

## **Fairclough's three dimensional model: critical discourse analysis of Blake's "The Sick Rose" and Rashid's "Mery Bhi Hai Kuch Khaab"**

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### **Abstract**

Discourse is a formal or informal spoken interaction or written text that is connected with social structures, practices, and social change. In critical discourse analysis, discourse is a social practice and contributes to social change. In order to open up new scholarly domains in the analysis of Urdu poetry, it is needed to bring it under the umbrella of Fairclough's three dimensional model. The present qualitative study is based on critical discourse analysis especially Fairclough's three dimensional model i.e. 'description', 'interpretation' and 'explanation'. The levels of 'description'— lexical, graphological, grammatical, phonological and the levels of 'interpretation' lead towards the level of 'explanation' of Blake's poem "The Sick Rose" and N.M. Rashid's "Mery bhi hai kuch khaab". With the help of 'explanation', authoritative patriarchal ideology of England of the eighteenth-century and violent context of the partition of the Sub-continent have been investigated from Blake and Rashid's selected poems. The purpose of this research is to bring the analysis of Blake and Rashid's poetry under the umbrella of Fairclough's three dimensional model and to open up new horizons in the analysis of English and Urdu poetry.

**Keywords:** Change, Description, Explanation, Interpretation, Patriarchy, Violence.

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### **1. Introduction**

During the last few decades, research scholars have started to analyze literature from the perspective of critical discourse analysis. Literature is interpreted in the frame of reference to social, political, and religious condition of the epoch in which it is written. Albrecht (1954) states that the notion of literature as reflection of "society is at least as old as Plato's concept of imitation" (p. 427). If language performs a vital role in every artistic activity, it is used as a weapon in critical discourse analysis. According to (Sarfo et al., 2013), "the language we use both reflects and shapes the kind of world we create around us" (p.380). This qualitative study analyzes discourses of English poem of William Blake titled "The Sick Rose" and an Urdu poem "Mery bhi hai kuch khaab" by N.M. Rashid (the first part). Rashid is a trend-setting poet of Urdu Nazam and one of the most important poets after Iqbal (Arif, 2008).

In order to open up new horizons of research in the analysis of Urdu poetry, it is needed to bring it under the umbrella of critical discourse analysis especially Fairclough's three dimensional model. This study argues that Fairclough's 3d model might be used in order to analyze English as well as Urdu poetry. The objective of this study is to bring the analysis of romantic poetry especially Blake as well as analysis of Urdu poetry especially Rashid under the domain of Fairclough's 3d model i.e. 'description', 'interpretation' and 'explanation'. This study will attempt to give Fairclough's this model of CDA to Urdu poetry that might be employed for analyzing Urdu poetry also likewise English poetry. The following research questions guide the study:

1. How do the levels of ‘description’—lexical, grammatical, graphological, phonological and levels of ‘interpretation’ lead towards ‘explanation’ of Blake’s poem “The Sick Rose” and Rashid’s “Mery bhi hai kuch khaab” respectively?
2. How is an authoritative patriarchal ideology reflected in Blake’s “The Sick Rose” and violent context of the partition of Sub-continent reflected in Rashid’s “Mery bhi hai kuch khaab”?

## **2. Literature Review**

Critical discourse analysis of a romantic poet William Blake and Urdu poet N.M. Rashid’s poetry has often been unnoticed or may be considered unimportant because no research has yet been accomplished. Over the past two or three decades, Critical discourse analysis is a rapidly developing area of language study (Fairclough & Wodak, 1997). Over the past two decades, various researches have been conducted on CDA from the perspective of poetry: discourse analysis of lyric poetry (Harris, 1989); critical discourse analysis of Marsiya-e-Hussain (Rizwan et al, 2013); poetic discourse analysis of syntactic parallelism in Biblical Hebrew verse (Ayar, 2013); discourse analysis of the interpersonal meaning of Wordsworth’s poem “An Evening Walk” through tenor and mood (Kiki, 2013); and critical discourse analysis of Blake’s poem “Ah Sunflower!” (Bezar et al, 2018). During the past few years, researchers have attempted to study William Blake’s poems under the umbrella of CDA (Bezar et al, 2018; Khan, 2014; Abdul bari Khan, 2015; Nayar, 2014) but this study using Fairclough’s 3d model, will do critical discourse analysis of William Blake’s poem “The Sick Rose” and Rashid’s “Mery bhi hai kuch khaab” that has not yet been accomplished.

Although different research scholars have accomplished their researches on Blake and Rashid, yet they have not studied their poetry employing Fairclough’s three dimensional model. Khan, Amjad (2014) analyzed the language of Blake’s “The Sick Rose” in the paradigm of CDA. The researcher used Fairclough’s concept of ‘meanings’ produced through ‘interpretation’. Khan, Abdul bari et al (2015) scrutinized Blake’s “The Sick Rose” from the perspective of discourse. The researchers spotlight the hidden meaning of this poem in front of the readers through CDA. They exposed the goodness and evil deeds of Blake’s contemporary England from this poem. Nayar (2014) analyzed Blake’s poem “London” in the light of surveillance but does not study under the umbrella of CDA or unequal power relations.

A vast but precious body of scholarly literature has been published on N.M. Rashid but this study will analyze his poem “Mery bhi hai kuch khaab” from the perspective of Fairclough’s three dimensional model. Bazmi (2012) explored the relation of imagery with free verse from Rashid’s poetry. Tahir (2012), investigated particularity of characterization from Rashid’s poems. Kashmiri (2012) has sought out the elements of Dastan (tale) from Rashid’s poetry. Baloch (2016) discerned ethical values from Rashid’s poetry. Butt (2018) analyzed Rashid’s poem “Khud kushi” from the psychoanalytic perspective of Sigmund Freud. The present study will attempt to analyze Blake’s poem “The Sick Rose” and Rashid’s “Mery bhi hai kuch khaab” employing Fairclough’s 3d model.

## **3. Theoretical Framework**

### **Understanding Discourse**

Discourse is "all forms of spoken interaction, formal and informal, and written texts of all kinds" (Potter & Wetherell, 1987, p.7). As per Marin (1983), “discourses are linguistic sets of a higher order than the sentence” (p. 132). According to Billig et al (1988), discourse has hidden or “implicit meanings rather than explicit meanings” (p.23). As per Foucault, discourses are "practices that systematically form the objects of which they speak" (1972, p.49).

According to Fairclough (2015) discourse is a social practice and a part of social change: “discourse has effect on social structures, as well as being determined by them, and so contributes to social continuity and social change” (p.51). For Van Dijk’s socio-cognitive approach of discourse (1997), discourse is a form of spoken language, what is said in public speeches and or refers to the ideas of certain school of thought: discourse “analysts....want to include some other essential components such as who use language, how, why and when” (p.2).

### **Historical Background to Critical Discourse Analysis**

Critical discourse analysis as an interdisciplinary, abductive, and problem-oriented approach was originated in the early 1990s by van Leeuwen, Kress, van Dijk, and Norman Fairclough. Van Dijk (1993) presents the historical background of critical study of language, discourse, and communication. He traced

CDA back to Aristotle, the philosophers of the Enlightenment, Marx and more recently to the members of the Frankfurt School (Adorno, Benjamin and others), and to Jürgen Habermas. Van Dijk (1993) traces the influence of the works of Althusser (1971), Foucault (1980) and Pêcheux (1982) on critical study of language that pave the way for CDA.

### **Principles of Critical Discourse Analysis**

Van Dijk (2015) quotes eight principles of Critical Discourse Analysis:

1. “CDA addresses social problems;
2. Power relations are discursive;
3. Discourse constitutes society and culture;
4. Discourse does ideological work;
5. Discourse is historical;
6. The link between text and society is mediated;
7. Discourse analysis is interpretative and explanatory;
8. Discourse is a form of social action” (p. 446).

### **Fairclough’s Three Dimensional Model**

According to Fairclough’s three dimensional model (2015), there is a relationship between texts, interactions and contexts:

1. “Description is the stage which is concerned with the formal properties of the text” (Fairclough, 2015, p.58).
2. “Interpretation is concerned with the relationship between text and interaction– with seeing the text as a product of a process of production, and as a resource in the process of interpretation” (ibid.).
3. “Explanation is concerned with the relationship between interaction and social context – with the social determination of the processes of production and interpretation, and their social effects” (Fairclough, 2015: p.59).

## **4. Research Methodology**

The present qualitative study employs the methodology of critical discourse analysis and Fairclough’s three dimensional model. Data were collected from the published books, articles, and theses. One poem of William Blake titled “The Sick Rose” and the first part of N.M. Rashid’s poem “Mery bhi hai kuch khaab” were selected for this study in order to accomplish critical discourse analysis of these poems. In the first step of the procedure of the analysis, Blake’s poem “The Sick Rose” was scrutinized on the first level of Fairclough’s 3d model i.e. ‘description’. Text of this poem was analyzed on lexical, graphological, grammatical, and phonological level in this step. In the second step titled ‘interpretation’, literary and linguistic properties of this poem were interpreted. In the third step ‘explanation’, properties of ‘description’ and ‘interpretation’ were associated with social structures and patriarchal ideology of Blake’s period. In the fourth step, the first part of N.M. Rashid’s Urdu poem “Mery bhi hai kuch khaab” was analyzed on the levels of ‘description’, ‘interpretation’ and ‘explanation’ of Fairclough’s 3d model for seeking the results of this study.

## **5. Results and Discussion**

### **Using Fairclough’s Three Dimensional Model, CDA of English Poem of Blake**

#### **A. Description**

**Mood:** The very word ‘O’ reflects that Blake’s “The Sick Rose” has been written in melancholic mood. The poet’s mood is sad due to ruin of the life of rose by invisible worm.

**Symbols-**Rose; Worm

**Personification:** Rose

**Description on Lexical Level: Negative Adjectives and Nouns for Worm**

**Negative Adjectives      Negative Nouns**

Invisible                      Night

Howling                      Storm

Crimson                      Joy

Dark                          Love

Secret

**Number of Negative Adjectives: 5**

**Number of Negative Nouns: 4**

**Graphological Level**

1. There is a division of stanzas in “The Sick Rose”. Two stanzas are seen. Each stanza contains four lines.
2. The poem contains a lyrical tone. It is written as a single whole.
3. Usual capitalization is seen.
4. Use of punctuation is seen i.e. full stop, comma, and colon.

**Grammatical Level:**

**Lexical Relations: Hyponymy and Hypernymy, Homonymy, Antonymy**

**Hypernymy:** Sick

**Hyponymy:** invisible worm; flies in the night; in the howling storm; bed; crimson joy; destroy.

**Homonymy:** art/ are (art); night (knight)

**Antonymy: Relational Antonyms**

The ‘Rose’ is opposite to ‘sick’; ‘sick’ is opposite to ‘joy’; crimson’ is opposite to ‘dark’.

**Description on Phonological Level (Sounds)**

1. The poem consists of eight lines; contains two quatrains.
2. The poet does not use any alliteration or repetition purposefully (interpretation) it shows similarity but there is no similarity between sick rose and worm).
3. Rhyme scheme is ABCB, DEFE.
4. Rhyming words are ‘worm’, ‘storm’ and ‘joy’, ‘destroy’.

**B. Interpretation**

**Interpretation of Personification and Symbols on Semantic Level:** The Rose has been personified as a woman. It is the symbol of ‘vegetable’ life rooted to the earth but also a figure longing to be free (Malla, 2014). The worm stands for lusty lover who with ‘his dark secret love’ destroys the life of rose-woman. It represents the patriarchy as well of Blake’s contemporary England. According to Malla (2014), the worm is the symbol of corruption and destructive lust that destroys true love of rose-woman. As per Rosmaidar and Fitraturrehmani (2012), the worm represents a conventional bad, destructive, and disastrous thing which affects the woman.

**Interpretation on Lexical Level**

Lexical words have independent meaning i.e. Noun (N), verb (V), adjective (A), adverb (Adv), etc. In this poem, the poet uses five negative adjectives and four negative nouns for the worm in order to present its negativity and lustfulness.

## **Interpretation of Lexical Relations: Hyponymy and Hypernymy, Homonymy, Antonymy, Synonymy**

### **Hypernymy and Hyponymy**

Hypernymy and Hyponymy is associated with a general term and the more specific terms respectively that fall under the category of the general term. For specimen, the *cow*, *buffalo* are hyponyms. They fall under the general term of *animal*, which is the hypernym.

In “The Sick Rose”, the rose is sick and ‘sick’ is hypernymy whereas ‘invisible worm’, ‘flies in the night’, ‘in the howling storm’, ‘bed’, ‘crimson joy’ and ‘destroy’ are hyponyms because the rose becomes sick by invisible worm that flies in the night in the howling storm that finds her bed for crimson joy to destroy her life.

**Homonymy** is associated with words that are spelled or pronounced the same way but hold different meanings. In this poem, homonymy of ‘art’/ are (art) and ‘night’ (knight) is found. ‘Art’ gives the different meaning of cleverness that the worm uses to seduce the rose-woman. ‘Night’ gives the meaning of ‘knight’ that is used for worm for whom destroying the life of a woman is a knight-like activity.

### **Relational Antonyms**

The sick rose is opposite to the crimson joy of the worm because the pure and innocent life of rose is corrupted by lusty worm.

**Synonymy:** Blake, very purposefully, does not use even a single synonymy in this poem because of manifesting a contrast between the rose and the worm.

### **Interpretation on Phonological Level (Sounds)**

Blake does not use any alliteration or repetition very purposefully because alliteration shows similarity but there is no similarity between the sick rose and the worm.

### **Interpretation on Grammatical Level**

**Use of Colon:** For the first time, the poet uses colon at the end of first stanza in order to explain destructive life of the rose. Second time the poet uses colon at the end of second line of second stanza to explain how the dark secret love of the worm destroys her life.

## **C. Explanation**

### **Relationship between Transitory Social Events and Durable Social Structures**

According to Fairclough, ‘explanation’ “is relationships between transitory social events and more durable social structures” (2015,p.59). In Blake’s “The Sick Rose”, lusty lover’s destroying the life of an innocent woman is a social event because lover and beloved exist in society and his destroying her life is the outcome of durable social structure of patriarchy in Blake’s contemporary England. Thus, there is a dialectical relationship between transitory social events and durable social structures of society.

### **Patriarchal Ideology of Blake’s Contemporary England**

The social structure of Blake’s contemporary society was of oppression, injustice, and violation of basic rights, and patriarchy. Blake’s contemporary England was facing an era of upheaval in social, political, philosophical, and economic spheres of life. Problems produced by the Industrial Revolution made the cities overpopulated and it produced oppression and poverty. Both poverty and prosperity became the cause oppression on women. Ideology of that system was reflected in patriarchal system of that society. Hazarika (2012) presents a realistic picture of the women of eighteenth and nineteenth century when she notes the superiority of men, inferiority of women in politics, severe restrictions, and their forcing to marriage in order to make them more dependent on men. The same unequal power relationship between patriarchal lusty lover and innocent woman is reflected in Blake’s “The sick Rose”. In this poem, ‘dark secret love’ of ‘the invisible worm’ reflects the chains of patriarchy of Blake’s contemporary society.

In critical discourse analysis, discourse is linked with text and society. In the same way, in discourses of “The Sick Rose” social context of 18<sup>th</sup> and 19<sup>th</sup> century is reflected. Patriarchal ideology is vividly seen in the

discourses of this poem because discourse does an ideological work. In this poem, the authoritative and repressive patriarchy is reflected in the worm's flight in the howling storm.

### **CDA and Changing Existing Reality**

Critical discourse analysis is not only based on critique, interpret, or explain the existing reality but its main agenda is to change it. As per Fairclough (2015), "to change existing reality for the better" (p.47) makes CDA different from other critical analyses. In "The Sick Rose", the rose stands for the 'vegetable' life rooted to the earth but also a figure longing to be free. Blake wants to see the figure/ woman free from the shackles of patriarchy. The poet wants to change the existing reality for better to break the chains of male domination on women.

### **Using Fairclough's Three Dimensional Model, CDA of Urdu Poem of N.M. Rashid**

میرے بھی کچھ خواب  
"اے عشق ازل گیر و ابد تاب، میرے بھی ہیں کچھ خواب  
میرے بھی ہیں کچھ خواب!  
اس دور سے، اس دور کے سوکھے ہوئے دریاؤں سے،  
پھیلے ہوئے صحراؤں سے، اور شہروں کے ویرانوں سے  
ویرانہ گروں سے میں خزیں اور اداس!  
اے عشق ازل گیر و ابد تاب  
میرے بھی ہیں کچھ خواب!"

(Rashid, 2011, p.287)

### **I too have Some Dreams**

"O love, embracing the Beginning and illuminating the End,  
I too have some dreams  
I too have some dreams!  
This age, the dried- out rivers of this age,  
the outspread deserts,  
the ruins of cities, their destroyers leave me sad and forlorn!  
O love, embracing the Beginning and illuminating the End,  
I too have some dreams!" (Pue, 2014).

### **A. Description (بیانہ)**

**Mood:** The very line 'ay ishq-e- azal ghir o abd taab' manifests Rashid's melancholic and regretful mood. The poet's mood is grave and melancholic due to a contrast between destruction of this age and his ideal world of dreams.

**Symbols:** Destroyers; dried out rivers; outspread deserts; ruins of cities.

### **Description on Lexical Level (لفظی/لغوی سطح پر بیانہ)**

### **Negative Adjectives for Destroyers (of rivers, deserts, cities)**

#### **Negative Adjectives**

1. Dried out (سوکھے)

2. Outspread (پھیلے ہوئے)

3. Ruins (of cities) (ویرانوں سے)

#### **Positive Adjectives**

00

4. Forlorn (خزین)

5. Sad (أداس)

**Number of Negative Adjectives (for Destroyers): 05**

**Number of Positive Adjectives: 00**

**Description on Graphological Level (گرافولوجی کی سطح پر بیانیہ)**

1. The poem, “Mery Bhi hai Kuch Khaab” is seen as a free verse. The first part of this poem like whole poem, is “not confined by usual rhymes or a fixed number of metrical feet” (Pue, 2014).
2. Each line contains different number of words: from one line of ten words to five words.
3. The poem is written as a single whole.
4. Use of punctuation is seen: no use of full stop but 4 commas and 3 signs of exclamation.

**Grammatical Level:**

**Lexical Relations: Hypernymy (گروہی) and Hyponymy (مندرج), Antonymy**

**Hypernymy:** dream (خواب)

**Hyponymy:** dried out rivers; outspread deserts; ruins of cities; sadden the poet and force him to go into the dream world.

**Antonymy: Relational Antonyms**

‘Azal ghir’ (the beginning) is opposite to ‘Abd’ (the end).

**Description on Phonological Level (Sounds)**

1. Rashid’s this poem is a long free verse that contains 10 parts but only the first part has been selected for this study.
2. The poet does not use any alliteration purposefully but uses repetition of the phrase “Mery bhi hai kuch khaab” (I too have some dreams) thrice significantly.
3. Unusual rhyme scheme is observed: AA (تاب, خواب); BB (درياؤں, شہروں); CC (ویرانوں, ویرانہ گروں); DD (تاب, خواب). Rhyme scheme is seen not only at the end of each line but it can be noted in between the lines as well.

**B. Interpretation (تشریح)**

**Interpretation of Symbols on Semantic Level**

Destroyers of rivers, deserts, and cities are symbol of imperialists, violent leaders of World War II and violent groups that became active during partition of the Sub-continent. This poem deals with “World War II and the devastation of partition of British India, which highlight the terror” (Pue, 2014).

**Interpretation on Grammatical Level (گرامر کی سطح پر تشریح):**

**Interpretation on Lexical Level**

In the first part of the poem, Rashid uses five negative adjectives for the destroyers significantly in order to present negativity of the destroyers as well as his flexing muscles against them.

**Interpretation of Lexical Relations: Hypernymy and Hyponymy, Antonymy,**

**Hypernymy and Hyponymy**

In this poem, hypernymy (general term) of ‘dream’ has its relation with hyponymy (the more specific terms) of dried out rivers, outspread deserts, and ruins of cities because the poet wants to lose in the dream world due to devastation and destruction in the world of reality.

### **Relational Antonyms**

This age (full of the dried out rivers, the outspread rivers, the ruins of cities) that makes the poet sad and forlorn is opposite to the dream world where the poet wants to escape.

### **Interpretation on Graphological Level**

1. Rashid's "Mery bhi hai kuch khaab" is a free verse and he is known as father of Urdu free verse. He uses this technique in this poem in order to manifest freedom of his thought. He does not restrain his dream world writing this poem in metrical patterns.
2. Varied lines of this poem show destruction in different spheres of life i.e.  
سوکھے ہوئے دریاؤں سے/پھیلے ہوئے صحراؤں سے (Rashid, p. 287).
3. The poet does not use any full stop in the first part of this poem because he does not stop his desire to escape putting full stop.
4. Use of 3 signs of exclamation shows the poet's awe living in this world of havoc and violence.

### **Interpretation on Phonological Level**

In the first part of the poem, Rashid does not use any alliteration (سر حرفی). Using not any alliteration indicates a contrast between the world of reality and his ideal world of dream. It manifests that there is no similarity between the two worlds.

Repetition of the phrase "mery bhi hai kuch khaab" thrice shows the poet's intense desire to lose in the world of dreams.

## **C. Explanation (توضیح)**

### **Relationship between Transitory Social Events and Durable Social Structures**

In Fairclough's three dimensional model, 'explanation' deals with the relationship between transitory social events and durable social structures. In Rashid's poem, "mery bhi hai kuch khaab", social events of devastation at the time partition of Sub-continent are reflected in the discourses i.e. shehru k weranu sy/ phely huy sahrau sy/sukhy huy daryau sy (dried out rivers/ outspread deserts/ ruins of cities).

Violence and destructions are negative durable social structures that took place during the events like partition, war, etc. Two events i.e. partition and the Indo-Pakistan war of September 1965 are the central themes of Rashid's poetry that are reflected in this poem also (Javadi et al., 2005).

### **Rejection of Ideological Social Structures**

Rashid rejects ideological social structures in the form of political and religious dogmas. He does not focus on conventions of a particular society but on cosmopolitanism and his own estranged self. His emphasis on his own self is reflected through his own dreams. According to (Parekh, 2010), Rashid satirizes the traditional notions of religion and condemns mullah.

### **Critical Discourse Analysis and Change**

The main agenda of CDA is to change the existing reality and to bring in society for its betterment. Rashid was also an ardent lover of change. His rejecting the social structures and existing dogmas is, in fact, his desire of searching a changed society. According to Baloch (2016), Rashid's poetry has described the contemporary situation in a new way and in a different angle.

## **6. Conclusion**

Critical discourse analysis being an interdisciplinary approach encompasses English as well as Urdu poetry under the umbrella of Fairclough's three dimensional model. Blake's English poem "The Sick Rose" and N.M. Rashid's Urdu poem "Mery bhi hai kuch khaab" (the first part) have been analyzed and interpreted on lexical, grammatical, graphological, and phonological level ('description', 'interpretation') in order to



expose authoritative patriarchal ideology of Blake's contemporary England of eighteenth century and violent context of the partition of the Sub-continent of Rashid's contemporary epoch ('explanation'). This qualitative study was an initiative for opening up new horizons of knowledge in English and Urdu poetry from the perspective of Fairclough's 3d model. Hence, further research may be needed to add credibility to the findings of this initiative. Research scholars of future, employing Fairclough's 3d model might analyze other poems of Blake, Shelley, N. M. Rashid and Miraji, etc.

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