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Grammaticalizing Suffering: Symbolic Meaning-Making in Faiz Ahmed Faiz's "Aj Bazar Main Pa Ba-Jolan Chalo" through Systemic Functional and Verbal-Art Analysis

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Abstract

This paper explores how the poem 'Aj bazar main pa ba-jolan chalo' by Faiz Ahmed Faiz, builds symbolic meaning through a set of grammatical patterns and reconstitutes culturally familiar signifiers of pain in a symbolic code of communal determination. The study employs Systemic Functional Linguistics (Halliday & Matthiessen, 2014) to analyze how transitivity, mood, and thematic options structure the experiential, interpersonal, and textual meaning in the poem. The verbal-art theory discussed by Hasan (1985, 1989, 2007) is applied to explain how these linguistic structures help the poem form its semantic structure and symbolic expression. The analysis suggests that relational clauses create emotional inadequacy; material imperatives grammaticalize movement into embodied, public action; cumulative relational existential listings create an environment of widespread scrutiny; interrogatives anticipate the future loss of ethical categories; and final propositions articulate a collective position. Instead of formulating the historical assertion about deliberate humiliation, the study understands fetters, dust, blood, and the gaze of people as culturally charged semiotic materials in the symbolic system of the poem. In turn, these metafunctional patterns perform a revaluation of suffering as a basis of a common agency. The article thus shows the usefulness of combining SFL with verbal-art theory to study the

semiotic process of constructing meaning in South Asian poetry and provides a linguistically based explanation of the symbolic reorientation in the Faiz's oeuvre.

Keywords: Systemic Functional Linguistics (SFL), Symbolic Meaning-Making, Grammaticalization of Suffering, Verbal Art Analysis, Resistance Poetry

1. Introduction:

Prison writing has been widely explored as a field of literary production that has been influenced by both institutional pressure as well as censorship and incarceration. The literature in this area highlights that texts of carcerality often go beyond the role of documentary witnessing by reconfiguring the experience of surveillance, deprivation, and accusation into the assets of ethical positioning and collectivist sense-making (Kelly & Westall, 2020). The prison writing across all genres and cultural backgrounds continually returns to issues of forced confinement of the body, its exposition to the gaze of the audience, and the bargaining of dignity and power of the state. The concept of prison poetics presented by Larson (2010) reflects this trend by anticipating the formal and symbolic techniques with which the constraint conditions literary expression.

In the South Asian literary traditions, prison writing has been especially important in the expression of political dissent. Historical accounts of Pakistani literature associate this salience with colonial laws of sedition and postcolonial dictatorism, which made incarceration a frequent prerogative of politically active authors (Saha, 2024). In this regard, the use of such motifs as fetters, dust, blood, accusation, and the scrutiny of the masses serves as culturally readable signs of vulnerability and opposition. Although these motifs are historically specific, they can be traced to more general transnational trends in comparative literature on carceral representation (Kelly & Westall, 2020).

Faiz Ahmed Faiz (1911-1984) stands in the middle of this tradition. His incarceration after the Rawalpindi Conspiracy Case (1951-1955) has undergone an extensive history of being considered a defining moment in the transformation of his political and poetic growth (Jalal, 1990). In his work on Faiz, the literary scholarship has repeatedly stressed that the work of this period is not a work of autobiographical reportage. Instead, it rallies traditional Urdu poetic traditions to express the themes of mass survival, moral duty, and political obligation (Coppola, 1992; Magray, 2019; Saha, 2024). Suffering in Faiz's prison poetry is therefore not just portrayed but reconfigured symbolically.

This poem, which opens with 'The wet eye, the stormy spirit, are not enough' is typically placed in this prison-period corpus. The poem is specifically linked to a historical event when Faiz was taken out on horse-cart and, therefore, is connected to the familiar carceral semiotic repertoire, such as fetters, dust, blood, and publicity- which is traditionally linked to vulnerability and moral probing in Urdu poetry (Magray, 2019). In the poem, emotional anguish and inner torment are explicitly weighed against their inadequacy, whereas bodied social presence, even when it is characterized by manifestation of trauma and embarrassment, is prefigured. This critical repositioning coincides with the critical remarks concerning Faiz's inclination to turn affliction into a group and ethically charged state (Saha, 2024).

Although the work of Faiz is widely discussed in literature and politics, the language processes by which such symbolic reconfiguration is affected have been relatively little studied. Although some limited search of

linguistic and stylistic studies have used Systemic Functional Linguistics (SFL) to analyze the poetry of Faiz (Tehseem et al., 2022; Malik et al., 2024), they typically consider individual grammatical systems, most often transitivity, but they do not model the interplay between ideational, interpersonal and textual meanings in a poem to produce symbolic effect. Furthermore, the theory of verbal art by Hasan as a conceptualization of symbolic meaning as product of recurrent metafunctional patterning, has not been applied systematically to the prison poetry of Faiz.

The current research attempts to fill this gap by incorporating an integrated SFL and verbal-art analysis into the poem of Faiz, 'Aj bazar main phir pa bajolan chalo'. The study utilizes Halliday and Matthiessen's (2014) metafunctional model and the theory of verbal art by Hasan (1989, 2007) to investigate how symbolic meaning is built by using patterned grammatical selection instead of individual images or themes.

The research questions guiding the study are as follows:

1. What do the transitivity patterns in the poem work to constitute a shift of insufficient affect to group action in a carceral scene?
2. What is the role of interpersonal resources in executing alignment, solidarity, and ethical position regarding suffering and public exposure?
3. What role does the interplay of ideational, interpersonal, and textual patterning play in creating symbolic meaning in the verbal-art system of Hasan?

By responding to these questions with an integrated Systemic Functional Linguistic analysis, the study can show how symbolic revaluation in the poem is created through the means of patterned grammatical organization and not through thematic interpretation only.

2. Literature Review

Prison writing and carceral poetics represent a field of study that focuses on analyzing prison writings and their effects on inmates, alongside the potential to interpret the world's uncertainties through prison writings. Prison writing has become a topic of literary and cultural study with particular interest in terms of the issue of institutional power, censorship, and the circumstances of textual production. Kelly and Westall (2020) conceptualize prison writing as shaped both by lived experience and surveillance regimes and limiting practices that control formal organization and evaluative position. This scholarship contains the motifs of confinement, accusation, and exposure as semiotic material, by means of which the carceral experience can be discussed as the intelligible form of meaning based on ethical and political values.

The prison poetics, as discussed by Larson (2010), takes this argument a step further by focusing on the rhetoric and symbolic techniques by which inmates bargain with the isolating logic of imprisonment. Instead of perceiving prison writing as testimonial, Larson preempts its figured formal organization and its ability to form collective voice and moral orientation. This focus offers a productive theoretical foundation of linguistically-oriented stylistic analysis.

Faiz Ahmed Faiz has been the focus of long-standing literary and political analysis, especially regarding the Progressive Writers Movement and Marxist aesthetics. Critiques of his poetry during the years of imprisonment always see the prison as the space which sharpens his political imagination, but not as a place

that curtails his poetic horizon. Magray (2019) interprets Faiz's prison collections (Dast-e-Saba and Zindan Nama) as forms of collective struggle and revolutionary consciousness, and Saha (2024) contextualizes the prison poetry of Faiz in a more general history of political repression and revolution in Pakistan. These works define the symbolic and ideological meaning of Faiz in his prison poetry but take thematic and historical approaches. The questions of how such symbolism is linguistically built are still mostly implicit.

In addition to these literary studies, a lesser body of work has been drawn to analyze the poetry of Faiz in terms of linguistic and stylistic contexts. Some of the studies use stylistic analysis to study similes, imagery, metaphors, and language, frequently when discussing ideological meaning (Ali et al., 2015; Chandio et al., 2019; Tariq et al., 2024). Systemic Functional Linguistics (SFL) has been more recently used to analyze the poetry of Faiz to study grammatical patterning. Transitivity-based analysis of a Faiz poem by Tehseem, Faiz, and Nawaz (2022) shows how the types of processes and roles of participants form the social experience. Similarly, Malik, Abbas, and Tahir (2024) use SFL to analyze the poem by Faiz called Captivity to discuss ideational, interpersonal, and textual characteristics and explain the applicability of functional grammar to poetic speech. Although these studies prove the usefulness of SFL when applied to the poetry of Faiz, they have the propensity to privilege clausal description and to treat metafunctions in a fragmented way. Linguistic limitations of translating Faiz's poetry into English are also emphasized in translation-oriented works (Manzoor et al., 2022), but these are semantic and cultural losses, with no emphasis on how symbolic meaning is structured in the source text.

Collectively, the existing literature indicates that the prison poems of Faiz have been analyzed through a literary, political, stylistic, and translational lens. Nonetheless, no systematic explanation of how symbolic meaning is the result of the play of the metafunctions on a large scale in a poem has been developed. Although SFL studies have started to examine grammatical aspects of poetry by Faiz, they are infrequently combined with ideational, interpersonal, and textual analysis in an interpretive system, and are seldom understood through the lens of the verbal-art approach developed by Hasan, to describe symbolic revaluation as an ordered semiotic product.

The current research fills this gap by bringing SFL metafunctional analysis as presented by Halliday and Matthiessen and Hasan's theory of verbal art together. By doing so, it both builds upon the current linguistic studies regarding Faiz as well as it adds to the field of stylistic studies in general by showing how grammar itself serves as a key tool in the creation of symbolic meaning in politically conscious prison poetry.

3. Methodology

This paper follows a qualitative, text-based methodological approach, which relies on Systemic Functional Linguistics (SFL) and the theory of verbal art by Hasan. The purpose is to examine the way Faiz has used patterned metafunctional decisions to create symbolic meaning in his poem *The wet eye, the stormy spirit*, are not enough. The methodological approach is consistent with stylistic research, which interprets literary texts as semiotic artefacts whose meanings are the results of systematic linguistic organization (Halliday & Matthiessen, 2014; Hasan, 1985, 1989, 2007).

3.1. Data Selection

The data of this research is the English text of the poem published in Poems by Faiz and translated by Victor G. Kiernan (Faiz, 1971; trans. Kiernan). There are two reasons why a translation is used. To begin with, the grammatical structure of the poem is retained in the rendering by Kiernan in a form which can be analyzed using SFL, and in this form, it becomes feasible to identify the boundaries of the clauses, the types of the processes, the mood structures and the thematic organization. Second, despite translation always making the original mediated, the motifs of the culture, such as fetters, dust, blood, the gaze of people, which play a crucial role in studying the symbolic patterning in the poem, remain in English. In line with the recent stylistic studies of translated literature, the poem is regarded as a linguistic artefact itself instead of a replacement of the Urdu original (Miller, 2017).

3.2. Analytical Orientation

SFL provides a set of principles in analyzing the linguistic construction of experience, interpersonal position, and textual structure. The metafunctional structure enables the researcher to see not only what meanings exist but also how they are realized grammatically (Halliday & Matthiessen, 2014). The verbal-art theory by Hasan builds this framework by showing how literary meanings arise as a result of repetitive metafunctional patterns in the text to create what she calls a semantic architecture (Hasan, 1985, 1989, 2007). The approach allows linguistic description on a clause level and interpretive synthesis at a level of symbolic patterning.

3.3. Procedure of Clause Segmentation.

The clause is the main unit of analysis, since Halliday and Matthiessen (2014) describe the ranking clause as the point where ideational, interpersonal, and textual meanings are co-configured. The segmentation of the clauses was achieved in the following way:

Clauses were determined according to the existence of a finite verb or an imperative verb group.

Imperatives containing elliptical subjects (e.g., come waving hands) were treated as full ranking clauses on the assumption that the subject may be reconstructed out of the mood system.

Non-finite embedded clauses (e.g., to be murdered) were treated as constituents of a clause (as opposed to ranking clauses).

The logical relations (parataxis versus hypotaxis) were also analyzed to provide proper delimiting of the boundaries of the clauses.

This process is consistent with stylistic researches that focus on consistency and replication of clause identification.

3.4. Ideational (Transitivity) Analysis

Each ranking clause was analyzed with respect to:

Types of processes (Material, mental, relational, behavioral, verbal, existential).

Participant role (e.g., Actor, Goal, Carrier, Attribute)

Circumstantial (e.g., Manner, Location, Accompaniment)

The step enables a logical analysis of the way the poem builds experiential meaning. Within prison writing, prisoner fetters, dust, and blood are not taken as historical references but as semiotic units subjugated to grammatical functions that determine the symbol's significance. The analysis explores the ways the poem changes between relational judgements (are not enough) and material imperatives (Come in fetters), and how this transformation is involved in the symbolic transformation between insufficiency and mass action.

3.5. Interpersonal (Mood) Analysis

Interpersonal analysis centered on:

- Mood type (declarative, imperative and interrogative)
- Mood pattern (Subject + Finite construction)
- Speech functions (statements, commands, questions, and proposals)
- Vocatives (e.g., friends, heart-afflicted ones)

It was intended to determine how the poem performs interpersonal relations, establishes solidarity, and negotiates moral standpoints. This is in accordance with research works that illustrate how interpersonal structures influence reader alignment (Simpson, 2004).

3.6. Textual (Theme-Rheme and Cohesion) Analysis.

The following textual analysis was determined:

- Types of themes (topical, textual, and interpersonal)
- Marked and unmarked Themes.
- Patterns of thematic progression (constant, linear, split).
- Cohesive devices such as additive repetition (too), parallel imperative structures, and lexical chains.

Mapping of these options will show how the poem structures its rhetorical sequence, i.e., evaluative beginning to collective action. This is consistent with research in Systemic Functional Linguistics (SFL) stylistics that emphasizes the importance of theme-rheme organization in the organization of poetry (Thompson, 2013).

3.7. Integration with Hasan's Verbal-Art Framework

Following metafunctional analysis, results were synthesized based on verbal-art principles of Hasan. This stage was guided by three components:

a) Semantic Architecture

The poem underwent macro-structural stages comparable to those proposed by Hasan- evaluation, action, interrogation, and resolution. These stages permit the understanding of the way, in which choices at the clause level converge to form symbolic meaning.

b) Syntagmatic Patterning

Types of recurring clauses (imperatives, relational identifications, interrogatives) were examined regarding their distribution within the text and their cumulative impact on the meaning.

c) Paradigmatic Patterning

Contrastive selections (e.g., suffering / mobilization; individuals / collective using us) were studied to determine higher-level semiotic oppositions in the grammar.

This type of integration allows explaining why linguistic options play a role in symbolic revaluation, but not just in descriptive observation.

3.8. Analytical Boundaries and validity.

To achieve methodological rigour, the interpretations were based solely on linguistic evidence. The poem's imagery was considered symbolic rather than a recollection of Faiz's imprisonment. Likewise, the statements were limited to provable scholarship (Jalal, 1990; Magray, 2019; Saha, 2024; Coppola, 1992). The content of analytical decisions was compared with SFL criteria. Such a strategy is consistent with the standard stylistic practice and makes the analysis replicable and theoretically consistent.

4. Theoretical Framework

The present work is based on the two complementary branches of Systemic Functional Linguistics (SFL), the metafunctional model of language provided by Halliday and Matthiessen (2014), and the theory of verbal art developed by Hasan (1985, 1989, 2007). These frameworks jointly give a principled basis for the analysis of how the poem by Faiz constructs symbolic meaning by making patterned linguistic decisions. The theoretical frame is introduced in three sections: the metafunctional structure of language, its usage in the stylistics, and verbal-art model developed by Hasan as the interpretative layer between grammatical patterning and symbolic revaluation.

4.1. Systemic Functional Linguistics and the Metafunctional Model

SFL presents language as a social semiotic system wherein each clause performs simultaneously three forms of meaning ideational, interpersonal, and textual (Halliday and Matthiessen, 2014). This metafunctional approach does not consider grammatical decisions as arbitrary forms but rather as motivated decisions that actualize social, experiential, and rhetorical functions.

(a) Ideational Metafunction

The ideational function conceptualizes experience in the systems of transitivity, reflecting processes (material, mental, relational, etc.), participants, and circumstances. It allows the analyst to look at how texts encode actions, states, perceptions, and existential conditions. The ideational choices made in poetry frequently prefigure symbolic motifs in the form of pattern of process type and participant role.

(b) Interpersonal Metafunction

Interpersonal metafunction is the enactment of social relations in terms of mood, modality, and appraisal. Imperatives, interrogatives, and vocatives are indicators of alignment, invitation, distance, or authority. In politically charged poetry, particularly in the carceral tradition, the interpersonal system is an essential resource in building collective identity and moral position.

(c) Textual Metafunction

The textual metafunction structures the flow of information, constructing the coherence and rhetorical progression based on theme-rheme structures and cohesive strategies. Textual organization in poetry often produces parallelism, contrast, and rhythmic charge that led to symbolic articulation.

All these metafunctions together offer a systemic perspective to analyze in which the movement of affective insufficiency transforms into collective determination in the poem by Faiz.

4.2. SFL in Literary Stylistics

SFL has long been part of the literary stylistics to distinguish the role of grammatical decisions in creating viewpoint, characterization, and effect (Simpson, 2004; Jeffries & McIntyre, 2010; Thompson, 2013). In contrast to the traditional close reading, oriented to thematic interpretation, the SFL previews how the meaning is realized through the grammar. This difference is essential to the study of those poems, in which symbolic power lies in the patterned organization of language, and not in the isolated image. The few SFL investigations on Pakistani poetry reveal the value of using transitivity analysis to determine the ideological sense (Haroon & Arslan, 2021; Tehseem et al., 2022). These studies, however, tend to separate out one metafunction and not to examine metafunctional interaction. The current research is based on this premise as it analyzes all three metafunctions and their aggregate impact, thus addressing a gap present in the literature directly.

4.3. Hasan's Theory of Verbal Art

Systemic Functional Linguistics provides description of language, but Hasan's theory of verbal art provides the interpretive mechanism required to understand how linguistic patterns give rise to symbolic meaning. Hasan views literary texts as the second-order semiotic systems, the power of which is not in the isolated stylistic qualities but in the regularities of metafunctions that spread through the text (Hasan, 1985; 1989).

The current analysis is guided by three elements of the framework offered by Hasan:

(a) Semantic Architecture

Hasan assumes that the literary texts are structured into semantic stages, including evaluation, action, interrogation, reflection, and resolution, the sequential order of which supports symbolic coherence. Identification of these phases helps the analyst to trace the conceptual and affective path of the poem.

(b) Syntagmatic Patterning

This dimension deals with repetitive choices that crop up during the development of the text. They can be repeated imperative, relational insufficiency clauses, and nonconfrontational interrogatives. Syntagmatic patterning appears in Faiz's poem with the repetition of the imperative verb '**come**', the relational frame '**are not enough**', and the additive chain '**too**', cumulatively constituting the rhetorical impulse of the poem.

(c) Paradigmatic Patterning

Paradigmatic patterning deals with choices that occur within a system of opposing choices- e.g., suffering and action, individual and collective, private anguish, and public visibility. Hasan maintains that such patterned differences influence the symbolic meanings that the readers deduce. In the poem of Faiz, the contrast of the emotional passivity (**wet eye, stormy spirit**) and the embodied social action (**come in fetters, come with blood on the dress**) forms the axis of the paradigm of the poem's symbolic transformation.

Together, syntagmatic, and paradigmatic patterning leads to what Hasan calls a symbolic articulation, i.e., in terms of which linguistic decisions attain cumulative, non-literal meaning.

4.4. Applicability of the Framework to the Prison Poetics of Faiz.

The SFL and the verbal-art theory can be applied to the poem by Faiz because of three reasons. To start with, carceral poetry is not only expressive but systematically patterned; the world of prison literature works

shows that the patterns of confinement, accusation, and exposure are approached systematically (Kelly & Westall, 2020; Larson, 2010). Second, the poems of Faiz in prison are said to transform inherited symbolic repertoires (Saha, 2024; Magray, 2019; Coppola, 1992); a systemic theory is necessary in explaining how this revaluation follows. Third, the rhetorical power of the poem also clearly derives not out of narrative specificity but out of patterning in language; that is, the alternation between imperatives and interrogatives and relational appraisals requires a metafunctional explanation. In turn, the verbal-art theory that Hasan develops supplements the SFL analysis by demonstrating how these linguistic patterns come together to form a symbolic flow of emotional inadequacy to a collective moral determination.

5. Analysis

The poem is developed in a carefully patterned interplay of ideational meaning, interpersonal meaning, and textual meaning. These metafunctions together build a symbolic pathway of emotional inadequacy to incarnated collective action, which ends in mutual determination. Through the interpretation of the poem using the verbal-art framework by Hasan (1985, 1989, 2007), the poem depicts a semantic architecture that is coherent in its structure, which consists of evaluation, action, saturation, interrogation, and resolution stages.

5.1. Ideational Meaning: The Construction of Experience.

The ideational structure of the poem is structured into clear groups of relational and material processes which trace a shift in experiential meaning.

Phase 1: Relational Evaluation (Clauses 1-2)

The first two clauses are relational attributive; */The wet eye, the stormy spirit, are not enough/* and */The accusation of secret love is not enough/*. Both clauses assess emotional and social state as unsatisfactory. This creates inadequacy in the background the poem must move against. This is what Hasan calls the evaluation phase of the semantic architecture of the poem.

Phase 2: Embodied Action (Clauses 3–8)

The clauses 3 to 8 are a sudden transition to material processes, which are expressed as imperatives such as; *come today in fetters... come waving hands... come exulting... come with the dust... and come with blood on the dress*. In this case, experiential meaning is no longer interior but visible, physical in appearance, and in the community. Circumstantial details (in fetters, with dust, with blood) bring culturally coded messages of sorrow, enslavement, and sacrifice. Most importantly, these factors do not portray an historical picture but represent conditions of carceral experience that the poem reassesses as a prerequisite to presence in the public arena. This is the action phase of the poem.

Phase 3: Existential Saturation (Clauses 9 and 11-16)

Clauses 9 and 11-16 are mostly relational processes that outline an environment crowded with observers and adversarial phenomena; *"All the city... is gazing"*, *"There too is the governor..."*, *"The public gathering too"*, *"The arrow of calumny too"*, *"The stone of abuse too"*, *"The unhappy daybreak too..."* and *"The wretched day too."* The repetition of the word 'too' is indicative of accumulation, and each new word creates a strain, tension, or exposure. This constitutes an ideational world that is marked by scrutiny by the populace, institutional power, slander, violence, and temporal tragedy. This is the saturation phase of Hasan.

Phase 4: Ethical Interrogation (Clause 17-19)

Identity is reconstituted by the rhetorical interrogatives; *“Who is their intimate, besides us?”*, *“Who now is pure?”* and *“Who is left worthy of the executioner’s hand?”*. They are interrogative constructions, but ideationally they are statements; no one is intimate, pure, or worthy but us. This is a reallocation of moral categories and ties the speaker and the audience to a group at risk. This is the interrogation phase of Hasan.

Phase 5: Collective Resolution (Clauses 20-24)

The last movement goes back to material processes; *“fasten on the burden of the heart...”* *“come”* *“Let us once again go to be murdered”* and *“Come.”* The inclusive proposal, *‘let us’*, is presented in clause 22, and it is the point when the speaker and the addressee become one common actor. This is the poem's resolution phase, and mutual action replaces solitude.

5.2. Interpersonal Meaning; Alignment, Solidarity, and Ethical Positioning

The interpersonal organization strengthens the experiential trajectory with predominant use of imperatives, categorical declaratives, and rhetorical interrogatives.

Imperatives (Clauses 3–8, 10, 20–21, 24)

The immense usage of imperatives makes the speaker appear as an agent of collective mobilization. There is no coerciveness in the repetition of the word to come, but it is an invitation to join forces. The interpersonal force is created through rhythm and recurrence- not aggression- in the likeness of communal movement.

Declaratives (Clauses 1–2, 9, 11–16)

Declaratives state judgments and social facts as unquestionable facts, i.e., emotional states are insufficient. The city “is gazing.” The governor “is there too.” On an interpersonal level, there are non-negotiable declaratives, creating a world the audience will have to face.

Rhetorical Interrogatives (Clauses 17–19)

Wh-interrogatives re-form the identity in terms of exclusion: Who is their intimate? - us only; Who is pure? - no one; Who is worthy? - those who are exposed to danger. These interrogatives put speaker and audience together with the vulnerability and insight in common, creating an ethical community.

Inclusive Proposal (Clause 22)

The interpersonal climax is the point when the speaker becomes part of the ordered group; *‘Let us go once again’*. The poet switches between being the leader and the participant and is thus developing commitment together.

5.3. Textual Meaning: Theme-Rheme and Cohesive Organization.

Textual structure offers the rhythmic and rhetorical strategy of symbolic transformation. In clauses 1 and 2, the unmarked themes are used in the evaluation and here the foregrounding starts with the topics of identity and judgment. Likewise, imperative themes are present in the action phase in clauses 3-8, and they create the syntagmatic spine of repetition by the process-as-theme *‘come’*, which brings cadence and urgency. Similarly, there are marked themes in clauses 11 and 12 and these bring out the subjugatory nature of authority and mob.

The topical themes of adversity in clauses 13-16 build semantic intensity by listing negative entities. The Wh-Themes in clauses 17-19 ask moral questions, which change the textual focus to moral identity. Likewise, the distinctive interpersonal Theme “*Let us...*” in clause 22 declares the end of personal loss to societal determination. The poem is structurally textual, transversing through evaluation, action, saturation, interrogation and resolution, and this reflective semantic structure is identified ideationally.

5.4. Integration based on Hasan’s Theory of Verbal Art

Considering the poem in terms of the model of Hasan (1985, 1989, 2007), the metafunctions of the poem seem to interlock in a coherent system of symbolic articulation.

a. Semantic Architecture

The poem has a 5-phase structure wherein clauses 1–2 present the evaluation and discuss the insufficiency of action of masses, clauses 3-8 present the action and discuss the embodied response, clauses 9-16 present the saturation and discuss the social pressure being faced by the poet, clauses 17-19 present interrogation and discuss the ethical reframing and clauses 20-24 present resolution and discuss the need for unified agency. This gradual development forms the basis of the symbolic meaning of the poem.

b. Syntagmatic Patterning

The repetition of the structures throughout the text forms symbolic motives; the imperative ‘come, come’ urge for mobilization, the use of additive ‘too’ adds misfortunes, social realities are fixed through relational clauses and the frequent rhetoric interrogatives pose the moral questioning. The patterns create cohesion of text and symbolic density.

c. Paradigmatic Patterning

The symbolic organization is determined by contrasts wherein emotional condition is presented through inadequacy vs. action, the change of actors from you to us present individual vs. collective struggle, blood/dust used as the symbol of determination are presented through suffering vs. purpose, and the concept of public gaze as subject to motion is presented through exposure vs. agency. Such systemic oppositions enable the poem to turn culturally resonant images of the captivity into the images of collective dignity.

5.5. Symbolic Articulation: Patterned Meaning

The poem renegotiates signs historically linked to humiliation, fetters, dust, blood, executioner by redefining them as the conditions of ethical actions instead of rejecting their connotations. The repetitive imperatives, the overload of relational clauses, the use of rhetorical interrogatives and the concluding inclusive proposal of the poem mingle into a symbolic utterance: suffering does not weaken collective agency; it generates it. Communal susceptibility turns into an entity of pride. This is an example of Hasan’s concept of symbolic articulation where social meanings are reformulated using patterned linguistic decisions.

6. Discussion

The metafunctional analysis reveals that the poem builds its political and ethical significances not only on the basis of the thematic material but on the principles of the systematic interaction of experiential, interpersonal, and textual structures. The patterns are interpreted using the theory of verbal art proposed by Hasan (1985, 1989, 2007) to represent a consistent semantic structure to turn culturally problematic signs of

vulnerability into symbols of shared dignity. This change is consistent with larger trends in prison literature worldwide, where semiotics of captivity is often restructured into the form of moral agency (Kelly & Westall, 2020; Larson, 2010), as well as with the particular politics of imprisonment that mark the poetry of Faiz during the prison period (Saha, 2024; Magray, 2019; Coppola, 1992).

6.1. Reconfiguring Vulnerability: Towards an embodied Action rather than an emotional deficiency

The initial description of the relations (not enough) sets up an emotional inadequacy (wet eye, stormy spirit) and social (accusation of secret love). The model by Hasan predicts that there are such stages of evaluation before action in texts where symbolic meaning is restructured, and this is exactly what appears here. Ideationally, the process of relational appraisal (in clauses 1-2) into material imperatives (in clauses 3-8) is a passage between passive emotional states and embodied action.

Nonetheless, the poem does not make the vulnerability disappear - it demands it. The circumstantial elements (in fetters, with dust on the head, with blood on the dress) replay the semiotics of suffering but no longer are shameful but conditions of participation. This revising echoes the idea of carceral poetics, in which the experience of being locked up provides an ethical or political epiphany (Larson, 2010).

It is symbolic transformation, not historical: the poem does not describe a procession of fettered bodies which happened but creates an experience, a situation of being-in-pain in which the material foundation of the collective presence is pain.

6.2. Saturation and Surveillance: Building a Moralized, Crowded World.

Clauses 9-16 place the collective actor into a context of an environment that is overloaded with surveillance, authority, slander, violence, and hostile temporality. The repetition of the relational structure (X is there too) creates what Hasan refers to as syntagmatic amplification- pattern which increases the symbolic force by repetition. The textual theme of 'There too' attracts attention to the omnipresence of the institutional and social witnesses. Ideationally, the world of the poem gets overcrowded: the governor, the crowd of people, the arrow of calumny, the stone of abuse, and even the daybreak itself are involved in the scene. This is in line with Saha's (2024) account on prison writing in Pakistan wherein the public space can be regularly perceived as a field of coercive visibility. The poem does not portray these antagonistic powers to freeze the collective actor. Rather, the required background is saturation through which agency becomes meaningful. Symbolically, oppression deepens and does not diminish the urge to act.

6.3. Ethical Redistribution by Rhetoric Investigation

The paradigmatic shift in moral reasoning is embodied in the rhetorical questions (Clauses 17-19). Interrogatives in SFL actualize the types of interpersonal meanings of uncertainty or inquiry, but in this poem, they serve as assertions that take the form of questions. The repetition of Who...? assumes the response: the speaker and the general audience.

In this way, intimacy, impurity, and the virtue of the hand of the executioner are the common traits, and a moral community, based on vulnerability, is built. This reallocation of moral terms is indicative of a larger trend in prison literature, where ethical boundary lines between guilt and innocence, purity and impurity tend to be erased by mass incarceration (Kelly & Westall, 2020).

The poem asks, "**Who now is pure?**" and it is a statement that the category of the pure does not make any sense in the world we live in where coercion is a reality. This would be construed by Hasan as a paradigmatic patterning: the poem picks and reiterates an option (none are pure except us), which creates a symbolic opposition to the world as a whole.

6.4. Collective Resolution: The Transition of 'You' to 'Us'

The most radical transformation occurs in clause 22 (Let us once again go to be murdered). Thus far, the poem's imperatives were focused on '**you**' and established the speaker as a voice guiding. This distance is broken by introducing '**us**'. This goes hand in hand with what Hasan observes about the symbolic reorientation where roles of participants tend to be reoriented at locations where there might be a repositioning of metafunctions.

On the interpersonal level, the proposal of inclusion redefines risk (to be murdered) as an activity. The material process '**go**' signifies the new action ideationally, and the non-finite clause 'to be murdered' inserts the existential threat in the collective journey. The most striking interpersonal theme is the marked one that comes out as textual cue of a new stage of internal organization of the poem in the last movement of exhortation to unity.

Symbolically, this is the ultimate revaluation of the poem itself: the pain is not a sign of inferiority or degradation anymore; it is the basis on which the dignity of an entire person is founded.

6.5. Symbolic Articulation the Production of meaning through patterned linguistic options

Perceived through the verbal-art framework of Hasan, the linguistic structure of the poem is unified into the symbolic transformation that extends beyond a literal meaning. In metafunctions, repetitive patterns of structures (imperatives, come), addition (relational clauses, X too), interrogation (rhetorical interrogatives, Who...?) are used to establish a system of meanings in which humiliation is reinterpreting itself as a form of purposeful visibility, and vulnerability is the place where ethical power is found. This is what Hasan means by symbolic articulation; images do not create meaning, rather, it is the systematic arrangement of clauses, themes, processes, and interpersonal relations throughout the text.

The poem's structure, i.e., evaluation, action, saturation, interrogation, resolution, resembles the levels of verbal art by which symbolic meanings are created. In this arrangement, the semiotics of imprisonment, chains, dust, blood, accusation, hanging, are re-directed within an arrangement of group determination and not humiliation. The poem never refutes the suffering; it recreates it. What is considered as not enough becomes the foundation of collective dignity.

7. Conclusion

The study examined the poem of Faiz Ahmed Faiz, which starts with a line The wet eye, the stormy spirit, are not enough, using a synthesized structure that blends Systemic Functional Linguistics (SFL) and the verbal-art model outlined by Hasan. The analysis shows that the political and ethical force of the poem is developed not only through the thematic content of the poem but through a patterned metafunctional organization. Through ideational, interpersonal, and textual frameworks, the poem develops a symbolic procession that re-enclosures culturally reverberating indicators of suffering fetters, dust, blood, accusation as indicators of

collective determination. On the ideational level, the poem is marked with a shift of relational judgments of inadequacy to material processes of embodied action, then relational saturation and rhetorical interrogation.

These phases form a logical semantic flow which follows the model of evaluation, action, interrogation, and resolution of verbal art as developed by Hasan (1985, 1989, 2007). On an interpersonal level, the omnipresence of imperatives, the tactical use of rhetorical interrogatives, and the unique thinking of inclusivity ("Let us once again go") create a collective voice that changes the personal vulnerability into the common agency. Textually, repetitive themes such as imperative, additive, and the marked interpersonal themes such as 'Let us' can be seen as a syntagmatic patterning mechanism that strengthens semantic development in the poem.

Together, these results indicate that the poem by Faiz acquires its symbolic expression due to the systematic interplay of linguistic options. The writing is not just an account of the suffering; it reformulates its semantic value. The traditional practices of humiliation in the South Asian cultural realms, such as being chained, put on display, charged, bloodied, are redefined to be an important part of collective ethical presence. The communal subject that is created by these patterns is not destroyed by misery but is created by it.

Through an SFL-based stylistic analysis combined with Hasan's verbal art theory, the study serves to make three scholarly contributions to; SFL stylistics, by showing metafunctional integration as a valuable tool in the analysis of poetry; verbal art scholarship, by extending the framework of Hasan to a South Asian political poem; and prison-literature studies, by clarifying the role of linguistic patterning in the process of transforming carceral signs into dignity and solidarity resources. An extension of this methodology can be to other poems in the prison corpus of Faiz or to comparative studies in other global traditions of resistance poetry, and this way can contribute to enhancing understanding of how linguistic patterning influences symbolic meaning in the face of oppression.

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APPENDIX

The Wet Eye, the Stormy Spirit, Are Not Enough

(Faiz Ahmed Faiz, trans. V. G. Kiernan)

The wet eye, the stormy spirit, are not enough.
The accusation of secret love is not enough:
Today come in fetters to the marketplace,
Come waving hands, come exulting, dancing,
Come with the dust on the head, come with blood on the dress.
All the city of the beloved is gazing, come;
There too is the governor of the city, the public gathering too,
The arrow of calumny too, the stone of abuse too,
The unhappy daybreak too, the wretched day too.
Who is their intimate, besides us?
In the city of the beloved who now is pure,
Who is left worthy of the executioner's hand?
Fasten on the burden of the heart, heart-afflicted ones, come;
Let us once again go to be murdered -- friends, come.

Clause segmentation

/The wet eye, the stormy spirit, are not enough./
/The accusation of secret love is not enough:/
/Today come in fetters to the marketplace,/ /
/ Come waving hands,/ /come exulting,/ /dancing,/ /
/Come with the dust on the head,/ /come with blood on the dress./
/All the city of the beloved is gazing,/ /come;/
/There too is the governor of the city,/ /the public gathering too,/ /
/The arrow of calumny too,/ /the stone of abuse too,/ /
/The unhappy daybreak too,/ /the wretched day too./
/Who is their intimate, besides us?/
/In the city of the beloved who now is pure,/ /
/Who is left worthy of the executioner's hand?/
/Fasten on the burden of the heart, heart-afflicted ones,/ /come;/
/Let us once again go/ /to be murdered -- friends,/ /come./