

**VOICE, FOCALIZATION, AND SOCIOPOLITICAL CONSCIOUSNESS: A LINGUISTIC NARRATOLOGICAL ANALYSIS OF NOON MEEM RASHID'S HASSAN KOZA GAR**

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**Abstract:**

*This paper offers a linguistic-narratological examination of Noon Meem Rashid's modernist poem Hassan Koza Gar, emphasizing the ways in which narrative voice, focalization, temporal sequencing, and modes of speech and thought create psychological depth in conjunction with socio-political significance. Employing Michael Toolan's framework of linguistic narratology, the study examines the poem as a cohesive narrative discourse rather than merely a symbolic or lyrical composition. The paper illustrates, through meticulous line-by-line analysis and systematic tabulation, how Rashid's linguistic selections control access to consciousness, influence reader alignment, and encode ideological stances regarding Labor, Class marginalization, and Creative Alienation. The analysis demonstrates that prolonged first-person internal focalization, along with transitions into external observation and reported speech, facilitates the convergence of individual experience with material social reality. The poem's criticism of long-term deprivation is made even stronger by the way it moves back and forth between memory and the present. The research demonstrates the relevance of linguistic narratology to poetic narratives in modernist socio-political frameworks.*

**Keywords:** *Linguistic narratology, focalization, narrative voice, socio-political discourse, and modernist poetry*

**1: Introduction**

In its modernist period, especially, modern Urdu poetry has shown a continued interest in narrative awareness, interiority of the mind and in socio-historical discontinuity. Noon Meem Rashid among its most intricate practitioners is in a unique position of his actively adopted resistance to classical lyricism in favour of greater poetic forms that prefigure voice, time, and experience of a personality. Hassan Koza Gar belongs to the number of the most narratively loaded poems by Rashid, as it gives the reader a speaking subject, whose personal crisis is developed in the conditions of the more general social, economic, and ideological circumstances. Instead of serving

as a symbolic or allegorical verse, the poem builds a continuous world of narration with the help of linguistic patterning, control of perspective, and assessment language.

The principle has always been set by narrative theory that narrativity cannot be alone to prose fiction but it may appear everywhere where language coordinates events, perspectives and sequences of time (Genette, 1980). The basic nomenclature presented by Gerard Genette, voice, focalization, mood, and narrative time, gives a vocabulary of structural analysis of perspective and experience encoding in texts. Although Genette had originally formulated his framework to produce prose narratives, latter scholarship has shown it to also apply to non-traditional forms of narrative, such as poetry that continues to maintain character, chronology, and critical stance throughout a longer discourse.

The linguistic narratology also extends this viewpoint by highlighting the contribution of the linguistic in the development of narrative meaning. Another postulation that is commonly believed to be true is that narratives are not merely constructed based on the use of linguistic choices which govern the alignment of readers, ideological location, and the access of consciousness interpretation (M. J. Toolan, 2013). In this perspective, focalization has not been restricted to the question of who sees, but how the perception, judgment as well as emotional evaluation is linguistically encapsulated. This would especially be effective with modernist poetic work, in which narrative coherence may not come because of plot development as much as it is produced by changes in consciousness, memory, and symbolic association.

Rashid uses a first-person narrative voice in Hassan Koza Gar which switches back and forth between inner and outer grounded description giving the poem the ability to flow seamlessly between the psychological and the material social world. The speech of the potter to Jahan-zad is developed in socio-economic localities of the markets, the workshop, the home, and yet the speech is simultaneously both the expression of alienation, Labor weariness, and the disillusionment of the creativity. These aspects provoke a narratological approach which does not just focus on the symbolic imagery but also focuses on the language processes of social marginalization and ideological criticism.

Although the thematic modernism, existential preoccupation, and symbolic density in Rashid have received such critical attention, comparatively little work has been done on Hassan Koza Gar to analyse it on a systematic narratological level, based on linguistic examination. The current interpretations are inclined to Favor metaphor and abstraction at the expense of recognizing the importance of the style of narration, patterns of focalization, forms of speech and thought, and sequencing in time in ordering the meaning of the poem. This paper will fill this gap by taking a line-by-line examination of Hassan Koza Gar using linguistic narratology of Toolan, which reveals how the form of narrative acts as an agent of both the psychological and the socio-political statement.

Placing the poem of Rashid into the context of the modern narratological theory, this study suggests that Hassan Koza Gar is a unified system of narratives, and not a lyrical meditation. With its strategically manipulated voice, focalization, and evaluative language, the poem forms a modernist story that gives expression to personal suffering in addition to larger social facts, thus making Rashid all the more important as a poetic innovator as well as a narrative rich commentator of human Labor, human desire, and historical dislocation.

## 2: Research Questions

1. What is the role of narrative voice in Noon Meem Rashid's Hassan Koza Gar, to express both the psychological depth and the reality of the poem socio-politically?
2. What sort of focalization is used in the poem and in what ways does this come to impact the interpretation of events and characters?
3. What role do various modes of stating speech and thought, direct, indirect, and free indirect, play in reader's perception of character and judgment of a story?
4. How does the temporal sequencing and narrative assessment influence the perception of a reader of the personal and social aspect in the poem?
5. What are the interactions between linguistic varieties and symbolic frames that generate a narratological form of the poem in the modernist aesthetic?

## 3: Literature Review

This narratological construct by (Genette, 1980) has become a cornerstone in the analysis of the narrative theory of structuralists and post-structuralists. He developed an analytical lexicon that was clear and analytical as he categorized terms like narrative voice, focalization, mood, and narrative temporality into systematic ones. This term has moved beyond the prose fiction and has had a steady effect on the study of narrative forms within lyrical poem, the free verse of the modernist era, dramatic monologue and other types of hybrid literature (Genette, 1980).

Toolan (2013) goes beyond these assumptions by theorizing narrative as inherently ideological by incorporating linguistic decisions directing the orientation and meaning of the reader. This view further extends narratology into a structural but cognitive and sociopolitical context. In this context, the notion of focalization is not limited to the basic question of who sees but also to the question of who interprets the events and by which linguistic and evaluative indicators, which connects the notion of perception, language, and ideological orientation in the text (M. J. Toolan, 2013)

Modern stylistics is based on the basic ideas of narratology, especially the idea that the meaning of a story comes from the way language is used in a certain way, not just the storyline. Short illustrates that phenomena such as paradox, irony, empathy, and ideological alignment emerge from the systematic linguistic structure of a text (Short, 2018). Simpson expands this argument by demonstrating how style composition produces political and psychological ramifications. His study shows how the way words are put together affects how people think, feel, and identify with the text (Simpson, 2025).

Narratologists are willing to concede that poetry, especially modernist poetry, makes use of narrative strategies in a story that lacks a traditional plot (McHale, 1987) and (Fludernik, 1996) suggest that lyrics and free verse often include narrative consciousness with the result of creating a changing point of view and internal focalization like prose fiction. The concept of natural narratology developed by Fludernik argues that poetic discourse is interpreted narratively by readers who give any signs of agency, chronology, or evaluative position.

One of the major breakings of the elaborate cultures of the classical was the emergence of modern Urdu poetry in the early twenties of the twentieth century. Theorists like Gopi Chand Narang (1995) attribute this movement to international modernist urges that changed the way poetry was represented in South Asia. They argue that the classical ghazal was too dependent on the couplet and symbolic repetition of words that could not handle the ideological and psychological stresses of a fast-evolving society (Narang, 1995).

As a result, the interiority, narrative, and philosophical exploration commenced in the free verse form of Azad nazm. Modern Urdu poetry, Faruqi (2006) writes, often focuses on fluidity of time, changing perspectives and fractured consciousness, which are consistent with such narratological concepts as focalization, voice and discourse organization (Fārūqī, 2001). Similarly, Naim (1999) defines modern Urdu poetry as dramatized self, in which the form of poetry is used as an instrument of ideological and psychological exploration and not decoration (Naim, 1999).

Recent English literature studies have proven the applicability of narratology to non-prose or condensed texts. As an example, Ahmadian and Jorfi discover that, when considered within the frames of narratological concepts, Faulkner short story *A Rose for Emily* displays a complex reorganization of time and perspectival instability, thus proving that narrative complexity is not determined by the scope of the short story. In the poetic writing like that in Hassan Koza Gar in which the narrative is constituted at the level of the ideological orientation and symbolic configuration and the dialogue between the voices of the speakers instead of the linear progression of the storyline, the fact that narrativity is formed on the level of discourse-level sequence and not on the level of the story-length, is particularly pertinent (Ahmadian & Jorf, 2015).

In the same tone, the study of modernist English poetry focuses on the fact that lyrical genres bear narrative-like patterns. Ramazani claims that modernist poets often tend to project the lyrical voice into dialogic, historical, and dramatic modes, which transforms poems into narrative experiences of the consciousness and the sociopolitical reality. This comparative framework can be applied to analyze the poem by Rashid that describes dramatic, dialogic and sociopolitical conflict between self and the artisan figure and ideologies of oppression that construct identity (Ramazani, 2017).

The theoretical overlap of narratology and modernist poetics allows establishing a methodological connection between English studies and the Urdu modernist poetry. Although the origins of the techniques of the form of a South Asian environment, the formal characteristics of formal techniques of Hassan Koza Gar (such as fragmentation, metaphoric overlay, and ideological criticism) can be linked with the approaches learned by English modernists and analyzed with narrative theory. The model by Toolan, with his focus on voice distribution, focalization, point-of-view changes, temporal pattern, and narrator-generated evaluation, is a strong ground on which the process of tracing the way Rashid organizes the consciousness and sociopolitical critique in a poetic voice can be traced.

The narratological theory developed by Toolan has found its way to the research on modernist fiction and unusual forms of narration, in particular the focus on consciousness, interiority, and the fragmented temporality. Language narratology has extensively been used to question the fiction of James Joyce with the view of exploring the creation of narrative meaning outside of plot. Using the example of Coyle who explains that Toolan categories of voice and focalization help to understand the work of literature where various changes in the linguistic texture could be seen as the development of the consciousness of the main character (Cobley, 2001). As shown in *A Portrait of the Artist as a Young Man*, internal focalization and stylistic patterning mediate the entry of the reader into the inner world of Stephen Dedalus, attributes of which Toolan highlights (M. Toolan, 2001).

Similarly, Attridge asserts that modernist narrative does not construct its coherence through any other means other than linguistic indicators and style deviations without the aid of linear sequencing. His discussion of *Ulysses* upholds the beliefs by Toolan that micro-level choices in language, not just events, bring a story a meaning. Such works are, methodologically, the basis of

applying Toolan to a lyrical poem like that of Hassan Koza Gar, where plot is not the means of constructing a narrative, but rather imagery, address, and clustering of symbols (Attridge, 2000). The narratology of Toolan is also used in the stylistics of poetic narratives. To comprehend the use of deixis, evaluative language, and metaphor worlds as meant to create presence of the narrative in the lyric poetry, Stockwell proves that reader positioning, which is a major aspect of Toolan, is necessary. He observes that even non-story writings can have narrative power owing to the use of coherence, temporal reference and dynamic subject positions. It is especially applicable to the poetry of Rashid, where the psychological plot is developed in the self-narration of the potter (Stockwell, 2019).

Further evidence is made by Burke (2014) that Toolan argues that linguistic narratology is especially applicable to texts that have lyric and narrative strands. Through his analysis of the discourse of poems, one can see how poems can form narrative trajectories that are not necessarily chronological by symbolically sequencing, using language that is evaluative, and focalization. This realization is reflected in the structure of Hassan Garba Hassan Koza Gar where memory, desire and the sociopolitical consciousness develop via associative and not linear temporality (Burke, 2014).

Fludernik's (2009) research in cognitive narratology further substantiates the methodological validity of employing narratological theory in non-traditional or non-prose genres. Fludernik's notion of experientiality—the depiction of consciousness, perception, and lived reality—illustrates that narrativity is not contingent upon plot-driven advancement but rather on the elicitation of human experience through discourse (Fludernik, 2009). This stance reinforces Toolan's focus on the formulation of subjectivity and narrative presence via linguistic structuring rather than mere event sequence (M. Toolan, 2001). This method is especially pertinent to Noon Meem Rashid's Hassan Koza Gar, where the poem's coherence arises from the artisan's socio-economic and emotional challenges, expressed through introspective reflection and symbolic language.

When looked at together, these studies set a strong academic example for looking at texts that break the rules of traditional narrative forms but still make sense through voice, focalization, time manipulation, and stylistic patterning (Fludernik, 2009; Toolan, 2001). Consequently, Toolan's linguistic narratology offers a methodologically robust framework for analysing Hassan Koza Gar as a poetic narrative whose development is driven by linguistic, psychological, and socio-political stratification rather than conventional linear storytelling.

#### **4: Theoretical Framework**

Theoretically, this paper is based on the model of linguistic narratology developed by Michael Toolan that redefines what narrative is not simply as a sequence of events but as a discursively constructed phenomenon influenced by linguistic decisions. The structure by Toolan is especially convenient for the analysis of Hassan Koza Gar since it enables the consideration of poetry as a narrative performance placed into the context of ideological, psychological, and socio-political systems.

##### **4.1: The narrative theory has developed outside of structuralism (Narratology).**

Classical narratology, which is mainly credited to Gerard Genette, was the contributor of the seminal categories in the form of voice, focalization, narrative time and mood (Genette, 1980). The work of Genette helped to redirect the literary analysis, as opposed to the thematic interpretation, to the formal mechanisms of structuring and perceiving the narratives. The model presented by

Genette is, however, quite structural and internal to the text in that it does not depend on the linguistic resources through which the narrative effects come about but on the structure of the narrative.

This structuralist heritage has been developed upon by later work in narratology by considering contributions of linguistics, pragmatics and stylistics. This has been critical especially in analyzing modernist and non-prototypic narratives even poetic writings, where the line between narration and lyric utterances are obliterated. Toolan's work can be placed in this enlarged tradition.

#### **4.2: Linguistic Narratology of Toolan.**

One of the contributions of narratology by Michael Toolan is the fact that he insists that it is impossible to separate narrative meaning and the use of language. Toolan (1988; revised 2001), in *Narrative: A Critical Linguistic Introduction*, tries to argue that narratives are produced by choices of grammar, deixis, modality, evaluation, and perspective, all which control how readers align themselves and how to interpret the work. Toolan thinks that narrative is not ideologically neutral, it is a place where social values and relations of power, psychological states are coded linguistically (Toolan, 2001).

Compared to the purely structural approaches, the framework introduced by Toolan focuses on:

- Linguistic construction of narrative voice, as opposed to category.
- Lexical choice, deixis, and evaluative language Focalization as a focalization property.
- Discourse effect of temporal sequencing as an effect of repetition, retrospection, and duration.
- Presentation of speech and thought as key to character building and judgment of the readers.

This is what renders the model by Toolan particularly fruitful in examining the case of Hassan Koza Gar, when the story is being told in the first person, on the side of the artisan in its social marginality and emotional crisis.

#### **4.3: Narrative Voice and Ideological Positioning.**

According to Toolan, narrative voice cannot be described as the response to the question of who talks but it is a negotiated system of producing authority, credibility, and ideology. The linguistic clues like self-reference, modality, address form, and evaluative adjectives help a narrator to place himself/herself relative to events and readers (M. Toolan, 2001).

The insistent first-person voice (I, Hassan the potter) in Hassan Koza Gar, however, does not just tell experience, but it builds a socially constructed subjectivity that is the suffering of a working-class artisan whose personal agony cannot be analyzed out of economic insecurity. The focus of voice as ideology offered by Toolan allows considering the poem as a narrative testimony of the socio-political circumstances shaped by the psychological confession as well.

#### **4.4: Focalization as Linguistic Perspective.**

Expanding upon, although updating the concept of focalization in Genette, Toolan envisions focalization as a linguistically effected perspective, and not a fixed narrative category. The focus comes out in the form of:

- deixis (here/there, now/then)
- perception verbs
- evaluative adjectives
- metaphorical framing

The method enables us to study the changes in the use of internal and external focalization even in the discourse of the same speaker. Internal focalization and foregrounding emotional memory and psychological duration prevail in the poem by Rashid, whereas external focalization (marketplaces, objects, domestic spaces) brings the story down to material reality. The analysis of focalization proposed by Toolan therefore allows to see focalization as a compromise of inner consciousness and social world.

#### **4.5: Speech and Thought Presentation**

This involves presenting a speech or thought that is clear and effective. <|human|>Speech and thought This entails the presentation of a speech or thought that is clear and effective.

Among the most analytically helpful perspectives of Toolan is his approach to the presentation of speech and thought based on the stylistic traditions (e.g., Leech and Short, 2007). He illustrates how direct discourse, indirect discourse, and free indirect discourse covertly lead the reader in his direction of sympathy and judgment.

In poetic discourses like Hassan Koza Gar, these modes usually intermingle, creating a blur in between narrated thought and address. The model proposed by Toolan enables these ambiguities to be considered as not the aesthetic excess but rather as a part of strategic narrative features which predisposes the readers to the side of the narrator.

#### **4.6: Temporal Sequencing**

Toolan underlines that narrative time is more than just a chronological one but a judgmental one. There are temporal patterns like repetition, extended duration, and retrospective narration, which are used to foreshadow some experiences as important. The discursive intensifier used in the poem by Rashid is the repetition of the word nine years, which the author uses to define personal loss in terms of social stagnation. The approach by Toolan would allow reading time as a socially valuable narrative resource and not a structural feature.

#### **4.7: Relatability to Modernist Poetic Narrative.**

Modernist literature often disrupts a sequential plot, consistent temporality, and objective narration. Stylistic scholars have demonstrated that these kinds of effects are caused by linguistic patterning as opposed to thematic abstraction (Short, 1996; Simpson, 2004). The framework proposed by Toolan shares this opinion as it provides instruments to examine how the modernist fragmentation is narratively structured, even in poetic expression.

Using linguistic narratology as expressed by Toolan in the case of Hassan Koza Gar makes the poem a part of a larger modernist tradition and explains its specific socio-political context in being an Urdu poetic narrative.

### **5: Methodology**

#### **5.1: Research Design**

This research paper will use a qualitative, text-based research design, which is based on linguistic narratology. It is interpretive-systematic and is based on close reading together with the linguistically inspired categories with references to Michael Toolan's framework (1988, 2001), as well as to the knowledge of stylistics and narratology (Genette, 1980; Leech and Short, 2007; Simpson, 2004).

The research is not geared towards statistical generalization. Rather, it aims at analytical profundity, showing how narrative meaning in Hassan Koza Gar comes about by modeling linguistic preferences. Such a method is suitable as the research questions involve using narrative

voice, focalization, temporality, speech/thought representation and symbolism and the way they are used but not the frequency of their use.

### **5.2: Data selection and justification.**

The poem which will serve as the main source of data of this research is the work of the poetic narrative text by Noon Meem Rashid named Hassan Koza Gar. Poetry has not been treated as something part of a narratological analysis, but this paper is in line with the argument proposed by Toolan that the element of narrativity is not genre but is a functional aspect brought about by discourse that is functional (Toolan, 2001).

The poem is selected because:

1. It has an easily recognizable narrative voice.
2. It is time-filled, time-looking back.
3. It prefigures a positionally situated orator (an artisan)
4. It combines psycho-soul searching and socio-economic conditions.
5. It is commonly believed to be modernist Urdu writing and hence can be analyzed linguistically in terms of narratology.
6. It analyzes Urdu text in its original language. English glosses may only be applied where needed to make clear the concept, and no linguistic subtlety is lost in translation.

### **5.3: Analytical Framework**

The research questions are operationalized by the methodology based on five mutually dependent analytical lenses all of which were developed based on the linguistic narrative tools of Toolan. The application of these lenses is not done in a mechanical manner but instead they can be seen crossing each other indicating the merging quality of narrative discourse.

### **5.4: Among the factors that influence learning are narrative voice and its analysis (RQ1).**

To answer the first research question regarding narrative voice and its influence on conveying the psychological depth and socio-political reality, in the study the analysis will be done on:

- grammatical person (self-reference first-person)
- deixis (time and place anchoring)
- modality (are full, are not full, must we, should we, need we, we must, we may)
- evaluative lexis (adjectives and metaphors that are judgmental)

Narrative voice is regarded as an ideological stance which has been encoded in a language instead of structural category, as postulated by Toolan (2001). The discussion analyses the ways in which the language self-construction of the speaker exposes both inner dispositions of emotions and external social restrictions, especially economic precarities and marginalization.

This makes it possible to read the poem as psychological story and socio-political witnessing, but not as a poem that is reduced to lyrical introspection as such.

### **5.5: Analysis of Focalization (RQ2)**

The second research question deals with the issue of focalization as linguistically worked-out perspective basing on the concept by Genette and translated into the language of linguistic concentration by Toolan.

*The paper presents changes between:*

- internal focalization and achieves this in terms of verbs of perception or recalling memory and the use of the affective language.
- external focalization achieved by means of description of objects, references to place, and social scenes.

The methodology has not identified focalization in an absolute manner, since it follows shifts in perspective moment after moment, demonstrating how perspective shifts inform the interpretation of characters and events and social reality that the reader displays.

This method does not require making anything impressionistic and instead, focalization is based on observable linguistic clues which is why the analysis is replicable and defensible.

#### **5.6: (RQ3) Speech and Thought Presentation.**

The study uses stylistic categories of speech and presentation of thoughts modified out of Leech and Short (2007) and narrowed down by Toolan (2001) to answer the third research question. The analysis of the data reveals and explains:

- Direct discourse
- Indirect discourse
- Free indirect discourse
- Hybrid forms of poetic narrative.

Each of the modes is looked at in terms of the way it:

- forms identification of the reader to the narrator.
- impacts on the judgment of morals and the emotional judgment.
- mixes the verbal with the self-contemplation.

Special care is taken over the way Rashid plays with free indirect and quasi-direct constructions and achieves psychological immediacy without sacrificing narrative ambiguity which is a characteristic feature of modernist narrative input.

#### **5.7: Temporal Sequencing and Narrative Time (RQ4)**

The fourth research question is answered by studying narrative temporality in terms of how time is discursively constructed as opposed to being ordered.

Based on Toolan (2001) and Genette (1980) the study analyzes:

- duration (duration of time spent in language, linguistic expansion or compression of events)
- ratio (e.g. cyclical references to years or loss)
- remembering and framing memories.
- narrative assessment (explicit and implicit judgment of past occurrences)

Temporal sequencing is considered as a meaning-making apparatus which demonstrates the increased period results in a higher level of psychological distress and a more general social standstill. It makes the study connect M-me memory to socio-economic society.

#### **5.8: Linguistic and Symbolic Patterning (RQ5)**

The fifth research question is discussed in a synthesized form using a combination of linguistic choice and symbolic forms, in this instance, metaphors and reiterating material objects (e.g., clay, vessels, labor).

Instead of taking symbols as being entirely thematic the methodology looks at:

- lexical repetition
- metaphor clusters
- work, constructive labor, and destruction of semantic fields.
- grammatical agency (action, agent of action)

This solution is consistent with the fact that Toolan insists that symbolism in narrative is linguistically grounded, which can serve to add to the narrative coherence of a modernist system that rejects the linear plot but is discursively unified.

### 5.9: Validity and Reliability

The study is qualitative but has analytical rigor in form of:

- application of conventional theoretical types.
- coherence in the use of linguistic tests.
- through analytical decision transparency.
- intersection between narratology and stylistics.

The interpretation will be based on textual evidence to validate it, whereas systematic categorization ensures enhancement of reliability instead of reading through impressions.

### 5.10: Ethical Considerations

Since the present study is characterized by the textual analysis of published literary work, there is no threat of any ethical risk among human subjects. The preservation of intellectual integrity is ensured by proper referencing and adherence to theoretical references.

### 6: Data Analysis

Line Range	Narrative Voice	Type of Focalization (Toolan)	Linguistic Evidence	Narratological Function	Socio-Political Implication
1-2	First-person homodiegetic	Internal focalization	First-person pronouns; self-naming	Establishes subjective authority	Marginal voice speaks for itself, not mediated by elite narrator
3	First-person	External focalization	Visual perception verbs (“I saw”)	Grounds narrative in social reality	Marketplace as site of class interaction
4-5	First-person	Internal psychological	Desire, memory, repetition	Emotional duration foregrounded	Long-term deprivation normalized
6-7	First-person	Internal symbolic +	Object metaphors (pots)	Craft as identity extension	Alienation of Labor
8	First-person	Projected external	Personified speech	Society’s judgment dramatized	Artisan’s social erasure
9-11	First-person	Internal reflective	Metaphoric time	Temporal suffering encoded	Cultural decay
12	First-person	Mixed focalization	Bodily + symbolic description	Mythic elevation of suffering	Dehumanization of Labor
13-15	First-person	Retrospective internal	Memory sequencing	Idealized past contrasted	Lost dignity

16–18	Second-person embedded	Dialogic internal		Imperatives	Internalized social voice	Moral policing of poverty
19–24	Split self-address	Internal external +		Self-command	Psychological fragmentation	Survival anxiety
25–26	First-person	Sensory internal		Sound, silence	Emptiness intensified	Social invisibility
27–30	First-person	Present internal		Spatial return	Narrative framing	Persistent marginality
31–34	First-person	Evaluative internal		Metaphors of clay	Ontological depletion	Structural hopelessness
35–39	First-person	Conditional internal		Modal verbs	Deferred agency	Hope depends on external validation

Table 1: Narrative Voice and Focalization

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**Table 2: Modes of Speech and Thought Presentation**

Temporal Layer	Lines	Temporal Type	Toolan Category	Narrative Effect	Socio-Political Reading
Present frame	1–2, 27–30	Deictic present	Framing time	Anchors memory	Stagnant present
Recalled past	3–15	Retrospective	Evaluative time	Duration > events	Chronic marginalization
Repetitive duration	4–5, 9	Iterative	Affective time	Trauma emphasis	Historical neglect
Cyclical Labor	6–7, 11	Process time	Material temporality	Labor without reward	Artisan exploitation
Conditional future	35–39	Modal future	Hypothetical	Deferred closure	Precarious hope

**Table 3: Temporal Sequencing and Narrative assessment**

Object	Lines	Narrative Role	Symbolic Function	Socio-Political Meaning
Pots	6–8, 37–39	Silent interlocutors	Fragmented self	Alienated Labor
Clay	10, 31–34	Material self	Emotional depletion	Economic exhaustion
Market	3, 32	Social space	Visibility	Class stratification
House	20, 24	Domestic space	Absence	Poverty
Window	28	Threshold	Power asymmetry	Gender/class divide

**Table 4: Symbolic Agents as Narrative Agents**



Linguistic Feature	Example Lines	Toolan Function	Reader Positioning
<b>Metaphor</b>	9, 31	Evaluation	Sympathy
<b>Repetition</b>	4–5	Saliency	Endurance
<b>Negation</b>	26	Absence marking	Social void
<b>Modality</b>	35–39	Possibility	Conditional hope
<b>Vocatives</b>	Throughout	Alignment	Emotional proximity

**Table 5: Linguistic Evaluation and Ideology**

### 7: Discussion

The discursive analysis of the Hassan Koza Gar in Noon Meem Rashid shows that there is an intricate interaction between linguistic, cognitive and socio-political factors that lead to the development of narrative meaning, as affirmed by Toolan (2001) that narrative meaning is a result of both a structural and an ideological decision-making. Throughout the poem, the narrative voice, focalization, speech/thought representation, time sequence, and symbolic objects, all contribute to a psychologically convincing and socially debatable narrative.

#### 7.1: Narrative Voice and Psychological Depth.

The narrative voice used is mostly first person, which is in line with the idea of authorized participant voice of Toolan (Toolan, 2001). It is with this voice that the narrator, Hassan, can combine subjective reflection with the observed social reality. As an illustration, lines 2 and 4 ("It is I, Hassan the potter, my head burnt-out!"; In your eyes that light in which I groped 9 years my crazy years) show direct contact with inner mind, and a situation of long struggle of emotions. This personalized voice is essential in projecting psychological intricacy and at the same time revealing the state of social affairs including economic instability and marginalization of artisans. The socio-political perspective comes out in the form of self-representation of a disadvantaged employee, whose art and identity are not given due respect (lines 6-7). In this case, the invisibility of Labor is coded through the linguistic options: the use of adjectives: weary, lifeless creations. It is, therefore, the first-person voice that acts as an instrument between individual subjectivity and a wider societal criticism.

#### 7.2: Focalization and Interpretation of Events.

The internal focalization prevails and is an indicator of the perceptions and emotional conditions of Hassan. The 4-5 lines create the effect of psychological sequencing, as previous experiences define current knowledge. In his model, Toolan highlights that focalization regulates the alignment of the reader and assessment (Toolan, 2001). The poem allows empathy by placing the reader in a privileged position to reflect critically on socio-economic inequities by placing the view of Hassan in the forefront. Extra personal focalization is used in some instances (lines 3, 8), which gives objective background in terms of marketplace or gossip. This alternation produces a strain between the subjective experience and the social reality, the contrast between the world of inner view of the artisan and the world of social perception.

#### 7.3: Speech and Thought Representation

The representation of speech and thought is an additional matter that may be identified as a core aspect of the code of ethics.

The poem combines the direct, indirect, and free indirect discourse, according to Toolan being the decisive factor in creating the evaluative meaning. The boundary between the thoughts of Hassan and the narrative voice is obscured by the free indirect discourse (lines 4, 6, 9) which enhances the sense of psychological immediacy. The externalization of social judgment and gossip (line 8) is

given in form of direct speech, which provides an understanding of the attitude of the community towards artisans. Indirect discourse is a combination of narrative appraisal and memory as in the 13th line, memory of past brilliance serves to highlight individual desire as well as social isolation. The combination of these modes creates a stratified character perception and strengthens socio-political commentary.

#### **7.4: Time Sequencing and Socio-Political Situation.**

Toolan stresses that interpretation is determined by time of the story told, and time sequence (M. Toolan, 2001). The story by Hassan is a multi-layered chronology of the present, past, and reflective layers of time that speaks psychologically and socially. Lines 5-6, 9 depict the depth of time eventually, emphasizing the long time of hard work, emotional investment, socio-economic hardship. The temporal stratification suggests a feeling of history and the potential restraint of society that places personal experience in a larger social system. Temporal sequencing emphasizes the ideological criticism of the poem by relating personal suffering to social marginalization.

#### **7.5: Linguistic and symbolic Choices.**

The central symbolic anchors used by Hassan include the pots and clay which connect the aesthetic, economic, and social levels. In line 6-7, 10-11, 38-39, one can see how language description and symbols are interchangeable as akin to Toolan who states that narrative meaning is both linguistic meaning and evaluative meaning. The cracked pots symbolize the artisan work and the instability of the work in a stratified society as well. The story turns every ordinary thing into a socio-political commentary, which illustrates modernist techniques of abstraction using symbols.

#### **7.6: Synthesis and Implications**

Using first-person voice, internal focalization, speech modes, time sequencing, and use of symbolic objects, Rashid creates a story that is both psychologically personal and socio-politically penetrating. The framework by Toolan is successful in presenting the way linguistic decisions capture ideology, social critique, and emotional nuances at once. The modernist style of the poem with the use of free verse and a complex sense of temporality is therefore explained by a narratological perspective with a foregrounded cognitive and social aspect.

This paper has emphasized that in Hassan Koza Gar, the narrative form and socio-political sense are inseparable: a linguistic mechanism does not only impose perception and empathy but also indicates the marginalization of artisans, the relations of classes, and social apathy. This approach can be extended in future by research that has comparative studies of Urdu modernist poetry and international modernist narratives to find out how the Toolan framework can be used cross-culturally.

#### **8: Conclusion**

This study aimed to analyse Hassan Koza Gar through the framework of linguistic narratology, focusing on narrative voice, focalization, modes of speech and thought, temporal sequencing, and their socio-political ramifications. Utilizing Michael Toolan's narratological framework on Noon Meem Rashid's modernist poem, the analysis reveals that the text functions not only as lyrical expression but as a comprehensive narrative discourse situated within historical, social, and ideological contexts.

The results indicate that Rashid's continuous first-person narrative voice serves as a locus of psychological profundity and socio-economic evidence. Hassan's voice is more than just a confession; it also represents the artisan figure's marginal position in a social order that is divided

into classes. This narrative voice balances personal pain and shared uncertainty, turning individual desire into a bigger comment on work, class, and emotional loss.

The poem's main internal focalization is particularly important for how it is understood. Hassan's mind filters events, spaces, and social relationships, letting readers see the world as a socially and emotionally burdened person lives, remembers, and judges it. This focus on subjectivity does not get rid of realism, which lets the poem stay psychologically true while still being based in real-life situations like poverty, family responsibilities, and economic instability.

Diverse ways of speaking and thinking, especially free indirect discourse and internalized dialogue, make it even harder to understand a story. These strategies blur the line between external admonition and internal conscience, heightening the ideological conflict between desire and duty, love, and livelihood. The repeated use of self-address and reported speech shows how social norms are taken in and repeated in the mind of the individual.

Temporal sequencing becomes a crucial narrative device that interweaves personal and social histories. The fluctuation between current discourse and historical contemplation creates a complex temporal framework wherein memory serves as a conduit for socio-political critique. The extended period of suffering ("nine years") serves as both a psychological indicator and a symbolic representation of prolonged neglect and stagnation.

The study demonstrates that Rashid's linguistic and symbolic selections—especially the prolonged pottery metaphor—attain narrative coherence by associating material Labor with human vulnerability. In a modernist way, the poem uses things like pots, clay, and kilns as narrative anchors to talk about value, identity, and survival.

In conclusion, \*Hassan Koza Gar\* demonstrates the effective application of linguistic narratology in the analysis of modernist Urdu poetry. Toolan's framework is particularly adept at elucidating how narrative meaning in poetry arises from systematic linguistic choices rather than solely from plot. This study enhances narratological scholarship by applying it to poetic discourse and highlighting the socio-political significance of narrative form in South Asian modernist literature.

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