A SYNTACTIC ANALYSIS OF A PAKISTANI POEM IN ENGLISH

Talat Rafi[*]

Abstract

In this paper, Zulfikar Ghose's poem will be analyzed. Ghose is a Pakistani who writes poems in the English Language. He is known as one of the major Pakistani poets who opt for English as a medium of expression in spite of their mother-tongue/ national language. He now lives in Austin, Texas, USA and teaches as a professor at Texas university. Ghose is an internationally recognized poet with more than fifty poems in English to his credit. This analysis will help us reach this conclusion whether his poetic style is similar to the style of the poets who write poems in English as their first language or it is different. This stylistic analysis will also be helpful in analyzing other poems by Pakistani poets who chose or choose English as their medium of expression. A brief literature review presents an explanation given by the linguists of various linguistic terms commonly which are used in presenting a Stylistic analysis of the poetic works. The overall Syntactic study will serve as a guide to the readers to analyze other poetic works at this Linguistic level.

Keywords: stylistics, Pakistani English poetry, linguistic analysis

Introduction

Poetry is one of the genres considered to be the most popular among literary readers. Through poetry, emotions are expressed and conveyed easily and quickly. Millions of poems are written by the native speakers of the English language in their own styles. However, there are a large number of the non-native speakers of English who choose to write in English instead of their first language. Let us first know the reasons for adopting English which is either the second or a foreign language for this genre.

England has always been considered as the centre of producing English poets. However, after the Second World War, the Britain had no longer remained the centre as the American poets emerged and thus, modern poetry in English shifted from England to America. In Post-1945 conditions, the academic poetry of high intelligence and great polish flourished in the American universities. Later, the white Commonwealth countries like Australia, Canada and New Zealand also started contributing to verse in English. Among other commonwealth countries, West Indies, India, and later Pakistan began to emerge as the countries with a few prominent poets who chose English as a medium   to compose their poems.

In the Sub-Continent, English replaced Persian which was used as a lingua-franca. In 1947, when the British Government handed over the power to the Muslim League and Congress to form their own governments, the majority of the Muslims migrated to

[*] Talat Rafi, Associate Professor of English, Govt. Degree Science and Commerce College, Gulshan-e-Iqbal, Bl-7, Karachi

Pakistan and thus brought with them the literary heritage. Some who settled in England also contributed to literature in English in spite of using English as a second or third language. Amongst them is Zulfikar Ghose who has composed many a poem in English while living in England and later in The United States of America. However, because of his association with Pakistan, he is considered a Pakistani English poet. With the passage of time, a group of poets emerged and later, they were labeled as 'Pakistani English Poets'. Kaleem Omar, Alamgir Hashmi, Maki Kureshi, Ghulam Ali Allana, Tariq Rehman, Taufiq Rafat, Adrian Husain and Masood Amjad Ali are a few of such literary figures. In 1995, on the eve of the golden jubilee of Pakistan's Independence, the Oxford University Press (Karachi) published a collection of the poems composed in English by some Pakistanis including Abbas Husain, Nishat Wasim, Farida Faizullah, Mona Hassan, and Zeba Hasan Hafeez who still write poems in English.

I have selected Zulfikar Ghose's poem, 'One chooses a Language', to present its syntactic analysis in this paper which will be done after the review of the literature given below:

Literature review

A Syntactic analysis is one of four major levels at which a literary piece of work is analyzed and all these levels are directly related to Stylistics. H.G.Widdowson (1975) has described Stylistics as being 'an area of meditation between two disciplines'. The disciplines that he refers to are those of Linguistics and Literary criticism. The former one is related to language whereas the latter one is concerned with literature. [1]

> "Stylistics was born of a reaction to the subjectivity and[2] impression of literary studies….Stylistics, in short, is an attempt to put criticism on a scientific basis."
>
> (Fish: pp-53)

In other words, Stylistics provides the readers with an objective analysis and it is not the concern of a linguist to focus on what is good or bad in a poem. Geoffrey Leech (1969) believes that since no literary work can be produced without a language, this must be analyzed:

> Because poetry consists of language, the linguist, if he had enough leisure, could eventually give a complete explanation of a poem.
>
> (Leech: 1969 pp-226)[3]

He further argues that one can tear a poem apart to analyze what technicalities are involved and what is prominent and how a poet has operated the language. This analysis opens room for objective criticism and ultimately one says, 'Yes, this is it. This is why

---

[1] Widdowson, H.G. *Stylistics and Teaching of Literature,* Longman, London, 1994

[2] Fish, E.Stanley. '*What is Stylistics and Why are people saying such terrible things about it'?* in Modern Stylistics, ed. Donald C Freeman, Methuen, London and New York, 1981.

[3] Leech, N.Geoffery. *A linguistic Guide to English Poetry.* Longman, New York, 1969.

the poem moves me so.'(Leech: 1969). Culler (1981)[4] highlights the importance of the role of language in writing poems. He says:

> To understand a sentence means to understand a language. To understand a
> language means to be the master of a technique.

Culler (1981) further says that to speak of the structure of a sentence is necessarily to imply an internalized grammar that gives it that structure. In other words, a full comprehension of a poem depends on how well its syntactic properties are analyzed. This comprehension depends on the mastery of a system a language follows. Some readers think that in order to understand a poem, one may take help of translation. However, this language might not be able to give a clear picture of the language operation as the rules of a language cannot be fully applied to another language. Hence, full comprehension does not take place since meaning is not conveyed exactly as it appears in the language of the poem.

Syntactic analysis is mainly concerned with the grammatical structures employed in the poem. 'Stylistic analysis is mainly concerned with the examination of written language'. (Spencer and Gregory: 1970 pp- 75)[5]. In order to analyze a piece of literary work, one needs to closely see the verb forms, phrases, word forms, structures and different poetic strategies and how they are exploited. This has also been observed that the poets tend to create their own language and this is regarded as 'poetisms'.

> 'Different forms of the language may exist side by side in a work of poetry.
> Poetic language finally also has some of its own lexicon and Phraseology as
> well as grammatical forms, the so called poetisms. Only some schools of poetry
> have a positive attitude towards poetisms'.

(Mukarovsky: 1970 pp-42)[6]

This paper focuses on analyzing a poem syntactically. It is, therefore, important to present here the definitions and explanations of the linguistic terms which will serve as a guide to observe the stylistic variations studied in the poem. Given below, is a brief literature review of these terms:

Foregrounding

Along with 'poetism', another poetic strategy is 'foregrounding' which is opposite to 'automatization'. The theory of 'foregrounding' is considered to be the most important theory for the purpose of Syntactic analysis. The systematic violation of the grammar rules is commonly used by the poet, is known as 'foregrounding'. In fact, poetry does not exist without it. Mukarovsky (1970) further explains it as quoted below:

---

[4] Culler, Jonathan. *'Literary Competence',* in Modern Stylistics, ed. Donald C. Freeman, Methuen, London and New York, 1981.

[5] Spencer, John and Gregory J. Michael. *'An Approach to the study of Style',* in Linguistic and Literary Style, ed. Donald C. Freeman, Holt, Rinehart and Winston, Inc., New York, 1970.

[6] Mukarovsky, John, *'Standard Language and Poetic Language',* in Linguistic and Literary Style, ed. Donald C. Freeman, Holt, Rinehart and Winston, Inc., New York, 1970.

> 'Poetic language is not the brand of standard. For poetry, the standard language is the background against which is reflected the esthetically Intentional distortion of the linguistic components of the work, in other words, the intentional violation of the norm of the standard.'(p.42)

In other words, the poets are the creators of their own language. This creativity is, in fact, the poetic style which gives room to analyze it syntactically and stylistically without criticizing the deviation from the norm. For example, Noam Chomsky analyzed E.E. Cummings' style of word-order which is a recurring feature in all Cummings' poems.

'Foregrounding' is used as a tool to present an idea which becomes prominent and the surrounding words and images help the poet for this type of rule violation. Parallelism and deviation are the two types of foregrounding; the former is unexpected reality while the deviation is the unexpected irregularity. Fine examples of parallelism are found in nursery rhymes and slogans. Leech (1969[7]) has given details about Lexical, Grammatical, Graphological, Phonological, Semantic, Dialectical types of deviations. Among all these types, grammatical deviation is relevant to this paper. Leech (1969) considers violations of surface structure as 'superficial 'since they have no fundamental effect on the way in which a sentence is understood e.g. 'I doesn't like him'. On the other hand, deep structure directly reflects the meaning of a sentence e.g. in 'Gladstone was revered by his supporters', the identification of the 'logical subject' ('his supporters') belongs to the deep or underlying structure, according to Leech (1969). Short (2012)[8] considers foregrounding as a psychological phenomenon created by linguistic deviation and linguistic parallelism.

Collocation

A combination of two or more words that often are used together is referred to as 'collocation'. Such a combination sounds right to a native speaker. Poets also make use of collocation. The following collocations are commonly found in poetry:

- Adverb+Adjective e.g. completely satisfied, fully aware. Strongly oppose, etc.
- Adjective + Noun e.g. regular students, fast track, etc.
- Noun+ Noun e.g. round of applause, a vote of thanks, etc.
- Noun+ Verb e.g. cats meow, dogs bark, insects crawl. etc.
- Verb + Noun e.g. bid a farewell, sing a song, give a presentation, etc.
- Verb + Adverb e.g. whispered softly, touch delicately, hit badly, etc.
- Verb + expression with preposition e.g. filled with joy, burst into tears, etc.

Register

A register is a variety of language used for a particular purpose or in a particular social setting. For example, when speaking in a formal setting an English speaker may be more

---

[7] Leech, N. Geoffrey. *A linguistic Guide to English Poetry,* Longman, New York, 1969.

[8] Short, Mick. *Stylistics from Scratch: My 'Take' on Stylistics and how to go about a stylistic analysis',* A presentation at the Discourse Analysis Conference, Organized by the Societe de Stylistique, Anglaise and Lyon 3, April 2010

likely to adhere to more closely to prescribed grammar, pronounce words ending in –ing with a velar nasal instead of an alveolar nasal (walking and not walk'in), to choose formal words e.g. father vs. dad, child vs. kid, and also refrains from using words like 'ain't'.

This term was first used by Thomas Bertram Ried in 1956 and later was re-introduced in 1960 by a group of linguists who wanted to focus on variations in language according to the user such as social background, geography, gender, and age. M.A.K. Halliday and Hasan (1981)[9] interpret it as the 'language feature which is typically associated with a configuration of situational features with particular values of the **field** (what the participants are engaged in doing), **mode** (who is taking part in the exchange) and **tenor** (the use to which the language is being put). David Crystal (1985, pp- 292)[10] points out that Halliday's 'tenor', stands as a roughly equivalent term for 'style'. William Downs (1998, pp-309)[11] states that 'mode 'does not only describe the relation to the medium: written or spoken but also the **genre** of the text.

Verbal repetition

Schemes or figures of speech are referred to as 'verbal repetitions' or 'foregrounded repetitions of expressions' such as alliteration, anaphora, and chiasmus. The poets tend to use them in their poems in order to create an effect. Verbal repetition includes both parallelism and free repetition. Through free repetition, a poet repeats the exact part of the previous part of a line. This can be either an immediate repetition or Epizeuxis e.g. **'Come hither, come hither**, here shall he see no enemy' (W.Shakespeare from 'As You Like it') or an intermittent repetition or Ploce e.g. **'still** to be neat, **still** to be dressed, As you were going to a feast**, Still** to be powdered**, still** perfumed, Lady it is to be presumed' (Ben Jonson from 'Epicene' or 'The silent Woman').

Cohesion

The use of reference words such as it, he, she, you, they, we, us, this, that, those, here, there, etc. is very common in literature. Halliday and Hasan (1981) state that two types of cohesion exist i.e. Lexicon Cohesion (words associated to each other) and Grammatical Cohesion (pronouns, relative pronouns, etc.).

Poetic devices

Leech (1969) has discussed some poetic devices which the linguists mostly come across.

a) **Rhetorical questions:** An abnormal question that expects no answers e.g. 'who cares?', 'Isn't the weather lovely? 'and 'Can't you see? 'are some of the questions that demand opposite answers e.g. 'who cares?' the opposite answer is 'nobody cares?' Rhetorical questions are used for the kind of dramatic license whereby words are addressed to someone who is unable

[9] Halliday, M.A.K. *Linguistic function and Literary Style,* an inquiry into the language of William Golding's 'The Inheritors' in Modern stylistics, ed. Donald C. Freeman, Methuen, London and New York, 1981.
[10] Crystal, David. *What is Linguistics?* 3rd edition, Edward Arnold, 1977.
[11] Downs, William. *Language and Society*. 2nd edition, Cambridge, Cambridge University press, 1998.

to hear them or reply to them '. (Leech: 1969).'(Milton! Thou shouldn't be living at this hour', '(Wordsworth), 'Blow, blow thou winter wind' (Shakespeare), 'O'Cuckoo, shall I call thee bird, or, but a wandering voice'?'(Wordsworth) are a few examples from English poetry.

b) **Routine licenses of situation:** They include the convention of speaking one's thoughts aloud so that they may be overheard. e.g. Hamlet's famous soliloquy,' to be or not to be….'

c) **Redundancy in poetry:** It is a kind of overuse of words or thoughts and includes, 'Pleonasm', 'tautology' and 'periphrasis'. Pleonasm is regarded as a fault of style like 'the reason is because…', tautology is a device of limited usefulness in literature e.g. Hamlet's cryptic response, 'I know what I know', this conveys the meaning that the speaker wants to keep his knowledge secret. Periphrasis involves saying more e.g. 'the golden rigor' for crown, 'busy nation' for bees and 'woolly care', for sheep.

d) **Absurdity in poetry:** This is also known as illogicality in poetry such as Oxymoron and paradox. 'Tragical mirth', 'merry and tragical', 'hot ice' and 'sweet sorrow' are all examples of oxymoron. Whereas, 'war is peace', 'the truth is a lie' and 'freedom is actually slavery' are instances of paradox.

Nominality

The use of nouns instead of verbs is regarded as 'Nominality'. Some consider it 'bad' whereas some think it as 'good'Gibson:1970)[12]. A nominal sentence is likely to be longer in letters and syllabuses' than its verbal counterpart e.g. 'when we arrive' verses 'at the time of our arrival' (fourteen letters including word spaces replaced by 26 letters). Those who think 'Nominality' bad argue that nouns are more static and less vivid than verbs and longer sentences are less vivid and less comprehensive than the shorter ones. Whereas a linguist considers that the verbal style allows more diversity.

The linguists who consider 'Nominality' as a positive quality, view that this style is practical more than preached. It helps impersonality and makes the poetic style technical and esoteric.

Function of communication

A stylist has to study very closely what function of communication is i.e. to inform, to educate, to persuade, to entertain, to establish social contacts or to get some practical task done. The following factors help determining the function of communication:

1. Participant: a)First person
                     b) Second person
                     c) Third person

---

[12] Gibson, Walker. '*Style and Stylistics*' in Linguistic and Literary Style. Ed. Donald C. Freeman, Holt, Rinehart and Winston, Inc., New York, 1981.

2. Relevant object
3. Medium
4. Function

Deictic words and expressions

a) First and second person pronouns:
   I/me/mine/we/us/our/thou/thee/thy/thine

b) Demonstratives:
   This/that/yon/yonder

c) Adverbs of place:
   Here/there/yonder/hither/thither/hence/thence

d) Adverbs of time:
   Now/then/tomorrow/yesterday/today

The above stated deictic words and expressions are frequently used in all kinds of poetry.

Syntactic structure

Noam Chomsky (1957)[13] laid the foundation of Transformational Grammar in his book, 'Syntactic Structures'. Chomsky believed that Syntax is recognized as the focal point of language production in which a finite set of rules can produce an infinite number of sentences. His theory of TG is widely recognized and studied. This also opened room for analyzing phrase structures through Tree diagram in order to study Noun Phrases (NP) and Verb Phrases (VP) and the immediate Constituents.

In short, this can be said that this literature review presents a brief introduction to all the relevant terms that are mentioned and explained by the linguists namely Noam Chomsky(1957),G.N.Leech (1969), M.A.K.Halliday (1981), Paul Kiparsky (1981)[14], Irene F. Fairley (1981)[15],Adrian Pilkington (1991)[16],Richard Bradford (1993)'[17] H. W. Widdowson (1994), Michael Toolan (1998)[18], Katie Wales (2001)[19], Lesley Jeffries and Daniel McIntyre (2010)[20] and Roger Fowler (1996)[21].The next section of this paper will

---

[13] Chomsky, Noam. *Syntactic Structures.* The Hague/Paris, Mouton, 1957.

[14] Kiparsky, Paul. *'Stress, Syntax and Meter',* in Modern Stylistics, ed. Donald C. freeman, Methuen, London and New York, 1981.

[15] Fairley, R. Irene. '*Syntactic deviation and Cohesion'* in Modern Stylistics, ed.Donald c. Freeman, Methuen, London and New York, 1981.

[16] Pilkington, Adrian. '*Poetic Effects'* in Literary Pragmatics, ed. Roger Sell, Routledge, London, 1991.

[17] Bradford, Richard. *A linguistic History of English Poetry,* Routledge, London, 1993.

[18] Toolan, Michael. *Language in Literature: an Introduction to Linguistics,* Holder Arnold, London, 1998.

[19] Wales, Katie. *A dictionary of Stylistics,* 2nd edition, Harlow, Longman, 2001.

[20] Jeffries, Leslie and McIntyre, David. *Stylistics*, Cambridge, Cambridge University Press, 2010.

[21] Fowler, Roger. *Linguistic Criticism* (2nd edition). Oxford: Oxford University Press, 1996.

present a detailed syntactic analysis of a Pakistani English poet, Zulfikar Ghose's poem 'One Chooses a Language' with the help of this literature review.

Analysis of 'one chooses a language' by Zulfikar Ghose

Zulfikar Ghose who started writing in the 1950's, has written many poems in different collections published by the Oxford University Press. I have selected the above mentioned poem as being a true representative of him. Besides, it gives room for a detailed Syntactic analysis. (See Appendix 'A' titled as 'Poem: One Chooses a Language').Following are the Syntactic features observed in the poem under discussion:

i. Foregrounding

Ghose like the other poets has made use of Foregrounding. In the fourth quatrain, Syntactic deviation as a device of foregrounding is used. (See Appendix 'B', Lines 25-30).This rule violation or irregular syntax provides the readers with a sense of identification the poet intends to convey. The first five and a half line long sentence ends with 'my ignorance, my dictionary brings me back to', this foregrounding is a fine example of the pattern of prominence which constitutes the poet's total meaning. According to Leech (1969), it is grammatical deviation and considered a violation of surface structure and does not effect to understand the meaning of the sentence. Language and identity are the two main themes of this poem and through the deviation of norm; Ghose has been successful in getting the message across.

ii. Collocation

The following patterns are found in the poem:

N+N= slot-machines, poetry readings & duty-free

Adj+N= mad love, new language, commercial demands& new living

Prep+N= to the point, at the end

Adv+adj= how many, inside out

V+N= chewed almonds

iii. Register

Ghose's poem does not present an example of a particular style. However, the only noticeable point is the genre of the text i.e. the poem is heavily dominated with the words related to the field of a language such as dictionary, poetry, alphabet, 'A', vernacular, accents, pitch, tone, read, tongue, readings, and utterance. This helps in understanding this underlying assumption that the readers of this poem are familiar with this 'mode'.

iv. Use of verbs/ verbal repetitions

The verbs in the poem can be divided into two distinct types; finite verbs and non-finite verbs. Finite verbs are those which take endings that agree with their subjects

that show number. For example, in **she runs -s** is determined by the third person singular subject **she.** The non-finite verbs show no such agreement. Ghose's poem has these examples:

Finite Verbs: **it lets run (l-3), slot machines relate (l-5) One chooses, puts in (l-7),understands (l-8),the people go , learn a strange tongue(l-20), I (l-24), my dictionary, my ignorance brings (l-29&30),I give(l-30), people ask (l-31),**and **I know (l-32).**

Nonfinite Verbs: **rejecting a vernacular (l-12)** and **connecting two shores (l-25).**

According to Keyser (p-100)[22] 'Agency', is a notion which plays a role in the syntactic structure of English. The agent of a verb is normally but not necessarily the instigator of whatever action the verb describes. For example, in this sentence, 'John opened the door with a key', 'John' is interpreted as the instigator of the action of the 'door'. In Ghose's poem, we find the following examples of the verbs with the agent and verbs without the agent:

Finite verbs with an agent: the mountain still dominates the waters (l-2), it lets run (l-3), one chooses a language (l-7), the people… learn a strange tongue (l-20), I read about this earth and understand (l-24), and I give poetry readings (l-30).

Finite verbs without an agent: people ask (l-31) and I know (l-32).

Infinite verbs with an agent: X

Infinite verbs without an agent: connecting two shores (l-25) and Rejecting a vernacular (l-12).

Finite verbs which can never take an agent: is (l- 1 & 18), am (l-22), and have (l-27).

Finite verbs which can take an agent: dominates (l-3), slot machines relate (l-5), one chooses a language (l-7), people learn a strange tongue (l-20), I read about (l-24) and I give poetry reading (l-30).

The finite verbs 'is, am and have', do not describe actions and therefore, cannot take an agent, However, the finite verbs 'dominates, relate, chooses, puts, learn, read and give', describe certain actions and thus, can take an agent. This is further explained with some comparisons given below:

    a.   The mountain still dominates vs. The hero dominates the play.
    b.   Slot machines relate vs. the guard relates the robbery.
    c.   One puts in a coin vs. the tourist puts in a coin.

In the above given comparisons, the finite verbs describe actions which have happened to the subjects but not the actions which the subjects have instigated. In

---

[22] Keyser, J. Samuel. '*Wallace Stevens: form and meaning in four poems*', in Modern Stylistics, ed. Donald C. Freeman, Methuen, London and New York, 1981.

the poem, 'dominates, relate, and chooses', have happened to 'mountain, machines, and one', but there is no indication of any agency for these events.

v). Cohesion

i) Lexicon Cohesion:
  a)   Petrarch, Tongue, language, utterance, mouths, English, French, German, Michelin and Indian.
  b)   Accent, pitch, tone and microphone.
  c)   Wind and weather
  d)   Tourist and guide
  e)   Ferry, shores, sea and waters.
  f)   - Fountain de Vaucluse
       - Bombay
       - Gordes and Les Baux
       - Dunkirk, Merciless, and England.

ii) Grammatical Cohesion:
  - It and its.
  - I, my, me
  -they and their
  - this and these
   II) What is the function of communication?
  -     Ghose wants to give information and share his feelings with the readers.

iii) Poetic devices:
  -Rhetorical question:
  The poem has only one example of a rhetorical question in the last line i.e. 'how many Indian languages I know'?
  - **Routine licenses of situation:** The convention of speaking one's thoughts aloud is known as 'routine license of situation', and in line no. 31, Ghose has presented an example: 'I give poetry readings, where people ask at the end **(Just to show their interest)**'.
  - **Redundancy:** It involves saying more than required. There is one example in line number 16 i.e. **'They were the mouths to my tongue's microphone'.** This kind of redundancy is called 'periphrases.

Situation

  -     Participant: First person: the poet

              Second person: X

  -     Relevant topic: Choosing a language
  -     Medium: Printed poem
  -     Function: Giving information to the readers
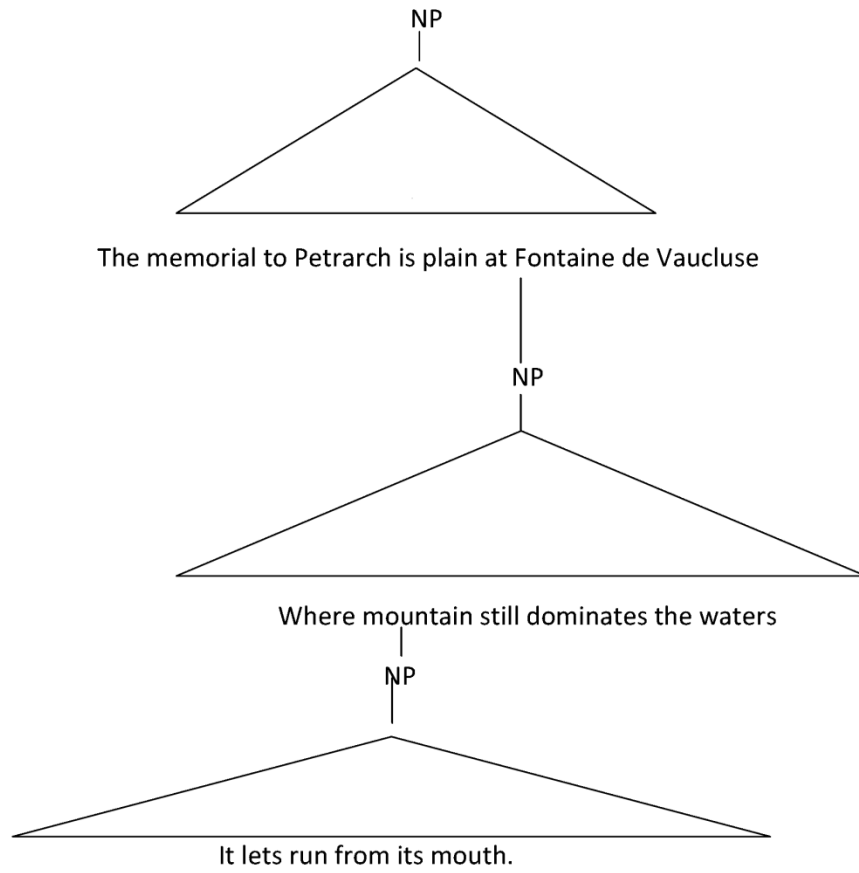
Deictic words and Expressions

- First person pronoun: I/my/me
- Demonstratives: these/this
- Adverbs of Place: there/where/elsewhere
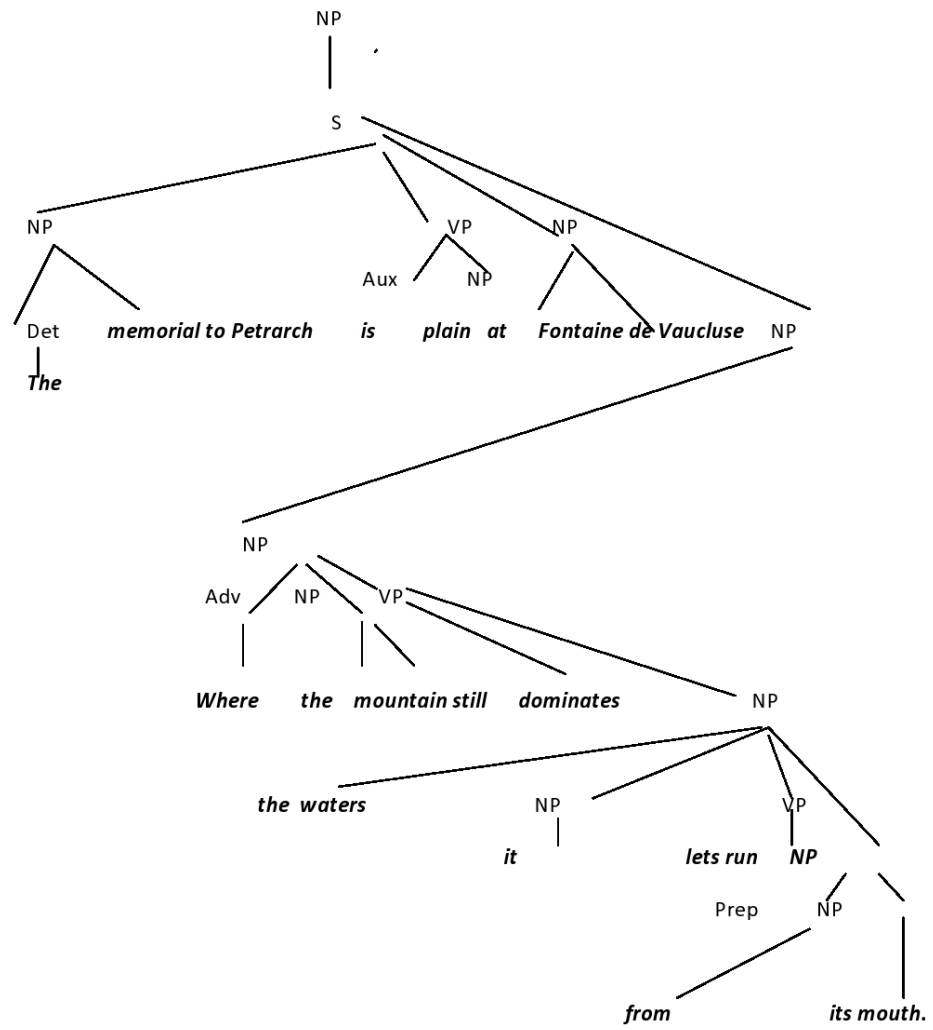- Adverb of time: when

Syntactic structure of the poem

The poem consists of four stanzas with 32 lines and each stanza has eight lines. The first stanza constitutes what appears at the first sight to be two complete sentences, the second stanza has two and the last one has one long sentence. They are as given below:

1. The memorial to …………………………….. from its mouth.(lines- 1 to 4, 1st stanza)
2. In English, French and……………………… understands.(lines 4-8, 1st stanza)
3. The English alphabet………………….in Bombay. (lines 9-10, 2nd stanza)
4. My tongue, rejecting ………………utterance. (lines 12-13, 2nd stanza)
5. I give poetry…………………………..I know? (lines 30-32, 4th stanza)
   (See Appendix 'A')

The total number of words used in no. 1 and no.2 are 23 and 30 respectively. Since they are the longest, the diagrammatic explanation is presented as under:

NP

The memorial to Petrarch is plain at Fontaine de Vaucluse

NP

Where mountain still dominates the waters

NP

It lets run from its mouth.

The detailed structure of sentence no. 1 is as follows:

NP
│
S

NP — VP — NP
Det memorial to Petrarch   Aux   NP   is   plain   at   Fontaine de Vaucluse   NP
The

NP
Adv   NP   VP
Where   the   mountain still   dominates   NP
the waters   NP   VP
it   lets run   NP
Prep   NP
from   its mouth.
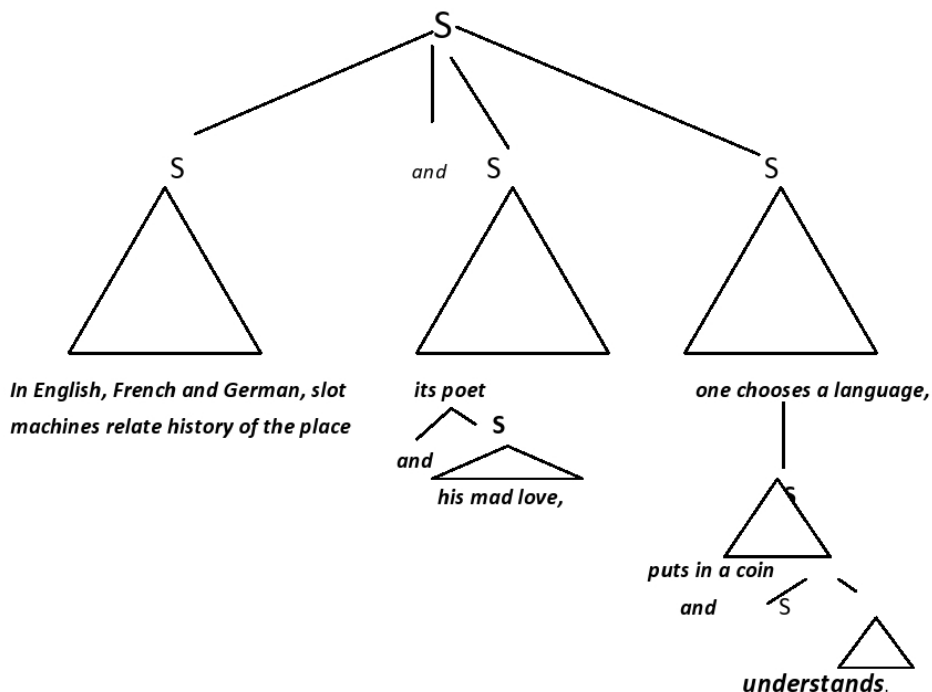
This diagram shows that this sentence has a super ordinate clause and two subordinate clauses with eight noun phrases and three verb phrases. This also shows how the main clause governs the rest of the clauses. Let us also see how the longest sentence given in the first stanza operates:

The above mentioned longest sentence in the poem has linked the super ordinate clause with the rest of the subordinate clauses with the help of a conjunction 'and' used thrice in the sentence.

The poem has four stanzas with one focal issue i.e. 'language'. This issue is discussed by using different structural patterns i.e. long and short sentences which are clearly punctuated. The conflict that rises in the mind of a speaker whether to give importance to the Mother tongue or the second language learnt, is the hidden agenda presented in the poem. Another issue presented by the poet is, how easy to choose another language and how difficult to use a language for various functions.

Nominality in the poem

The dominating feature in Ghose's poem is the use of nouns. The poem has fifty one nouns including proper and common nouns. The list is given below:

COMMON NOUNS	PROPER NOUNS	ABSTRACT NOUNS
Memorial	Petrarch	Interest
Waters	English	Ignorance
Mouth	French	Cure
Slot-machines	German	
History	Gordes	
Place	Les Baux	
Poet	Dunkirk	
Coin	Marseilles	
Point	England	
Alphabet	Bombay	
Apple		
Tongue		
Language		
Utterance		
Accents		
Soldiers		
Pitch		
Tone		
Microphone		
Wind		
Houses		
Weather		
Living		
Refugees		
Want		
Tourist		
Ruins		
Guide		
Hand		
Earth		
Ferry		
Shores		
Sea		
Anecdotes		
Liquor		
Dictionary		
Readings		
People		

Use of the Verb forms

The finite and infinite verbs have already been discussed. Ghose has used thirty present, past and roots of thirty verbs. The list of them is given as under:

Roots	Present Forms	Past Forms
Change	Is	Dangled
Go	Dominates	Was
Learn	Lets	Uttered
Make	Relate	Chose
Read	Chooses	Resisted
Have	Puts	Imitated
Give	understands	Were
Ask	run	Turned
Know		
Relate		

Use of adjectives, pronouns, articles and prepositions

The poet has used eleven adjectives, ten pronouns, fourteen articles and eleven prepositions in this poem. The following table shows the list:

ADJECTIVES	PRONOUNS	ARTICLES	PREPOSITIONS
Plain	It	The (14 times)	From
Cheap	Its	A (08 times)	In
English	His	An (X)	To
Alone	One		For
Desolate	I		Of
Commercial	My		At
Strange	Their		Among
New	They		About
Stateless	Who		On
Duty-free	Me		Between
Little			Back

List of the Punctuation marks:

Period	Comma	Semi-colon	Colon	Apostrophe	Question mark
2	**11**	**01**	**01**	**05**	**01**

List of Objects:

Animate Objects	Inanimate Objects
Soldiers People Refugees Tourists Poet	Memorial Mountain Machines Coin Microphone Houses Ruins Ferry Dictionary Guide Liquor
Natural / Nature- related objects	Industrial/Manmade objects
Mountains Waters Apple Almonds Wind Weather Shores Sea	Slot-machines Coin Microphone Houses Memorial Guide Ferry Dictionary Liquor

Language-related words
English French German Indian Language Alphabet Tongue Vernacular Utterance Pitch Tone Mouths Poetry Poet Michelin

Conclusion

Thus, it can be said that this syntactic analysis of Z. Ghose's poem 'One chooses a language', is a true representative poem composed by a Pakistani English poet. Many poetic characteristics that we find in the English poetry are also visible here. Like the other English poets, Ghose has his own poetic style. The prominent feature of this poem is Nominality. The poem has a long list of nouns directly related to language and places. The natural process of acquiring a mother tongue and an intentional process of learning another language is reflected upon through the use of a variety of nouns. Moreover, the choice of a language as a means of expression is also highlighted through the poem. The nouns related to the Industrial world and the lists of man-made objects are used to prove that all languages tend to add new vocabulary items with the passage of time. The poem has four quatrains and all are imbedded with the theme of the choice of a language. The idea is relevant to a Pakistani poet with the background of acquiring Punjabi as a mother-tongue and then learning Urdu and English as the second and third languages. The presence of the variety of structures in the poem are a proof that a language operates in a multiple way, sometimes long or short sentences and simple or compound sentences are all used appropriately.

In short, the analysis shows that Ghose's poem has a range of the stylistic features which the linguists come across in the poems written by the native speakers of the English language.

APPENDIX 'A'
  'ONE CHOOSES A LANGUAGE' BY Zulfikar Ghose
   (From *Pieces of Eight* & *50 Poems,* both collections published by OUP in 1971 and 2010 respectively)

I
The memorial to Petrarch is plain
at Fontaine de Vaucluse where the mountain
still dominates the waters it lets run
from its mouth. In English, French and German,
slot machines relate the history of
the place and its poet and his mad love.
One chooses a language, puts in a coin,
and understands. It's cheap and to the point.   *8*

II
The English alphabet dangled it's A
For apple when I was eight in Bombay.
I stuttered and chewed almonds for a cure.
My tongue, rejecting a vernacular
for a new language, resisted utterance.
Alone, I imitated the accents
of English soldiers, their pitch and their tone.
They were the tongue to my mouth's microphone. *16*

III
The wind turned the houses inside out at
Gordes, but why is Les Baux so desolate?
The weather, or commercial demands, changes:
The people go elsewhere, learn a strange
Tongue to make a new living; refugees
all from want. I'm a tourist among these
ruins. My Michelin Guide in hand,
I read about this earth and understand.   *24*

IV
Back on the ferry, connecting two shores,
On the stateless sea among anecdotes
and duty-free liquor, I've nothing to say
who said little between Dunkirk and Marseilles.
There's England, my dictionary my ignorance
brings me back to. I give poetry readings
Where people ask at the end (just to show
their interest) how many Indian languages I know. *32*