

Echo of Romanticism, Shadow of Revolution: A Socio-Cognitive analysis of Faiz Ahmed Faiz's and Walt Whitman's poetry

Areej Farooq¹ & Meesum Alam²

Abstract

The paper analyses the revolutionary discourse masked by romanticism in Faiz Ahmed Faiz and Walt Whitman's poetry in the light of the socio-cognitive approach of Teun. A. van Dijk. By using the approach, this paper explores the choice of lexemes and selective pronouns in poets' work to investigate whether their poetry was an upsurge of powerful emotions or consciously constructed by manipulating socio-cultural awareness of readership to accelerate the process of change in respective societies. It is observed that the selective pronouns "I" in Whitman's and "we" in Faiz's work evoke the holistic concept of democracy, rather than creating polarizations, eliminate it and invite readers to participate and respond. The lexemes in Whitman's poetry are celebratory to propagate the collective American idiom; the word choice in Faiz's poetry poses a protest for the democratic state. Nonetheless, both poets are socio-cognitively involved in revoking shared knowledge through lexemes and selective pronouns.

Keywords: Revolutionary Discourse, Socio-cognitive Analysis, Pronouns, Lexemes

Introduction

Revolutionary discourse contains an active message and has been an important tool to bring change in society. It manipulates power distribution in social settings, dominance, and equality, is enacted and brings an explicit change in the political context. Teun A. van Dijk (2009) believes that a robust discourse is formed with a sense of socio-cultural knowledge and contains within itself a cognitive structure to address specific people in certain situations. It also impacts the social interactions and audience belonging to a particular society through the same influence and cognitive interface of that group's knowledge, attitudes, and ideologies. In discourse, language is used to edify and construct experienced realities of life (Amouzadeh, 2008). The socio-cognitive analysis comes under critical discourse analysis but has a different approach towards discourse as it does not deal with the text as discourse; instead, it takes text/discourse as an attitude or perception of text/discourse. Dijk (2009) defines that social interactions can influence and interpret the text/talk based on the awareness of social norms.

The study aims to determine whether the poetry of Faiz and Whitman was an upsurge of their emotions laden by society's chaos or based on complete socio-cognitive and socio-cultural knowledge of their time. For this purpose, this study will use the socio-cognitive approach presented by Teun A. van Dijk. The approach takes language (verbal or written) as a micro-level of social order, and they try to bridge the language, and its effect on macro-levels, mainly the use of power and exercise of dominance in a society or a group (Van Dijk, 2001). In this research, the researchers will take only two aspects of the theory, the selective pronouns and the choice of lexical items in the poetry, to investigate how much Faiz and Whitman used a cognitive approach in producing revolutionary poetry. Furthermore, it will analyse the conscious

efforts of the poets in de-shaping and re-shaping their respective national idioms and bringing a vision for the future of progressive nations.

Walt Whitman and Faiz Ahmad Faiz, the leading revolutionary poets of the 20th century, were the ones who followed the social school of thought and were considered activist poets. They shared their disillusionment about political regimes, and both were involved in uplifting the democratic values of societies. Both imparted an impact on respective societies, which is still central to the conflict's heart. They were also common to have an all-inclusive approach to voicing for people from every walk of life. Walt Whitman got famous as a humanist, journalist and essayist of the century. Apart from these names, he also introduced himself as a campaigner of democratic values and was known as America's national poet. He included every person in America from every walk of life and portrayed them to represent the true spirit of the American nation. Whitman used free verse to celebrate American idiom in his poem *Song of Myself*. Whitman's Yankee writing style was harshly criticized, and academics labelled him as: "a drunken apple-woman rolling in the gutter" (Fletcher, 1924). What they failed to understand at the time was the universal and all-inclusive approach of the poet. As he vividly mentioned his point of interest: "This is the city and I am one of the citizens, whatever interests the rest interests me" (Whitman, 2014). Through this line, he assured his audience that he intended to portray both the "good" and "bad" sides and will explore the original energy and every component of the city. Whitman was a staunch supporter of the 'Antinomian concept of Democracy' (Frank, 2007), according to which all men are equal. Various institutions of that era failed to promote a true sense of democracy, and many social and economic problems were rising, including the issues of slavery, industrialization, and unequal distribution of wealth. These bleak times caused Whitman to use his poetry as a political tool to bring about revolution. The social crisis and presence of a huge gap in hierarchical structure withered Whitman's faith in American political and legal institutions, and he sought instead to articulate latent common intuitions and

poetically celebrated the inherent dispositions and sensibilities of the people themselves.

The recurrent circumstances of the society are reflected in his poetry through the use of the individual pronoun "I", through which he brought forth the concept of a collectivistic society that privileges every individual who exists in it. Dijk says that writers sometimes use specific pronouns to refer to themselves and fellow group members. They use inclusive and exclusive pronouns to create polarization between in-groups and out-groups (Van Dijk, 2009). However, the poetry of Whitman de-construct polarization through the elimination of in-groups and out-groups.

He writes:

I celebrate myself, and sing myself,

And what I assume you shall assume,

For every atom belonging to me as good belongs to you (Whitman, 2014)

In the first line, Whitman used the first-person pronoun three times, reflecting the ingenuity of his wit and poetic creation in exposing his emotions for the people. The repetitive use of "I" does two things: It creates an improvising effect causing readers to understand the different connotations of the same pronoun. Also, it makes them curious about what "I" refers to or comprises and compels them to read. Whitman does not stop here; he further says that "and sing myself", proclaiming that "I" is the voice of every person living in America; also, "I" celebrates their happiness and sorrows.

The word "celebrate" has a rugged slur with the community's people as Whitman considered the demand for change a significant issue of the society. Whitman, in brief, delivers "I" the layman, "celebrates" the magnitude of issues of the layman, and "Sings" the need to raise his voice for layman's problems. In the second line, Whitman again uses "I" in juxtaposition with "you" and very beautifully arranges the first two lines in a way that he merges

"you" (community) in "I" to give the sense that we are all "I". Consequently, "you" seems to be the extension of the first one giving the impression that it is the component of holistic "I" or "myself". Careful merge of the pronouns "I" and "myself" and "you" gives a clear indication of his love, association, and care for the community man. Through the words, Whitman's choice and use of pronouns broadened his concept of 'myself', and he envelops all kinds of small and big things and people in his own persona. Whitman wants to show all sides of America to the readers. These lines suggest that true democracy comes through the equality of all people, whether good or bad, strong, or weak, brilliant or average, rich or poor. Through the careful analysis of the pronouns, it is observed that rather than creating polarization, Whitman uses both inclusive and exclusive pronouns and merges them in a way that merges two powers into one: the power of the poet as a public figure and the power of every individual living in society to face-off undemocratic democracy prevailed in the society. Unlike the popular view of manipulating discourse for polarization, Whitman's poetry depicts that the manipulation could result in unification being conveyed effectively. Hence, Whitman consciously uses poetry to bring in the concept of unified collectiveness.

For Whitman, the fusion of power for commitment to democracy requires aesthetic values to appeal to the general public and celebrate their diversity. However, he feels the need for change that is inevitable for the propagation of equality and sovereignty; therefore, he disguises the message for change. His thoughts of revolution in the shadows of romanticism through the poetic depiction of the people as themselves, a sublimely poetic, world-making power, allow him to transform the thinking of the individuals.

In his choice of the title *Leaves of Grass* for his collection of poems, Whitman shows his intentions to communicate with ordinary people through his poetry. The grass is the central symbol of the poem. Being a romantic, Whitman constantly collected symbols from nature and incorporated them to create

imaginative sublimity and convey his ideology. Grass is something which abundantly grows everywhere and is quite an ordinary thing, just like the vast ordinary public of America. Hence, the grass symbolises the common ordinary man of America. The poem runs as follows:

A child said What is grass? Fetching it to me with full hands;
How could I answer the child? I do not know what it is any more than he
(Whitman, 2014)

Through the verbal description of “grass”, Whitman represents oneness and wants to eradicate social and racial polarization in America. Using the natural term in Whitman’s poetry is common as he feels that nature treats every human being equally. He also maintains a power relation through the diction, which is circumstantial and enables him to share the social representation broadly. The grass is every American, constantly emerging from the realm of death into a new life; it is a kind of coded writing that seems to speak equality since it can be the rich and the poor, the black and the white. Thus, the national idiom of grass is cognitively represented, and the poet clearly illustrates the audience for his poetry, i.e. the common people of America. He goes on to say in Section 6:

Or I guess is itself a child, the true babes of vegetation. (Whitman, 2014)

Walt Whitman considers America's true prosperity and progresses through the common people who are worth nothing in the eyes of the ruling class. He very beautifully and artistically eliminates the racial difference between blacks and white by giving the image of grass as "Growing among black folks as among white" (Whitman, 2014). In Whitman's time, intense racism existed between whites and blacks, so this is the reason why Whitman chooses "grass" as a symbol for exemplifying true democracy and states, in the poem, that as the grass grows everywhere, irrespective of people's color and place, therefore, democracy too should prevail among all sorts and kinds of people. Through

the use of grass as a common /shared feature or symbol, Whitman has fostered/ stimulated the semantic memory of his audience. Dijk supports this point that the discourse produces in such a way that triggers the semantic memory of a specific group or audience and amplifies its effects; similarly, the poetry of Whitman shapes the semantic memory of people of America and is a more powerful discourse (Van Dijk, 2009). Moreover, his extraordinary wit and wisdom has transcended societal differences and allows his readers to look at the things/ phenomenon shared by every individual in society. Hence, the common idiom encourages them to look at shared feelings rather than assumptions about differences.

Whitman understood that the belief/ideology he brought forth in poetry might face Resistance at the hands of regimes, or there might be a possibility that his ideology would be rejected By powerful agencies who want to see disparity among people for their vested interest. He knows that he alone will not be sufficient to endure the opposition. Here, consciously, the poet manipulates his authority as a public figure to have more power or to gain more authenticity of His vision. In order to gain more power, he gives away some of his authority in the form of poetry so That it is spread among the masses. He starts with a question that provokes the readers to take poetry more seriously than mere entertainment.

He writes:

Have you practis'd so long to learn to read?

Have you felt so proud to get at the meaning of poems? (Whitman 2014)

Now that he has established the seriousness of his art he now moves forward with a message:

You shall no longer take things at second or third hand, nor look through the eyes of the dead, nor feed on the spectres in books,

You shall not look through my eyes either, nor take things from me,

You shall listen to all sides and filter them from yourself (Whitman 2014)

Whitman understood that public discourses are formed for the mind control of the audience/ receivers. He knew that the kind of society America was about to become needed a new kind of vision to move forward. Having the realization that there were no public discourses or media to encourage the new visions and reality, in the lines mentioned above, he brings in his mission of poetry, i.e. to broaden the vision, to provide a platform where people are able not just to read his ideas but also to develop their perceptions and how to "filter" through their own eyes. Also, when readers can filter, they might question the poet's thoughts; the risk that he thinks is inevitable for a change. The selection of powerful words and the style of introducing a new thought (through question) show that Whitman understands the relationship between power and discourse well.

Whitman adds diversity in his language and poetry to demonstrate practical examples of democracy. He believes promoting art and aesthetics among the common masses is the fundamental element for establishing social and political democracy. He aims to develop aesthetic sublimity in common people through his poetry by using the common person's language, free verse and celebrating the lower class of society and the people considered low castes. He also gives us a vision of what he wants America to be in future rather than what America is in the present day. In his time, the working class was not given any privileges and was considered inferior beings that were disrespected for their occupations. Whitman's poem *I hear America Singing* emphasizes the value of actual work. In this poem, we cannot see rich people singing but ordinary people celebrating and taking pride in their smaller and less essential occupations. He views America as a prosperous country, and the major contributors to this prosperity are men and women belonging to the working class. We can say great literature is produced during the days of intense social

and political disorder, which is valid for Walt Whitman's poetry. He romantically produced such disguised revolutionary poetry to broaden his access to knowledge, ideology and readership. In section 24 of *Song of Myself*, he writes:

By God I will accept nothing which all cannot have their
Counterpart of on the same terms.

Through me many long dumb voices,
Voices of interminable generations of prisoners and slaves,
Voices of the diseas'd and despairing and of thieves and dwarfs, (Whitman, 2014)

He became the representation of the voice of common people and worked for them. He left nobody in his promotion of Democratic sensibility, starting from enslaved people to prostitutes to janitors, Children, crowds, police officers, criminals, boatmen, trappers, blacksmiths and butcher boys. Hence, every person belonging to different corners of life was welcomed by him. He used powerful diction to show each worker's happy and jolly moods in America. Jason has commented: "Whitman's aesthetic democracy does not simply call for "receptivity or responsiveness to as much of the world as possible," but for an embrace of a world always in the process of becoming other than it is." In between celebrating the inclusion/ diversification of the masses, he is also providing them with active access to the national discourse, allowing them to participate in the uplifting of democratic values, giving them the power to change who they are and power to enhance their activity in the course of making America a beacon of egalitarian state, hence, giving way to new discourses and dissolution of hegemonic bodies.

Faiz Ahmad Faiz was a protest poet and revolutionary who stood up for socialism and the rights of the common people (Dryland, 1992). His poetry is a blend of romance and revolution, tradition and modernity and pain and cure. While studying at Muray College, he met Meer Hassan, the teacher of the visionary poet of the sub-continent, Allama Iqbal. Under Hassan's influence,

Faiz began to comprehend the vision of Iqbal's nation and understood how reality was distorted and deformed by the rulers. He was an ardent supporter of communist principles and believed that society should be established based on the norms of equality, justice and joint ownership of the means. He also believed that such a society could sustain fairness in the country. Ironically, he was arrested for the crimes of conspiring to overthrow the government and spent a great deal of time in jail and wrote poetry that reflected his true spirit of nationalism. Despite all these accusations, Faiz remained persistent and continued delivering his message through the medium of poetry even in imprisonment and wrote some of his most delicate verses during this period. Being disillusioned by the newly formed state based on the concept of Islamic socialism, his nationalistic fervour urged him to utilize his poetry as a weapon against religiopolitical regimes. (Dryland, 1992) Through his poetry, he incorporated the values envisaged by the founder of the nation, Quaid-e-Azam Muhammad Ali Jinnah. His poetry is bloated with the concepts of social justice, equality, the brother/sisterhood of all people, tolerance, and fair play.

His ideas of equality are very similar to that of Walt Whitman as he focused on issues of the commoner and was very much activist in saving humanity. The central theme of the poems is the loss of love (Ali, 1990), but there are some hints of revolution hidden behind the romantic diction, and that makes his poetry unique in its way:

We shall go on nurturing the slate and pen;

We shall continue to write about these things which happen to the heart
(Coppola 1992)

Faiz's language use is salient, and one can witness the beauty of language in the above couplet. In the above couplet, Faiz's use of collective "we" with a solid sense of futurity and conviction is a pure blend of cognitive skills with

the insight of society. The way Faiz has used such pronouns is a replica of his cognition which he had developed through insights he was getting from the surrounding situations. Faiz not only realised the battered situation of society, but his poetry is also imbued with selective deictic expressions representing his resistance, conviction and hope.

The pronoun "we" instead of "I" is cognitively chosen because Faiz considered himself the representative of society. Also, he showed futurity through "we" that the nurturing of slate and pen will continue as it is not an individual conviction; instead, he saw it as society's voice. It can also be interpreted that the pronoun "we" is an invitation to everyone suffering from the same desolation and despair. Moberg and Ericksson (2013) propose that the personal pronoun 'we' can serve the same political purposes as a more ambiguous use, i.e. to show unity while there are differences. While living in prison, this desolateness, despair, and angst are both at physical and mental levels; accepting that the establishment has stopped him, he anticipates that his Slate and Pen will soon be taken away from him. Faiz's imprisonment was an attempt to halt his struggle and conviction of bringing a change in society.

Keeping in mind the impending danger, he wanted to warn his readership and prepare them not to lose hope. By using the pronoun "we", the reader can equate Faiz's imprisonment at the physical level with the suffering and hopelessness at the hands of the religio-political establishment. The impact of using this pronoun can be considered as the initiation of protest/ revolution and keeping up their morale in the face of upcoming atrocities. The word "nurture" is significant because this resistance action will never stop; instead, it passes on from one generation to another. The poet's agenda is to keep nurturing his thoughts into readers' minds so that in future, when he cannot write, his message is still conveyed by others through slate and pen. Those things that happen to the heart are not just the loss of love but all the collective heart-wrenching experience of the general public at the hands of dictators. The collective pronoun "we" used in the very first has an impact on the second

line, hinting that these happenings to the heart should not be regarded on individual grounds. Thus, the poet keeps the essence of traditional poetry simultaneously, bringing in the element of opposition by including the pronoun "we". Keeping the same Faiz says:

We shall gather reasons for the sorrows of love

And thus remove the desolateness of the times (Coppola 1992)

Faiz also integrated socio-cognitive understanding through indicatory language as the word "shall" stipulates the poet's suggestive approach, including readers' eagerness to join his proposition. It also indicates that knowledge is a shared activity, and he is providing a platform, an opportunity to investigate the "reasons for the sorrows of love" as Faiz is bringing forth the semantic memory of his reader and provoking them to gather reasons for sorrows of society. The reasons for love here can have many connotations, but if we look from a contextual point of view, Faiz may here mean he, along with society, will be targeting the weakness in the political system of that time; also the things that are creating issues for society and nationalism will be exposed. As mentioned earlier, the sorrows of love are not individual; instead, these are the shared sorrows of the lost voice of democracy and the vision of a utilitarian community put forth by the nation's founders. The poet is trying to inculcate the masses' consciousness, encouraging them to revive their national identity at such hopeless times.

The poet is not only bringing with the propositions for one time but also believes this is the strategy "of the times". This is how people need to confront whenever there shall be hard times. Faiz is hopeful that his readers are ready to overcome such times with the same energy and intuition he is giving them at present. Faiz also believes that this confrontation is not temporary; whenever; there is evilness, people will stand up against cruelty and come together to

fight this off. Every individual will come forward and help each other minimise the agony and uplift themselves and uphold this national identity.

Hence, just like Sylvia Plath, he mingles the political and the romantic pervades of his poetry (Ali, 1990) to make it more sophisticated, worth reading and create awareness among ordinary people and. Faiz further continues with:

Indeed, the bitterness of days will now increase further.

Indeed, the people of tyranny will continue to practice tyranny (Coppola, 1992)

It would be decent to state that Faiz can entwine his beliefs for change with distilled language as "indeed" is subtle, showing certainty about the harshness of society and continuity of tyranny with a dramatic change in audience. In the previous stanza, Faiz brings forth his readers about of loss of nationalistic fervour, exposing the reasons behind this loss. Here, Faiz has dramatically changed his audience, and by being exposed, he expects a harsh response from his entire audience. He is marking a subtle line between his loyal readerships, preparing them that tyranny will be further intensified and disposing them of the ruthlessness of the dictators. This realistic approach of the author comes from the scrutiny of the culture and workings of society. He also knows that change/ acceptance of new ideas will not be as smooth as the production of his artistic thoughts, and people will not accept his vision; instead, there will surely be repercussions. The word "Indeed" has been repeated twice, emphasizing the matter's importance. Teun A. van Dijk (2009) is of the view that discourse markers emphasize positive self-descriptions and negative other descriptions; a positive self-schema often organizes such ideologies; Faiz has inculcated this positive self-schema in the following lines:

This bitterness is accepted; this tyranny is endurable to us;

As long as there is power, then we shall go on providing cures for sorrows (Coppola, 1992)

The imprisonment and tyranny of rulers could not dismantle the linguistic capability of Faiz, and he acknowledges that this reign of terror will continue, and he is sure that the resistance will never stop. Whenever and however they (the reader plus Faiz) have the power, they will continue to plead against tyranny. Through pen, slate, and poetry shall continue to adjure the masses to stand up for what is true/ what is the core of their national identity. The endurance is acceptable; it will persist but surely come back with a greater force of opposition and desire for change. Therefore, Faiz, in his other poem, urges his readers that you still hold their voice; raise it against the tyrannical system and says:

Speak, this brief hour is long enough
Before the death of body and tongue:
Speak, 'cause the truth is not dead yet,
Speak, speak, whatever you must speak. (Faiz)

Here, Faiz is promoting the fundamental notion of democracy: freedom of speech and action. He urges humanity to rise and speak against what is wrong before their right to do so is snatched away from them. Whitman also appreciates this notion of democracy; he writes, "I think agitation is the most important factor of all, the most deeply important. To stir, to question, to suspect, to examine, to denounce!" (Frank, 2007). Hence, both Walt Whitman and Faiz Ahmad Faiz moved away from institutionalized democracy and enhanced the aesthetic democracy among people to ensure the equality of all human beings and promote freedom by creating awareness among ordinary folks.

As long as the wine shop is still standing, then with red wine we
Will go on decorating the walls and doors of the mosque
If blood remains in the heart, then we will make from every tear
Color for the lips and cheeks of the beloved...(Coppola, 1992)

Coming towards the resolution of his poem, Faiz is at his peak of profound reflective thoughts juxtaposing two contrary and controversial institutions of society. One has significance to the level of sanctity in the lives of Muslims. It is the sacred place where Muslims go to rectify their sins and seek forgiveness and the blessings of God. The other is the place that is looked down upon by the aristocrats/nobels of the society. The primary purpose of going to both places is identical: people come here to find solace, mend their broken hearts, and heal. Hence, for Faiz, the sanctity of his ideological institution (wine shop) is equivalent to that of the mosque. Furthermore, the message of the agenda that flows through his poetic revelation is of greater significance and thus will have the same importance as a sermon in the mosque. Here, Faiz is assiduous while eroding the line that division between the two aesthetic dynamics of Faiz's poetry. In his poem, Faiz merges the little sorrows in love with the larger sorrows of humanity. By doing this, he is regulating a sense of democracy among people by sharing their sorrows and problems with the world. He accomplishes the ultimate goal of presenting the sorrow of love and

the sorrow of the times as two aspects of the same experience." (Faiz, Coppola and Munibur) In the stanza of the poem, he says:

Even if you became mine,
The sorrows of the world would remain the same;
The nooses of sin and the bonds of tyranny
Will not be cut just by saying so (Faiz, 1974)

Coming towards the resolution of his poem, Faiz is at his peak of profound reflective thoughts juxtaposing two contrary and controversial institutions of society. One has significance to the level of sanctity in the lives of Muslims. It is the sacred place where Muslims go to rectify their sins and seek forgiveness and the blessings of God. The other is the place that is looked down upon by the aristocrats/nobels of the society. The primary purpose of going to both places is identical: people come here to find solace, mend their broken hearts, and heal. Hence, for Faiz, the sanctity of his ideological institution (wine shop) is equivalent to that of the mosque.

Furthermore, the message of the agenda that flows through his poetic revelation is of greater significance and thus will have the same importance as a sermon in the mosque. Here, Faiz is assiduous while eroding the line that division between the two aesthetic dynamics of Faiz's poetry. In his poem, Faiz merges the little sorrows in love with the larger sorrows of humanity. By doing this, he is regulating a sense of democracy among people by sharing their sorrows and problems with the world. He accomplishes the ultimate goal of presenting the sorrow of love and the sorrow of the times as two aspects of the same experience." (Faiz, Coppola and MuniHere he is speaking to his beloved and saying that the sorrow does not matter much because many things are happening worldwide that are more painful and pathetic than his. He is saying that even our union would not bring him happiness because humanity's love and suffering torment him. He also knows that merely a speech would not

change the situation. There has to be some action. He invokes the reader to forget about their daily life miseries and stand up against oppression for the survival of humanity. But In the stanza of the poem, he says:

Carefree, wealthy people –

How do they stay happy?

Let us distribute their comfort among ourselves!

After all, they are also like we (Faiz, 1974)

He is pointing towards the rich people who are happy even though humanity is facing the tyranny of the rulers. He is asking for the share of ordinary people in their happiness. Here he is promoting the egalitarian thought of Walt Whitman by keeping rich and poor at the same level of humanity. Faiz has not changed the traditional concept of the beloved as He/ she is still there, and we can feel the aura of romance in his poems and longing for love, but the paradigm of love and longing has been shifted from an individual beloved towards the whole humanity. He has provided readers with a new vision of romanticism and altered people's consciousness through his poetry. Faiz promoted humanistic socialism through his poetry and hoped to develop on the soil of Pakistan through his writings. While writing this paper, a famous poem by Faiz Speak kept knocking on my mind, and I could not stop writing about it. We can see a revolt and agitation in the Poetry of Faiz Ahmad Faiz. He believed in the power of the tongue and spoke out about what was right. Faiz's cognizance of the battered situation of society matured with his knowledge through imprisonment, and he portrayed real scrutiny of the culture and workings of society. Therefore, he delicately imbued his poetry with selective deictic expressions representing his resistance, conviction and hope.

Conclusion

The researchers looked at Faiz and Walt Whitman's poetry delineating revolution through romanticism through socio-cognitive analysis. The study found that both poets had gone/went through the process of knowledge while understanding society's pressing issues. Consequently, it moved away from

institutionalized democracy. It enhanced the aesthetic democracy among people to assure the equality of all human beings and promoted a peculiar concept of individual and societal freedom by creating awareness among ordinary folks. The Research has analyzed the lexical choices and pronouns used by both writers that show they aimed to bring awareness and conveyed the message of change amongst their readerships. The truth or the message of change that was too harsh to bear for the hegemonic bodies was masked with the streak of romantic ideologies, leaving it up to the readers to grasp the superficial meaning or plunge deep down to decipher the hidden agenda of change in their works. While Whitman's poetry is celebratory, Faiz's poetry is more of a protest the socio-political regime. Researchers found that the poetry of Faiz and Whitman was based on complete socio-cognitive and socio-cultural knowledge of their time. Thus, it can be concluded that socially constructed texts can perform two complementary functions; on the one hand, they shed light on the realities experienced in social life; on the other, they reveal such aspects of those realities as constructed using language. In future, the structure of poetry can also be investigated to enhance their respective ideologies' impact.

References

- Ali, Agha Shahid. "The True Subject: The Poetry of Faiz Ahmed Faiz." *Grand Street* (1990): 129-38.
- Amouzadeh, Mohammad. "Language as Social Practice: Persian Newspapers in Post-Revolutionary Iran." *Journal of language and politics* 7, no. 1 (2008): 53-70.
- Borders, Transcending, and Reading Faiz Ahmed Faiz. "Fatima Rizvi." *India in Translation, Translation in India* (2019).
- . "Fatima Rizvi." *India in Translation, Translation in India* (2019).

- Coppola, Carlo. "'Another Adolescence': The Prison Poetry of Faiz Ahmed Faiz." *Journal of South Asian Literature* 27, no. 2 (1992): 149-74.
- Dryland, Estelle. "Faiz Ahmed Faiz and the Rawalpindi Conspiracy Case." *Journal of South Asian Literature* 27, no. 2 (1992): 175-85.
- Faiz, Faiz Ahmed, Carlo Coppola, and Munibur Rahman. "Faiz on Faiz: A Rare Occasion on Which Pakistan's Foremost Poet Speaks About Himself." *Journal of South Asian Literature* 10, no. 1 (1974): 131-39.
- Fletcher, John Gould. "Walt Whitman." *The North American Review (1821-1940)* 219, no. 820 (1924): 355.
- Frank, Jason. "Aesthetic Democracy: Walt Whitman and the Poetry of the People." *The Review of Politics* 69, no. 3 (2007): 402-30.
- Kim, Heidi Kathleen. "From Language to Empire: Walt Whitman in the Context of Nineteenth-Century Popular Anglo-Saxonism." *Walt Whitman Quarterly Review* 24, no. 1 (2006): 2.
- Moberg, Ulla, and Göran Eriksson. "Managing Ideological Differences in Joint Political Press Conferences: A Study of the Strategic Use of the Personal Pronoun 'We'." *Journal of Language and Politics* 12, no. 3 (2013): 315-34.
- . "Managing Ideological Differences in Joint Political Press Conferences: A Study of the Strategic Use of the Personal Pronoun 'We'." *Journal of Language and Politics* 12, no. 3 (2013): 315-34.
- Salzmann, Zdenek, James Stanlaw, and Nobuko Adachi. *Language, Culture, and Society: An Introduction to Linguistic Anthropology*. Westview Press, 2014.
- Van Dijk, Teun A. "18 Critical Discourse Analysis." *The handbook of discourse analysis* (2001): 349-71.
- . "Critical Discourse Studies: A Sociocognitive Approach." *Methods of critical discourse*

studies (2015): 63-74.

———. "Critical Discourse Studies: A Sociocognitive Approach." *Methods of critical discourse*

analysis 2, no. 1 (2009): 62-86.

Whitman, Walt. "Song of Myself (1892 Version)." *Poetry Foundation. Poetry Foundation. Web* 23 (2014).

Wodak, Ruth, and Michael Meyer. *Methods for Critical Discourse Analysis*. Sage, 2009.