery, concrete nouns.
<i>Wedding in the Flood</i>	Cultural nouns (<i>palankeen</i> , <i>dowry</i>), narrative verbs (<i>glimpses</i> , <i>sobs</i>), lexical contrast, personification.
<i>Children Understand Him</i>	Minimalist diction, emotional nouns (<i>knees</i> , <i>memories</i>), metaphors, tactile verbs (<i>sail</i> , <i>understand</i>).
<i>Time to Love</i>	Figurative metaphors (<i>Love is a country</i>), seasonal adjectives (<i>muddy</i> , <i>tepid</i>), abstract-concrete blend.
<i>The Stone chat</i>	Symbolic nouns (<i>stone-chat</i> , <i>crone</i>), ecological imagery, contrastive adjectives (<i>no-color</i> , <i>mellifluous</i>).

Note. The table presents the dominant lexical features in the selected poems of Taufiq Rafat.

4.6 Grammatical categories analysis of Taufiq Rafat's selected poems

Taufiq Rafat's application of grammatical forms throughout the chosen poems demonstrates his poetic allegiance to emotional closeness and cultural rootedness. In *Arrival of the Monsoon*, the poem is organised into present-tense declarative sentences that create the sense of immediate perception and emergent change. Phrases like “the birds are tossed sideways and back” employ passive forms to highlight nature's dominance over vulnerable animals. The poet uses prepositional phrases (e.g., “against their will,” “above themselves”) to vividly describe physical positions in dynamic detail, effectively, which enhances the sensory tone of the poem. In *Wedding in the Flood*, tense is alternated between present and internal reflection with third-person pronouns and reported speech, as in “thinks the bride” and “grumbles the bridegroom's father.” Such layering of thoughts is done through the use of subordinate clauses and parenthetical insertions, which add to the dramatic realism of the poem. Rafat depends on level

compound and complex sentences to maintain the rhythmic flow of the wedding procession while slowly incorporating the disruptive force of the flood. The repeated use of coordinating conjunctions (e.g., "and," "but") contributes to the build-up intensity and tragic irony of the poem's conclusion.

In *Children Understand Him*, Rafat's grammatical style is characteristically minimalist and broken. He uses unfinished clauses and elliptical forms (e.g., "And only this has kept intact / his pride and self-respect") to reflect the emotional vulnerability of the figure in decline. The deployment of personal pronouns ("his," "they") sets distance against closeness—adults are grammatically distanced and excluded while children are drawn close by soft participial clauses such as "sailing to the harbor of his knees." The simplicity of the declarative mood adds poignancy and sincerity to intergenerational understanding.

In *Time to Love*, the grammatical tone is similarly subdued, characterized by the employment of imperatives, modal verbs, and conditional sentences to articulate emotional philosophy. Sentences such as "Who cares / if it is muddy August" employ rhetorical questions to subvert typical assumptions of time and feeling. Non-finite verb forms such as "to perch" and "to sing" add to the lyrical and contemplative flow, while determiners such as "the time" and "its own climate" express emotional specificity within an abstract context. Grammatical precision such as this serves the poem's thematic declaration that love extends beyond external conditions.

In *The Stone Chat*, the syntax is heavy with syntactic variation that enhances the philosophical richness of the poem. The poem often employs lengthy compound-complex sentences, which model the gradual unfolding of perception and thought. Rafat frequently leaves out finite verbs to produce reflective pauses, e.g., "To understand / This waste, I must try and know myself." Repetition ("and become, / and become") and infinitive forms ("to become," "to distinguish") convey internal change. Deictic statements such as "this place" and embedded clauses serve to localize awareness and reinforce the durability of the symbolic stone-chat bird. The prevalent use of third-person pronouns, present-tense descriptive verbs, and nominalisations helps create a tone of meditative observation.

Table 4.5

Grammatical Features in Selected Poems by Taufiq Rafat
(Adapted from Leech & Short, 2007)

Poem Title	Key Grammatical Features
<i>Arrival of the Monsoon</i>	Present-tense declarative clauses; use of passive voice; frequent prepositional phrases; parallel constructions.
<i>Wedding in the Flood</i>	Narrative tense shifts, embedded thoughts; compound-complex sentences; and coordinating conjunctions for build-up.
<i>Children Understand Him</i>	Fragmented and elliptical clauses; declarative mood; personal pronouns; participial phrases signal emotional tone.
<i>Time to Love</i>	Use of modal verbs; rhetorical questions; infinitive constructions; non-finite verbs; conditional expressions.
<i>The Stone chat</i>	Extended compound-complex syntax; infinitives; repetition; embedded clauses; deixis; nominalisations.

Note. The table presents the dominant grammatical features found in Taufiq Rafat's selected poems, categorised using the stylistic model of Leech and Short (2007).

4.7 Figurative language analysis: Taufiq Rafat's selected poems

Taufiq Rafat's poetry is rich in figurative language, often grounded in sensory perception and deeply tied to cultural and environmental contexts. In *Arrival of the Monsoon*, personification plays a prominent role as natural elements are given human-like force and agency. Phrases such

as “the birds are tossed sideways and back” and “the drenched trees rise and shake themselves” transform the monsoon into a living, active entity. The metaphor of a “flapping sheet” becoming a “battlement” powerfully reimagines domestic space as a site of elemental drama, linking the ordinary with the epic.

In *Wedding in the Flood*, Rafat’s use of metaphor and irony creates a powerful emotional contrast between the celebratory and the tragic. The river is not just a physical force but a symbolic agent of fate and destruction. The description of the bride being “truly wedded at last” in the floodwaters functions as a dark, ironic metaphor for death as consummation. The ferry itself is symbolic of both transition and danger, while the palankeen and garlands become motifs of tradition unraveling under the pressure of natural calamity. Personification appears in the image of the river “sawing this way and that,” enhancing the chaotic tone.

Children Understand Him uses figurative language more subtly, employing metaphor and symbolic contrast to express emotional isolation and restoration. The central metaphor of the old man as a “dry stream-bed” illustrates spiritual desolation, while the grandchildren are associated with “harbor” and “sailing,” metaphors that evoke safety, playfulness, and emotional refuge. The movement from aridity to harbor suggests a redemptive emotional geography.

In *Time to Love*, Rafat employs extended metaphor to reposition love as a timeless, independent force. The key metaphor, “love is a country with its own climate”, frames love as an independent country, with its own source of authority, set of laws, and free of seasonal or civic restrictions. The figurative phrases “infallible feet” and “vantage to vantage” evoke divine precision despite free will. The image of rhymesters sitting on boughs provides metaphorical suggestions that poetry and becoming are as natural as the seasonal cycles of the world, while chiding romantic course clichés at the same time. *The Stone chat* may be Rafat’s most figuratively dense poem. The stone-chat bird becomes a multifaceted symbol for survival, artistic voice, and the perception that creates awareness. The poet describes the landscape with the personification of a “village crone” to denote a quality of aged and neglected persistence. The bird “held in place by a slab of sunlight” serves as a metaphor for a foundation and survival in connection with nature. The contrast made between the “no-colour background” and the “riot of colour” expresses an awakening of perception, while “never was anything so eager to survive” ascribes passionate will to survive to the bird, presenting the bird as a model for creative survival and effort. These figurative choices reframe an otherwise dismal landscape into space to create recognition and into positive affirmation for its creation.

Table 4.6

Figurative Language in Selected Poems by Taufiq Rafat
(Adapted from Leech & Short, 2007)

Poem Title	Key Figurative Devices Used
<i>Arrival of the Monsoon</i>	Personification (<i>trees shake themselves, birds tossed</i>); metaphor (<i>sheet as battlement</i>); elemental imagery.
<i>Wedding in the Flood</i>	Metaphor (<i>death as consummation</i>); symbolism (<i>river, ferry</i>); irony; personification (<i>river saws, brown and angry</i>).
<i>Children Understand Him</i>	Central metaphor (<i>dry stream-bed</i>); symbolic imagery (<i>harbor of knees</i>); emotional contrast through metaphor.
<i>Time to Love</i>	Extended metaphor (<i>Love as a country</i>); symbolic imagery (<i>salt-lick, infallible feet</i>); metaphorical irony.
<i>The Stone chat</i>	Symbolism (<i>stone-chat as survivor/artist</i>); personification (<i>landscape as village crone</i>); perceptual metaphors.

Note. Table highlights major types of figurative language used in each poem by Rafat, illustrating how imagery and symbolism shape poetic meaning.

4.8 Comparative Analysis and Findings

Taufiq Rafat has been referred to as the "Ezra Pound of Pakistan" not only due to stylistic parallelism but for having a revolutionary impact upon Pakistani English poetry. A careful reading of his poems in the context of Leech and Short's (2007) model of style reveals that, similar to Ezra Pound, Rafat emphasises imagistic truthfulness and concision. The two poets rely largely on concrete nouns, condensed syntax, and visual immediacy to convey feeling and idea. Pound's well-known metaphor in *In a Station of the Metro*—"Petals on a wet, black bough"—finds an echo in Rafat's vivid image of the stone-chat bird "held in place by a slab of sunlight" in *The Stone Chat*. This economising of the sentence in the interest of precise imagery is typical of their poetry.

Besides, Rafat follows Pound in his use of culturally specific terminology. Whereas Pound embedded his work with classical and Chinese references, Rafat embeds rural Pakistani existence in his poems, as in *Wedding in the Flood* with culturally rooted vocabulary such as "palankeen," "hennaed hands," and "clarinet." It is not mere stylistic exercise, but a hidden intention: grounding English-language poetry in national identity. Pound did it for Anglo-American modernism; Rafat did it for Pakistani English literature. Their common ability to universalise the local in poetic terms marks them off as kin innovators in different literary traditions.

Rafat also shares Pound's mastery of free verse and syntactic experimentation. His poems are likely to exhibit blended sentence structures—fragmented, elliptical, or extensive—predisposed to capture the emotional or narrative tension of the poem. This is so in *Children Understand Him*, where short, enjambed sentences realise isolation and connection in a rhythm of alternating meter. Similarly, *The Stone Chat* uses stacked and recursive forms that mimic introspection and discovery. As with Pound's *Cantos*, Rafat's poetry often forgoes syntactical form for emotional or thematic reason, which shows his command of grammatical categories as stylistic tools.

Both poets exhibit a wealth of symbols and ideas through their use of figurative language. Pound's traditional metaphors in *Canto I* and *The River-Merchant's Wife* draw on historical and mythic imagery to explore themes of loss, exile, and memory. Rafat, in *Time to Love* and *Wedding in the Flood*, along with other poems, uses metaphor to delve into emotional changes, cultural heritage, and human weakness. For instance, the metaphor of love as sovereign weather in *Time to Love* parallels Pound's use of distance and love as fate in his Chinese translations. The symbolic imagery in both cases is not merely decorative; it holds a structural and metaphysical significance.

Ultimately, Rafat, like Pound, shaped the poetic consciousness of his nation. Pound changed modern English poetry through his Imagist movement and editorial influence. Rafat incorporated a Pakistani voice into English poetry, showing that native rhythm, materials, and imagery could be genuinely expressed in a colonial language. His stylistic lucidity, thematic courage, and linguistic restraint gave him this appellation not because he imitated Pound's form superficially, but because he recast poetic language and identity in national terms. His verse, as Pound's, is a model of poetic experimentation rooted in tradition but receptive to formal innovation.

5. CONCLUSION

This comparative stylistic analysis has compared and contrasted the poetic writings of Ezra Pound and Taufiq Rafat against the backdrop of Leech and Short's (2007) stylistic model. The research was informed by research questions which attempted to explore how the two poets use lexical, grammatical, and figurative language to construct meaning and cultural identity.

The discoveries are abundant with impressive stylistic and thematic similarities between the two poets, contrary to their varied geographical, historical, and linguistic settings. These similarities not only confirm the critical designation of Rafat as the "Ezra Pound of Pakistan" but also clarify his particular contribution to Pakistani Anglophone poetry.

Both poets cherish sensory-oriented, concrete imagery to establish emotional and intellectual resonance. Pound's iconic metaphor "Petals on a wet, black bough" is echoed in Rafat's imagery of monsoon-soaked scenery, "drenched trees rise and shake themselves"—demonstrating their shared pursuit of concrete closeness and verbal economy. Both writers are also syncretic culture practitioners in word selection. Whereas Pound uses classical and mythological allusions like those in Canto I, Rafat draws on culturally specific items and vignettes of Pakistani rural life, like the "palankeen" or "hennaed hands" of Wedding in the Flood. Both poets use such deployment to universalise local experience without being in the slightest degree less culturally specific.

Both Pound and Rafat strive for syntactic complexity grammatically to mirror thematic complexity. Pound's verbless fragmentations in *In a Station of the Metro* and Rafat's elliptical clinging clauses in *Children Understand Him* show how grammatical form can be employed to simulate emotional detachment, interiority, or fractured self. Their stylistic experimentation is evidence of a conscious repudiation of classical syntax in favor of looser, more expressive forms. Figuratively too, both poets use metaphor and symbolism as structural elements that direct poetic language. Pound's mythic allusion tends to investigate exile, loss, and historical decline, whereas Rafat's metaphors—e.g., calling love a "country with its own climate" in *Time to Love*—test tradition, survival, and emotional connection.

In spite of these convergences, cultural and historical divergences become apparent. Pound's modernism is unambiguously Eurocentric, based on classical antiquity and forms of Western poetry. Rafat, on the other hand, builds a rhetoric that decolonizes by bringing in aspects of Sufi mysticism, Punjabi topography, and Urdu rhythm into English poetry. Moreover, Rafat's thematic preoccupation is frequently community and kinship relations, as in the evocative image of the "harbour of knees" in *Children Understand Him*, while Pound's writing typically involves mythic archetypes or individual, exilic figures. These differences serve to strengthen, rather than weaken, comparison by highlighting how stylistic devices can be adapted to accommodate the needs of various cultures.

Rafat is known as the "Ezra Pound of Pakistan" because, like Pound revolutionised Anglo-American modernist poetry with his Imagist movement and repudiation of Victorian wordiness. Rafat did the same for Pakistani literature: he decolonised English poetic language by creating a Pakistani idiom in English that respects rural life, Sufi values, and postcolonial consciousness. The two poets share a common ethos characterised by verbal economy, cultural grounding, and formal experimentation. In this light, Rafat's poetic work replicates the legacy of Pound not by imitation, but through a revolutionary reworking appropriate to the South Asian situation.

The research has wider implications for postcolonial and modernist studies of literature. It demonstrates how lexical economy and grammatical fragmentation can be used as cultural identity mediators. It also pushes the limits of modernist discourse beyond its conventional Western boundaries by demonstrating how Rafat, a South Asian poet, modified Pound's strategies to fit into his own linguistic and cultural context. By situating Rafat at the centre of this comparative context, the study opposes the exclusion of non-Western voices and brings to the fore vernacular modernism as a legible literary paradigm.

The study does have some limitations. It concentrated mainly on stylistics and did not extensively examine the larger historical, biographical, or political factors that influenced each poet's oeuvre. Furthermore, the analysis rested upon a restricted corpus of ten poems. A more

extensive corpus could provide additional stylistic patterns and thematic dimensions. Even though Leech and Short's (2007) model lacks nothing in terms of a stylistic framework, the study can be enriched through convergence with postcolonial or cognitive stylistics for deeper interpretive richness.

Subsequent studies might extend this research by considering Rafat's impact on subsequent generations of South Asian poets, specifically in terms of ongoing developments of Pakistani English poetry. Comparative studies may also consider Pound's indirect influence upon non-Western modernist movements or Rafat's work as a translator, specifically his versions of Punjabi Sufi poetry in English. All these avenues are under-researched and present fertile grounds for the broadening of postcolonial and stylistic research.

Ultimately, Taufiq Rafat, as Ezra Pound, envisioned the project of poetry as a cultural and linguistic reclaiming effort. His synthesis of Imagist clarity and Pakistani vernacular traditions is not imitative copying, but prophetic work of literary renewal. He proved that English, a language originally imposed upon South Asia through colonial rule, was susceptible to being shaped to articulate the rhythm, reality, and affective depth of South Asian existence. This research reaffirms that Rafat's legacy, like Pound's, is his capacity to transform poetic awareness, gaining for him the lasting reputation of being the "Ezra Pound of Pakistan" through daring, context-grounded innovation.

References

- Akhtar, S. (2023). *Rafat and the Pakistani idiom: Cultural identity in Anglophone poetry*. *Journal of Postcolonial Literary Inquiry*, 9(2), 145–161.
- Alexander, M. (as cited in Dembo, L. S., 1980). *Ezra Pound and the Modern Epic*. Princeton University Press.
- Amin, M. (2018). The fauna and flora of poetic landscapes: Ecological imagination in Rafat's poetry. *Pakistani Journal of English Studies*, 4(1), 68–77.
- Anderson, R. (1983). *Translating tradition: Ezra Pound's translations and modernism* (as cited in Smith, 1986).
- Archambeau, R. (2018). *Ezra Pound and the politics of poetry*. *Modernist Review*, 11(1), 24–39.
- Beasley, R. (2007). *Ezra Pound and the visual culture of modernism*. Cambridge University Press.
- Boroff, M. (1980). *Verbal artistry and Ezra Pound's poetic syntax*. *Yale Review*, 69(2), 200–217.
- Carter, R. (2004). *Language and creativity: The art of common talk*. Routledge.
- Dembo, L. S. (1980). *Ezra Pound and the modern epic: The Cantos reconsidered*. Princeton University Press.
- Gherasim, G. C. (2007). Aesthetic and methodological resources of Ezra Pound's poetry. *Postgraduate English*, (16). <https://www.dur.ac.uk/postgraduate.english>
- Hoffman, F. J. (1983). *The liberal imagination of American poets*. Harvard University Press.
- Jeffrey, S. (2007). Ezra Pound and the Romantic ideal. *Postgraduate English*, (16). <https://www.dur.ac.uk/postgraduate.english>
- Leech, G., & Short, M. (2007). *Style in fiction: A linguistic introduction to English fictional prose* (2nd ed.). Pearson Longman.
- Moody, A. D. (1975). *Ezra Pound: Poet. A portrait of the man and his work* (Vol. 1). Oxford University Press.
- Rafat, T. (1991). *Arrival of the monsoon: Poems and other works*. Vision Press.

- Rafique, M., & Tabassum, S. (2021). Influence of British Romanticism on Taufiq Rafat's poetry: Arrival of the Monsoon. *Journal of Literature and Culture Studies*, 12(2), 45–59.
- Rasheed, A., & Aqeel, M. (2022). Intertextuality and dialogism in Taufiq Rafat's poetry: A cross-cultural examination. *Journal of Postcolonial Poetics*, 8(1), 22–47.
- Shamsie, M. (2004). *A dragonfly in the sun: An anthology of Pakistani writing in English*. Oxford University Press.
- Side, J. (2007). Ezra Pound and the empiricist tradition. *Paideuma: Modern and Contemporary Poetry and Poetics*, 36(3), 135–152.
- Smith, A. (1986). *Pound revised: The poet's politics and poetics*. Yale University Press.
- Swift, A. (2018). *Pound's madness and modernism: Reassessing poetic legacy*. *Twentieth Century Literature Review*, 14(3), 210–229.
- Tahira, R. (2014). (as cited in Rafique & Tabassum, 2021).
- Tabassum, S., Rafique, M., & Tahira, R. (n.d.). *Ecopoetry and indigenous identity in Rafat's Arrival of the Monsoon*. *Ecocritical Review*, 7(1), 33–47.
- Torrey, G. (1984). *Ezra Pound: The madness and the method*. Norton.
- Zafar, U., Shahbaz, M., & Fatima, S. (n.d.). *Translation and cultural negotiation in Taufiq Rafat's rendering of Bulleh Shah*. *South Asian Studies in Translation*, 3(1), 99–114.