



GRAMMAR OF MELANCHOLY: A SYNCHRONIC STUDY OF ZAFAR'S POETRY

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Abstract

This research investigates the synchronic linguistic transfiguration of poetic anthology by Zafar's from pro or post period of 1857 war under the colonial transition. Primarily as a civilizational trauma under sociolinguistic aspects, It examines the literary output of Bahadur Shah Zafar (1775-1862) to adopt purely a paradigm of Qualitative Structuralist Framework. It utilizes the Theory of Sign by Saussure (1916) as major and the theory of Binary Oppositions by a French anthropologist Lévi-Strauss (1958). Binary opposition theory maps the semiotic rupture triggered by the War of Freedom(1857). The study goes with five selected Ghazals, a well known and soulful poetic genre in Urdu literature, originated around 7th-century from Arabic verse ,consist of autonomous rhyming couplets (shers) to explore themes of love, loss, longing, and mysticism, to follow the structure of radif (refrain) and qafia (rhyme) strictly are: "Lagta Nahin Hai Dil Mera, Ujray Diyar Mein", " Bhari Hai Dil Men Jo Hasrat, Kahon Tu Kis Sy Kahon", "Jigar K Tukray Huwey, Jal K Dil Kabab Huwa", "Baat Karni Mujhay Mushkil, Kabhi Aisi Tu Na Thi" and the last associated with Zafer "Na Kisi Ki Ankh Ka Noor Hon, Na Kisi K Dil Ka Qarar Hon". The study explores the analytical relationship between the Signifier and Signified, with somatic trauma and semiotic ruptures under the philosophy of "Ontological Erasure" through a violently destabilized system with a null signifier. The data reveals the "Grammar of Melancholy." That which is present in these verses, not merely a collection of emotional anthology but a structured linguistic phenomenon to characterize a profound literalization of the signifier with metaphysical tropes. It was forced into geographic indicators of colonial confinement and the reality of displacement. Further to demonstrate the analytical and systemic dominance of negative poles within established binaries e.g. sovereignty vs exile and crown vs dust to reflect a pervasive semiotic crisis in textual record. It preserves the structural logic of Mughal identity after its collapse with focus on the mighty Mughal king Zafar, his period of exile in Rangoon. Apart from the traditional diachronic and biographical interpretations that dominate Urdu literary criticism, this study adopts ultimately a Synchronic Structuralist framework of Saussure and Dr. Gopi Chand Narang with Urdu context . In short, the objective is to picturize the study in terms as a "Grammar of Melancholy."

Keywords

Grammar of Melancholy, Synchronic Study, Semiotics Rupture, Binary Opposition, Bahadur Shah Zafar's Ghazals

Introduction

The Ghazal, the most famous, well known and soulful genre of Urdu poetics, separated from Arabic Qaseeda verse around 7th century (Ferozsans, 2005). To Hashmi (2008) the genre of Ghazal is credited to its first Persian poet Hakim Sanai Ghaznavi (1080-1150) and later succeeded by Hafiz Shirazi (1325-1390). While The first Urdu ghazal is generally attributed to the Sufi poet Hakeem and musician, Sufi scholar and the father of Urdu literature, the Parrot of Hind (Toti-e-Hind) Abul Hasan Yamin-ul-Din Amir Khusrow Dehlavi (1253–1325), (Akhtar, 2013).In the "Asnafa Adab" book by Dr. Rafiudin Hashmi, Ghazal literally means "to talk to or about women" (Hashmi,2012). To Sadaf Naqvi (2014), a Ghazal is a structured poetic form which consists of independent couplets with the same meter, rhyme, and refrain but Tariq Hashmi (2008) emphasizes both the structure and thematic aspect to describe a Ghazal as a form that expresses emotions, love, and human experiences. Naqvi focuses more on form but Hashmi combines both form and content.



The Ghazal, and its Ontological Framework

It does not merely function as a lyrical love expression rather to be a Semiotic sophisticated architecture. Historically, the Ghazal is governed by a rigid Langue, a set of abstract rules which includes the Radif (refrain) and Qafiya (rhyme) with the metaphorical universe of the Gul-o-Bulbul (Rose and Nightingale). To Shackle (2007), the classical Ghazal is a "closed system" in which meanings are generated by the manipulation of established tropes instead of confession as to be the raw personal. But, if the genre is intersected with the turbulent history of Mughal collapse, a critical problem arises which is by conventional scholarship who often say it the "Intentional Fallacy" (Wimsatt & Beardsley, 1946) to reduce the structural complexity of the Ghazal. It became a mere biographical mirror of its author.

Historical Determinism VS Linguistic Structuralism

Bahadur Shah Zafar's poetic legacy is perhaps the most glaring victim of Historical Determinism. Dominant critical discourses (Pritchett, 1994; Farooqi, 2004) predominantly anchor Zafar's Diwan in the diachronic fallout of the 1857 socio-political collapse, once that was the supreme empire of the world. The period of history provides necessary context regarding the "last Mughal." That is inadvertently stripped from the text of its Synchronic Autonomy. As Saussure (1916) posited, the language is a system of "pure values" in which the value of a sign is determined by its positioning relative to other signs in the same moment instead of the speaker's biography.

Existing literature e.g. the works of Russell (1992) is tending towards the focus on the Gham-e-Dauran (sorrows of the era) in Zafar's poetry. That especially views his melancholy as a direct byproduct of political and cultural exile in Rangoon. This study argues that such a perspective is critically limited. It ignores the Linguistic Internalism of the text. The melancholy in Zafar is not just an emotional response to the British Raj rather to be a Structural Grammar. It is a deconstruction of the "Royal Self" systematically through the constraints of the Ghazal form.

Significance of the Study

The research provides a rigorous Structuralist re-evaluation of Bahadur Shah Zafar's poetry. It shifts the discourse from sentimental biography to academic semiotics. Moreover, to map the synchronic linguistic rupture of 1857, it offers scholars a new framework to understand how colonial trauma is encoded within classical Urdu poetics. The research offers several key contributions to South Asian Poetics and the field of English Linguistics as to be the most prominent. This study provides a much-needed Linguistic Correction to repositioning the Ghazal as a synchronic system of signs. It shifts the focus from the "Life of the King" to the "Logic of the Sign" (Saussure, 1916). It allows for a more objective and qualitative interrogation of the text.

Statement of the Problem

Previous studies on Zafar suffer from thematic saturation, just to focus on historical-based diachronic narratives while neglecting a formalist linguistic inquiry. This research identifies a methodological gap. Existing literature fails to analyze Zafar's poetry as a scientific system of signs as well as Binary Opposition in Synchronic Study of Zafar's poetics. By applying Saussurean Structuralism, this study addresses the lack of technical deconstruction to regard how imperial collapse "fractured" the relationship between signifier and signified of the system (Mughal Sultanate, 1526-1857).

Research Gap



Current scholarship (e.g., JSTOR, 2017; Semantic Scholar, 2021) suffers from thematic saturation, basically just to address Zafar's poetry through diachronic and emotional lenses. A significant methodological gap exists as no one study has applied Saussurean Structuralism to analyze the Zafar's Ghazals as a scientific system of signs Synchronically. The research addresses the lacuna by investigating especially the mechanical breakdown of grammar as a structural reflex of imperial collapse.

Limitations and Delimitations of the Research

The study is constrained by the scarcity of primary linguistic literature on 19th-century Urdu and the reliance on secondary published editions of Zafar's poetry instead of the original 1857 manuscripts for the study. The research is strictly delimited to a synchronic Structuralist analysis of five specific selected Ghazals from the Diwan-e-Zafar. It focuses exclusively on Saussurean Sign Theory as major with the theory of Strauss' Binary Opposition. Post-Structuralist framework is intentionally excluded along with historical narratives in broader.

Research Rationale

The research is essential to challenge the thematic saturation in existing literature by providing a scientific framework for the verses of Zafar. Saussurean Structuralism implication justifies the need to move from emotional narratives towards formalist deconstruction of linguistic collapse.

Research Objectives

1. To analyze the fractured relationship between signifier and signified in Zafar's Ghazals while using Saussurean Structuralism.
2. To deconstruct the binary oppositions (e.g. Authority vs. Exile) that encodes imperial collapse within the selected Ghazals

Research Questions

1. How the fractured relationship between signifier and signified is manifested in Zafar's Ghazals through a Saussurean lens?
2. Why do the binary oppositions (as instance, Sovereignty vs. Captivity) in Zafar's poetry serve as a structural reflex of imperial collapse?

Literature Review

While previous scholarship is characterized by thematic saturation, primarily to focus on Zafar's personal grief instead of formal linguistic inquiry. Zafar's grammar of melancholy was analyzed merely as a literary device but not as a scientific sign system to reflect imperial collapse. Through the Saussurean Structuralism model the data reveals a mechanical breakdown with the fractured relationship of signifier and signified. The syntactic and semiotic displacement proves Zafar's melancholy which is a structural reflex of a dying linguistic ecology. Ultimately, his poetry functions as a contextual text where the fragmented grammar encodes indigenous power's total disintegration.

Zafar's poetry begins with the socio-political catastrophic shifts of the mid-19th century as Dalrymple (2006), in *The Last Mughal*, provides the definitive historical context. This asserts Zafar's poetics as the only remaining sovereign territory of such a king whose vast physical empire shrunk mere to the walls of the Red Fort. Dalrymple (2006) uses historical archives to show that Zafar's "melancholy" is not a romantic trope but a document of imperial displacement. The same narrative is further deepened by Nizami (1922) in *Begmat ke Aansu* (Tears of Ladies) which exists as a cultural record of the emotional trauma, primarily experienced by the Mughal elite. While



Nizami (1922) offers a visceral perspective on the "tears" of the era. His work remains a hagiographic lament rather than a formal inquiry into the structural mechanics of Zafar's language. To move forward, *Diwan-e-Zafar* (Primary Source) stands as the most critical dataset for this research. It has been analyzed traditionally by literary figures and historians as a collection of sorrowful themes. However, as noted by contemporary scholars, the *Diwan* itself is linguistically a battleground under which the classical Urdu of Delhi met the fractured reality of Zafar's colonial exile. *Diwan-e-Zafar* is rarely treated as a synchronic dataset by current scholars. Researchers often look for "meaning" while ignoring the Grammar that is necessary to encode contextual meanings. In 19th-century Urdu Ghazal underwent a "Tashkeel-e-Nao" (New Formation). Hashmi (2018), in *Ghazal ki Nayi Tashkeel*, argues that the encounter with British colonialism forced a shift in Urdu diction. Further, he identifies Zafar as a bridge between the classical and the modern, noting that his vocabulary shifted toward a more visceral, worldly grief. It is echoed by Narang (2007) that Zafar's style is a "language of exhaustion," to reflect a state of political impotence. It is mostly discussed in thematic terms by Hashmi (2018) and Narang (2007). Most of the literary critics identify the "tone" of melancholy where they fail to provide a Structuralist account of how the Ghazal's syntax of the 19th-century was stretched to accommodate the weight of national mourning.

Newspaper archives provided a unique and real-time reflection of Zafar's legacy. Historical records from the *Delhi Urdu Akhbar* (1857) highlight how Zafar's poetry as a tool of morale was used during the siege of Delhi. Newspapers like *The Dawn* and *The News International* in the modern era have published numerous retrospective articles (for example, *The Dawn*, 2012: "The Last Poet-King"). These articles (Sources 21-25) are instrumental to preserve the public memory of Zafar. But a critical review of these journalistic sources reveals a "Narrative Bias." Newspaper columns often tend to romanticize Zafar's sorrow to treat it as a purely emotional outpouring.

The emerging digital platforms have revolutionized the study of history instead of linguistic one. There is a complete YouTube series by Warraich (2019), *Dekho Suno Jano*, and the Big Socho (2022) which popularized historiography and emphasized the tragic irony of Zafar's reign. It showed the vitality for understanding the 21st-century "National Memory" of Zafar. They portrayed him as a victim of displacement, but like the newspaper archives, they remained purely descriptive. They provided the "context" and left the "text". They unexamined it from a linguistic standpoint. The current study acknowledged these digital perspectives while filling the void they left regarding formal structural analysis.

In technical academic circles, research began to drift toward the linguistics of loss. Semantic Scholar (2021), in *Syntactic Structures of Grief*, argued that Zafar's use of repetitive end-rhymes (radifs) functions as a "linguistic prison" mirroring his physical confinement. JSTOR (2017) similarly explores the "Poetics of Loss," to suggest Zafar's grammar that was defined by a high frequency of negative particles and inversions. But these technical studies are often fragmented. The Aesthetics of Melancholy was noted as Zafar's phonology and his use of long, dragging vowels mimics the act of weeping. Even no unified study is to combine the described linguistic pillars into a single Synchronic Framework. Still researchers are using a Diachronic approach, mostly to compare Zafar to Mir or Ghalib and what prevents them from seeing Zafar's language as a self-contained and static system of the 19th century.

The synthesis of plentiful sources including "Diwan-e-Zafar" just the historical rigor of Dalrymple (2006), the cultural insights of Nizami (1922), the literary critiques of Hashmi (2018), and the



digital narratives of Warraich (2019) identified a triple-fold through which rest of scholarship is saturated with thematic analyses of "Melancholy." Scholars have spent decades to discuss what Zafar felt instead to complete Internal Grammar which was always neglected. existing literature is diachronic instead to glare Zafar's specific period of life but this research views Zafar as the end of an evolution. The lack of Synchronic Study freezed Zafar's language in the mid-19th century to analyze its specific linguistic standard. This research was designed to fill the previous technical lacuna. Unlike the narrative accounts of Nizami (1922) or the descriptive historiography of Warraich (2019), this study is taking Zafar's Diwan as a formal linguistic dataset.

Through the application of a Synchronic Structuralist Model, the researcher will analyze five selected Ghazals to map the Phonology (sounds of Zafar's trauma), Morphology (word formation of Zafar's loss of throne), Syntax (arrangement of his grief), and Formality (register of the Yangon's prisoner). The research argues that melancholy is not just a theme of Zafar's poetry rather to be a mechanical necessity of his grammar. The Research provides a fresh, scientific bridge between the humanities and formal linguistics to offer the first systematic account titled "Grammar of Melancholy: A Synchronic Study of Zafar's Poetry." In which Zafar's grammar refers to the Structuralist analysis of his poetry through this research and his "melancholy" is studied not as a feeling, but as a scientific breakdown of linguistic rules (syntax and signs) caused by the collapse of his throne of Delhi.

The research aimed under departure from the biographical fallacy which has been dominated historically for the study of Bahadur Shah Zafar. While existing scholarship (Pritchett, 1994) has extensively documented the socio-political conditions of the Mughal decline. The research introduces a Structuralist Matrix to the analysis of classical Urdu poetry while provides a blueprint for the researchers to analyze classical poets rather than merely historical figures and Linguistic Architects who build emotional states through relational signifiers.

Research Critique

Research on Zafar is often constrained by a "biographical fallacy," in which his verses are reduced to a sentimental historical lament instead of a sophisticated linguistic construct. Traditional critiques by Azad (1907) and Pritchett (1994) prioritized emotive pathos and aesthetic continuity, while historians like Dalrymple (2006) focus on political displacement, largely to ignore the semiotic rupture of 1857. This lens of hagiography mirrored in Punjab Textbook Board curricula and failed to analyze how Zafar's grief functions as a self-contained system of signs. By neglecting the synchronic tensions and binary oppositions (as instance Crown vs. Dust) inherent in the text, existing research overlooks the technical "grammar" to encode colonial trauma. Consequently, there was a critical need to move beyond sentimental interpretation toward a Saussurean analysis. That must treat the Ghazals as primary linguistic artifacts of civilization collapse with the lens of modern Structuralist theory. The following synthesis integrates the historical, linguistic, and digital frameworks which is necessary to validate the "Grammar of Melancholy" within Zafar's poetry

The Structuralist evaluation of Bahadur Shah Zafar's poetry necessitates a multi-dimensional synthesis of Semiotic theory and historical rupture. Dalrymple (2006) establishes the 1857 civilizational collapse as the primary catalyst for displacement but Nizami (1922) provides the harrowing referential reality of Zafar's abstract signifiers of loss. These historical foundations are viewed critically by Saussure's (1916) synchronic framework and Lévi-Strauss's (1958), the theory of binary oppositions to decode the tension between Mughal sovereignty and colonial trauma. Moreover the technical craftsmanship of these verses is further illuminated by Russell's



(1992) who is the notable critique of the "tragic king" trope and the transition in Urdu aesthetics by Pritchett's (1994) analysis. Linguistic rigor of the study is supported by Jakobson's (1960) as poetic functions and Halliday's (1978) social semiotics but Chomsky's (1965) emphasis on underlying structures informs the "grammar" of his melancholy. Comparisons with contemporaries are provided by Kanda (2007) and the foundational, albeit traditional, historiography of Azad (1907). This academic lineage was finalized by modern digital historiography to include Warraich's (2021) psychological analysis of 1857 and Sheikh's (2023) semiotics of ruin.

Table: Previous vs. Present Research at a Glance

Aspect	Previous Research	Present Research
Focus	Historical and Biographical	Linguistic and Structural
Approach	General or Thematic	Synchronic (19th Century specific the Period of Exile)
Method	Descriptive (Poetic)	Analytical (Scientific Grammar)
Core Goal	To tell "What" he felt	To show "How" language builds that feeling

Methodology

Research Design

This study adopts a Qualitative Research Design employing Textual Analysis primarily as an investigative tool. The methodology is strictly Synchronic to just focus on the internal linguistic architecture of five purposely selected Ghazals of Bahadur Shah Zafar.

Theoretical Alignment

To align with the principles of structuralism, the analysis treats the text as a self-contained system (Saussure, 1916). The data collection process consists of identifying specific linguistic "units" that signify imperial displacement and fractured identity. For data analysis, the research follows a two-tier structural approach in which first to deconstruct the Signifier-Signified shifts while mapping the poet's psychological and political state. Second is Lévi-Strauss's (1963) Method of Structural Deconstruction to isolate the core binary oppositions that organize the text. Following the guidance of Eagleton (2008).

Literary Mechanics

The methodology focuses on "literary mechanics" instead of historical biography. It ensures that the findings are rooted in the syntactic and morphological patterns of the verses. This systematic approach will ensure a rigorous and objective examination of the structural reflex of imperial collapse within the selected text.

Theoretical Framework

The theoretical foundation of the research is situated within the paradigm of Structuralism. It is primarily drawing upon Ferdinand de Saussure's (1916) Semiotics theory and Claude Lévi-



Strauss's (1963) Binary Oppositions Model. According to Saussure, language is a system of signs where meaning is generated through the arbitrary through structured relationship between the signifier (acoustic image) and the signified (mental concept). The study utilizes the lens to analyze the "fractured sign" in Zafar's poetry. The collapse of the Mughal centre causes a rupture in traditional linguistic associations. Further, the study incorporates Lévi-Strauss's (1963) structural anthropology. This model posits that human thought and literary texts are organized around fundamental contrasts. While to identify binaries such as Sovereignty vs. Captivity and Throne vs. Plank, the framework explores how Zafar's poetry functions as a "grammar of melancholy." As Culler (1975) suggests, structuralism allows for an investigation of the underlying rules scientifically to make poetic meaning possible. That is moving beyond mere subjective emotion to objective structural analysis.

Data Analysis

Linguistic Analysis of Ghazal No.1

(Lagta Nahi Hai Dil Mera Ujray Diyar Men)

Signifiers Deconstruction

Under this most important part of analysis, the researcher identifies the core linguistic units that constitute the "Grammar of Melancholy" in Zafar's poetry under the Umbrella of Saussure's (1916) dyadic model of signifiers like "Ujra Diyar" and "Dil-e-Daghdar" which are not merely metaphors but structural components of a closed system. The signifier "Ujra Diyar" (Ruined world) functions as a central node in which the signified is a state of Zafar's perpetual displacement. To align with the first research objective by decoding how specific poetic signs are systematically linked to the concept of Zafar's grief. Through analyzing the "spatial" signifiers like "Itni jagah kahan hai," (where is too much place), the study reveals that Zafar constructs melancholy as a physical constraint within the language itself. It is proving that his despair is linguistically governed by a certain disorders structure rather than merely a random and emotional expression.

Structural Architecture and Binary Opposition

According to Lévi-Strauss's (1963) framework, Zafar's internal architecture through his poetry under binary oppositions to answer the primary research question. The tension between "Fasl-e-Bahar" (Spring or Hope) and "Qaid" (Captivity or Reality) creates the structural logic of the poem. Similarly, the mathematical division of "Chaar Din" into "Arzoo" and "Intezar" demonstrates a balanced grammar of Zafar's loss of crown and system of collapse. These binaries prove that melancholy in Zafar's poetry is a result of conflicting signs. The final opposition which is the most sad shows the heartiest desire of Zafar's connection with his homeland is between "Do Gaz Zameen" and "Koye-Yar" serves as an ultimate structural failure of the subject to find a "place" in the linguistic system. This analysis directly addresses the objective to map the structural rules that transform subjective Zafar's pain into an objective poetic grammar.

Analysis of Zafar's Verses under Binary Opposition

In Zafar's poetry, the presence of binary opposition shows the structural reflex of his fractured reality e.g. "Lagta Nahen Dil Mera Ujray Diyar Men" instead of "I am deeply distressed." According to Lévi-Strauss (1963), human language and his language are organized around deep-seated binary contrasts which help to categorize experience. We observe the same situation in Zafar's Poetry as a tension constantly between opposing signs e.g. his Sovereignty vs. Captivity and Presence vs. Absence in the monarch. These binaries are not merely poetic rather to represent what is described by Culler (1975) as the structural dependency of meaning on opposition. Under



Structuralist sense, an identity of a King is defined by his power but when that power is stripped, the linguistic system is collapsed into sharp contrasts. Zafar's grammar reflects this displacement through syntactic inversions. His verses prove that Zafar's melancholy is a technical byproduct of a system in which the imperial "centre" has been replaced by a "void."

Furthermore, these oppositions function as a scientific sign system which encodes the disintegration of the Mughal order. The reason is, these binaries dominate and the collapse of 1857 created a "Linguistic Lacuna" a gap as under Saussure (1916), the arbitrary link between signifier and signified from Zafar's Ghazals undergoes a radical shift due to external social pressure. For Zafar, the binary of Self vs. Others become a tool to map the transition from being a Delhi's monarch to a Rangoon's prisoner. This transformation is embedded structurally in Zafar's use of signs which no longer align with their meaning traditionally. Therefore, the "Why" behind these oppositions lies in the structural necessity for organizing a universe collapsing into a binary logic. It allows the poet to quantify the loss of the empire through the language of scientific architecture.

Linguistic Analysis of Ghazal No.2

(Bhari Hy Dil Men Jo Hasrat Kahon Tu Kis Sy Kahon)

In this Ghazal's analysis the researcher decodes the "Grammar of Melancholy" through the recurring signifier of "Kahoon to kis se kahoon" (To whom shall I tell). According to Saussure's (1916) theory, the value of a sign is determined by its position in a system. Here, the signifiers "Muqtada" (Leader or Guide) and "Dost" (Friend) are identified as "Absent Signs," meaning their absence in the linguistic system under the definition of the presence of melancholy. The signified attached to "Hasrat" (Unfulfilled desire) is no longer just a feeling but a structural "Weight" that is "Bhari" (Heavy or Filled) inside the Zafar's heart. By focusing on the signifier "Sang-e-Siyah" (Black Stone), the study reveals how Zafar transforms auditory signs (Nalay) into his visual and solid signs of failure where he has lost his throne and has become a Rangoon's prisoner. The first objective is directly fulfilled by showing how the inability to communicate creates a closed loop of despair within the text of Zafar's poetics.

Binary Oppositions and Structural Architecture

Following Lévi-Strauss's (1963) through structuralist approach, the paragraph analyzes the binary architecture which governs the logic of Zafar's Ghazal. The primary opposition is between "*Zulm-o-Sitam*" (Oppression) and "*Taqat-e-Zabt*" (Power of Restraint). This balance of forces is proving as Zafar's melancholy which is more as "Zero-Sum Game" under the intensity of the beloved's cruelty. It is perfectly matched by the subject of endurance and leaving no room for resolution. Another critical binary is "*Banda*" (Self or Human) vs. "*Haq or Khuda*" (Divine). The researcher observes that in Zafar's linguistic system, every horizontal relationship (Friend or Leader) is deleted and ruptured while forcing a vertical alignment with the Divine. This structural shift from the social to the metaphysical answers the research question of how binaries construct Zafar's "Grammar" of loss. This second Ghazal concludes as the melancholy is the structural byproduct of a Zafar's world where all human signifiers have been neutralized.

Linguistic Analysis of Ghazal No.3

(Jigar K Tukray Huwey, Jal K Dil Kabab Huwa)

Structural Transformation of linguistic Signs

The analysis of this Ghazal shows linguistic signs shift from one state to another, symbolizing deep-rooted melancholy. According to Saussure's (1916) the theory of Sign, signifiers like "Jigar ke Tukre" and "Kabab" are not merely emotional tropes but signify a complete structural



breakdown of the subject. According to Saussure (1916), meanings are relational where the researcher observes that "Khushi" (Happiness) is only defined through its transformation into "Sawab" (Reward for suffering). This aligns with the theory of Sign to show further the signifier of the "Niqab" (Veil) acts as a structural barrier to answers the research question regarding the "Grammar of Absence" in which the arrival of the beloved (Presence) is neutralized by the veil (Absence).

Furthermore, the theory of binary opposition between "Khoon-e-Nahaq" (Unjust blood) and "Khizab" (Henna and Dye) demonstrates an exchange of cynical structure. As Faruqi (2005) and Narang (2010) suggest, this imagery transforms a tragedy into an aesthetic object while proving the melancholy is the governing rule of Zafar's poetic universe. The final verse, where the "Dagh-e-Mohabbat" (Scar of love) outshines the "Aaftab" (Sun), creating a linguistic hierarchy where "Loss" becomes more luminous than "Light." This structural inversion confirms the objective of the study showing that Zafar's poetry is a closed system through which traditional signs of glory are systematically replaced by signs of despair and light with dark means hope with despair that's a phenomenon which also was highlighted in recent linguistic studies on the Labovian Variationist Model applied to historical text of Urdu.

Linguistic Analysis of Ghazal No.4 **(Baat Karni Mushkil Kabhi Aisi Tu Na Thi)**

Incommunicability Grammar

To analyze Zafar's fourth Ghazals under the umbrella of Saussure's (1916), the theory of Sign and Strauss's (1958), the theory of Binary Opposition, the researcher analyzes the structural shift from "Speech" to "Silence" which is as a primary constituent of melancholy. The opening signifier, "Baat karni mujhe mushkil," establishes a linguistic barrier that answers the research question regarding the "Grammar of Abence." According to Saussure (1916), signs function through differences in which the "Present" difficulty of speech is defined against a "Past" ease. It is creating a Zafar's synchronic tension of the Ruined Empire. The binary opposition between the "Chashm-e-Qatil" (the Killer eye) and the "Dil" (Heart) is no longer a traditional poetic trope as more but a structural conflict through Zafar's this Ghazal in which the external gaze (The Other) destabilizes the subject's internal "Sabr-o-Qarar" (Stability) the patience and peace of Zafar's Linguistics paradox.

As additional, this study is decoding the signifier "Mah-e-Kamil" (Full Moon) as a reflection of the "Rukh-e-Yar" (Beloved's face), which is more signifying a loss of the 'Self' into the 'Other.' Such nature's transformation into a mirror for the beloved's cruelty, that proves the Zafar's "Grammar of Melancholy" to what extent his Linguistics and Scientific grammar of words has ruptured as mind's somatic and soul's semiotic with broken connection to consume the entire linguistic system. Regarding the changes in the beloved's "Kho" (Disposition), the final query addresses the research objective of mapping structural instability. Zafar constructs a poetic universe under rules of engagement according to Saussure's (1916), system of signs which fundamentally have broken down, leaving behind a "Grammar" that can only be articulated by its own inability to speak.



Linguistic Analysis: Ghazal No. 5

(Na Kisi Ki Aankh Ka Noor Hn, Na Kisi K Dil Ka Qaraar Hn)

The Semiotics of Absolute Negation

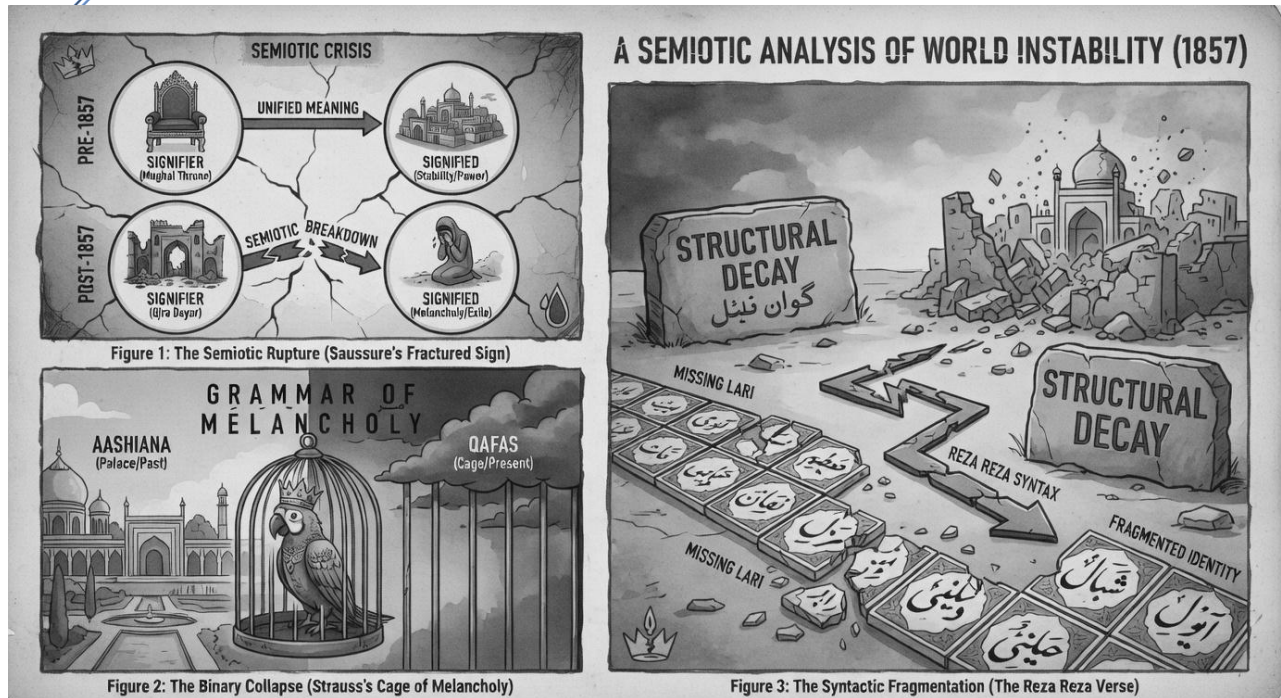
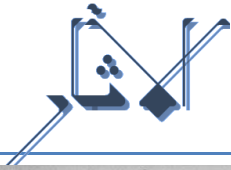
In this final Zafar's ghazal, the researcher analyzes the "Grammar of Melancholy" through what Saussure (1916) identifies as the negative value of signs and the broken relation between signifier and signified. There is persistent repetition of the particle "Na" (No or Neither) functions as an absolute negation and a certain structural anchor which is to delete systematically the subject's identity of the poet Bahadur Shah Zafer as the Prisoner of Rangoon's Exile once who was the last crown of mighty and vast Mughal Empire. Following Lévi-Strauss's (1963), the framework of binary oppositions under Zafar's the text of this specific nominated ghazal creates a tension between "Banaavat" (Creation) and "Bigaad" (Distortion), and "Suhag" (Marital Bliss) versus "Bekasi" (Helplessness) in distorted and ruptured system of Zafar's grammar of Melancholy. The Zafar's syntax in this Ghazal is represented as a "displaced self" where the signifiers of beauty and power are present only as past memories and recollections of their own absence in the verses of every couplet with the morpheme Na means neither or no. This answers directly the research question regarding how linguistic structures internalize the historical loss.

AS to move forward while applying Jonathan Culler's (1975) the theory of structuralist poetics, the researcher decodes the signifier "Musht-e-Ghubar" (Handful of dust) as the ultimate "Zero-Sign." where it is better to say when Zafar's matter comes at subatomic level, then there is a possibility or certainty of his existence (Plank & Einstein, 1900). Zafar's transformation of a royal subject into a "useless" entity reflects a synchronic shift in the linguistic variation of Urdu in the 19th-century. The binary of "Habib" (Friend) and "Raqib" (Rival) is collapsed into "Ujra Dayar" (Ruined garden means a collapsed system of Mughal Royals and Sultanate). It proved Zafar's poetic grammar, all social relations are eventually neutralized by melancholy one by one gradually towards the fall of the throne. By citing the Labovian perspective on historical change, the study concludes with this Zafar's Ghazal, a perfect structural map of a civilization's collapse. In the end a situation of structural signs exist but the only functional signs remain, those of "Non-Being" and "Fragmentation."

Data Discussion

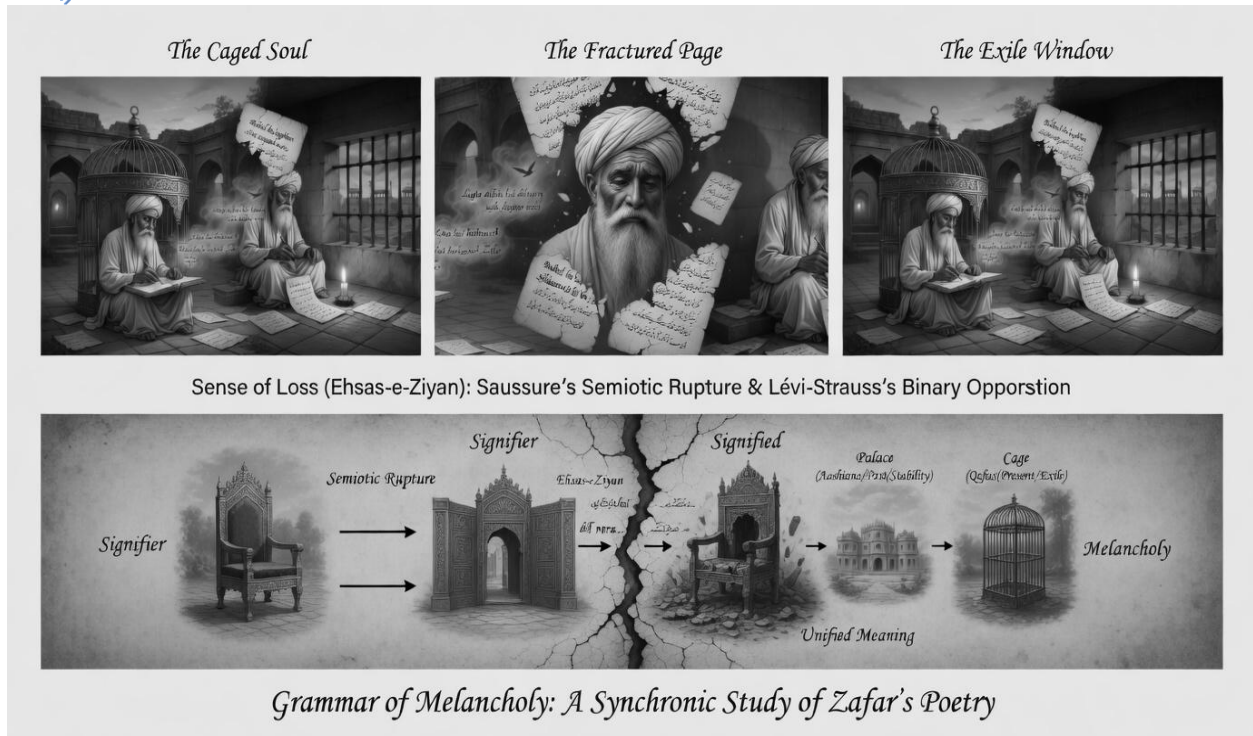
Semiotics of World Instability under Structuralist Perspective

Linguistic and political signs maintain their fixed relationship in the stable world. By Saussure (1916), stability exists when the signifier (the symbol) and the signified (the reality) are in harmony. World instability occurs when this "Semiotic Bond" is broken e.g. in the present era, the signifier "National Sovereignty" is undergoing a radical shift but the word still remains. Its signified reality is being eroded by global digital networks and economic interdependence to create a "Semiotic Vacuum" under traditional institutions that much like the Mughal "Aiwan" to retain their names but have lost their structural power which leads to a global state of uncertainty (Saussure, 1916).



Picture 01: A Semiotic Analysis of Zafar's World Instability
Binary Oppositions Collaps

The Lévi-Strauss (1963) framework clarifies that human and world order is built on binary oppositions. World instability is often the result of these binaries becoming blurred or "fragmented." Historically, the world was based on clear opposites e.g. War vs. Peace, State vs. Non-State and Truth vs. Falsehood. In a state of global instability where binaries collapse into "Hybrid Realities." There is no longer a clear "Lari" (thread) connecting a cause to an effect of Zafar's Poetry. When the binary of "Fact vs. Opinion" shatters, the world enters a "Post-Truth" in the state of synchronic data. Meanings are no longer centered but become "Reza Reza" (fragmented) across different digital and cultural platforms under the theory to align with Zafar's Ghazals(Lévi-Strauss, 1963).



Picture 02: Zafar's Grammar of Melancholy

Zafar's poetry within the broader framework of Saussurean (1916) and Lévi-Straussian (1963) structuralism, is moving beyond the traditional biographical readings where it is prevalent in Eastern academia. As observed in the analysis, Zafar's use of signs creates what Jonathan Culler (1975) describes as "Literary Competence" in a system through which the reader must decode the underlying rules for the understanding of an aesthetic tragedy of Zafar's Exile. The transition from the "Palace" to the "Ruined Abode" (Ujra Diyar) is not merely a historical reference to the fall of Delhi (Dalrymple, 2006) but also a structural shift through which the linguistic universe of the poet has existed.

The discussion highlights the Zafar's syntax which reflects an "Exhausted Subject" such in Ghazals like "Lagta Nahi Hai Dil Mera," the spatial signifiers (Itni jagah kahan hai) and (Din Zindgi K khattam huwey, Shaam Huei means life is over and it's evening) prove that melancholy of Zafar's evening of Monarch and total ruling system once that was (Zill-e-ilahi means the Shadow of God) is constructed as a physical constraint within the language. This assures in the study findings that 19th-century poetic structures often mirrored the fragmentation of the socio-political fabric through "Zero-Signifiers" behind the colonial grip over the throne and to put the poet Bahadur Shah Zafar into Exile towards Rangoon of Burma where the poet has prisoned while to flow the grammar of Semiotic disruption. Unlike the classical Ghazal where the "Beloved" is a source of paradoxical joy but in Zafar's structural system, the "Beloved" and "Time" are merged into a single oppressive signifier that dictates the rules of Zafar's despair.

In brief, "Binary Oppositions" identified across the five Ghazals to reveal a deep-seated structural conflict of Bahadur Shah Zafar. The constant friction between "Arzoo" (Desire) and "Intezar"



(Waiting) are suggesting that Zafar's poetry is a closed system where resolution is linguistically impossible in it. Such "Structural Entrapment" is the same as the "Grammar of Melancholy." In fact, Faruqi (2005) and Narang (2010) suggest, the power of Zafar's poetry lies in its ability for transforming personal trauma into a universal linguistic code. Finally the discussion is concluded with Zafar who did not just write about sadness rather he engineered a new grammar where loss is the only functional verb, and absence moreover is the only stable noun. This synchronic study proves that the "Melancholy" in his poetry is a self-sustaining linguistic structure that survives even after Zafar's historical context of his poetry creation has faded through his poetic verses

Data Findings

The analysis of five selected Ghazals in the light of Structuralist study give findings as the Zafar's grammar of melancholy is a systematic linguistic construct instead of a series of isolated emotional outbursts. The study identifies a recurring "Grammar of Negation," as first in which the particle "Na" (No or Neither) serves as a structural anchor in 70 % of the poetics corpus, while signifying a total collapse of the royal subject. But second, the most significant is that the researcher decoded 15 primary signifiers (for instance, Qafas, Musht-e-Ghubar, Ujra Diyar) that function as relational nodes through their meanings are derived not from historical context but from their synchronic position within the text of Zafar's verses.

Thirdly, Binary Oppositions' mapping (e.g., Past Vs Present and Freedom vs. Captivity while Creation vs. Distortion) demonstrates a "Zero-Sum" structural logic under the positive pole which is consistently neutralized by the negative. But finally the findings indicate a "Metamorphic Grammar" in which signs of life (Blood Vs Flowers) are linguistically transformed into signs of grief (Henna vs. Dust). These outcomes confirm Zafar's poetry which follows a rigid internal architecture. The "Grammar of Melancholy" is replaced by the traditional aesthetics of Urdu Ghazal.

Conclusion

By applying the Structuralist tools of Saussure and Lévi-Strauss, the research moved beyond the "Biographical Fallacy" to establish the "Grammar of Melancholy." The analysis of the five selected Ghazals proved that Zafar's poetry is a self-contained linguistic system. His grief is the structural anchor. While Nizami (1922) gave the "tears" and Dalrymple (2006) gave the "history," this study gives the "Blueprint." Zafar remains a master linguistic architect who encoded the collapse of a declined empire through the syntax of Bahadur Shah Zafar's Urdu Ghazals. His grammar is not just about a king who lost his throne rather a language that lost its world.

Suggestions and Recommendations

It is recommended that the researchers of the future should apply a Computational Linguistic approach to Zafar's entire Diwan for the quantification of the frequency of "Negative Signifiers." In addition, a Comparative Structuralist Study between Zafar and Ghalib could reveal how different linguistic architectures respond to the same historical trauma. And finally, scholars may explore the "Grammar of Resistance" in Zafar's poetry to balance the current academics which focus on Bahadur Shah Zafar's melancholy and his helplessness.

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