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Stylistic Analysis of "The Spirit of Rumi Appears and Explains the Mystery of the Ascension" Abstracted from "Javid Nama" (1932) Poem by Alama Iqbal

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Abstract

This paper presents a stylistic analysis of the section "The Spirit of Rumi appears and explains the mystery of the Ascension" selected from the poem Javid Nama (1932) written by Dr. Alama Mohammad Iqbal. It is hypothesized that English language students find it difficult to understand the English translated version of world literature. This paper provides a complete framework and analysis of the selected Persian work that has been translated into English. The stylistic analysis model of Leech and Short (2007) has revealed the style of the poet, Iqbal, that he has used simple diction that is close to nature but the expression of the diction is very grand, rhetoric, and poetic. The four-stranded analysis has exposed the use of figures of speech and other literary techniques. The findings based on the analysis have exposed that the poet has used similies, metaphors, alliteration, assonance, antithesis and many more to enhance the themes that have been embedded in between the lines. Poet has incorporated the fundamental yet, intricate themes of mysticism, Sufism, recognition of one's self by knowing Allah, and the great grand theme of ascension under the guidance of Rumi. So, in this way stylistics analysis can help the English Language students to understand the English translated versions of world literature.

Keywords: Stylistics Analysis, Poetry, Style, Lexical Choices, Phonological Level, Grammatical Level, Graphical Level.

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Introduction

Sir, Dr. Muhammad Allama Iqbal is unanimously renowned as a philosopher, poet, mystic, Sufi, Revolutionary Poet, and the Ideological founding Father of Pakistan. He was born on 9th November 1877 in Sialkot. After getting primary education, and completed his graduation from Pakistan, he studied in Cambridge, then, he later received a doctorate for *The Development*

of Metaphysics in Persia from Munich. He later received a bar at law from Lincoln's Inn, then he returned to Pakistan and started practicing law. April 21, 1938, marks the death date of Dr. Iqbal.

The most valuable and celebrated works of Iqbal include Asar-e-Khudi, Bang-e-Dara, The Complaint, The Reply to Complaint, Baal-e-Gabriel, Khizar of the Way, and The Candle and the Poet. The magnum opus created by his hands is Javidnama (1932). It is a long narrative poem, fabricating in the themes of a mystic journey across the universe, under the supervision of Jalal-ud-Din Mohammad Rumi. This poem also explains the interview of Prophet Mohammad (P.B.U.H) with Allah.

Introduction of the Poem Javid Nama

Javid Nama, the magnum opus of Iqbal is primarily known as the mystic journey that highlights the meeting of a Higher Being with the Ultimate Reality (Allah). It also deals with many other important themes and stances. Iqbal has provided a chronological insight of various civilizations, through which man has gone through. The gradual advancements of human civilization have been discussed. Iqbal makes a unique attempt to describe a mystic journey that encounters all planets of the solar system. He has described different civilizations by discussing different planets. It seems bizarre, but Iqbal has shown his mastery to reveal the ideology of spiritualism and mysticism that retains no geographical and chronological boundary.

Rumi and Iqbal

James and Ali (2020) asserted that Rumi is Iqbal's true guide and that relationship has mystic connections. Rumi also appeared in the Asrar e Khudi.

'The spiritual frame of Rumi has the solution to our woes. Get on with it, and build a better world. You are instead overwhelmed with the false spell of the West's selfish outwardly pursuits'.

Cure of all the woes of today lies in the flame that Jalaluddin Rumi kindled for mankind. Spells of conspiracies inflicted by a few for their selfish motives need to be collectively resisted. The solution has been proposed by Rumi.

In Ball e Gabriel, Rumi is called as Peer e Rumi, and Iqbal appeared as Murshed. In the Javid Nama, Rumi appears as the central point of focus.

Stylistics

Literary criticism in the 20th century is concerned to explore the rapid development of linguistics, as an independent discipline and its application in the field of literature. Fowler (1971) asserted that the field of linguistics is making great progress. These advancements and nuances needed to be explored and studied by literary critics, as they are the ones, who device the modes of reading and analysis of the literary text with the help of literary criticism.

Stylistics is a branch of Linguistics that serves to bridge the gap between literature and linguistics. Bilal et al. (2012: 435) claimed that Style is an important component of stylistics that reflects a specific style of the writer or an author. Varghese (2012) claimed that stylistic analysis of a text is important for understanding the textual patterns of the particular text. Simpson (2004) argued that stylistic analysis makes it very easy for the people to develop and apply their tools to analyze the text.

Research Problem

Students of the English language often find it difficult to explore the embedded structures of the English translated versions of world literature. The researcher has tried to address this common problem faced by the students, by taking help from Stylistic Analysis. This study will help them to critically evaluate the text, along with that they will be able to grasp the style of the author and the major concepts and themes that are being discussed by the author in the work.

Research Question

Based on the research problem, the research question is as below:

1. What linguistics features can be identified in the section “The Spirit of Rumi appears and explains the mystery of the Ascension” of the poem Javid Nama.

Purpose of the Study

The purpose of this research is to give dimensions to the students of English language and literature by introducing them, the tools of statistical analysis along with their application on literary text i.e. poetry. The students will be better able to understand, analyze, and explore the English translated versions of world literature by focusing on the styles of different authors, with

quick insight and understanding about the tools. Stylistics is a subfield of linguistics that acts as a linking bridge, between literature and linguistics. It deals to explore the ways to analyze literature with the help of linguistic tools. The researcher has tried to explore the literary stances, which have been embedded by Iqbal in his narrative poem Javid Nama, by utilizing the stylistics analysis model of Leech and Short (2007: 101-106).

Theoretical Framework

The researcher has adopted a stylistic analysis model to reveal the linguistics features that have been used in the selected section of the poem Javid Nama. The researcher has adopted Leech and Short's (2007: 101-106) four-stranded model of stylistic analysis:

1. Graphological Level
2. Phonological Level
3. Lexical Level
4. Grammatical Level

Literature Review

Leech and Short (1981) define stylistics as the study of style in a linguistic manner. Kumar (1987) pointed out the objective methodology of stylistics analysis as it is involved in the analysis and interpretation of data or text by altogether ignoring the subjectivity of the author. Stylistic scores for the critical evaluation of the text and the linguistic forms that are embedded in the text. It is important for the interpretation of the subject matter that is being discussed. So it can be said that it is another form of practical criticism. Stylistics also plays a very important role by collaborating with many other theories like The Reader-Response Theory and Reception Theory.

Wales (1989) asserted that it is very difficult to define **Style**. This difficulty arises because it is related to the readers' understanding. He explains style as the mode of distinct expressions that a person adopts for his writing and speech. Style may also be defined as the measure of linguistic features that have been used in a text by the author. Carter and Stockwell (2008) claimed that authors adopt different styles like, formal, informal, and racy. Wales (1989) has focused that every individual/ author has a lot of choices related to language structures. The

author consciously or unconsciously chooses some structures and left others. These specific language structures make his style. To say that every person/ author adopts specific Phonological, Lexical, Grammatical, Semantic, and Pragmatics choices of language.

Leech and Short (2007: 101-106) has divided and described four levels of stylistics analysis as follows:

Phonological level

This level focuses on the sounds and sound patterns that are used in a text. It is concerned with many poetic devices that are used to produce rhythm and rhyme in the verses. These areas: Alliteration, Parallelism. Assonance, Epistrophe, Rhyme scheme, and meter.

Graphological level

This level is particularly concerned with the writing pattern of the author.

This level includes:

1. Punctuation.
2. Paragraphing

Punctuation is concerned with the division of the sentence.

Full Stop, Comma, Question Mark, Interrogative Marks, Colon, and Semicolon are identified.

Paragraphing is concerned with the division of the text passages based on the subject matter that has been discussed.

Lexical level

Lexical level deals will lexeme to say a word level. Analysis of the lexical level deals with:

Word-Classes

This concerns to identify the word classes from which the words are taken. As there are two categories of Word Classes:

Closed class words

In this category of word class, no new words can be added. The groups involved in this word-class are Prepositions, Determiners, Pronouns, and Conjunctions.

Open class words

In this category of word class, new words can be added. These groups are as below:

Noun, Verb, Adjective, and Adverb.

On the lexical level, the analysis can also be done based on:

Semantic Features

These are Synonyms, Antonyms, Hyponymy, Metonymy, and Polysemy.

Next on the lexical level, figures of speech can also be analyzed. These areas below:

The Figure of Speech

Simile

Metaphor

Personification

Oxymoron

Antithesis

Oxymoron

Discourse Markers

Anaphora

Cataphora

Ellipsis

References

Dixies

Methodology

The researcher has selected the section *"The Spirit of Rumi appears and explains the mystery of the Ascension"* from the long narrative poem Javid Nama. A detailed qualitative analysis has been done based on the Stylistics analysis model of Leech and Short (2007).

"The Spirit of Rumi appears and explains the mystery of the Ascension"

Themes

Themes of ***Ishq, Trance, and Silence and Seclusion*** are evident in this section:

Intoxicated in Allah's Love

The verses above are filled with the fervor and passion of love for Allah (God), what both Rumi and Iqbal exclaimed as Ishq. Iqbal is narrating the conditions of a zealot lover. True love needs to escape from the glamor, fuss, and noises of the world so that he will be completely intoxicated in Allah's Ishq. The Spiritual senses are necessary to feel this Ultimate Love, to see the Ultimate Beauty and these senses take a man into ecstasy and trance, where a man wants to live and wishes to go in-depth of it. The madness and trance of Love is everything a mystic wants to attain.

Love of Creator and his Creations

Here can be seen that Iqbal is looking forward to experience this extreme love in the company of nature, as 'Nature helps the lover and soothe his all pains and sufferings', as he finds solace in the objects that are closer to Allah. He can maintain a closer and deeper connection with his Lover, and that is the cause he wants to stay away from the fancies of the world.

Tranquility and Depth; The Ultimate Realm of a Mystic

A man always runs after the fancies and glamor of the world, and in the latter part of his life, he starts thinking about his whole materialistic life, where there was no originality and peace. All the rushing waters are going to calm soon; he will be cold soon and this world will disappear altogether as if it never existed. He will be far away from his real goal of life, for which he was created; to identify himself, to identify the mysteries of this world and universe, to maintain an identifying relation with his creator.

A Premonition of Iqbal

Iqbal (by depicting the sunset scenario and its symbolic effect) at this point, motivates the spirit of the inquisition in his reader by giving insight and premonition to think about it before it's too late. Think about the real purpose of life, the purpose behind his creation; to identify the real Being, Existence, Essence (Allah) by recognizing his Being and Self. It is the real soul cry of every heart but we intentionally smashed this urge of our soul by the intoxication of the materialistic world, and not by the intoxication of Allah's Love.

Activism in Rumi and Iqbal's Discourse

By quoting Rumi, Iqbal wants to make the people aware of their powers and possessions. To say that you are already provided with bread and butter means that you are living a life of a mediocre. By giving reference to Mard e Momin, and using allusions of Hazrat Ali, Iqbal has stressed the need for activism.

Recognition of Self and the Love for Lover's Creations

man 'arafa nafsahu faqad 'arafa Rabbahu

This recognition of one's self is very evident in Mard e Momin, A True Believer, Mard e Kamil; he is the one who has identified his Self, who has gone through three important stages:

1. Obedience of Allah Attat e Illahi
2. Self-Control Tazqia e Nafas
3. Divine Vicegerency Niyabat e Illahi

Mard e Momin

By mentioning allusions Rumi portrays that the same strength and powers were entitled to Hazrat Ali *the Lion of God,* that the whole Islamic history and the history of battle know him as the Brave Soldier of all times. At, Battle of Khyber, Allah endowed him with such powers that his hand became Allah's hand (*YudUllah),* and with such extreme powers, he detached the door of Khyber with his mere hand.

Spiritual Connection between Iqbal and Rumi

Iqbal portrays that he has a mystic connection with Rumi. Rumi, the mentor, 'Peer', and Iqbal, the pupil, 'Murshed' maintains a spiritualistic relationship.

Rumi's life is filled with mystical expressions, a deeper connection with Allah as his Lover, and the insight of mystic concepts of Being and Self, all are making him a person, who is altogether different from the normal beings. A man with much-polished Self, a man with the greater status of being, than that of normal people of the world around.

Being and Pantheism

Pantheist thinkers see God not as a supernatural being, but as an entity that shows herself in this world. According to pantheism, God is the highest power in the world, but this power is not a power that transcends the universe, but a power that has spread all over the universe. If we briefly summarize this view, the universe and God are the same. Everything is God and God is everything. Mansoor Al Hallaj's Ana'l Haqq is also related to pantheism.

Ascension/ Mair'aj/ Transcendence

By mentioning the last Prophet, Hazrat Muhammad (P.B.U.H), Rumi wants to assert that there is a single personality of the Prophet, who is at the Higher Stage of Self. Allah Almighty arranged a meeting to meet that Higher Self. That meeting is Ascension that points out the purpose of life of every single human being is to meet the Essence; without this, our lives are a waste. Uppal (2019) asserted that this phenomenon makes the man aware of his higher status that has been given by Allah.

Iqbal (1961) described that the idea of Mair'aj in Islam is face to face meeting with the ultimate reality without the slightest ignorance of your ego. As one famous poet has quoted the extent of love and splendor of the Prophet Muhammad (P.B.U.H) in such words:

"It was you, who saw the very substance of Reality with a smile; Moses fainted away by a mere surface illumination of Reality"

"(He knows) all that comes down from heaven and all that ascends to it." (Holy Qur'an, 57:4.)

Stylistics Analysis

(Translation by ARTHUR J. ARBERRY)

Graphological Level

Total Words

There are 1822 words in the selected portion of the poem.

Structure

There are two parts to the selected text.

Parameters	**First Section**	**Second Section**
Lines (L)	L 183 to 198	Ghazal: L 199 to 392
Number of words	124	1655
Number of lines	16	194

Lexical Level

Noun	**Adjective**	**Adverb**	**Verb**
Love	Tumulus	Indifferent	Dies
City	Clangor	Yet	Seeks
Flames	Unbounded	Far	saw
Solitude	Setting	Involuntarily	Confide
Dessert	Blue	Aweary	Rested
Mountain Range	Liquid	Last	Was
Shore	Blind	Never	Gives
Sea	Thirsty	Above	Held
Friends	Abundant	Behind	Had
Moment	Fickle	Ike	Unsharring
Hour	Distracted	All	Chanted
Sun	Confused	Three	Open
Water	Feeble-spirited	Second	Show
Ruby	Unattainable	First	Torment
Gloaming	Restless	Third	Become out
Sunset	Grey	Fast	Yearning
Man	Dark	Away	Grown

Joy	Visible	Tightly	Wandered
Sight	White	Otherwise	Weary
Evening	Radiant	Outside	Quested
Hue	Everlasting	Till	Attained
Dawn	Hidden	Such	Slept
Conversation	Suspended		Vanished
Desires	Inward	Both	Grew
Requests	Existent	Very	Stole
Thing	Nonexistent	Then	Stood
Life	Praiseworthy	Now	Rent
Rim	Unpraiseworthy	Likewise	Became
Fountain	Alive	Therefore	Shining
Song	Dead	Softly	Robed
Immortality	Dying	Gently	Loosed
Lips	True	Against	Commingled
Sugar-candy	Competent	Just	Asked
Desire	Perfect	Along	Said
Cheek	Fairer	Showly	Adorn
Garden	Watchful	Gradually	Bear
Rose bed	Ancient	Ever	Seek
Hand	High	Late	Behold
Flask	Constant	Soon	Remain
Wine	Transitory	Near	Count
Tress	Life	Far	Attain
Dance	Blind	Else	Living
Maidan	Loftier	Swiftly	Abiding
Reason	Timeless	True	See
Babbler	Placeless	Whole	Make
Words	Interpretative	None	Content
Love	Dead	Ample	Witness
Subtleties	Sweet	Both	Give
Heaven	Delicate	Yesterday	Knot
Fish	Two	Tomorrow	Have
Soul	Handful	Under	Increase
Pharaoh	Rapture	Over	Test
Light	Joy	Boldly	Chisel
Night	Burning	Whatever	Make
Elder	Anguish	Also	Go
Lantern	Revolving	Since	Split
Demon		Near	Strangled
Monster		Far	Obtain
Man			Break
Heart			Wait
Travelers			Washed

Things			Recall
Wave			Die
Sun			Escape
Horizon			Loosen
Evening			Known
Portion			Seeking
Capital			Finding
Star			Dwell
Roof			Journey
Witness			Born
Spirit			Call
Rumi			Signalizes
Mountain			Uttered
Face			Trembles
Hairs			Know
Season			Plays
Youth			Dissolves
Figure			Concentrates
Head			Shines
Foot			Lit up
Joy			Draws
Lips			Hurls
Secret			Shatter
Chains			Becomes
Speech			Preach
Sound			Posses
Mirror			Fearing
Fire			Gropes
Knowledge			Creeps
Existent			Involved
Non-Existent			Proceeds
Manifestation			Achieve
Impulse			Completed
Being			Drives
Life			Darts
Day			Seeing
Witness			Derives
Witnesses			Conquered
Essence			Broke
Station			Shattered
Veil			Spring
Believer			Supplicates
Prophet			Yield
Ascension			Give

Examination			Proceed
Confirmation			Croak
Color			Ride
Scent			Break
Rose			Sharpen
Particle			Digest
Glow			Hears
Proof			Burns
Smoke			Signifies
Clay			Dissolves
Water			Afraid
Orderer			Fear
Creator			Advanced
Order			Lying
Creation			Display
Throats			Consider
Noose			Tangle
Fate			Call
Authority			Mastering
Ant			Dwelling
Locust			Liberate
Birth			
World			
Fetters			
Constraint			
Choice			
Manifest			
Journey			
Vehicle			
Child			
Womb			
Prayer			
Kinds			
Body			
Inn			
Foundations			
Manner			
Estates			
Solitude			
Attributes			
Reason			
Love			
Talisman			
Stone			

Road			
Preceptor			
Lightning			
Cloud			
Sermons			
Eye			
Stranger			
Drunkard			
Path			
Beloved			
Affairs			
Order			
Months			
Years			
Fissure			
Circuit			
Straw			
Infinite			
Grave			
Earth			
Toughness			
Water			
Loaf			
Barley			
Khaibar			
Nimrod			
Blow			
Cranium			
Battle			
Hosts			
Sight			
House			
Door			
Ashes			
Spark			
Religion			
Science			
Subjects			
Mount			
Rider			
Direction			
Directionlessness			
Death			
Coffer			

Resurrection			
Sound			
Trumpet			
Throat			
Melodies			
Space			
Time			
Convolutions			
Girdle			
Way			
Frog			
Mud			
Secret			
Fate			
Glance			
Prisoner			
Skin			
Immensity			
Alternation			
Seed			
Soil			
House			
Darkness			
Expanse			
Space			
Branch			
Substance			
Delight			
Growing			
Confusion			
Terms			
Sphere			
Habit			
Dimensions			
Senses			
Revolution			
Rapture			
Yearning			
Associate			
Earth			
Impediment			
Flight			

Anaphora

Repeated words, phrases, and clauses in a sentence denote to the literary device Anaphora. In the selected section of the poem, some anaphora are as below:

go to gazing

Fear not

Is my desire

To behold oneself in

Of God's essence

Metaphor

It is an indirect and implicit comparison between two, unlike things. The metaphors used in the poem are as follows:

Rim or the Fountain. It is referring to Aab e Hayat.

A Fish. It is referring to a man with vigor and strength.

City's Clangour. It is referring to distractions**.**

Sea. It is referring to life**.**

The Setting Sun. It is referring to Death

The Blind Man. It is referring to a man with little aesthetic taste.

A dance. It is referring to the trance of Allah

Man is but sight, the rest is mere skin. The Sight and Skin are referring to reality versus appearance.

Sharpen your two eyes and your two ears. It is referring to be active, attentive, **and** zealous

Similes

Similes are the direct and explicit comparison between two, unlike things. Iqbal has used many similes in his poem, and these are as below:

Fickle As A Torrent. Unpredictability and turbulence are like a flood.

Face Shining Like The Sun. Comparing Rumi's face with the shine to the sun**.**

White Hairs Radiant As The Season Of Youth. His hair was shining like the shine

that a young person has.

His Speech Was As A Suspended Mirror. His speech was clear like the transparency of the mirror.

Living And Abiding As God!. Live life as the everlasting existence of God, but man's life is mortal.

Life To Us Is Like Colour And Scent To A Rose. It has been said that the desire to meet the essence is as crucial and complementary as fragrance and scent are to Rose.

A Star Stood Like A Witness. Here Rumi is compared to a star on the sky, who witnesses everything.

Before Love, The Mountain Is Like A Straw. Mountain is compared with a straw to emphasize the value and worth of love, a man without true love is nothing but a straw.

The Heart Darts As Swiftly As A Fish. The condition of the human being in love is explained by maintaining a simile for the movement of heart and fish, as the heartbeat as fast as fish glide.

Love In The Soul Is Like Sight It In The Eye. Love And Soul Are Compared With Sight And Eye, That As Sight Gives The Real Sight To An Eye, Similarly Love Gives The Real Soul To Soul.

How Long Will You Croak Like A Frog In The Mud. The frog has been compared with a man without love that finds no peace.

Allusion

This literary device refers to some historical events, persons, and places. Some allusion abstracted from the poem are as follows:

Lion of God. It refers to Hazrat Ali.

The Elder with Lantern. It refers to Diogenes the Cynic

Leviathan-Oman. It refers to the sea creature with several heads in the form of a serpent.

Pharaoh. It refers to the Pharaoh, who was defeated by Moses.

Khaibar. It refers to the historical event of the Battle of Khaibar, where Hazrat Ali uprooted the magnanimous entrance door of Khaibar. The one who has a love for God will have such power and courage to do wonders.

Nimrod. The person who died because of a mosquito penetrated in his brain and it caused him extreme pain and suffering that he used to slap his skill from his servants and it caused his death.

Imagery

The literary device is used to enhance the effect by giving the reader the experience and joy of five senses including Sight, Smell, Hearing, Taste, and Touch. The reader experiences that he is utilizing his senses to feel the image that has been fabricated by the language.

Some of the important imageries are as below:

The imagery of Hearing and touch. ***Sweet and delicate***

The imagery of Sight

Blue water is like liquid ruby.
Face is shining like the sun,
White hairs are radiant
A figure is bright in a light

Personification

To revivify the inanimate objects is a literary technique named as personification. The poet has used this technique to give his readers a sense of inclusion that they can associate the idea with their lives by identifying with the personified objects.

In the poem, it is shown in such words:

Tumulutous love,
City's clangour
Flame dies
Wave slept
Evening stole a portion
Star stood

Assonance

The literary stylistic device, which focuses on the repetitive vowel sounds in the phrase, clauses, and sentences. The repetitive pattern creates rhythm in the verse, which is a complementary element of poetry. In this poem too, Iqbal has most frequently used this stylistic device to create rhythm and tone in it. Some stances are as below:

In verse no. 61, the/v/ sound is in repetition.
In verse no. 61, the/u/ sound is also in repetition.
In the verse no.88, the/ɔ/ sound is in repetition.
In the verse no.88, the/i/ sound is also in repetition.

Alliteration

When there comes repetition in the consonant sounds of the neighboring words in the phrase, clauses, and sentences, it is the stylistic device, which is known as alliteration. This too is responsible to create rhythm in the verse, so that the reader will enjoy the true soul of the poetry.

Some examples taken from the poem are as below:

In the verse no. 74, the /w/ sound is in repetition.

In the verse, no 185, /g/ sound is in repetition.
In the verse no. 185, the/ŋ/ sound is also in repetition.

In the verse no. 197, the */s/* sound is in repetition.

In the verse no.199, the */s/* sound is in repetition.

Antithesis

It is a statement in which two contradictory ideas have been put together. This figure is important to involve the readers in deep thinking, how the contradictory ideas can help to understand the gist of the topic.

In the poem these are identified as follows:

- ***Thing living*** and ***unsharing life***
- ***Blue*** *and* ***ruby***
- ***Blind*** *and joy of* ***sight****,*
- ***Sunset*** *and* ***dawn****.*
- ***Praiseworthy*** *and* ***unpraiseworthy****'*
- ***Fire*** and ***smoke****.*
- ***Rapture*** *and* ***anguish****,*

Phonological level

Assonance

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Epistrophe

Epistrophe is also known as End Rhyme. These are the repeated words that come at the end of the clauses and produce rhyme. In Javid Nama, Iqbal has frequently used this literary stylistic device.

Some of the examples are as below:

- **Fear not**
- **is my desire**
- **Of God's essence**

Grammatical Level

On a grammatical level, the basic examination is about the usage of punctuation marks like stops, comma, colon, semicolon, a hyphen, dash, question mark, and exclamation mark are analyzed mainly. In the poem, Iqbal has used a lot of punctuation marks to make his narrative more expressive and appealing.

Use of Full stop (.) 62 times

There is the frequent use of full stops, as there are a lot of important themes that have been discussed in different sentences.

Use of comma (,) 118 times

Comma has used the most in the poem as the themes are running in many lines, as a sentence is not completed in one single line so commas have been used.

"The first witness is self-consciousness,
to behold oneself in one's own light;"

Use of question mark (?) 13 times

Iqbal has used question marks too, some are used to create a rhetoric effect in the verses and in some places firstly a question is placed to explain the concepts later on.

"I asked again, 'How shall one go before God?"

Use of Semicolon (;) 45 times

The semicolon has also been used by Iqbal as according to basic yet intricate themes it was necessary to give different interpretations of the same concept to make it understandable.

"My soul has grown aweary of Pharaoh and his tyranny;
that light in the breast of Moses, Imran's son, is my desire."

Use of Colon (:) 6 times.

The use of the colon has demonstrated the listing of related ideas and things.

"I, who saw among my friends none to confide in,
rested a moment on the shore of the sea:
the sea, and the hour of the setting sun"

Use of Hyphen (-) 15 times

Hyphen is also used in the poem, for many compound nouns, along with that to incorporative short pause in the verse to create rhythm.

Sign of Exclamation (!) 9 times

Exclamation marks have also been added to express the poet's emotions, verve, and enthusiasm. In this poem, the poet has used exclamation marks to cast an impression of deep thought and insight in learners' minds for the stance that has been discussed.

"He said, 'The unattainable - that thing is my desire!"

Use of Dash (—) 15 times

Long pauses have also been used by the poet to create a poetic effect in the poem by adding rhythm and intonation.

"the sun vanished, dark grew the horizon—"

Form

Iqbal (2012) Javid Nama is considered as a long narrative poem, or rather a poetic drama, in which the moralistic stances are presented by the author dramatically and poetically. The uniqueness in the portrayal of superimposing lyrical script that has been embedded by varying meters by fulfilling the criteria of Persian Ghazal, make it grand and pleasant to read.

Tone

The tone of the poetry is mixed; it's mysterious and revealing at the same time. It urges the reader to go deep with the content. The curiosity embedded in every word is very appealing to the reader. The use of metaphors and similes make the tone and content more interesting and it all attracts reader attention. The spiritual journey not only urges a man to identify his esoteric existence but also takes a man from his Inside to the World and then to the Ultimate Reality.

Conclusions

Hence, from the above stylistics analysis of the selected section "*The Spirit of Rumi appears and explains the mystery of the Ascension"* from Javid Nama, it can be concluded that Iqbal has used very simple diction, but he has incorporated his selected words by using a lot of literary figures, that is not only making his work poetic but also, pointing towards a grand literary style of Iqbal. This can also be seen that the choice of simple words is depicting that Iqbal is going to talk about very basic and fundamental concepts. The themes and concepts discussed by Iqbal in his poem are fundamental to human nature and its existence, the discovery of one's self, extreme love for his creator, etc. These basic concepts are very intricate and delicate to understand and comprehend, and this is all supported by the grand style that Iqbal has chosen. So in this very way, it can be seen that English Language students can comprehend the English translated version of world literature i.e. poetry by focusing on the stylistic analysis.

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