

Journal of Educational Research & Social Sciences Review (JERSSR)

Life and Death in Daud Kamal's 'An Ode to Death': Stylistic and Pessimistic Analyses

- | | |
|--------------------|--|
| 1. Fareeha Ahmad | MPhil in English (Scholar), Riphah International University, Lahore
Email: fareehaahmed786@yahoo.com |
| 2. Iram Tariq Shah | MPhil in English (Scholar), Riphah International University, Lahore
Email: iramtariq74@gmail.com |
| 3. Namrah Ashraf | MPhil in English (Scholar), Riphah International University, Lahore |

Abstract



The ode under study has been analyzed from two dimensions; firstly, a stylistic analysis on technical, phonological, graphological, grammatical, lexical and semantic levels has been done and secondly the Pessimistic approach from Existentialism theory has been applied for deeper analysis of the poem (ode) which will also help in diagnosing the structure and style of Daud Kamal's poetry. Daud Kamal was a leading poet among the English poets in Pakistan. His art is recognized as the unique work of art that remained ignored throughout his life period. His poetic style has individuality and versatility. He is well-known for his concepts of spirituality and mysticism. His poetic work is renowned and fascinated by the world's most famous poets like W.B. Yeats and Ezra Pound. An ode to death is about the psychological state of the poet, his vision about the universality of death, mortality of life and unending life henceforward death. Kamal's poetic style is weighed down to the philosophy of existentialism and the pessimistic approach. These analyses are an addition to the comprehension of the poem from the given thematic explanation. Moreover, the analyses of "An Ode to Death" refer to the outstanding use of the linguistic and rhetorical devices. The poem successfully creates psychological effects and captures the attention of the reader about the philosophy behind the universal phenomenon of 'life & death' throughout the poem. This study may contribute effectively to the scholars and researchers particularly concerned to the field of linguistics, literature and stylistics.

Keywords: Existentialism, Pessimism, Sufism, Symbolism, Death, Life

Introduction

Daud Kamal is a Pakistani poet; he chose English language as a medium of communication for his poetry. In 1935, he was born in the city of Abbottabad. His initial motivation came from his childhood when he was studying in the school. Later on, this motivation turns into his passion for the poetry. Throughout his life, he was associated officially with the instructive institutes and attained high positions. He was posted as the principal of academic and administrative in the Peshawar University. Later on, he became the Director of the English Department of the university. He served for twenty-nine years in the University of Peshawar. In 1964, he established "Jinnah Women College". He passed away on 5th December, 1987 and according to his will, he was engraved in the University of Peshawar.

Throughout his life he was fascinated by the charm of poetry and started scripting it in his early age. He retained gold medals in the poetic competitions supported by the institute of Triton College, U.S.A in the 1970s. Kamal also translated the Urdu literary work into English language; he translated the works of two legendary poets Mirza Ghalib and Faiz Ahmed Faiz from Urdu literature to English literature to which he entitled "**Ghalib Reverberations (1970)**" and "**Faiz in English (1984)**".

Kamal foremost works contain four poetic assortments:

- **Compass of Love (1973)**
- **Recognition (1979)**
- **A Remote Beginning (1985)**
- **The Unicorn and the Dancing Girl (1988)**

The Carlo Coppola pointed out, Kamal's poetry is "*primordial scripture of a people betrayed not only by kings and priests but by weather, geography, history, foreigners, and most treacherously by each other*". Her daughter recollected his memories and narrated that "*Poetry for him was Yeats and Pound*". Moreover, Kamal beloved daughter expressed that his father was

ravenous bibliophile of poetry, *"I have never seen one enjoy reading others' poems as much as he did,"*.

Later on, Kamal was found deeply inspired by Latin American writers and literature. We can observe the modern approach in Kamal's poetry because of his versatility. He was associated as a modern poet because his poems mostly used a syntactic structure designed with free verses. This technique is being used by him in the poem **"Prayer Beads"**. The entire composition of poem was the short fragments as cord of gems. His poetry is experimented with unique themes like sense of antiquity. His poetry is a true reflection of his age, he was not ignorant of what was happening around him. We can see the heightened sensitivities in his poems like **"Floods"**.

Kamal was deeply connected to the anthropology of his ancient culture, we can see so many reflections in his poetry in the shape of images of monasteries, Indus civilization, Mughal miniature paintings, traditional dresses and ancient objects as the recurrent themes. The sculptures of Gautam Budha signify the primeval culture of Pakistan by pointing out the remarkable masterpiece reflected in the poem **"Reproduction"**. The imagism is one of the integral components of modern poetry. Kamal used it effectively in his poetry by including the strategies of Imagist poetry. In his poetry, he adopted the direct approach towards a particular subject along with the limited use of diction. He aligned his phrases in poetry with melodic expressions.

Other than the worldly themes, Daud Kamal is renowned for his Sufism, mystic touch and concept of existentialism. **"An Ode to Death"** explains divine connection between God and man. He used modern strategies to create unique syntactic structures along with the use of rhetoric devices. This made him as the most leading Pakistani poet among all the poets who wrote in the English language/literature.

Methodology:

This paper aims to have an analytical study. This study used numerous tactics to get data largely from the published materials. This study affirms the strategies of stylistics analysis presented by the stylicians Geoffery Leech and Mick in their works *"A Linguistic Guide to English Poetry"* Longman (1969); and *"Exploring the Language of Poems, Plays and Prose"* (1996). This study on stylistics analysis will explores the ode on many linguistic levels through thematic analysis and then applies pessimistic approach from existentialism theory for the deeper understanding of the ode.

Literature Review:

The language itself is an instrument for writers to shape their abstract ideologies and fancies in realities. They use to express their abstract thoughts with the help of language in the concrete form. So, the stylistics is a branch of linguistic study that explains the unresolved perspectives and use of a language in literature.

Leech and Short (1981:13) pointed out that *"Stylistics as the study of style"*. Here style is explained as, *"the way in which language is used in a given context, by a given person, for a given purpose, and so on"* (Leech & Short 2007: 9). Widdowson (1975:4) made observations on stylistics as follows:

"By Stylistics, I mean the study of literary discourse from a linguistic orientation and I shall take the view that what distinguishes stylistics from literary criticism on the one hand and linguistics on the other is that it is essentially a means of linking the two.....stylistics, however, involves both literary criticism and linguistics, as its morphological make-up suggests: the style component relating it to the former and the stylistics 'component to the later."

Stylistics is all about the style of the writer as every author contributes in literary work with their unique styles and their ways of expressions varies from pen to pen. Literary style is denoted as a broader term. Leech (1969) defines the style may observed a selection of verbal items; as deviation of standard linguistic standard; as the parallel linguistic forms; and as contrast. Style is also defined as the man himself. Style is man himself and can express the psychological states of a person. According to Leech and Short (1981) defines that style is the integral part of human fancy and feelings. This theory can be employed on the verbal, written, literary and non-literary principles. Birch (1989) explains that the style and language cannot go elsewhere from the extent of diction.

Carter (1989) elaborated that the linguistic levels composed style. Haynes (1989) added that style makes a difference and this difference can also be characterized as diversity and complexity. The Short and Candlin (1989) denoted that analyzing the text from a linguistic perspective is also called

stylistics. Therefore, the critical approach of stylistics tries to find the scientific nature of linguistics and literary discourse.

Introduction to the Poem:

Conrad Aiken expressed about the ode as **"Your ode to death is in the lifting of a single eyebrow. Lift it and see"**. "An Ode to Death" is a beautiful poem by Daud Kamal. It is a short poem on the universal approach of death. This poem is consist of lyrical poetic diction. With the blend of the simplest manner the complex universal phenomenon is discussed with a deeper philosophy which is remarkable.

We can observe the main themes elaborated by Kamal, firstly, it is about the universal reality of demise. Secondly, it is about the uncertain phenomenon of life. Thirdly it is about the everlasting life afterwards death. In this poem the "Death" is a dominant emphasis by the poet. It emphasis that the death is not a paradox but a phenomenon that can be comprehend by the human observation and experience. The very beginning lines of the poem initiates with the technical use of reference within reference technique used by Kamal. As, the quotations of two different American contemporary poets, In the opening lines Kamal has quoted Conrad Aiken as he says:

***Your ode to death is in lifting
of a single eyebrow. lift it and see.***

The opening lines focuses on the shortness of human life. There is a short span between the human life and death. The merciless claws of death desperately waiting to hold human as soon as possible. The death is chasing the human life dreadfully. In the second line E.E. Cummings described the conformity of death as he says that:

But the clocks go on ticking as before

Kamal focusses on the fact that death is a universal reality and irrefutable element. No living being can flee from its merciless cruelty. As the **Owen Meredith** narrates it as:

There is nothing certain in a man's life that he must lose it.

There are no speculations that every living being in the universe have to perish one day sooner or later. One has to bear the loss of the departure of their loved ones; but after the fact they have to bear the loss of it and have to return back to their normal life. The time waits for none, as it keeps on moving. Same as we cannot die with our loved ones, we have to live and wait for our turn to come.

And in every particle of carbon-dust

There lives a diamond dreams.

Diamonds are composed from carbon but it is not possible that all carbon dust can be converted into the diamond. The human fortune is uncertain, he cannot design his own destiny. He cannot fulfill all his desires in a short life span. As, Davis Daiches says that "Wishes don't come true in life". Mirza Ghalib projected this theme in Deewan-e- Ghalib as:

A thousand longings such that upon each one, the breath would depart. A lot of wishes come to fruition, but still very few came out. (S01:EP02)

As Kamal likewise generated his expression in the following line of the poem:

Death is certain but the time of death is uncertain

It is almost impossible for humans to fulfill all the desires at the time. As Kamal expresses his inner feelings in the following lines of the poem:

How many galaxies yet to be explored ____

How many seeds in the pomegranate of time?

The following lines beautifully portray the comparison between blasted pine tree and burnt match stick and both have the same end which show the uncertainty of life.

The pine tree blasted by last year's thunderbolt and the burnt-out match-stick in my ashtray looks so terribly alike.

An **Italian proverb** truly states the fact that when the game of life is over, the king and pawn has to go into the same box of burial.

Kamal's Foregrounding of the Philosophy of Existentialism:

The theory of "Existentialism" emerged in the 19th and 20th centuries, particularly in Europe. It is associated with many prominent thinkers who contributed to its thematic development. Hence, it is difficult to attribute the theory of existentialism to a single person, because there many key figures who significantly contributed in establishment of the philosophy. The most influential philosopher

allied with the theory of existentialism is a Danish philosopher **Søren Kierkegaard (1813-1855)**, he explored existential themes such as individuality, anxiety, and the importance of subjective experience. Another pivotal figure in existentialism is a German philosopher **Friedrich Nietzsche (1844-1900)**, a German philosopher who critiqued traditional morality and the concept of objective truth, emphasizing the individual's will to power and the need to create one's own values. However, the term "existentialism" itself was coined by a French philosopher **Gabriel Marcel (1889-1973)** in the early 20th century. Marcel explored existentialist themes in his works and helped promoting the philosophy of existence. The most well-known existentialist philosophers are **Jean-Paul Sartre (1905-1980)** and **Albert Camus (1913-1960)**. Sartre's existential philosophy focused on the concept of existence preceding essence and the idea of radical freedom and responsibility. As Cooper claims that "*existentialism ... is not a mood or a vocabulary, but a relatively systematic philosophy.*" Camus, on the other hand, emphasized the absurdity of the human condition and the quest for meaning in an indifferent universe. While these philosophers are often associated with existentialism, it is essential to highlight that the existentialism is a complex and diverse philosophical movement many themes and contributions are made in this regard from numerous individuals across different time periods and cultural backgrounds around the world. Existentialism has had a profound impact on various fields of knowledge like literature, psychology, and theology. It remains an influential philosophical perspective that continues to inspire discussions about the human condition, freedom, responsibility, and the search for meaning in the contemporary world.

As Kamal was deeply stimulated by the Latin American writers therefore, we can see the theory of existentialism in his poem "An Ode to Death". This theory is deeply foregrounded and well-illustrated in a pessimistic approach in a modern way. As a modern poet he presented the theme of anxiety and dread existentialism acknowledges the existential anxiety and dread that arise from the awareness of one's freedom and responsibility. Kamal also expresses the absurdity and meaninglessness which existentialists often grapple with the apparent meaninglessness of life in an indifferent universe. The search for ultimate meaning or purpose may seem futile, and individuals are challenged to find subjective meaning in their existence.

Daud Kamal's Pessimistic Approach:

In literature, death is often a subject that evokes a range of emotions, including fear, sadness, and contemplation. A pessimistic approach to death in a poem might involve exploring the darker aspects of mortality and the human condition. A poet with a pessimistic view of death may emphasize the inevitability and finality of death, highlighting its power to extinguish life and bring about the end of all human endeavors. The poetry may dwell on themes of loss, despair, and the transient nature of existence. Additionally, a pessimistic approach to death in poetry might delve into existential questions and philosophical contemplations. It may grapple with themes of meaninglessness, the brevity of life, and the insignificance of individual existence.

Pessimism is a philosophical or psychological perspective characterized by a generally negative or gloomy outlook on life, events, and the future. It is the opposite of optimism, which entails a hopeful and positive attitude. Pessimists tend to emphasize the limitations, difficulties, and suffering present in life, and may believe that things are unlikely to improve or that positive outcomes are rare. Pessimism can manifest in various domains, such as personal beliefs, worldview, and attitudes towards the future. It can be a result of personal experiences, philosophical or existential contemplation, or even a temperament or disposition. It's important to note that pessimism is not inherently negative or unwarranted. It can be a valid response to certain circumstances or a reflection of one's personal beliefs. However, excessive pessimism can lead to a negative mindset, decreased motivation, and a lack of hope or optimism.

It's worth mentioning that while pessimism tends to focus on the negative aspects of life, it doesn't necessarily imply a lack of realism or accuracy in assessing situations. Pessimists may believe they are being realistic and pragmatic in their outlook, considering potential pitfalls and challenges. Kamal also used this approach in poem "An Ode to Death", he delves into the darker aspects of human existence, such as suffering, mortality, and the complexities of emotions. He counterbalances to idealism and offers a more realistic portrayal of human nature, society, and the human experience. Kamal also projected Emotional resonance in the poem which evokes strong emotions in readers. It can knock into feelings of melancholy, introspection, and empathy. By exploring the depths of despair, sadness, or existential angst, pessimistic works can create a profound emotional connection

with readers, leading to contemplation, self-reflection, and a deeper understanding of the human condition. Kamal used the pessimistic approach to enhance the artistic expression to Innovate the boundaries of creativity and encourage readers to engage with complex ideas, moral dilemmas, and philosophical inquiries.

Kamal also denoted the pessimism in following lines:

***I have sat by your bedside and felt
your sinking pulse. Are the hair and bones
really indestructible and how long
does it take for the eyes
to dissolve in the grave?***

In the last line of the poem the poet is having a dramatic monologue with the person who is on the deathbed, the poet addresses to him like **"I am holding you're sinking pulse and feeling you taking last breath"**. It is scientifically proven the bones and hair stays longer as compare to other body parts in grave. The poet has a question whether he will be alive to get the chance to see the deterioration of his dead body. As **Euripides** pointed out rightly that: **"No one can confidently say that he will be living tomorrow"**.

In the following verse of "An Ode to Death":

***Two streams mingle in a forgotten river,
Between the eye and tear,***

As the concept of spiritualism is based on the amalgamation of body and soul. Without these two integral essentials the human life cannot exist. The word 'Two streams' refers to the body and soul and "mingle into the forgotten river" refers to the world and its material pursuits. Kamal points out the human absorbent in the glitters of materialistic preoccupations and lost their pureness of soul and body. The modern man has planned for everything in the world but yet not planned his death; he lost the vision of his uncertain death.

***There is an archipelago of naked rocks
Only sleep and silence there,
No anchorage for grief.***

In the above-mentioned lines, the Kamal is presenting the situation of life after death. The grave is a place of deep silence and sleep. He symbolizes the grave with an island that is the sign of danger. Through the "place of barrel naked rocks" Kamal denoted the grave, where is only the space for grief and Plights.

***I, too have wandered in a forest of symbols
And clutched at the hanots of memory,***

Daud Kamal also projects his past recollections in the last verses of the poem. He confesses about the immoral flaws of his own life and narrates that:

When I imagine his own death time, and thinks about his past life, there is nothing except the darkness of prostitutes. I have seen the stars praament to their dark addresses I have felt your absence around my neck...

***But let bygones be gones
Who was the deceiver and who the deceived
Was I on a floating island?
And were you on the shore,
Which one of move away.***

In these lines Kamal truly stated manifestation of death that how a man feels when he sees his death Infront of him. He finds himself desperate and helpless in the clutches of death. The pessimistic approach can be seen, that everything is moving away as the death approaches. The creation of this poem is also as a source of catharsis for both the author and the reader. Additionally, pessimistic works can foster empathy as readers connect with the struggles and challenges faced by the characters, leading to a deeper understanding of the human existence.

The Islamic Approach used by Daud Kamal:

The mystic touch and Sufism can be observed in Daud Kamal poetry. Being a Muslim Kamal mostly projected a mystic touch in his poetry. The strands of Sufism and Islamic concept of mortality and deterioration are clearly visible in the poem "An Ode to Death". Likewise, his poem "Resilience" Kamal illustrates the main tenant of Sufism **"Don't give up: nothing lasts longer than what can be**

endured". Being a Muslim, we can see the Islamic approach related to the day of death in Daud Kamal's poem when he says that:

"Two streams mingle in a forgotten river.

Between the eye and the tear

There is the archipelago of naked rocks

Only sleep and silence there-

No anchorage for grief."

As Stephen Crane says that:

"Death is a secret of life"

In a grave the 'Sleep and silence' represent the everlasting peace. In the verse of Holy Quran, God describes that:

"Every soul will taste Death". (3:185)

In Quran it is quoted that:

"O'my people! Truly, this life of the world is nothing but a (quick passing) enjoyment, it is the hereafter that is the Home that will last.". (40:39)

So, the ultimate destination is death and the life after death is eternal where we will live everlasting life. Life is fragile and humans and things cannot endure for the long period of time and we will live that life according to our deeds because in Quran God says that:

"And be afraid of the day when you shall be brought back to Allah". (2:281)

Stylistic Analysis:

The Phonetic features of poem:

Alliteration	The alliteration is used in the poem like "diamond dream" .
---------------------	--

Phonological features:

Rhyming scheme	There is no rhyming scheme in the poem.
-----------------------	---

Blank verse	The composition of the poem is the blank verses having irregular rhyme scheme.
--------------------	--

The Graphical features of poem:

Full Stop	The full stop is used in lines no: 1, 16, and 22.
------------------	--

Inverted Commas	The inverted commas are used in line no: 23 to emphasize the expression.
------------------------	---

Hyphens	The hyphen is used in line no: 6 to continue with the next line and its expression.
----------------	--

Question Marks	The signs of interrogations are used for the question statements in the poem in line no: 7, 15, 28, and 29.
-----------------------	--

Apostrophe	The apostrophe is used to show the possessive case in the line no: 8. E.g., Year's Thunderbolt.
-------------------	--

The Grammatical features of the poem:

Long Sentences and Subordinate clauses	There are long sentences and subordinate clauses in the poem.
---	---

Syntactic deviation (Foregrounding)	There is a syntactic deviation in the poem in lines no: 27 & 28 the arrangement and order of words are deviated in these lines.
--	--

Anaphoric & cataphoric references	There is an anaphoric & cataphoric references in the line no: 26 e.g., "Who was the deceiver and who was the deceived".
--	--

Rhetorical technique	This technique is used to create the dramatical effects. These questions are asked in lines no: 7, 15, 28, 29.
-----------------------------	---

Hyperbaton	The poet changes the order of some sentences and sometimes broke a sentence into two lines. In this poem the poet use hyperbaton in line no: 3, 4, 5, 8, 9, 10, 11, 12, 13, 14, 17, 18, 21, 24, 25, 26, 27.
-------------------	--

Enjambment	One line is continuous without a pause into the next line, there is enjambment in the poem because we can see many lines having no pauses in it.
-------------------	--

Periphrasis	The use of descriptive phrases rather than a simple one. E.g., "stars plummet to their dark addresses" and "the pine tree lasted by last year's thunderbolt" .
--------------------	--

The Lexical features of the poem:

Complex Vocabulary	The vocabulary of this poem is quite complex like the words: Thunderbolt, Indestructible, Archipelago, Harlots, Plummet, Bygones, and Anchorage.
---------------------------	---

Content words	Nouns (uncountable, countable, collective), verbs, adverbs, adjectives.
----------------------	---

Nouns	Verb	Adverbs	Adjectives
Common Nouns	Lifting	Terribly	Certain
Eyebrow	Ticking		Diamond dream
Particle	Lives		Sinking pulse
Seeds	Explore		Indestructible
Match stick	Blasted		Forgotten river
Ashtray	Look		Naked rocks
Hair	Sinking		Forest of symbols
Bones	Dissolve		Harlots of
Eyes	Mingle		memory
River	Clutched		Stars plummet
Stream	Felt		Dark addresses
Tear	Floating		
Rocks	Moved		
Archipelago	See		
Forest			
Stars			
Neck			
Island			
Shore			
Proper Nouns			
Conrad Aiken			
E.E. Cummings			
Carbon dust			
Diamond			
Galaxies			
Pomegranate			
Time			
Pine tree			
Material Noun			
No material Noun			
Collective Noun			
No collective Noun			
Abstract Noun			
Death			
Dream			
Grief			
Memory			

Functional words:

The functional words like pronouns, prepositions, conjunction, and interjection.

Pronouns	Prepositions	Conjunctions	Interjections
The first person is used in the poem. The pronoun "I" is randomly used by the poet.	The prepositional phrases are used in the poem like: Go on Burn out Blasted by Sat by Take for The simple prepositions are: In Of For To On To Between	And So But	No interjection is used in the poem

Derivative words:

Prefixes	Suffixes	Affixes	Infixes
Bygones	No suffixes	Indestructible	No infixes

Collocative words:

1. Hair and bones
2. Eye and tear
3. Sleep and silence

Scientific registers:

1. Particle
2. Carbon dust
3. Diamond
4. Dissolve

Geological registers:

1. Archipelago
2. Naked rocks
3. Forest
4. Island
5. Shore

Astrological registers:

1. Galaxies
2. Stars

Biological registers:

1. Sinking pulse
2. Hair and bones
3. Eye and tear
4. Neck

Idiomatic expressions:

The word like “**Thunderbolt**”, is an idiomatic expression and the origin of this idiomatic phrase is from the Greek mythology.

Hedges:

There is a use of Hedges in the poem, e.g., “**bygones be bygones**”.

The Technical Analysis of the Poem

Ode (Lyrical poem):

An ode is an address to someone typically written in a lyrical manner. The ode follows no meter rather irregular meters. An ode is written in the form of a song, it expresses the powerful inner feelings and emotions with the unique blend of diction.

Style:

“An Ode to Death” is written in dramatic monologue. The narrative style of the speech can be seen in the poem as it addresses the ‘soul and death’ as Kamal signifies in following verses:

“I have felt your absence around my neck

But let bygones be bygones

Who was the deceiver and who the deceived

Was I on a floating island?

And were you on the shore?

Which one of us moved away?”

The narration of poem concludes the perplexing philosophical note that who is the addresser and who is addressee, the suspense of this notion lasts till the end of the poem.

Tone:

The pessimistic tone is used to express the sensation of uncertainty. This tone remains progressing steady throughout the poem. The melancholy and seriousness spread to its high stature by the use of words like thunderbolt, grave, forest of symbols etc.

Imagery:

The Imagery is used as a powerful tool in figurative language to represent the visual description. We can see the impactful imagery as follows:

“I have sat by your bedside and felt

Your sinking pulse. Are the hair and bones

Really indestructible and how long

Does it take for the eyes?

To dissolve in the grave"

Kamal has narrates the whole conception and presents himself to be a witness of a person's breathing his last.

Metaphor:

Kamal has used metaphorical expressions in the initial stanza such as:

**"And in every particle of carbon-dust
there lives a diamond dreams"**

The words here 'diamond dream' and 'carbon dust' signify death of a man's vision and ambitions with his death.

"how many galaxies yet to be explored" and "The pine tree blasted by last year's thunderbolt"

Personification:

Kamal used the personification effectively in the following lines:

1. The humans are personified as "seeds".
 2. Time is personified as "pomegranate".
 3. The year is personified as "thunderbolt".
 4. The two worlds are personified as a "forgotten river".
 5. Memory is personified as "harlots".
-

Symbolism:

Kamal has used various symbols in the poem like:

Pine trees: symbolizes high spirits and energies of life.

Galaxies: symbolizes the worlds.

Seeds of pomegranate: symbolizes the numerable people.

Thunderbolt: The thunderbolt symbolizes the power and divinity.

Forgotten river: The river is presented as a symbol of running time. The time is not static it is constant changing phenomenon. Time is compared here as the water cannot be static and it flows and move ahead.

Two streams: Its symbolism is centered on nature as a moving body of water. The highland watercourses symbolize the origin of human life, and its meeting with the ocean signifies the end of it's life.

Reference within reference technique:

There is a reference within reference technique used as follows:

"Your ode to death is in the lifting of a single eyebrow. Lift it and see. (Conrad Aiken)".

"Death is more than certain, says E.E. Cummings,".

An appeal to pathos:

"An Ode to Death" appeals the emotion tendencies of the readers. Kamal successfully persuaded the reader's emotions and feelings as he wants them to feel. Kamal used deliberate word choices, use meaningful language, and use life experiences as examples to evoke emotion effectively.

Ambiguity:

There is a projection of ambiguity about the complex abstract ideas in the poem. Apparently, the idea of death is very simple but it has complexity at the core level in it.

Conclusion

We may infer that "**An Ode to Death**" by **Daud Kamal** is about the inevitability of death. Kamal creates the natural effects. The pictorial images are created in our mind. The images have figurative descriptions and are made to denote the uncertainty of life and time; it waits for none.

The diction used by Kamal is very sublime and simple. The syntactic composition and construction of words are easy to comprehend but at the core level are highly complex in interpretation. The irregular meters and stanzas create the effects that last till the end of the poem. The suspense of the poem captivates reader's mind and bounds him till the last line of the poem.

References

Bradford, R, Stylistics, London: Rutledge.

Crystal, D & Davy. D. (1969). Investigating English Style. London: Longman. Freeman, D.C. (Ed) (1971), Linguistics and literary Style, New York: Holt, Rinehart & Winston.

Leech, G. (1969), A linguistic guide to English Poetry, London: Longman. Leech, Geoffrey and Mick Short (1981). Style in Fiction, London: Longman.

Leech, G. N. (2008). Language in Literature, Style and Foregrounding. Longman.

Rahman, T. (1988). Pakistani English Poetry. Journal of Indian Writing in English, 16(2). Lahore.

Simpson, P. (2004) Stylistics: A Resource Book for Students. Routledge: London.

Turner, G.W. (1975) Stylistics. Benguin Books, London.

Wahid Pervez, "A Semantic Analysis of Daud Kamal's "An Ode to Death". (2018). International Journal of Research in Humanities and Social Studies, 5(8), pp.21-24.

Widdowson, H.G. (1975), Stylistics and the Teaching of literature, London: Longman.