

DECODING ANWAR MAQSOOD'S CALL FOR REVOLUTIONARY CHANGE AT PAKISTAN LITERARY FESTIVAL 2023: A SOCIO-COGNITIVE DISCOURSE ANALYSIS

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ABSTRACT

This research critically examines Anwar Maqsood's compelling dramatic monologue delivered at the Literary Festival's conclusion, employing van Dijk's sociocognitive model as the analytical framework. The chosen speech, notable for its resonance among the youth, traverses various facets of Pakistan's socio-political landscape, providing profound analyses of prevailing political unrest. Utilizing YouTube as a primary data source, the Urdu transcription facilitates in-depth analysis, while an English translation enables seamless integration into the research paper. The primary objective of the study is to uncover the underlying ideologies, power dynamics, and social identities inherent in Maqsood's speech, particularly concerning the imperative for revolutionary transformation in Pakistan. Van Dijk's model serves as a lens, enabling an examination of socio-cognitive dimensions and emphasizing the discursive strategies employed by Maqsood to construct and portray socio-political realities related to revolutionary change. The key findings of this research illuminate intricate layers of meaning embedded in Maqsood's discourse. It reveals the strategic use of rhetorical devices, including metaphors and satire, to effectively convey socio-political realities. The study unveils discernible patterns of socio-economic challenges, encompassing economic instability, class disparities, and endemic corruption within the fabric of Pakistani society. Additionally, the research explores the dynamics of political puppetry and the enduring influence of the military on governance structures in Pakistan. An examination of identity construction emerges, emphasizing themes of patriotism, political alignment, and the transformative potential attributed to the youth as architects of the nation's destiny. The research concludes by validating the efficacy of van Dijk's sociocognitive model in unraveling the complex discursive strategies employed by Maqsood in articulating his socio-political narrative.

Keywords: Anwar Maqsood, dramatic monologue, sociocognitive model, political unrest, revolutionary change, discursive strategies, social identity, power dynamics, youth audience.

INTRODUCTION

The socio-political environment of Pakistan has been criticized for several decades by a lengthy and persistent political instability, which serves as the context for this research. The country, which is embedded in the geopolitical context of South Asia, has experienced many changes in its governmental framework, as evidenced by multiple transfers of political

authority. This ongoing oscillation has made Pakistan amenable to the label of a "deep state," which refers to a complex and powerful network of intelligence, military, and bureaucratic organisations that have significant influence over the country's political course.

The concept of a deep state and the complicated web of political instability that surrounds it highlight the fundamental complexity of Pakistan's governing model. Such ongoing instability has far-reaching effects that go well beyond the political realm itself, affecting society as a whole and creating a tangible feeling of flux and uncertainty in the national psyche. Anwar Maqsood, a prominent figure in Pakistani literature, delivered a dramatic monologue at the 2023 Literary Festival under this turbulent atmosphere. With its socio-political overtones, Maqsood's speech is a devastating reflection and articulation of the necessity of revolutionary transformation in the Pakistani context.

Maqsood's dramatic monologue resonated at the highest levels of literary debate because the Literary Festival served as a venue for creative expression and intellectual interaction. Thus, this study uses the principles of Critical Discourse Analysis (CDA) as the methodological centre to investigate the socio-cognitive aspects of Anwar Maqsood's monologue. The fundamental idea behind this study is that, in the context of a country that is constantly juggling political instability, Maqsood's nuanced delivery captures the symbiotic relationship between artistic expression, political discourse, and the larger societal paradigm.

This study aims to fill a knowledge gap about the socio-cognitive aspects of Anwar Maqsood's theatrical monologue about Pakistan's need for revolutionary change. Critics and the general public have praised the monologue, but more needs to be done to ensure that the linguistic and cognitive components that shape socio-political realities and sustain power structures, social identities, and ideologies linked to the call for revolutionary change in Pakistan are thoroughly and methodically examined. By applying a Critical Discourse Analysis (CDA) approach, this study aims to bridge this gap and provide insights into how the socio-cognitive features of the monologue contribute to the representation and repetition of dominant discourses associated with revolutionary change in Pakistan.

The significance of this study lies in its contribution to our understanding of the potential influence of theatrical monologues on the formation of sociopolitical realities and the promotion of transformational reform in Pakistan. Using a Critical Discourse Analysis (CDA) approach for analysing Anwar Maqsood's monologue, this study seeks to shed light on the linguistic and cognitive features that are used to establish and develop the dynamics of power, social groups, and beliefs related to the call for revolutionary change in Pakistan.

Additionally, this research aims to provide some insight into the ways in which the sociocognitive aspects of the monologue support the portrayal and perpetuation of prevailing narratives of revolutionary transformation in Pakistan. By doing so, this study can contribute to the development of more nuanced and critical understandings of the complexities of Pakistani society and politics, and provide a valuable resource for scholars, policymakers, and activists working towards revolutionary change in the country.

Building upon the acknowledged significance of this research in unraveling the socio-cognitive dimensions embedded within Anwar Maqsood's dramatic monologue, the exploration of specific research inquiries is imperative. These inquiries, delineated below, systematically underscore the nuanced layers encapsulated within the comedic narrative, thereby facilitating a comprehensive understanding of its profound implications on the Pakistani sociopolitical landscape.

1. How does the use of linguistic features in Anwar Maqsood's dramatic monologue construct and represent socio-political realities related to the call for revolutionary change in Pakistan?

2. How do the cognitive processes, as elucidated by Teun A. van Dijk's socio-cognitive model, manifest in Anwar Maqsood's dramatic monologue, shedding light on the representation of military influence, social stratification, and class distinctions in Pakistani politics and society?

LITERATURE REVIEW

In elucidating the socio-cognitive dimensions of Anwar Maqsood's dramatic monologue, this study draws upon the rich theoretical framework of Critical Discourse Analysis (CDA). Rooted in the recognition that language is not a neutral conveyor of meaning but an active participant in shaping social realities, CDA, as advanced by scholars like Fairclough (1992) and Van Dijk (1993), provides a methodological lens to delve into the intricate connections between language, power, and society. Specifically, the research aligns itself with Van Dijk's Sociocognitive Model (2014), a framework that extends beyond linguistic structures to scrutinize the cognitive processes involved in the production and reception of discourse. Emphasizing the active role of discourse in shaping and reflecting social cognitions, Van Dijk's model becomes instrumental in unpacking the nuanced interplay between language and societal power dynamics within the context of Maqsood's monologue. By employing this theoretical lens, the research endeavors to unravel not only the linguistic features but also the cognitive intricacies that contribute to the construction and dissemination of discourse in the landscape of Pakistani socio-political thought. This choice of theoretical framework serves as a methodological anchor, guiding the analytical exploration of the comedic yet politically charged narrative presented by Anwar Maqsood.

In tandem with the sociocognitive underpinnings of Critical Discourse Analysis (CDA) and van Dijk's model (2014), this study situates itself within a broader literary landscape that appreciates the transformative potential of humor, particularly as a tool for social critique and political commentary. Building on the foundations laid by Bakhtin (1984) and Attardo (1994), the exploration of political satire as a form of artistic expression emerges as a pertinent precursor to understanding the nuanced dimensions of Anwar Maqsood's dramatic monologue. Bakhtin's seminal work on the carnivalesque highlights the subversive nature of humor in challenging established norms and hierarchies. Attardo's exploration of linguistic mechanisms in humor provides valuable insights into the linguistic features that contribute to the effectiveness of comedic expression. This literature on political satire not only underscores the potency of humor as a means of sociopolitical critique but also aligns with the broader objective of this research—to unravel the layers of socio-cognitive construction within Maqsood's comedic discourse on the imperative of revolutionary change in Pakistan. Thus, the theoretical foundations of CDA, coupled with insights from the literature on political satire, converge to form a comprehensive analytical framework for the forthcoming investigation into the comedic yet politically charged narrative presented by Anwar Maqsood. Political instability poses a significant challenge in the developmental landscape of nations, particularly impacting developing and underdeveloped countries. In Pakistan, Memon, Memon, Shaikh, and Memon (2011) delve into the intricate dynamics of political stability, emphasizing its pivotal role in fostering societal integration, upholding governmental legitimacy, and catalyzing economic development. They argue that a stable political milieu is not only a prerequisite for economic progress but also foundational for establishing lawful order within the state and the processes of nation and state building. By exploring the causes and effects of political instability in Pakistan, the research contributes to a nuanced understanding of multifaceted challenges in the country's political landscape, offering insights into potential avenues for sustainable development and governance improvement. Simultaneously, Imran and Murtiza (2023) underscore the severity of political instability globally, emphasizing its detrimental effects on the developmental trajectories of

economically deprived and politically volatile nations. They posit that maintaining political stability is imperative for societal cohesion, governmental legitimacy, and overall national prosperity. The authors argue that a stable political system is not only a catalyst for economic advancement but also fundamental for fostering social unity and upholding the rule of law. Imran and Murtiza contend that the stability of the political system is intricately linked to the processes of nation and state building, asserting its indispensability for their successful development. They further highlight the multifaceted ramifications of political instability, including its adverse impact on foreign diplomacy and international trade, as investors exhibit hesitancy in committing resources to politically uncertain environments. Lastly, Ali et al. (2010) challenge the predominant focus on economic variables as primary drivers of high economic volatility in Pakistan, highlighting the critical influence of political variables. They contend that the nation's development trajectory exhibits high volatility, particularly during periods of political instability. Their comprehensive analysis from 1971 to 2008, utilizing the Ordinary Least Squares (OLS) technique, aims to elucidate the extent to which political instability impedes economic development. Employing the Principal Component Technique, they construct a political instability index, utilizing seven distinct variables, departing from traditional measures. The nuanced exploration reveals a compelling finding—a negative relationship between political instability and economic development in Pakistan. This underscores the significance of incorporating political variables in understanding the intricacies of economic volatility and development within the Pakistani context.

In recent years, there has been a notable upswing in the interest of political communication scholars delving into the realm of political humor, with a focus on its influence on elections and public opinion. The academic attention in this domain spans various subjects, ranging from the content of late-night political humor, as explored by Niven, Lichter and Amundson (2003), to its effects on audience perceptions of candidate traits, as examined by Young (2006) and Baumgartner (2007). This body of research has uncovered a connection between exposure to late-night political humor and heightened general political knowledge, particularly among younger audiences, as noted by Baum (2003) and Hollander (2005). Interestingly, the content of political comedy, as witnessed in shows like *The Late Night Show* according to Cao (2008), not only influences political knowledge but also involves the moderating role of viewers' age and level of education. Moreover, a negative framework supplies in the mind of viewer after watch political humor (Baumgartner, 2021). Similarly, political humor and satirical parodies, exemplified by *JibJab* cartoons, have been found to reduce viewers' trust in political institutions, as highlighted by Baumgartner. Consequently, different splashes of political satire fabricate multidimensional perceptions in the mind of the audience (Holbert et al, 2011). Beyond demographics and political ideologies, research has ventured into exploring the intricate relationship between political comedy programs and the news media consumption patterns of viewers, providing insights into how these programs shape political perceptions (Young, 2006). Going beyond the realm of mere entertainment, political humor emerges as a potential catalyst for attitude change and persuasion, akin to its influence in product advertising (Spotts, Weinberger & Parsons, 1997). This intricate relationship is particularly relevant when examining the interplay between humor, mood, and persuasion. Furthermore, satirical news media, characterized by trenchant wit, irony, and sarcasm, play a vital role in exposing corruption and underhanded dealings in American media and politics, contributing to the virtues of republicanism within a democratic society (Kellner, 2003). Theories on ideologies emphasize the complex ways in which images, myths, social practices, and narratives are interconnected in the production of ideology (Barthes, 1957; Jameson, 1981). Comedy-based political discussions on television programs, as researched by Bartlett (2012), not only increase political understanding but also enhance

critical thinking in the face of biased political actions. The relationship between exposure to comedy shows and political discussions, as elucidated by Landreville (2010), is further nuanced by the viewer's shift towards these shows due to perceptions of traditional news as "depressing" and "not enjoyable," emphasizing the potential of satire to present information in an engaging and accessible manner (Young, Searing & Brewer, 2016).

The existing literature on political satire, particularly in the context of Pakistani literature, reveals a noticeable gap when it comes to in-depth scholarly analyses of Anwar Maqsood's speeches. Despite the widespread recognition and cultural impact of Maqsood's dramatic monologues, there is a dearth of comprehensive academic studies specifically dedicated to dissecting the socio-cognitive dimensions embedded in his narratives. The existing research predominantly focuses on broader themes such as late-night political humor and satirical parodies, overlooking the unique contributions of Maqsood's speeches to the discourse on revolutionary change in Pakistan. This research gap highlights the need for a nuanced exploration that employs a Critical Discourse Analysis (CDA) approach to delve into the linguistic and cognitive features of Maqsood's performances. Through overcoming this discrepancy, the research intends to make a significant contribution to our knowledge of the complex ways that political satire, as it appears in Maqsood's work, alters Pakistani public discourse and socio-political reality.

METHODOLOGY

Anwar Maqsood's dramatic speech from the last day of the Literary Festival was carefully chosen as part of the study process. This speech in particular was picked because it covered a wide range of topics in Pakistan thoroughly, with a focus on offering in-depth analyses of the political unrest in the nation. The speech was chosen for in-depth research because it struck a powerful chord with the young audience. The original speech may be seen on YouTube, one of the main internet venues from which the study's data was obtained. The transcription was conducted in Urdu for analytical purposes, and the English translation is solely employed for inclusion in the research paper.

The sociocognitive model by van Dijk (2014) was used as the analytical framework for analysing the theatrical monologue. This paradigm made it easier to analyse socio-cognitive aspects of the conversation. The goal of the study was to expose the underlying ideologies, power dynamics, and social identities that underlie Maqsood's speech, particularly with regard to the necessity of revolutionary transformation in Pakistan. The findings were interpreted within the context of van Dijk's model, emphasizing the discursive strategies employed by Maqsood to construct and represent socio-political realities related to revolutionary change.

ANALYSIS AND DISCUSSION

Socio-Political Realities of Pakistan and Call for Revolutionary Change:

Anwar Maqsood's dramatic monologue functions as a potent conduit for the transmission of socio-political realities and the advocacy of revolutionary change within the Pakistani context. This analytical exploration endeavors to scrutinize the intricate linguistic features employed by Maqsood to craft a compelling representation of these realities, underscoring the urgent need for transformative change.

Anwar Maqsood adeptly employs metaphors and evocative imagery to elicit robust emotional responses from the audience. Employing a repertoire of rhetorical devices such as repetition, illusion, hyperbole, and euphemism, he skillfully tailors his discourse to resonate effectively with the audience, facilitating the communication of key societal themes and issues. For instance, a metaphor is employed wherein a microphone is likened to a toy, metaphorically illustrating the difficulty in wresting control of the microphone from an individual, akin to

retrieving a toy from a child. This metaphor serves to manifest the desire for unimpeded communication and expression.

“Shah sab k hath se micro fone cheenn’a utna e mushkil hay jinta choatey bachay k hath se junjuna” [Taking the microphone away from Shah is as difficult as taking a rattle from a child]

While expressing optimism about the potential of the youth as agents of change, Maqsood employs irony to underscore the contemporary distractions and preoccupations of the younger generation. He perceptively observes the outward signs of prosperity among the youth but satirically points out the absence of intellectual illumination, subtly alluding to a critique of the current state of affairs.

“Inn 3 dino mein main nay Punjab k noujawano ko daikha, Aankhon mein chamak, peshani per roashni, chehray darakhsan, hathon mein cell fone magar paeshani per roashni cell fone ki nai thi.. inko daikh ker mjhe aisa laga k Pakistan ka mustaqbil roashan ha.” [I saw the young people of Punjab in these three days, with sparkling eyes, brightness on their foreheads, shining faces, and cell phones in their hands, but the light on their foreheads was not from their phones. Watching them, I felt that Pakistan's future is bright.]

Satirical elements are prevalent in Maqsood's discourse, particularly when highlighting the perceived ineptitude of politicians reduced to mere puppets in the hands of governing authorities. A satirical theory posits that humans were once monkeys, but in Pakistan's democratic governance, humans metamorphose into monkeys—a satirical allegory revealing their subjugation.

“Aik theory ha k insaan pehle bandar tha magr nai theory ye ha k Pakistan mein jamhori hakoomat mein insaan se bandar ban jata ha.” [There is a theory that humans were monkeys in the past, but the theory is that in Pakistan, humans become monkeys in a democratic government.]

The usage of rhetorical device parallelism reinforces the stark portrayal of poverty in Pakistan, emphasizing its intergenerational persistence—a literary device employed for emphasis and impact.

“Daada gareeb, baap gareeb, baita gareeb, poata gareeb.” [poor grandfather, poor father, poor son, poor grandson]

Additionally, an illusion involving Shahruxh Khan, a renowned Bollywood actor, is strategically utilized to draw a parallel with a political figure in Pakistan named Pathan. The comparison underscores a contrast in popularity, effectively conveying a political message in a culturally resonant manner.

“Hindustan mein Pathan nay tamam record todr diye hain, tareekhi kamyabi hay. Pakistan mein Pathan per FIR per FIR katwai ja rai hay aur moajuda halat mein Pakistani Pathan ki kamyabi nazar nai aati, magr suna hay aane wale election mein Pakistani Pathan ki advance booking Hindustani Pathan se ziada hay.” [In India, Pathan have broken all records and achieved historical success. In Pakistan, Pathan is being constantly booked in FIRs, and at present, Pakistani Pathan's success cannot be seen, but it is heard that in the upcoming elections, the advance booking of Pakistani Pathan is more than that of Indian Pathan.]

Furthermore, hyperbole is employed to amplify the perceived traitorous nature of Pakistanis, asserting that while the country excels in producing salt, it surpasses all others in generating disloyalty—a rhetorical device intended for dramatic emphasis.

“Mera watan Pakistan namak paida kerne wale mulkon mein duniya mein dosre number per aata ha laiken namak haram paida kerne mein number 1 hay” [My country Pakistan is second in the world in producing salt, but it is at number one in producing unfaithful.]

Concluding the discourse, Maqsood utilizes a potent metaphor, equating the ruling authorities to the devil. This metaphor, drawn from a well-known cultural anecdote, vividly underscores the perceived malevolence and deceptive nature of the ruling authorities, cautioning against their cunning stratagems.

"Q k hamen ye goal yaad hay k shaitan b bhais badal ker hamen kaam kerne mein hamisha kamyab rehta ha." [We should remember the saying that even Satan is successful in his work by disguising himself.]

The utilization of lexical choices in Anwar Maqsood's dramatic monologue strategically addresses socio-political realities, accentuating the pressing need for revolutionary change in Pakistan. The linguistic elements employed effectively bring to the forefront prevailing challenges and aspirations, particularly emphasizing economic instability, social class disparities, patriarchal norms, unemployment, bribery and corruption, and issues related to national loyalty. Maqsood aptly conveys the economic precariousness within Pakistan by underscoring the pervasive burden of debt following natural disasters. The sentence *"Salab se kahen ziada hum log qarz mein doobey hove hain"* (We are more drowned more in debt rather in floods) conveys a metaphorical comparison, suggesting that the burden of debt faced by the subject is more overwhelming and consequential than the challenges posed by floods. This metaphor emphasizes the severity of the economic predicament, implying that the financial burden surpasses the immediate and tangible impact of a natural disaster like floods. This metaphor underscores the speaker's perspective on the profound economic challenges faced, portraying debt as a more insidious and pervasive threat than a natural calamity such as floods. The comparison implies a critical commentary on the economic state, accentuating the enduring and potentially debilitating nature of financial indebtedness. It invites contemplation on the broader socio-economic factors contributing to this metaphorical drowning in debt and positions it as a matter of more pressing concern than the more visibly destructive force of natural disasters. This linguistic choice serves as a rhetorical device, prompting reflection on the intricate interplay of economic factors and their ramifications on societal well-being.

The dichotomy of economic classes is vividly portrayed through the lens of currency devaluation and rising food prices, highlighting the financial distress faced by both the affluent and the impoverished. The following statement reflects the distinctive economic anxieties prevalent in Pakistani society. The privileged class, representing the affluent segment, is troubled by the appreciating value of the dollar, indicative of global economic dynamics. Conversely, the less affluent sections of society, characterized as the poor, are distressed by the escalating cost of bread, a staple in the local context. This portrayal underscores the economic disparities within the Pakistani societal framework, where distinct socioeconomic groups grapple with divergent challenges. The stark contrast in concerns emphasizes the existing economic stratification, shedding light on the intricate socioeconomic fabric of Pakistan.

"Aub kia karen, ameer pareshan hain k dollar mehnga ho gia, gareeb pareshan hain k roati mehngi ho gai." [The rich are worried that the dollar has become expensive, while the poor are worried that bread has become expensive].

Elements of a patriarchal society surface in Maqsood's discourse, illustrating the subjugation of working women and the skepticism surrounding genuine acts of kindness. This narrative points to broader societal norms and challenges surrounding gender dynamics.

"Khamosh ho gaien phir kehne lagen Anwar sab Bala gahr per e rehta ha... shayd mera khaloos wo nai samjhi." [At first she was silent but then said, "Mr. Anwar Bala stays at home all time." May be she didn't understand my sincerity]

Unemployment emerges as a pervasive issue, accentuated by the depiction of educated individuals facing joblessness, suggesting a lack of opportunities and priorities for the

educated workforce. The exchange between the inquirer and the woman implies a socio-economic challenge within the context of literacy and employment in Pakistan. The woman's response suggests a perception or experience that being literate may not necessarily lead to employment opportunities. It highlights a paradox where literacy, which is often associated with increased skills and knowledge, is seen as not guaranteeing employment in the prevailing socio-economic conditions. This statement may reflect the woman's view on the limited availability of job opportunities for educated individuals or a mismatch between educational qualifications and the job market. The woman's hypothetical response indicates a sense of resignation or frustration, pointing towards broader issues related to unemployment, underemployment, or the perceived inadequacy of the job market to absorb educated individuals.

*"Main nay pocha Perhi likhi ho? Mian g perhi likhi hou tou berozgar hoti."
[I inquired, 'Are you literate? She replied, 'Sir, If I were literate, I would have been unemployed']*

Bribery and corruption are portrayed as endemic issues, with Maqsood employing wordplay to underscore the intertwining of commissions and bribes in the political landscape. In the following statement, the mention of "commission" in the context of elections suggests a cynical perspective on the electoral process in Pakistan. The speaker implies that the term "commission," typically associated with bribery and corruption, has extended its influence even into the electoral arena. The phrase "*hum sab jaante hain yahan begair commission k koi kaam nai kerta*" [we all know that nothing can be done in this country without commission] conveys a sense of pervasive corruption, indicating that even essential democratic processes like elections are not exempt from corrupt practices.

The statement "*Pakistan namak paida kerne wale mulkon mein duniya mein dosre number per aata ha laiken namak haram paida kerne mein number 1 hay*" [My country Pakistan is second in the world in producing salt, but it is at number one in producing unfaithful] is a metaphorical expression used by the speaker to highlight a perceived contradiction or irony in Pakistan's societal values. The speaker employs a rhetorical device, specifically a metaphor, to draw attention to a perceived incongruity within the societal fabric of Pakistan. The metaphorical comparison between salt production and the concept of being unfaithful serves as a rhetorical flourish to emphasize a stark contrast. While the nation boasts the second-highest global production of a tangible commodity like salt, the metaphorical "namak haram" suggests a disconcerting preeminence in the production of unfaithful or disloyal individuals.

This linguistic choice is strategically employed to convey a critical perspective on the state of societal values, insinuating that the country's achievements in tangible domains may be overshadowed by perceived moral or ethical shortcomings. The juxtaposition of material production and moral behavior adds depth to the critique, hinting at a concern for the prioritization of values and integrity within the national context. Furthermore, the metaphor resonates with cultural connotations, as "namak haram" carries a colloquial weight, implying betrayal or infidelity. By weaving this metaphor into the discourse, the speaker not only highlights the societal paradox but also prompts contemplation on the alignment of material success with ethical conduct within the cultural milieu of Pakistan.

The depiction of the "bacha jamhora" serves as a powerful metaphorical commentary on the dynamics of governance in Pakistan, particularly within the democratic framework. The extended metaphor of the "bacha jamhora" play unfolds as a nuanced critique of the political scenario that has persisted for the last seven decades in Pakistan. The metaphorical elements, including the drum, the monkey adorned with a scarf, and the actions performed, collectively serve as allegorical representations of the actors and dynamics within the democratic governance structure. The drum, wielded by one individual, symbolizes the authoritative

power and control exercised by a specific entity, possibly reflective of the military establishment or a dominant political force. This person, analogous to the one playing the drum, assumes a directive role, orchestrating the actions of the monkey. In this context, the monkey becomes emblematic of the political figures or representatives who, like puppets, enact the commands and whims of the authoritative figure. The use of the term "bacha jamhora" alludes to the recurring nature of this political spectacle, suggesting a cyclical pattern that has persisted for the entirety of the nation's democratic history. The comparison between humans turning into monkeys within the democratic government underscores a critical perspective on the perceived transformation or debasement of individuals when engaged in democratic governance. This metaphorical exposition delves into the inherent power imbalances, puppetry, and the perceived subjugation of political actors within the democratic system, providing a profound critique of the dynamics that have characterized Pakistan's political landscape over the years. Through this allegorical lens, the speaker communicates a layered commentary on the complexities of democratic governance and its impact on the agency and autonomy of political actors.

"Hamari foaj bht taqatwar hay, iss liye har jhamhoriyat mein wazer e azam se lay ker saare wazeer bacha jamhora ban jaate hain." [Our military is very powerful, therefore, in every democratic government, from the Prime Minister to all the ministers, everyone become 'bacha jamhora']

The uncertainty surrounding the impending elections is articulated through a complex web of entities, each shrouded in ambiguity. The assertion that "election hon gay k nahi ye bat na election comision janta hay na Sarkar na Adalat, na khuda janta ha [Nobody knows if the elections will be held or not, neither the Election Commission nor the government nor the court nor even God knows] conveys a profound sense of unpredictability, placing key institutions in a state of unknowing. The inclusion of "neither the Election Commission nor the government nor the court nor even God knows" serves to underscore the pervasive nature of this uncertainty, encompassing both earthly and divine realms.

The statement reaches its zenith with the assertion that "sirf foaj janti hay magar wo bta ker nai dey rai ha [only the military knows, but they are not revealing anything]." Here, the military emerges as a singular repository of knowledge and decision-making power regarding the fate of the elections. The deliberate choice of the military as the exclusive bearer of this knowledge accentuates the perceived centrality of the military in shaping critical national events.

This narrative implies a clandestine aspect to the military's role, as the withholding of information adds an air of secrecy to their involvement. The lack of transparency in disclosing information about the elections situates the military as a taciturn but influential force, heightening the sense of opacity surrounding the political processes in the country. In essence, this statement encapsulates the intricate power dynamics, opacity, and consequential role of the military in the electoral landscape, offering a nuanced exploration of the complexities inherent in the governance structures of the depicted society.

Cognitive Dynamics in Maqsood's Monologue: Military Influence, Social Stratification, and Class Distinctions

Maqsood's oration serves as a conduit for the manifestation of social cognition, encapsulating his nuanced viewpoint on the intricate political and cultural milieu of Pakistan. Diverse facets, including political instability, the entrenched ideology of the deep state, corruption, and poverty-related concerns, find explicit expression within his discourse. The specificity with which he addresses these challenges contributes to the delineation of a distinct ideological framework framing his narrative. Throughout the dramatic expanse of his monologue, Maqsood unambiguously underscores the profound issues afflicting the Pakistani

nation concerning its commitment to societal welfare. The prevalent political instability, attributed to the intervention of the establishment, serves as a poignant illustration of Pakistan's purported status as a deep state. Commencing his discourse with a commonplace scenario involving a cleaning lady, he skillfully identifies her alleged dereliction of duties, employing satire by proposing to undertake the task himself, as articulated in his statement:

"Aj subah main nay un se kaha k aap zehamt na karen, aap kahan rehti hain, main aa k aap k kamre ko saaf keron ga." [This morning, I told her not to bother cleaning and asked where she lived.]

Analogously, Maqsood castigates Pakistan's ranking as the second-largest salt producer globally juxtaposed with its lamentable distinction as the premier producer of unfaithful and treasonous individuals. He proceeds to articulate an exhaustive inventory of societal maladies encompassing dishonesty, educational deficiencies, a dearth of etiquettes, insincerity in love, a deficit of justice, a lack of respect, and an absence of integrity. This litany exposes the multifaceted nature of societal ills within the framework of his ideological discourse.

Furthermore, the oration delves into the pinnacle of bribery within Pakistani society, intertwining this malfeasance with the Election Commission of Pakistan. The social verity of widespread unemployment receives poignant elucidation through the account of a room maid who contends that her qualifications, if extant, would render her unemployed, choosing instead the perceived security of her current occupation despite its menial nature, as expressed in the statement:

"Perhi likhi ho? Mian g perhi likhi hoti tou berozgar hoti...yahan tou tankhwa mil jati ha." [I inquired, 'Are you literate? She replied, 'Sir, If I were literate, I would have been unemployed'. Here, I get paid.]

Notably, the discourse employs a myriad of economic, social, and political terms, thereby situating itself firmly within an ideological context. Examples provided throughout the narrative serve as illustrative instances portraying the socio-economic status and challenges prevalent in Pakistan, as expounded upon by Anwar Maqsood. Commencing from the early segments, the address underscores the pervasive disregard for rules and regulations within political parties, exemplified in a conversational exchange with a servant regarding her affiliation with the Muslim League. This interaction illuminates the party's perceived lack of adherence to rules, prompting an ambivalent stance, as articulated in the statement:

"Main nay kaha Muslim League qaaf ki taraf ho.. boli muslim leagioon nay qaiday ki aisi taisi ker di ha, sirf qaaf gaaf bach gaye hain. Mujhe nai maloom main kis ki taraf hon." I said, [Which political party do you support, are you with Muslim league Qaaf?." She replied, "The Muslim League has created such a mess of rules and regulations, only Qaaf and Gaaf have survived."

Lastly, Maqsood explicitly elucidates the democratic instability in Pakistan, revealing that out of 75 years, the majority—74 years—have been under the influence of the military. This depiction, conveyed through the lens of the speaker's assertion that the army remains a necessary entity, underscores the perceived indispensability of the military in the democratic era, further emphasizing the recurrent reliance on military governance.

75 barson mein foaj nay taqreban 35 baras hum per hakoomat ki, 35 baras tou yun e keh gia, 75 barson mein tareban 74 baras foaj nay hum per hakoomat ki ha, aaj bhi ker rai ha, iss mein foaj se kahen ziada hamara apna qasoor hay, foaj hamari zarurat hay, jamhori doar mein najane q hum foaj ki zarurat ban jate hain. [The army has been ruling us for almost 35 years out of the past 75 years. In fact, they have ruled over us for 74 years, and they are still ruling us. We are partly responsible for this situation because we need the army, and we do not know why we need the army in a democratic era.]

The manifestation of political instability finds poignant representation in Anwar Maqsood's discourse, wherein he employs the metaphorical construct of "bacha jamhora" to illustrate the subservient nature of politicians. This metaphor draws upon a cultural example, likening politicians to monkeys that mimic various actions as directed by their owner, thereby suggesting that politicians function as puppets manipulated by the pervasive influence of the army. This metaphorical portrayal serves to fortify the notion of a deep state entrenched in the fabric of Pakistani governance.

In a satirical vein, Maqsood ironically asserts that, within the democratic epoch, each individual politician metamorphoses into a "monkey" during their tenure in government, implying a lack of autonomy or independent decision-making. Furthermore, he unequivocally asserts that the entire nation is effectively governed by a singular individual, emphasizing the conformity of all politicians to a predetermined set of directives. This portrayal underscores the perception that democracy in Pakistan operates within the constraints of a power dynamic where politicians are compelled to align with the dictates of the army. Maqsood explicitly contends that the overwhelming might of the army necessitates unwavering compliance from politicians, elucidating the formidable power dynamics at play.

In essence, this portrayal challenges the conventional democratic narrative, asserting that the efficacious functioning of democracy in Pakistan is contingent upon the compliance of politicians with the directives of the powerful military establishment. The inherent assertion of the army's dominance and the resultant conformity of politicians contribute to a nuanced understanding of the intricate power relations and governance dynamics within the Pakistani political landscape.

"Hamari foaj bht taqatwar hay, iss liye har jahoriat mein wazer e azam se lay ker saare wazeer bacha jamhora ban jaate hain. Dugdugi hila kar koi un se kehta ha oye bacha jamhora khadre ho ja, tou wo kahre ho jate hain, oye bacha jamhora aub chal, sab chale jate hain. Bacha jamhora ka tamsha hum 70 saal se daikh rahe hain, aik admi k hath mein dugdugi, aik bandar pe chadar peri hoi, dugdugi bajane wala ussay jo kehta ha bandar woi kerta ha." [Our military is very powerful, therefore, in every democratic government, from the Prime Minister to all the ministers, everyone becomes part of 'bacha jamhora' stunts, when someone ask them to stand, they stand, ask them to go, they go. . The tamasha of "bacha jamhora" (monkey) has been going on for the past 70 years. One man has a drum, and a monkey with a scarf on it dances/performs the stunts. The person who plays the drum directs the monkey what to do.]

Anwar Maqsood's monologue illuminates various power relations, notably evident in the exploration of the military's influence on Pakistani politics. The metaphorical representation of this influence as "bacha jamhora" serves as a powerful commentary on the intricate power dynamics at play. The term "bacha jamhora" highlights an enduring and patronising view of the political system, symbolic of an innate power differential between the government chosen by voters and the deeply established establishment. The phrase "bacha jamhora" refers to the way in which politicians are subject to military orders, almost like puppets controlled by a higher power. This allegory highlights how deeply ingrained the military is in influencing political choices and behaviours. The repeated reference to "bacha jamhora" further underscores the enduring disdain or disparaging view toward the political structure, hinting at a prevailing lack of autonomy within the government. The constant condescension implied by "bacha jamhora" implies an enduring and perhaps systemic belittlement of the political system. This characterization suggests an inherent power asymmetry wherein the military, represented metaphorically as the puppeteer, holds a position of dominance over the ostensibly elected government. The use of such metaphorical language enriches Maqsood's

critique, providing a vivid and memorable representation of the imbalanced power relations between the military and the political apparatus in Pakistan.

Anwar Maqsood's discourse brings attention to discernible social stratification, highlighting a discernible divergence in the socioeconomic status of individuals in the nation. This divergence is notably characterized by an exacerbation of wealth inequality, where the affluent continue to amass greater riches while the impoverished experience a deepening of their financial destitution. This pattern of social differentiation appears to be intergenerational, illustrating a disconcerting continuity wherein economic disadvantages persist across successive familial lines. The elucidation of this social status quo suggests a cyclical perpetuation of economic disparities from one generation to the next. For instance, the portrayal of a scenario where the grandfather grapples with poverty, followed by the father enduring a similar predicament, underscores the notion that economic hardships are transmitted through familial inheritances. This cyclicity serves as an impediment, constraining successive generations from enjoying the full spectrum of fundamental rights afforded to citizens within a given society.

The entrenched nature of this socioeconomic divide, as delineated by Maqsood, implies a systemic issue that transcends individual circumstances. The perpetuation of impoverishment across familial lines indicates a structural flaw within the societal framework, reinforcing barriers that prevent equitable access to basic rights for those ensnared in this cycle of financial hardship. Through this analysis, Maqsood effectively draws attention to the deep-seated social inequalities that persist and reverberate through successive generations in the country.

75 barson se jo yahan gareeb hain, wo aaj b gareeb hain. Daada gareeb, baap gareeb, baita gareeb, poata gareeb. Na paisa na taleem na ghar, inka koi haq nai, sirf aik haq hai ager galti se kahen election ho jaye tou in pe vote dalna farz hay. [The poor have been poor for the past 75 years, and they are still poor, poor grandfather, poor father, poor son, poor grandson. They have neither money, nor education, nor a home, they have no right except for one - if by mistake an election takes place, it is obligatory to vote for them.]

Class distinctions are unmistakably apparent in Maqsood's narrative, where concerns are delineated along economic lines. Notably, the disquietude among the economically disadvantaged is centered around the escalating cost of bread, reflecting the tangible anxieties that pervade this social stratum. In contrast, the affluent echelons of society express apprehension about the soaring value of the dollar. This juxtaposition of concerns elucidates the economic fault lines that demarcate class divisions within the societal fabric. The disparity in preoccupations underscores the contrasting realities experienced by distinct socioeconomic groups. The worrisome surge in the price of a staple like bread accentuates the financial hardships faced by the less affluent, emphasizing their immediate and pressing economic challenges. Conversely, the affluent class's unease about the escalating value of the dollar highlights a different set of concerns, more attuned to global economic dynamics. The manifestation of these disparate worries contributes to the portrayal of a society where economic classes grapple with distinct challenges, thereby further solidifying the presence and impact of class-based differentiations. Through this portrayal, Maqsood effectively captures the nuanced economic tensions that exist within the stratified layers of society, shedding light on the varied apprehensions dictated by one's position within the socioeconomic hierarchy.

"Aub kia karen, ameer pareshan hain k dollar mehnga ho gia, gareeb pareshan hain k roati mehngi ho gai." [Now what should we do? The rich are worried that the dollar has become expensive, while the poor are worried that bread has become expensive.]

The societal schisms stemming from class distinctions have been instrumental in shaping distinct identities among the populace. An evident manifestation of this identity construction is discernible in the dichotomy between "gareeb" (poor) and "ameer" (rich). The oration accentuates the socio-economic fault lines, underscoring societal disparities and underscoring the multifaceted nature of identity formation. The speaker, while cultivating an identity intertwined with Pakistan, assumes a critical stance against corruption and inefficiency. This amalgamation contributes to the development of a patriotic and socially conscious identity, wherein the speaker aligns with national values and concurrently critiques systemic shortcomings.

Notably, the orator not only endeavors to portray himself as a patriotic individual but also heralds the youth of Pakistan as harbingers of hope for the nation's future. Within this narrative, a symbiotic relationship emerges between the speaker, the youth, and the anticipated trajectory of governance. This strategic interconnection is particularly apparent in the association drawn between the youth and a specific political faction, considered a third party in the Pakistani political landscape.

Drawing parallels with an Indian film, "Pathan", acclaimed as exemplary cinema, the speaker introduces a contrasting scenario within Pakistan. The reference to an FIR against a figure referred to as "Pathan" within the establishment hints at obstacles hindering success. However, optimistic projections for forthcoming elections suggest that sustained participation could lead to surpassing records set by an Indian counterpart named "Pathan". Ultimately, the orator contends that the transformative potential of Pakistan lies in the hands of its youth, positing them as the vanguards capable of altering the country's trajectory. This interplay of identity, politics, and anticipation of a transformative future underscores the complexity inherent in Maqsood's narrative, weaving together themes of patriotism, political alignment, and the pivotal role ascribed to the burgeoning generation in shaping the nation's destiny.

"Iss system ko sirf mere mulak k noujawan badal sakte hein, jo aaj yaahn moajoud hain."
[Only the young people of my country who are present here today can change this system.]

CONCLUSION

In conclusion, Anwar Maqsood's dramatic monologue serves as a powerful and incisive critique of the socio-political realities of Pakistan, advocating for revolutionary change. Maqsood skillfully utilises a variety of rhetorical strategies, including satire, irony, and metaphors, to clearly depict the difficulties Pakistani society faces and highlight the pressing need for revolutionary action. The talk dives into the complex dynamics of Pakistani politics, illuminating the role of class, social stratification, and the military. The metaphor of "bacha jamhora" offers a stinging remark on the power dynamics influencing the nation's government by symbolising the politicians' alleged submission to military orders. The way Maqsood portrays the economic and social disparity in the country—with its emphasis on the poverty of generations and the divergent priorities of the affluent and the poor—highlights how deeply ingrained these inequities are in the nation. The speech also raises awareness of structural problems including unemployment, corruption, and a dearth of governmental openness. Maqsood skillfully highlights the seriousness of these issues by utilising metaphorical language, cultural allusions, and linguistic decisions. This compels the viewer to consider the wider ramifications for Pakistani society. The conversation also touches on identity, patriotism, and the youth's responsibility in determining the destiny of the country. Maqsood offers a nuanced viewpoint on the interaction between individual and group identity within the political and social setting by identifying with national ideals and seeing a transformational potential in the young. Overall, Anwar Maqsood's powerful and thought-

provoking speech is a powerful appeal for revolutionary change, imploring the audience to face and deal with the urgent problems that are woven throughout Pakistani culture. Maqsood calls for a reevaluation of social ideals and the pursuit of a more just and equitable future for Pakistan via his mastery of language and perceptive analysis.

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