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CRITICAL DISCOURSE ANALYSIS OF ENGLISH TRANSLATION OF FAIZ'S POEM: A SOCIO-POLITICAL PERSPECTIVE

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ABSTRACT

The present study explores the ideology of Faiz through the linguistic choices in poem "Do Not Ask for More Love" (Mujhse Pehli Si Mohabbat Mere Mehbob Na Mang), translated by Mustansir Dalvi. The study has attempted to investigate the well knitted patterns underlying the poem and how the text has been fabricated in social, cultural and political inequalities by using Fairclough's 3D model. The poem highlights how the powerful exploits the powerless and corrupts absolutely under the guise of social welfare. Faiz uncovers the sufferings of sufferers and down trodden through his poetry. The results show that there are some specific stylistic devices used by the poet in order to achieve his purpose and make it effective for the reader. It contains all those qualities which are necessary to propagate the uncovered ideological assumptions in a wise manner. Its syntactical organization endorses main theme of injustice and the gap between upper and lower class, hegemony and exertion of power in the society, conflict between the capitalist and communists. The undertaken research is a greater contribution to the existing stock of knowledge by analyzing the stylistic strategies and focusing on social and political background in the light of power exertion ideology.

INTRODUCTION

The current research deals with Critical Discourse Analysis of Faiz's Poem "Do Not Ask for More Love" Translated by Mustansir Dalvi in a socio-political perspective. The aim of this research is to explore the ideology of Faiz in his poem "Do Not Ask for More Love" translated by Mustansir Dalvi through linguistic choices used in the poem. Moreover, the researcher intends to expose the social, economic and political inequalities through the stylistic features in "Do Not Ask for More Love" translated by Mustansir Dalvi. The researcher selected the target text and applied the Fairclough's 3D model in

order to achieve the laid down objectives. In this article, there is a Critical Discourse Analysis of Faiz's poem "Mujhse Pehli Si Mohabbat Mere Mehbob Na Mang" (Do Not Ask for More Love), through the application of Fairclough's 3D model.

The researcher analyses the targeted text translated by Mustansir Dalvi in 2012. The poem is entitled with Do Not Ask for More Love (Mujhse Pehli Si Mohabbat Mere Mehbob Na Mang). The researcher analyses with the help of Critical Discourse Analysis. This study holds that Faiz's poetry is embedded in the socio-economic and political context and is highly lyrical. This poem is selected to address the assumption on lexical, syntactical and lyrical basis. Certainly, it does have an ideology which influences the cognitions of readers. The analysis of textual or stylistic features will contribute to interpret the representation, expressive and relational values in the poem which has wider socio-political perspectives. The undertaken research is a greater contribution to the existing stock of knowledge by analyzing the stylistic strategies and focusing on social and political background in the light of power exertion ideology.

The term Critical refers to the meaning of careful evaluation and judgment and involving the characteristics of critics or criticism. The word Discourse can be described in many ways. In linguistics, it has the meanings of speech patterns, verbal expression that carries extended meaning dealing with particular topic in a certain community. The study of discourse studies the use of language of those people who live in a same community sharing similar traditions and cultural conventions. The term Analysis refers to the evaluation of something by breaking it down into pieces. So, Discourse Analysis dealing with speech and writing clearly comes under the domain of linguistic analysis. The focus of Discourse Analysis mainly is the usage of language, how it is used socially and culturally in different social contexts.

The focus of CDA is particularly on the use of language, how does it work in institutions, political phenomenon and social relations, it unveils the underlying approaches using surface mask and reveals the overt and covert social patterns. As language is considered to be a social practice, 'implies a dialectical relationship between a particular discursive event and the situation(s), institution(s), and social structure(s) which frame it' (Fairclough and Wodak, 1997: 258). In this way, it is a two-way process, and discourse constitutes or shapes social relationships and discursive patterns.

This is how, discourses have the power or influence in producing or reproducing unequal power relations between different social, ethnic, cultural, gender and age groups in or outside a community. Critical Discourse Analysis of this poem presents the interrelation of powerful and powerless through the use of language exercised by the dominant group in society. This poem highlights how powerful exploits the powerless classes and corrupts absolutely under the guise of social welfare. Faiz uncovers the sufferings of sufferers and down trodden through his poetry.

RESEARCH QUESTIONS:

How far linguistic choices are reflected through the ideology of Faiz in his poem "Do Not Ask for More Love" translated by Mustansir Dalvi?

How the stylistic features are represented to expose the social, economic and political inequalities in "Do Not Ask for More Love" translated by Mustansir Dalvi?

OBJECTIVES OF THE STUDY:

To explore the ideology of Faiz through the linguistic choices in poem "Do Not Ask for More Love" translated by Mustansir Dalvi?

To expose the social, economic and political inequalities through the linguistic features in "Do Not Ask for More Love" translated by Mustansir Dalvi?

LITERATURE REVIEW

In this section, the researcher has quoted different works done in CDA and has used different variables that can support research questions of current topic. Different works of many theorists done in CDA has been explained. The analysis is done with the help of 3D model proposed by Fairclough.

CDA is an interdisciplinary field. Van Dijk (1998) says that CDA analyzes the discourse whether it is spoken or written and analyzes the discourse with social practices within society, as it talks about hegemony, inequality and domination that are basic needs of any society. The main focus of CDA is to highlight and examine such social practices with context of the socio-economics and socio-political perspective.

According to Fairclough (1993), CDA is a source of analysis of discourse that brings different ethnic and social groups closer and exposes them within odd relationship. His main focus is text and sequence of events, then is to relate these events within socio-cultural perspective and also reveals the ideology of discourse of people who use power relation to build discourse within social and political context. He also discloses how power is practiced within a society because of hegemony and ideology proposed by elite in a society.

Fairclough has proposed three stages that are used for discourse analysis. At first level, CDA analyzes the personal experiences and knowledge of speaker while keep in mind the views of speaker's belief. At second level, CDA analyzes the effects of social relations within text. At the third level, CDA analyzes the text within social practices and it highlights the reality and identity of society. It is a bridge within discourse and society. He also describes his point of view that linguistic choices like lexical selection and syntactic pattern has a vital role while constructing discourse within society and these linguistics choices reveals the social background and identity of speaker who narrates discourse. He further explains that language is an essential element to build discourse in any society and it shapes discourse and different socio-political opinions that are used in power relations. Fairclough (1992) also has the view that people within a society has a set of norms and different relational setup which are revealed through discourse that is proposed

in any scenario. This statement shows that there is a strong relationship between social variables and linguistic choices. The primary purpose of CDA is to highlight the hegemony of society within social context while using language that is a social theory and has a function of ideological and political processes.

Brown and Yule (1985) explores that language is a powerful tool to express feelings and emotions and is not only used to describe things but is also used to do things as well. CDA analyzes how the language is used by powerful people within social and political context and it is also a mean to reveal the cultural, social and ethnic context of any text within society. They further elaborate that lexical choices and syntactic features of language are a source of representation of socio-cultural background of the speaker. Critical Discourse Analysis highlights how language is a reflection of social discursive and practices within binary relations.

Halliday (1978) has explained concept of language. According to him, language is a social act that is used by the people for communication and conversation purpose in social setup. Language and society are interlinked with each other because both are directly linked with each other for communication purpose. As it is phenomenon that language is a source to construct identity of every person. Same thing can be observed in colonial countries and societies because there can be seen the impact and influence of English on it. Pakistan is its example. This impact is also seen on poetry of sub-continent during freedom process. English has become language of dominant and power because British are considered dominant one and English is the language of domination and power and British are fluent in English socially and politically. Linguistic choices construct identity of a particular class.

Fairclough (1995b) says that linguistic analysis is known as inter textual analysis in socio-cultural practices. Linguistic analysis is analysis on the basis of lexical, syntactic, grammatical and vocabulary level of the text. There is also included cohesion, coherence and organization of the text in the analysis. Linguistic analysis focuses the text while keeping in view the social practice of a particular society.

Fairclough (1992) describes intertextuality as the characteristic of the text that has carried different chunks of other texts that become part of that text. The chunks taken from other text become a part of original text whether is accepted or refused by the original text. He has classified the intertextuality into two typed named as 'manifest intertextuality and constitutive intertextuality'. The first type talks about quotation used in texts in order to support arguments and validate the text. Quotations are written in inverted comma in texts of speech or essay. Such inclusion taken from other text is taken as manifest intertextuality. The other type refers to discourse structures that is used text production of novel. It is point of view of Fairclough that such type of text might be analyzed through linguistic analysis.

Fairclough (1989) takes his approach as critical language study within perspective of text analysis. His main focus is to disclose the unequal power and discrimination of social relations and discursive practices which manipulate the audience in any society because of language use. According to him, language is a tool used by people for power practices and hegemony. Text is the source that express thoughts of people which are exert from dominance.

Wodak and Fairclough (1995a, 1996) have the view that language is a tool used in creating hegemony, power and dominance practiced by society. It is reflection of the society like mirror. The language used by social group shows the relationship of a particular society in particular setting. Communication might be formal or informal according to situation. The attitude of the owner to clerk would be totally different and different attitude with peon that is linguistic choices of language used by people according to situation and this show one's attitude hegemony. Historical perspective has its own important while analyzing any text because historical perspective is helpful for recent text analysis. Every text has its historical perspective and context that is used to clarify the certain meaning of text.

Gee (1990) and Sampson (1980) present their view that CDA is a mean to analyze the different contexts of the text whether these are socio-political or economic contexts. These analyses are done with the help of various approaches proposed by CDA. Social semiotics has a great role in analysis of text because the analysis is done on the basis of social factors that are extracting of society.

Fowler (1996) explains the CDA as production of knowledge which is exploitation and knowing, conscious rising of the people in a particular setting. He has the view that analysis focused should be representation of the critical orientation rather than discourse criticism. CDA critique focus would be on social, economic and political background of text.

Corson (1995) says that there many linguistics techniques like textual and stylistic features for analysis of critical discourse analysis regarding social group. Discourses are source to reveal the social issues like hegemony power etc. which are reflection of any society.

According to Blommaert (2005) and Jorgensen (2002), critical discourse analysis is a broader term which analyzes the language with society and shows the impact of language on discourse created by the speaker. Linguistic and social variables in CDA are interlinked because text is approach because of linguistic and social variables.

According to Fairclough (1992) that the analysis holds by CDA is always inclined to discuss the relationship between different social and ethnic group in society. His focus is on revealing the ideological assumptions and unequal power relations in a wider socio-political perspective with the help of discourses and events happening in the society. He unmask the exertion of dominance by dominant and the hegemonic attitude in their textual patterns.

He explains that there are three ways to analyze a text or discourse. At first, it makes analyses of personal experience, the knowledge and belief hold by speaker. In the second stage, it views how discourse is affected by social relations. Thirdly, it reveals the realization of speaker about reality and identity. He holds the view that lexical and syntactic choices of the speaker also help to expose his ideology in a particular discourse or text and language is the main source in revealing his identity which shapes discourses in socio-political perspective and the exercise of hegemony.

This study holds that Faiz's poetry is embedded in the socio-economic and political context and is highly lyrical. "MujhsePehli Si Mohabbat Mere Mehbob Na Mang" is selected to address the assumption on lexical, syntactical and lyrical basis using CDA.

(sultana. Sufi, 2016) describes in his article 'Contrastive Linguistic Analysis of Native & Non-native English Translations of Faiz's Poetry' that "Faiz Ahmed Faiz (1911-1984) "has long been a darling of both Marxist and liberal critics and translators" (Hashmi, 1991, p. 414).

Ask me not for that old fervor, the most typical and lyrical Urdu poem by Faiz, establishes a new significance in the history of Urdu poetry. He moves away from the traditional treatment of the theme of love and focuses on the human miseries, sorrows and sufferings occupied his country and across the globe and he is not able to offer the same fervor to his love as he did before. In this poem, romantic aspect has been separated from political aspect; however, these two are coupled with each other in others. "...the political meaning informs the romantic and the romantic, the political" (Ali, 1990). Ali, S, A. (1990).

(Mazhar. Hayat, p.99) states in his article "Relevance of Marxist Poetry of Faiz Ahmed Faiz in the Age of Neo-liberalism" that Dr. Muhammad Ali Siddiqui in Faiz Ahmed Faiz: DardaurDarmaankaShair (Faiz Ahmed Faiz: Poet of Pain and Cure) envisions Faiz as "the poet of pain and cure: theory and practice" (2011: 10).

Moreover, "Dialectical in vision, Faiz glorifies the struggle of the toiling masses for social, economic and political justice throughout the history. An excerpt from the renowned poem of Faiz "NisaarmeinteriGalliyonpe" (Bury Me Under Your Pavement) depicts history as a class conflict between forces of oppression and the forces of resistance; "This war is old of tyrants and mankind/ Their ways not new, nor ours" (Kiernan 187).

RESEARCH METHODOLOGY

Research methodology of undertaken research is purely qualitative. The researcher collected data from the historical and political poem of Faiz written in 1930s, the title of which is "MujhsePehli Si Mohabbat Mere Mehbob Na Mang" and it has been translated by MustansirDalvi as Do Not Ask for More Love. Faiz has written many poems, they show his analytical views and support for the eradication of social, economic and political cruelties and opposition againstproperty owning class. But the undertaken work is delimited

only to this poem which has 19 sentences. Fairclough's 3D model has been applied to explore the ideology of Faiz through the linguistic choices in poem "Do Not Ask for More Love" translated by Mustansir Dalvi in this regard.

The researcher has selected Norman Fairclough's 3D model proposed by him in 1992 in order to analyze the collected data. He has discussed three ways to analyze critically any discourse or text. This 3D refers to the textual, interpretive and explanative analysis of the text. This model helps to expose discursive and socio-political practices underlying text for the exertion of power and rule in the social setup.

DATA ANALYSIS

The researcher analyses the target text of the poem Do Not Ask for More Love with the help of 3D model. This 3D refers to the textual, interpretive and explanative analysis of the text and throws the light on the poetry of Faiz that is highly lyrical and has great impact on socio-economic and political context. According to Fairclough (1989) the approach of this model is used as a tool to uncover the social practices like exploitation, dominance, unequal relations, hegemony, and victimization of suffered ones. Being interdisciplinary approach, it brings together social sciences and linguistics at one stage. It discusses the social issues prevailing in society related to ethnic groups, gender difference, age, racial discrimination, the dominance or power of one social group or nation over others. The only parameter of this analysis is language which exposes such issues by using CDA. So, theoretical framework of this article helps to deal with these variables which are the primary concern of CDA.

TEXTUAL ANALYSIS

The researcher selects this poem in order to address the premise on contextual, lexical, syntactical and lyrical basis. In Fairclough's model, text has great importance and central to analysis because it is text through which language is analyzed contextually, and lexically as well. Initially, this approach was termed as 'Critical Language Study', because it reveals the language power relations in the social setup. The analysis of text deals with literal meanings by focusing on different figures of speech used by the speaker like cohesion, coherence, and other linguistics choices which have wider socio-political impact.

Text analysis can be categorized into two parts. First part deals with clauses and sentences which further throw light on Theme, Rheme, Given, and New Information. In the second part, the relationship between sentences and clauses has been discussed through thematic progression. Theme, Rheme, Given and New Information develop Informative structure. This is how there is an organization, cohesion and coherence created in the sentences and clauses of the poem. By following thematic and informative structure, sentences are structured grammatically and thematically correct. As cohesion is necessary for heighten the impact of the message conveyed by the speaker. This helps speaker to create logic in sentences and have a great effect on audience. In this way his message becomes effective and makes a bridge between the receiver and sender.

Moreover, there is a unity developed in the discourse through Mark and Unmark Multiple Themes. Given and New Information serve to promote Coherence in the speech, the combination of cohesion and coherence makes it easy for audience to understand the stance of the speaker in a flow of sequential events. Constant Theme Pattern helps to develop Thematic Progression in speech. The poem is literally well-structured and well-fabricated. Different stylistic devices and chunks of text perform together to highlight the main idea of the poem. It makes readers feel encouraged and get united for the freedom of mental slavery. The emotions of the readers are aroused with the help of Constant Theme Pattern by emphasizing on the theme. Throughout the poem, Faiz Ahmad repeats sentences and this is certainly a significant aspect of this poem which highlights one of knitted themes of the poem. It follows as,

There are sorrows in this world, far beyond the anguish of love (Stanza 1, Lines“1, 4”)

There are more to happiness than the relief of reunion (MustansirDalvi, 2012)

These lines appear twice in this poem that heightens the effect of exact repetition which is quite different from common repetition. The poet in a social spirit asks the beloved to wait until tyranny ends, the exploitations stopped, rights and liberties restored, equality achieved, the downtrodden uplifted as love is important, but there are things unattended, more important than love, no longer to be neglected, union may be tempting, but duties towards common men and society are far more important, and with this kind of realization, it is rather difficult to love her in the same spirit as desired, before the social responsibilities are fully responded.

He made use of 19 pronouns in his poetry, I and you, your is used 5 times which shows the conflict between his love for country and beloved and ultimately, he seems to claim that he has great love for his country than beloved.

For what is the worth of this world but the sight of your eyes? (Stanza-2)

Had I only found you, the fates would be enthralled.

This wasn't how it should have been, except that I wanted it to be -

There are sorrows in this world, far beyond the anguish of love.

There is more to happiness than the relief of reunion. (MustansirDalvi, 2012)

Ask me not for that old fervor, the most typical and lyrical Urdu poem by Faiz, establishes a new significance in the history of Urdu poetry. He moves away from the traditional treatment of the theme of love and focuses on the human miseries, sorrows and sufferings occupied his country and across the globe and he is not able to offer the same fervor to his love as he did before. In this poem, romantic aspect has been separated from political aspect; however, these two are coupled with each other in others.

Blighted in dark magic, of years beyond count, (Stanza -3)

young flesh, draped in silk, satin and brocade,
 is up for sale in alleys and marketplaces. Bodies emerge
 from furnaces of pestilence, dragged in dirt, bathed in blood.
 From leaking ulcers pus flows untapped,
 my eyes cannot look away, what should I do?(MustansirDalvi, 2012)

Imagery is used in these lines like 'Dark magic', 'Satin', 'Furnaces of pestilence', and 'Bathed in blood' and these figures of speech can be interpreted in multiple ways, as there was the partition of India and Pakistan, Military rule or Capitalism. Firstly, the images of diseased and wounded bodies refer to the creation of Pakistan and the horrors of World war. Secondly, Faiz seems to say, that was not what we desired. The centuries 'old, dark magic, woven in every kind of cloth' and Satin could be a metaphor for the ages old and deeply ingrained communal divides of the region that had culminated in this horrible sight. We are two countries now and it is well, we will never be reunited, but "there are other joys in life than that of reunion". Finally, Faiz's eyes scan the horizon and think: even now my country is beautiful, it's just that I cannot love it the same as before. It seems that this poem is written for the love of country, he addresses his country as beloved. Or it could be said that, there is no difference for the he has for his country or beloved.

In the second and third scenarios, the ancient, dark and brutal magic that sells bodies like merchandise and that has engulfed the sapling country could mean either the capitalist system or military rule. This is criticism on capitalism, ever brutal and worst ruling over the upper class, nations and societies in the world. He says that the rich and power class casts spell and magic on us, making us sell our bodies in the marketplace every day and rolled in dust and soaked in blood.

Your beauty still allures, but what can I do? (Stanza -4)
 There are sorrows in this world, far beyond the pleasures of love.
 There is more to happiness than the relief of reunion;
 so, my love, do not ask from me the love we shared before.(MustansirDalvi, 2012)

The personification, 'happiness' refers to his great love and reverence for country, he addresses his beloved and says, once I had in love with you and confined myself only to you but now, I owe my duty towards my country and its problems. Therefore, he says, "there are more things that deserve my attention than your love and there are more forms of satisfaction than satisfaction of the reunion with his beloved".

He was a socialist and progressive poet and this masterpiece is the combination of both personal and political. It raises questions about the existence of love, its charms, lust, passion and separation. There is a conflict between the memories of beloved's charm and grave realities of life. It is difficult to shut oneself away from the grim realities and sufferings around while being deeply in love with the charm of beloved. But Faiz takes this liberty and courage and asks such panic questions from himself.

Contextual Analysis (Interpretation)

This poem has a wide contextual background; in fact it is an amalgamation of his resistance against oppressive forces and passion for humanism, coupled with love and human misery. But he remains calm and optimistic throughout his poetry. He is considered to be the political poet first and romantic poet second. This poem has political renderings and it could be better understood by keeping the intellectual and political movements in Pakistan in 40s and 50s as there was the partition of India and Pakistan, Military rule or Capitalism. Firstly, the images of diseased and wounded bodies refer to the creation of Pakistan and the horrors of World War II. Faiz actively participated in all movements whether it is all India Progressive Movement or Liberation Movement with his friends Sajjad Zaheer, Mahmud-ud-Zafar and Rasheed Jahan against British Raj in India, and promoted his communist approach through poetry. It was the time when he wrote his first political poem "Mujhse Pehli Si Mohabbat Mere Mehbob Na Mang" (Do Not Ask for More Love), in this poem he gave up his personal agonizing feelings and addressed universal issues such as hunger, miseries particularly in India. His poetry raised the voice against British Imperialism and freedom for Independent state but soon after the creation of Pakistan he realized that indeed they liberated themselves from physical clutches but they were still under mental slavery which was greatly painful. Because, that did not bring any qualitative change to socio-political system of Pakistan. That is why he started to raise his voice in the favor of oppressed masses and powerless classes.

ANALYSIS OF DISCOURSE PRACTICES AND SOCIO-POLITICAL ASPECT OF POEM

According to Fairclough (1992), discourse practices and socio-political aspects have a great deal of importance. Discourses always give the reflection of discourse practices because discourses are constituted socially. Apart from it, socio and political perspectives play an important role in providing the situations in which discourses are being produced.

Discourse practices analysis is based on three aspects like Genre, Discourse analysis and style. Generic analysis deals with the text in which different lexical choices are used like imagery 'dark magic' and 'furnaces of pestilences', 'dragged in dirt' give the image of hunger, miseries and exploitation faced by poor class or laborers, downtrodden and, 'draped in silk, satin and brocade' emphasize the luxurious life of upper class or capitalists. 'Perennial Spring' and 'Sight of your Eyes' have been used as personification which throws light on his love for beloved as well as country.

The writing style of poet is very helpful in analyzing any piece of discourse. Expressive and relational values have close connection in this poem. Expressive value is reflected in his personal experience of love and his passion for humanity. Relational values are indicated in his relation with the deprived and oppressed ones and the relation of speaker with audience. He considers himself the part of sufferers and invokes their emotions through his poetry by requiring his love and sacrificing himself for the progress of country.

Representational value is quite clear which cannot be neglected here because of its wider socio-political perspective. It is markedly different from other poems on the basis of its variety of themes. It addresses typically not only beloved but also universal issues across the globe. Through his poetry he uncovers the core issues prevailing in society and shifts from the traditional romantic aspect in poetry and this is very successful attempt on his part.

Analysis of poem by using 3D model of Fairclough

Analysis is the main focus in research. There is set some objectives to meet valid result in research. Some researcher has set some objectives for accurate result. The researcher wants to explore linguistic choices used by Faiz in his poem don't ask for more love as well as want to exposes the social, economic and political feature used in Faiz's poem, don't ask for more love. The data taken for analysis is Faiz's poem don't ask for more love. The data will be analyzed by applying 3 Dimensional model proposed by Fairclough in in CDA. Fairclough has discussed three stages of the model: Textual, interpretation and explanation. This is an approach used in CDA to uncover the social inequalities found in each society. It critically analyzes the whole text by 3 dimensional models that is base for linguistic choices (text), discursive practices and social practices.

Textual analysis

Text is the main element for analysis and central focus that is done in Fairclough model. Basically, analysis of text is analysis of language that is used by the people in social context. At the beginning, this approach was known as "Critical Language Study" because its main concern was with language used in social context. Text analysis has concerned with lexical choices, stylistic features, coherence and cohesion that are used in text for a specific theme and for social, political and economic purposes. While seeing this, this may lead to syntactic analysis.

There is use of clause and sentences with proper rhyme, tone and pitch which are used to highlight the theme of the poem don't ask for more love written by Faiz Ahmad Faiz. There is a deep relation of sentences with theme of the text. There is an organized pattern of sentences used in the poem. This leads to proper pitch and tone used in the poem that is essential figurative element of the poem. There is proper use of cohesion and coherence in the poem that each sentence is interlinked with other. All information of the poem is described by proper organized sentences pattern and tone and pitch. Theme and message of the poem is conveyed successfully by the poet. There is presented element of given and new information that is a bridge between speaker and audience. Thematic progression of the poem is organized through consonant theme pattern. There is also use of metaphor that is main focus of the poem. There is use metaphor in the poem as well. The language used by the poet is simple and diction used in the poem is ordinary. It's a wonderfully structured poem by Faiz Ahmad Faiz. Requesting the beloved to stop by narrating a character is while creating fantasy in the stating couplet of the

poem. His poem is written in simple diction, a relax tone of speech and generating friction between elite and popular one much like Ghalib style.

The poem 'Do not ask for more love' is Faiz's poem which is found in the second section of the Naqsh-e-Fariyal and this poem is a shift to traditional poetry and social pursuing. Faiz has followed person poet Nizami. As faiz's poem is depiction of syncretic spirit while following local cultural traditions. Faiz has adopted classical style that can be seen in his work. His works are reflection of 14th century ghazal as well as 20th century form of blank verse. There is present Sufi philosophy in his work.

Faiz's poem issues a social and collective use of 'you' pronoun. His characteristic style of free verse is a revolutionary addition in sub-continent literature. There is use of metaphor, idioms and simile. Faiz is considered a craft of language- playing with words and embody them in new ideas and meanings. He is soft-spoken with his unique writing style. Poem is in organized form. Each couplet and verse is related to other one. Every verse is conveyed its message beautifully. There is coherence and cohesion in theme. The tone and pitch of the poem is found in rhythm. The language and choice of word is in simple way and message of the poet is clear. His poetic style leads to new brave words in the poetry which he has dreamed for his country's fellows.

Interpretation

Words are arranged delicately and have organized the structure of the poem beautifully. He is requesting the beloved through narrating character named arc, here is touch of fantasy as well. The fantasy can be seen in the starting couplet and other verses as well. Slowly he moves to the reality of the world that is happening in the world. He has beautifully portrayed his helplessness while getting attention of the readers. He has moved to eternal love from fascination and also described the injustice and corruption of the world. He has written this poem for the love of his country. This poem is a combination of romantic love between poet and a woman. The romance remains full of joy, sorrow, grief and misery in all over the poem. As the poem moved, the charm of love loss but manner and expression of the poet remain same. Faiz has broken the term that only love is the main concern there are other things also matter except love. Those things and values are demanded and want man's attention. In this poem he exposes other aspect of life rather than love. Specially he has highlighted the issues of the poor and has described the miseries of the poor.

Don't ask for more love is a beautiful poem by Faiz Ahmad Faiz. The pattern of the poem is well organized. The start of the poem is full of fantasy. The poet is addressing his beloved in the beginning of the poem. Within verses and as the poem proceed further, he moves to the reality of the world and describes what is happening in the world. He has beautifully described and portrayed the misery of the world and also portrayed his helplessness by getting attention of the audience. There is a link among his eternal love, injustice and corruption rampant that can be shown in the poem don't ask for more love. He is an

intellectual poet and poems are translated in many language included English and Russian.

Contextual analysis:

The role of literature in every country has great influence on writers as well as on people of the genre. Faiz is a great poet of 20th century. His contribution to freedom period of Pakistan is admirable. He wrote many poems. One of them is 'Don't ask for more love that is translated in English. When there was struggle for Pak-Indo freedom, there was also horror of world war has also affected the literature. As world war affected the literature of Europe, same it affected the literature of Sub-continent poets and writers. It influence can be seen in Faiz's poem. Love, peace and tranquility are discussed in the poem that is affected by the war. There is shown misery of the world. There is no time for more love. There is no peace. There is talk about power and inequality and now nobody has time for love. There can be seen agony and malaise of war in the poem. There is given message of peace but there is also present element of lament of disaster which was spread by war. During freedom period, many muslims were killed and butchered and many houses in Dehli were pulled down. There was barbaric system during war and freedom era and people were killed by a gang named Nadir Shah,s army. Killing became common in that time.

Literature is reflection of the time in which it is created. Poets and writers of post-war and pre-independence were influenced by the time period and this influence can be observed in their work. The poet who made contribution during Indo-Pakistan period, one of them is Faiz. Hewrote invoke Muslims by his poetry. If it is talked about don't ask for more love is showing misery that now there is no time for peace and love and nobody can demand for love and peace. Dominate and powerful people rule the weakest person and want to rule on them.

Faiz, main concern was peace in his literary feat that was not imposed by British Govt. Faiz's poetry is reflection of soul of one mind for time and place. There are also present cultural traditions of local culture. He was also influenced by the British poets like Auden.

His work is response to crisis moments of freedom of Indo-Pakistan which make his work different in two ways: his verses challenge power structure and government. Faiz has adopted theme, images and form which has criticized the politics, government and British who are responsible to draw line in the sub-continent.

.Nazm is totally different from ghazal and there is shown element of mourn and celebrate love. He has transformed motion and emotion that is style of Faiz. There is use of traditional tropes like devotion and separation, peace and madness. He has upheld an ethos that is empowered and exploited the ideology of British.

Faiz is also member of Progressive moment that is revolutionary esthetic for poets and writers who has worked for 1947 independence. He has significant role in shaping the political ideology of the country. He has written this poem for the love of the country. He has the views that woes for one's country are greater than troubles of a beloved.

The poem is also depiction of life and hope that is shown in the poem. His immortal words describe the miseries of the troubled heart. Faiz has worked for his country and his role in shaping country political ideology is admirable. He was a Marxist and never sacrifices for his beliefs and doctrine. During independence lower and poor people were have to face troubles and there was also effect of World War II and this poem is reflection of both these terms. In world war II , many Indians lives were affected

CONCLUSION

The findings of this study show that there are some specific stylistic devices used by the poet in order to achieve his purpose and make it effective for the reader. It contains all those qualities which are necessary to propagate the uncovered ideological assumptions in a wise manner. Its syntactical organization endorses main theme of injustice and the gap between upper and lower class, hegemony and exertion of power in the society, conflict between the capitalist and communists. With the help of different literary devices like similes and metaphors, creates relationship between the victims and victimized. It has a great expressive and representation value between the speaker and audience. He remains successful in achieving the sympathies and support of oppressed ones without creating conflict with the dominant. His poetry sheds light on social discrimination and inequalities. Other models proposed by VanDijk and Wodak in CDA approach can be applied in order to check other factors of social cognitions. Such analysis can be helpful in getting qualitative nature of research.

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