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# Analysing Meaning Potential in Verbal Art: A Discourse-functional Perspective on Faiz Ahmad Faiz

**Tazanfal Tehseem**

Assistant Professor, Department of English, University of Sargodha, Sargodha, Punjab, Pakistan.

Email: tazanfal.tehseem@uos.edu.pk *(Corresponding Author)*

**Rabia Faiz**

Assistant Professor, Department of English, University of Sargodha, Sargodha, Punjab, Pakistan.

**Sana Nawaz**

Lecturer, Department of English, University of Sargodha, Sargodha, Punjab, Pakistan.

**Abstract:** *This paper aims to explore the construal of socio-political meanings in Faiz Ahmad Faiz with a focus on his artistry work titled 'mujh se pahli si Mohabbat' to help unfold higher patterns of organization at the level of transitivity choices to reflect the underlying perspective. Drawing on the Systemic Functional Grammar (SFG) for the transitivity analysis (Halliday and Matthiessen, 2014) the study highlights the meaning potential encoded through the process types. As referred above, the selected poem comprises twenty-nine clauses that were written originally in Urdu language but for the ease of the readership, the transliterated text is adopted from Hasan (2009). She (ibid) proposes a theory of verbal art that extends the higher level of linguistic patterns to encode sublime meaning potential. The analysis shows that apparently, the poem appears to express the plight of circumstances but it is a tragic tale of misery and despair propounded at the crossroad of love and revolution. The findings also reveal that the dominant process type in the poem is the existential one with the male protagonist narrating the tale of socio-cultural agonies and the subsequent is the material process type which posits the significant meaning potential regarding inflicting pain in a political turmoil.*

## Introduction

The relationship between words and socio-culturally produced meanings in the text, as demonstrated by Halliday and Matthiessen's (2014) Systemic Functional Linguistics and transitivity, reveals that underlying ideology can be unfolded beyond the surface of words as whatever is exhibited or stated in the world reveals a certain ideological stance. Ideology also serves as a bridge between sociological and interpersonal understanding. Verse (poetry) is one of the most effective ways of conveying viewpoints and as a communicative platform which has been well used by the famous Urdu poet Faiz Ahmed Faiz to revolt against wrongdoings of the time. Discourses occur across the

cultures and may thus be well understood by looking at how societal context and norms interact to help produce them. Therefore, adopting poetry for conveying ideas and disseminating ideology, Faiz voiced for the oppressed class. And being known as a 'protestant poet,' Faiz has raised his voice against many socio-political concerns, and his poem 'Mujh se Pheli si Mohabbat' is one of his seminal works loaded with the ideology that addresses and condemns socio-political upheavals. As a progressive poet, he is seen hopeful in his poetry for the end of brutality, advocates a system free from exploitation, and urges to see equality and justice in society (Rahim, 2008).

In language use, there are many types of meanings such as grammatical, pragmatic, and discourse meanings, as discussed by Poedjosoedarmo (2000). Halliday and Matthiessen (2014) propose metafunctions that explore the meanings at the grammatical level as SFL seeks the grammatical elements as a source of meaning potential. Bloor and Bloor (2004) stipulate that people, on the one hand, experience the world while on the other side, use language to express their thoughts about it. Halliday and Matthiessen (2014) state that experiential metafunction unfolds the experiences of the writer or speaker, and those include both internal conscious and external sensory experiences. A transitivity system thus helps to dig out how a language encodes the experiential world around us so have been employed to find out the deeper meanings within the context of use.

This paper is aimed at unfolding the meaning potential from the perspective of Systemic Functional Linguistics. The selected data deals with the clause at the level of experiential metafunction, particularly the Transitivity Framework (Halliday and Matthiessen, 2014) to uncover the ideology. The findings demonstrate that the poem appears to reflect love impulses, but it is admittedly a sociological depiction of how

the ruling class exploits the common people. The poem expresses the lower class's sufferings as well as how the harsh realities suffocate them. *The findings also reveal that the dominant process type in the poem is the existential one with the male protagonist narrating the tale of socio-cultural agonies and the subsequent is the material process type which posits the significant meaning potential regarding inflicting pain in a political turmoil.*

## Background of the Study

Faiz Ahmad Faiz, a renowned Pakistani Urdu poet, was arrested because of his views on communism and, particularly, on the charges of supporting a failed coup. The poet is known to have written some seminal poems narrating the romance, but outside the literature, he is celebrated as a progressive writer cum avowed Marxist. He not only received the Lenin Peace Prize but he remains very influential regarding the socio-political concerns of the country. The selected poem also elaborates his concerns.

Therefore, the focus of this paper is to analyze the transliterated clauses (Hasan, 2009) of the poem from the *Mwjh se Phli si Mohabbat* by Faiz Ahmed Faiz with the systemic perspective of Transitivity analysis propounded by Halliday and Matthessien (2014). The purpose of taking transliteration is to keep the essence of the original language as well as put the scope of the paper for a wider readership. Linguists investigate not only the structure of a language but the patterns employed to meet the objectives. Transitivity thus is a 'system of the clause, affecting not only the verb serving as Process Types but also Participants and Circumstances' as defined by Halliday and Matthiessen (2014).

Brooks, 2010; Nguyen, 2012; Darani, 2014; Wulansariand Waluyo, 2016; Qasim et al. 2021; Yu, 2021: to mention a few only, have employed the transitivity framework on

literature, from different perspectives such as on translated literature, comparative analysis of translation, analyzing absurdism through transitivity, etc. The purpose of this paper is to unfold the meaning potential enclosed to help embed a particular stance and socio-political concerns.

## Sociopolitical Background of the Poem

The world knows Faiz because of his wonderful love poetry which pushes Faiz the politician into the background. But *Mujhsay pehli si Mohabbat* can be interpreted as a poem voicing personal anguish as well as political trauma. Metaphorically, an old love that no longer soothes amidst the cares of life recounts the political conditions prevailing in the country in the contemporary society of Faiz. The poem voices as well as juxtaposes the falsehood of nationalist slogans and narratives against actual human suffering and brutal experiences. Moreover, it voices the exploitation of the masses at the hand of the capitalists, sucking the blood of the lower classes. Thus, the different layers of meanings may be foregrounded through the transitivity system with its process types to reach a functional interpretation of clauses in the poem.

## Review of the Related Literature

The world of experiences, as stated by Halliday (2004), is created through the transitivity system in a manageable set of process types. The mainframe of Systemic Functional Linguistics is inspired by Firth's theory of language (1890). Halliday (1978) developed Systemic Functional Linguistics (SFL) under the inspirations of Firth, 1890; Robins, 1967; to adduce a few, and the field was further proceeded by Sampson, 1980; Butler, 1985; Martin, 1992; Eggins, 1994; Gerotand Wignell, 1994; Matthiessen, 1995; Thompson, 1996; Martin and Rose, 2003; Thompson, 2014; to cite a few. This new

viewpoint is based on a two-tiered system and structure, as well as a multi-structural strand. Firth's theory of language (1890) contends that both the structures and the systems are modern and that they serve as foils for each other when it comes to examining the meaning potential.

Literature is a specialized text which can be called 'verbal art' and is created through a particular way of 'languaging' (Hasan, 2007, p. 16). This theory of verbal art developed by Hassan, with its multi-stratal and multi-functional model of examination of literary language, is also based on Halliday's Systemic Functional Linguistics (SFL). Systemic functional linguistics (SFL) is a linguistics method that analyses language as a social semiotic system, supporting the idea of transitivity. The framework of transitivity describes how speakers or writers use language to structure the conceptual representations of the world and mitigate their surroundings and the grammar of the language is viewed as a system that enables people to communicate with one another and make sense of their experiences in the world as pointed out by Martin et al. (2010). Halliday (1973) puts that transitivity is a range of alternatives through which any interlocutor registers his experience about the outer world's processes and the interior domain of his perception, accompanied by participants involved in these processes and their associated circumstances. Kress, 1976; Hasan, 1988; Simpson, 1993; Song, 2013; Tsirogianni and Sammut, 2014; Zhang, 2017; Fadilah and Kuswoyo, 2021; to mention a few, have worked on transitivity analysis and brought new perspectives about the implication of transitivity.

Since poetry is one of the efficacious means of conveying ideologies Brooks, 2010; Nguyen, 2012; Darani, 2014; Afrianto and Seomantri, 2014; Wulansari and Waluyo, 2016; Ezzina, 2016; Qasim et al., 2018; Qasim et al., 2021; Yu, 2021; have analyzed the poems on Transitivity to probe the semiotic

structures and to bring the meaning potential out. Afrianto and Zuhud (2014) analyze Donne and Blake's poems from a transitivity lens to study mental and relational processes. SFL model is instrumental in analyzing translations of literary texts because these translations focus on the translation of meaning rather than words and have the potential to influence a reader's perception of the text (Munday, 2008 & Matthiessen, 2014).

Considering poetry one of the most essential approaches to disseminating ideas, Faiz Ahmed Faiz's poem *Mwjh se Phli si Mohabbat* has been studied by several authors from several points of view i.e., Loomba, 2018; Jabbar, 1991; Hussain et al., 2021; Faiz et al., 1974; Narang, 1985; Steele, 2013; Sultana, 2016; Hayat and Rai, 2016; Husain, 2013; Benin, 2020; Yaqin, 2013; Alexander, 1992; Majeed, 2021; Manuel, 2017; Oesterheld and Lötzke, 2013; Parvaiz, 2017; Molteno, 2009; to adduce a few who studied perspectives such as analyzing the signature style of the poet, recurrent themes, and ideological standpoints in the poem.

Since the poem *Mwjh se Pəhli si Mohəbbat* has not been analyzed from an SFL perspective, there is no significant literature found for the review in this regard. The present paper significantly contributes to the knowledge repository of transliterated works through the analysis of a poem written by Faiz Ahmad Faiz.

## Methodological Framework

This article aims at analyzing the meaning potential built in the poem through experiential metafunction by applying Halliday's Systemic Functional Grammar (SFG) transitivity model. The data comprises Faiz Ahmed Faiz's poem *Mwjh se Pəhli si Mohəbbat* which is a monologue taken from his exemplary compilation, "Naqsh-e-Fryadi" (1941). The twenty-nine clause poem has been analyzed by using a transliterated version which has been adopted from Hasan

(2009). And to detect the frequency of prevailing process types Bungin's (2001) statistical approach has been employed. The study intends to address the following questions:

1. How does the transitivity analysis help construe meaning potential in the poem?
2. What socio-political and ideological constructs have been embedded in the poem?

## Theoretical Background

Transitivity is defined by Halliday (1973) as the collection of possibilities through which the interlocutor encodes his perception of the processes of the world outside as well as the world inside of his consciousness, as well as the participants in these processes and their associated conditions. He introduced a system called the "transitivity process" in which he describes three components:'process, participants, and circumstances (2014, p. 212). The process is the main constituent of the transitivity which is related to what kind of event or state is being described. The participant is the dependent constituent or set of constituents of a process. And the circumstance is the transitivity constituent that deals with the situations such as when, where, why, and how of the process. The different types of circumstances, depending on the information being reflected, are Location, Extent, Angle, Cause, Contingency, Accompaniment, Role, and Matter. So transitivity depends upon how these three components interact with each other in a clause.

A process represents an event of doing and happening, sensing, being, saying, behaving, and existing and so it is divided into six subsequent categories. These different processes are marked, categorized, and recognized as the Material process, Mental process, Relational process, Verbal

process, Behavioural process, and the existential process in transitivity, according to this theory. The ***material process*** is the type of process that deals with physical activities denoted by a verb such as beating, kicking, running, playing, etc. This is the process of doing something when a real action takes place. The two main participants of this process are 'Actor and Goal'. And the obliques participants of this process are 'Recipient, Client, Scope, Initiator, and Attribute' (Halliday, 2014, p. 311).

The ***mental process*** is the type of process that is related to experiencing or sensing something. It is a process of sensing, thinking, and cognition. It provides information about a person's consciousness and his sense of seeing reality. There are four types of mental processes: perception, cognition, desideration, and, emotion related to seeing, thinking, wanting and sensing subsequently. The process involves two main participants: Senser, Phenomenon, and an oblique participant: Inducer. The ***relational***

***process*** is a process of being or having. This process is utilized to express attributes, possession, and equivalence, and thus, the relational process is of two types: attributing and identifying. The participants of attributing and identifying process are Carrier, Attribute; Identified, Identifier, Token, and Value, subsequently while the oblique participants of the process are: Attributor, Beneficiary, and Assigner.

The ***behavioral process*** is related to an amalgam of physiological and psychological behaviors reflecting a physical expression of inner mental processes. The behavioral process has one main participant which is, Behaver, and one oblique participant which is Behavior. The ***verbal process*** is the process of saying or communicating. This process has two basic participants Sayer, Target, and two oblique participants: Receiver, and Verbiage. The ***existential process*** shows or represents the existence or occurrence of something. This process has one participant: Existent.

**Table 1**

| Process Type | Category meaning | Participants, directly involved | Participants, obliquely involved |
|---|---|---|---|
| material:<br>action<br>event | 'doing'<br>'doing'<br>'happening' | Actor, Goal | Recipient, Client; Scope; initiator; Attribute |
| behavioural | 'behaving' | Behaver | Behaviour |
| mental:<br>perception<br>coalition<br>desideration<br>emotion | 'sensing'<br>'seeing'<br>'thinking'<br>'wanting'<br>'feeling' | Serrser, Phenomenon | Inducer |
| verbal | 'saying' | Sayer, Target | Receiver; Verbiage |
| relational:<br>attribution<br>identification | 'being'<br>'attributing'<br>'identifying' | Carrier, Attribute<br>Identified, Identifier; Token, Value | Attribntor; Beneficiary<br>Assignor |
| existential | 'existing' | Existent | |

*(Halliday and Matthiessen, 2014, p. 311)*

**Table 2**

| | Participant | Role | Participant | Cir. Type | Participant | Role | Process Type | Cir. Type | Participant | Role |
|---|---|---|---|---|---|---|---|---|---|---|
| Line 1, Clause 1 | mwjh se | | pəhli si mohəbbat | | mery məhbub | | nə maaŋg | | | |
| | | ←Receiver/Target Verbiage→ | | | | ←Sayer | Pr: verbal | | | |
| Line 2, Clause 2 | məyŋ ne | | | | | | səmjha tha | | | |
| | | ←Senser | | | | | Pr: mental; desiderative həy | | | |
| Line 2, Clause 3 | | | | kə | tu | | həy | | | |
| | | | | Cir. (contingency) to | | ←Existent | Pr: existential | | | |
| Line 2, Clause 4 | | | | to | | | dərəxshəŋ həy | | həyat | |
| | | | | Cir. (cause) | | | Pr: existential | | | ←Existent |
| Line 3, Clause 5 | tera ɤəm | ←Existent | | | | | həy | | | |
| | | | | | | | Pr: existential | | | |
| Line 3, Clause 6 | | | | To | ɤəm-e-dahr ka jhəgdə | | kya həy | | | |
| | | | | Cir. (cause) | | ←Existent | Pr: existential | | | |
| Line 4, Clause 7 | | | | tery surət se | | | həy | | aləm meŋ bəharoŋ ko səbat | |
| | | | | Cir. (cause) | | | Pr: existential | | | ←Existent |
| Line 5, Clause 8 | | | | tery aŋkhoŋ ke syva | duniyaŋ meŋ | | rəkkha kya həy | | | |
| | | | | Cir. (angle) | | ←Existent | Pr: existential | | | |
| Line 6, Clause 9 | | | Tu | jo | | | mil jae | | | |
| | | Senser→ | | Cir. (cause) | | | Pr: mental; | | | |

| | Participant | Role | Participant | Cir. Type | Participant | Role | Process Type | Cir. Type | Participant | Role |
|---|---|---|---|---|---|---|---|---|---|---|
| Line 6, Clause 10 | | | To | | taqdir nuguŋ | | desiderative ho jae | | | |
| | | Carrier→ | | | | ←Attribute | Pr: relational; attr. | | | |
| Line 7, Clause 11 | | | | | yuŋ | | nə tha | | | |
| | | | | | | ←Existent | Pr: existential | | | |
| Line 7, Clause 12 | məyŋ | | | nə faqat | | | chaha tha | | | |
| | | ←Senser | | Cir. (manner) | | | Pr: mental; desiderative | | | |
| Line 7, Clause 13 | | | | | yuŋ | | ho jae | | | |
| | | | | | | ←Range | Pr: mental; desiderative | | | |
| Line 8, Clause 14 | | | | Awr bhy | | | Dwkh həyŋ | zəmane meŋ | mohəbbət ke syva | |
| | | | | Cir. (accompaniment) | | | Pr: existential | Cir. (location) | | ←Existent |
| Line 9, Clause 15 | raheten r ahəteŋ | | | əwr bhy | | | həyŋ | | Vasl ky rahət ke syva | |
| | | ←Exis-→ | | Cir. (accompaniment) | | | Pr: existential | | | ←-tent |

## Analysis of the Data

Transitivity, in traditional terms, is taken as a grammatical feature that indicates if a verb takes a direct object or not. On the contrary Hallidayian perspective of "clause as representation" deals with how verbs and the other dependent constituents express the individual's experiences of the world around and inside (Halliday, 2004). As a way, using the transitivity method would help gain a thorough knowledge of the poem's underlying reality. According to Halliday, a clause is the center of all functions. So, the clausal pattern, which is centered on the verb of the clause, would be studied using Halliday's concept that transitivity is measurable. Thus, in the following analysis, the whole poem is divided into three sections, further bifurcated into clauses and different process types, circumstance types, and participants are marked with the help of transitivity analysis to give a more clear interpretation.

## Line 1 to 9 (Clause 1 to 15)

Clause number 1 reflects the verbal process through the uttering verb "nə maaŋ ."And the dependent participants of the clause are Sayer, Verbiage, and Receiver/Beneficiary. Albeit, the clause does not reflect any circumstantial element. Through the verbal process, the speaker is dissuading his recipient/listener (which is reflecting the beloved), confessing his inability to reciprocate the love of the listener. On a socio-cultural level, this verbal process through the poet's voice reflects the sigh of the masses who are no more hoodwinked with nationalist slogans but rather have become conscious of their ill plight under the burden of capitalism and the promised rosy life collides with the actual lived conditions of the people.

Clause two shows the mental process through the lexeme "səmjhatha" which means "thought," in the English language. The process is accompanied by only one participant who is Senser "məyŋ". It also reveals the clash between desire and reality. It is followed by a description in Line 2, Clause 3. The process here in the clause is the

existential process reflected through the verb "həy" which in the English language means "is" and so, reflecting the existence of someone or something. The only participant of this clause is the existent "tu". And the circumstance of contingency is also accompanying the existential process in the clause. Since this clause is the remnant of the previous clause so in correspondence with both clauses it could be deduced that the speaker is reflecting his conception which was perhaps his mere perception. And, the clause is not yet finished so the apparent meaning potential yet accomplished is that the speaker is reflecting his perspicacity towards the beloved about his/her existence. The transitivity analysis above shows that the process type till clause number 8 is detected existentially accompanied by the only participant "existent" as well as the circumstance of cause "to" which means "that's why" in English translation. In quintessence, the whole clause complex reflects that the speaker was in the belief that if the beloved is beside then, there is nothing to worry about. The existential process type in the subsequent clauses shows an urgency or a desire's fulfillment.

Clause number 5 is the 1st clause of the third verse of the poem. The process detected in the clause is an existential process followed by the only participant: the Existent. Through the existential process, the existence of the "sorrow" in heart of the speaker as he utters "tera ɤəmhəy/ if I bore your pain" gets emphasized but the information is still missing. The next clause contains an existential process type through which the comparison between love and other cares of life is made. It is the political slogan and the promise of a better world that dominates the imagination of the masses, who are ready to sacrifice everything for the national cause. For instance, clause number 8 has an existential process type denoted by the lexical stretch "rəkkhakyahəy" which means 'what else is there' in the English language. The existential process is followed by the participant 'existent' and the circumstance of angle. The process reflects the existence of something which is further enhanced by the circumstance of angle. The speaker in this

poem is bringing his viewpoint about the beauty of the beloved which is embalmed via the lexical item 'aŋkhoŋ'. The speaker in this clause is saying to his beloved that what else is there in the world to see besides your eyes. That is how the metaphoric use of eyes and the existential process type strengthens the ideological blueprint facilitating the reader to identify the political concerns behind false promises and claims.

Clause 9 is one of the constituents of the clause complex showing the mental desiderative process accompanied by Senser as participant and circumstance of cause. The mental process reflects the state of mental action of desiring and so does the clause above. In the clause, the speaker is reflecting his longing to attain the love of the beloved, or attainment of the national goals. The circumstance of cause is adding more colors to the canvas of experiential meaning by adding its role in reflecting the longing of the speaker.

Clause 10 is reminiscent of clause number 9, reflecting the attributive relational process accompanied by two participants: Carrier, and Attribute. This clause reflects the attribute of the luck to bow after something and the answer to this 'something' is posed in the former clause. The wholesome clause complex shows that the speaker is longing to attain the beloved through the material process type and the subduing of luck as a result (reflected through the attributive relational process).

Clause 11 above is one of the constituents of clause complex being complied in the 7th line. The clause has the existential process denoted by the action of negation of existence through the lexical item "nə tha" which could be translated in English as 'wasn't'. The clause has only one participant which is existent. The clause is denoting the inability of something which would unveil after the completion of the stanza line having the whole clause complex. Clause number 12 is the subsequent clause in the above-discussed clause complex. The clause is comprised of the desiderative mental process accompanied by the Senser as a participant

and the circumstance of location as well. Through the desiderative mental process, the act of longing is mentioned in the clause. The sensor here in the clause is the poet denoted by the personal pronoun "məyŋ/I." In combination, the 1st clause of the clause complex reflects a material process of negation of something followed by the longing for something in the subsequent clause.

Clause 13 above is the last component of the clause complex incarnated in the seventh stanza line of the poem. The clause reflects the desiderative mental process followed by the part participant 'nge'. The clause shows a desire of happening being longed by the speaker. The wholesome of the clause complex signifies that the poet is lamenting what has not happened despite his utmost desire. The mental process type correlates with the dawn of reality after close observation of the existing state of affairs.

Clauses number 14 and 15 reflect the existential process have existence as a participant and the circumstance of location and accompaniment as supporting clause constituents and the participant as existent. The clause reflects the phenomena of the existence of sorrows accompanied by the participant's world and the circumstances as well. The clause portrays how through experiential means, the speaker is reflecting the ideology that there are much more griefs to count on excluding grief of love. These clauses with existential process types demonstrate the experiential meaning in the clause above reflecting that the poet is denoting the existence of some other pleasures except the pleasure of love.

A look into the process types in lines 1 to 9 shows a high proportion of existential process types which means that the poet is concerned with the reality and existence of entities in the real world. There is a lamentation of the inability of love to offer any consolation amidst the cares of life but it also speaks of and celebrates human suffering which is perpetual and makes a man forget the pleasures of love and bounties of pure emotions.

### Line 10 to 17 (Clause 16 to 26)

| | Participant | Role | Cir. Type | Process Type | Cir. Type | Role | Participant | Cir. Type | Participant | Role |
|---|---|---|---|---|---|---|---|---|---|---|
| Line 10, Clause 16 | əngynət sədiyoŋ | | | ke | | | tarik bəhimana tylysm | | | |
| | | ←Token | | Pr: relational; ident. | | Value→ | | | | |
| Line 11, Clause 17 | reshəm-o-atləs-o-kamxab | | meŋ | bwnvae hue | | | | | | |
| | | ←Range | Cir. (location) | Pr: material | | | | | | |
| Line 12, Clause 18 | jə bəjə | | | bykte hue | | | kucha-o-bazar | meŋ | jysm | |
| | | ←Range | | Pr: material | | Actor→ | | Cir. (location) | | ←Goal |
| Line 13, Clause 19 | xak | | meŋ | lythɖe hue | | | | | | |
| | | ←Goal | Cir. (location) | Pr: material | | | | | | |
| Line 13, Clause 20 | xun | | meŋ | nəhlae hue | | | | | | |
| | Range | | Cir. (contingency) | Pr: material | | | | | | |
| Line 14, Clause 21 | jysm | | | nykle hue | | | ymraz ke tannuroŋ se | | | |
| | | ←Actor | | Pr: material | | Range→ | | | | |
| Line 15, Clause 22 | | | | pip bəhti huygəlte hue | | | nasuroŋ se | | | |
| | | | | Pr: material | | Range→ | | | | |
| Line 16, Clause 23 | | | | lawt jati həy | wdhər ko /bhy | | nəzər | | | |
| | | | | Pr: Behavioural | Cir. (location)/ Cir. (accompaniment) | Behaver→ | | | | |
| Line 16, Clause 24 | | | | kya kije | | | | | | |
| | | | | Pr: verbal | | | | | | |
| Line 17, Clause 25 | | | ab bhi | dilkəsh həy | | | tera hwsn | | | |
| | | | Cir. (accompaniment) | Pr: existential | | Existent→ | | | | |
| Line 17, Clause 26 | məgər | | | | | | kya kije | | | |
| | Interpersonal Modal Adjunct | | | | | Verbiage→ | | | | |

Clause number 16 shows the relational identification process followed by the participants: Token and Value. The transitivity analysis of the above clause reflects that the poet is making a relation within the clause taking the value and the token as entities. The experiential meaning of the above clause reflects the speaker's shift in topic from lament on love and longing to the social depiction setting grounds on history.

He identifies the token of 'numerous decades' and the value of 'dark cruel magics'.Thus, from the dominant existential process type in the previous section, the relational identification process serves as a hook to connect the previous thought with the description of actual happenings in society. Hence, the material process type dominates in this section.

Clause number 17 reflects the material process of something got woven "bwnvae hue" which is followed up by the range and the circumstance of location. The experiential meanings of the clause reflect the action of getting woven in the silks and luxuries. Clause number 18 denotes the material process of selling being carried out by the actor "kucha-o-bazar/ streets," range "jəbəjə/ everywhere," goal "jysm/ bodies" and circumstance of location "meŋ/ in."The experiential meaning probed out of the clause through transitivity reflects the scenario whereby the bodies are at sale at every street corner.

Clause 19 is one of the two constituents of the clause complex being knitted by the poet in stanza line 13. The clause reflects the material process of being stained "lythḍe hue" followed by the goal "xak/ dust" and the circumstance of location "meŋ/ in." The clause portrays the picture of bodies that are stained in the dust. Since the clause is having another sibling being part of the very same sentence so the complete meaning would be perceived by looking at the rest of the part of the clause complex. Clause number 20 reflects the material process followed by the range and the circumstance of contingency. The summation of the whole set of the clause complex reflects the material process of getting stained followed by the Behavioural process of being bathed. The experiential meaning of the clause reflects the depiction of bodies being stained with blood and dust.

The process type detected in clause number 21 above is the material process "nykle hue/ came out of" followed by the actor "jysm/ body" and the range "ymraz ke tannuroŋ se/ from the ovens of diseases." The clause reflects the depiction of bodies exposed to torture and the burdens of life. Clause number 22 also reflects the material process of getting rotten with purulent discharge "pip bəhtihuygəlte hue" and the single participant range "nasuroŋ se/ out of wounds." The depiction portrays the bodies getting rotten with pus coming out of wounds. The choice of material process type reflects the lived experiences of the masses under the severity of conditions that make them forget the pleasure and excitement of love and other purer emotions.

Clause number 23 shows the Behavioural process type of the unconscious movement of the eye "lawtjatihəy" followed by the participant behavior "nəzər/ eye," and the circumstance of location and accompaniment. The clause reflects the speaker's uncontrollable eye movement towards the circumstances narrated above. Clause number 24 is the subsequent constituent of the previous clause in the clause complex established in stanza line 16. The clause is comprised only of the verbal process of asking what to do "kyakije". The compilation of clause complex reflects the Behavioural process of unconscious eye movement towards something, followed by the verbal process of posing a question about what to do about this involuntary eye movement. The poet manages to take away his eyes from the rosy picture and the illusion created by the grand nationalist narratives and can capture the sad plight of the people

being caught in the vicious circle of life. The poem intertwines the romantic as well as the sociopolitical concerns which can be unveiled through the process and participant types in the text.

Clause 25 is one of the chains of clause complexes that are frequently occurring in the poem. This clause is one of the two clauses out of the clause complex being amassed in stanza line 17. The clause above reflects the existential process of being beautiful denoted by the lexical stretch "dilkəshhəy" followed by the existent "tera hwsn/ your beauty" and the circumstance of accompaniment "ab bhi/ even yet." The clause marks that the poet is praising the beauty of the beloved who is still adolescent.

Clause 26 reflects the foregrounded verbal process demonstrating Verbiage only through the act of asking what to do "kya kije." The clause demonstrated that there is only one experiential element in the clause and that is the verbal process, while the other lexical item is the interpersonal marker of Mood. This clause is reminiscent of the prior clause and altogether, the experiential meaning potential of the poem is encoded in the existential process of 'bearing beauty yet' and the verbal process of consulting about what to do. The choice of verbal process and the question mode suggests the poet's invitation to look into the hidden ideologies which are promising but practically detrimental to the public interest.

## Line 18 to 20 (Clause 27 to 29)

| Line/Clause | Participant | Role | Participant | Cir. Type | Participant | Role | Process Type | Cir. Type | Participant | Role |
|---|---|---|---|---|---|---|---|---|---|---|
| Line 18, Clause 27 | | | | Awr bhy | | | dwkhhəyŋ | zəmane meŋ | mohəbbət ke syva | |
| | | | | Cir. (accompaniment) | | | Pr: existential | Cir. (location) | | ←Existent |
| Line 19, Clause 28 | rahəteŋ | | rahəteŋ | əwr bhy | | | həyŋ | | vasl ky rahət ke syva | |
| | | Exis-→ | | Cir. (accompaniment) | | | Pr: existential | | | ←-tent |
| Line 20, Clause 29 | mujh se | | pəhli si mohəbbat | | mery məhbub | | nə maaŋg | | | |
| | | ←Receiver/Target Verbiage→ | | | | ←Sayer | Pr: verbal | | | |

Clause number 27 reflects the existential process of having miseries "dwkhhəyŋ" accompanied by the existent "mohəbbətkesyva/ except love," the circumstance of location "zəmanemeŋ/ in the world," and of accompaniment "awrbhy/ a lot more." The experiential analysis of the clause reflects the speaker's ideology which stipulates that there are far greater miseries than the misery of love. And it is worth noting that this clause is repeated twice in the poem by the poet.

Clause number 28 is one of the clauses being repeated twice by the poet in the poem. The transitivity analysis of the clause reflects the existential process of having as well as existent "rahəteŋ/ reliefs, vaslkyrahətkesyva/ other than the relief of love." The clause reflects that the speaker is trying to imply that there is far more satisfaction other than that of love.

The last clause of the poem is also one of the repeated clauses in the poem. This clause is the replica of the opening clause of the poem reflecting how the speaker has opened a topic and then shifted this topic towards the social dimension and then the poet has brought the rhythm back to the previous theme and the topic. The clause reflects the verbal process accompanied by the sayer, receiver/target, and verbiage as participants. The clause reflects again (just like in the opening line) the utterance of the speaker advising his beloved not to ask for the love he has once showered over her.
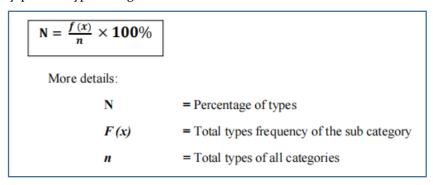
## Findings and Discussion

The overall patterns embedded in the poem make it an epitome of affection, love, and socio-political concerns. The structure of the poem marks it as a monologue in which the male protagonist – the only narrating character, informs his beloved through the verbal choices – process types that the echoes of misery and subjugation of the common people are haunting him more than anything

else on earth. Though her beloved maintains his enchanting beauty yet the protagonist is helpless and has to abandon her love to pursue the noble cause of supporting the people in their miseries.

Discourses stamp the ideology in the civilizations, and they are comprehended only if the dynamics of the intersection of interpersonal milieu, articulation, performance, and sociological strata are considered. Human beings engage in language to express their feelings as well as to communicate the observations of the world around them (Thompson, 2013). According to Nguyen (2012), language has an enticing quality that, in Gee's opinion (2005), tends to occur anytime human beings speak or encode: they personalize whatever they should convey to fit the context. For example, on ideological concerns, the beloved who is being addressed in the poem is shown passively submissive as she adores accepting the sudden break-up from their love bond. She bears the pain of departure without being taken into confidence. Here, we can interpret that Faiz, the poet gives patriarchal touch on the cost of gender equality. The heroine does not have her say in this departure. As the analysis reflects, we do not find a female voice in the whole poem as she has been presented as a deposed beloved.

In addition, the study was planned to seek the answers to research questions such as the element of transitivity found in the poetry, the ratio of process categories, and the ideological aura of transitivity serving in meaning potential. The findings unveiled that the process types found in the poem are Material, Mental, Verbal, Relational, Behavioural, and Existential processes. And the type of participants being detected in the poem is Sayer, Verbiage, Beneficiary, Senser, Existent, Actor, Carrier, Attribute, Range, Token, Value, Goal, and, Behaver. The types of circumstances being explored in the poem are Circumstance of Accompaniment, Contingency, Cause, Angle, Manner, and

Location. To find out the frequency of the transitivity process types Bungie's statistical approach is being employed (2001, p. 189):

$$N = \frac{f(x)}{n} \times 100\%$$

More details:

| | |
|---|---|
| **N** | = Percentage of types |
| *F (x)* | = Total types frequency of the sub category |
| *n* | = Total types of all categories |

**Figure 1:** Transitivity Summary of the Poem

| S. No | Process Types | *f* | Percentage |
|---|---|---|---|
| 1. | Material | 06 | 20.69% |
| 2. | Mental (desiderative) | 04 | 13.8% |
| 3. | Verbal | 04 | 13.8% |
| 4. | Relational: Identifying | 01 | 3.45% |
| | Relational: Attributive | 01 | 3.45% |
| 5. | Existential | 12 | 41.4% |
| 6. | Behavioural | 01 | 3.45% |
| | Total | 29 | 100% |

The calculations reflect that the most dominant process type in the poem was the Existential process (41.4%) and the subsequent was the material process (20.69%). According to the research, the poem's meaning potential is blueprinted on the contemplative spectrum, which is imparted primarily via the Existential process and then through the material process. The existential process is the primary process in the poem because it is written in a monologue form, although major ideologies are conveyed through the material process (primarily) and other process types after the existential process.

The analysis shows that the poem "Mwjh se Pəhli si Mohəbbat" is a blend of dreaming, wishing, and portrayal of reality which, on the one side, depicts the comforts and peaceful life to be spent with his beloved. But the outer world full of grieves, sorrows, and miseries shatters the imaginary world of the poet when he looks around at the social ills. The poem reflects the romantic themes but in a deeper sense, this poem is a social depiction and how people are being oppressed and manipulated. This poem is a recognition of the miseries and sorrows of lower-class people and how hard times are suppressing their souls and bodies. And the application of the transitivity process has helped to gain a complete understanding of and hidden realities portrayed in this poem. Faiz Ahmad Faiz, in the poem "Mwjh se Pəhli si Mohəbbat" portrays a neglecting attitude towards his desires and highlights the importance of social responsibilities and rights of oppressed people. Soul as the symbol of selflessness is prioritized and he undermines the feelings of love and passion for his beloved and highlights the miseries of

common people. Overall, on the thematic level, the poem presents a dichotomy of love and revolution with gender sensitivity, where Faiz – the poet, artistically presents his profound feel on the socio-political turmoil of the time more sublime than any other pursuit of life

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