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**Lexical Emotionality and Aesthetic Vision in Selected Poems of  
Ghani Khan: A Critical Discourse Linguistic Analysis**



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**Abstract**

This study explores the construction of emotional and aesthetic meanings in a selected set of poems by Abdul Ghani Khan, using a Critical Discourse Linguistics framework. Although the poetry of Ghani Khan has been widely discussed through the thematic and philosophical lenses, there is a lack of literature in relation to the discourse-level processes that embody emotionality and aesthetic vision in Pashto poetry. To fill this methodological-linguistic gap, the research design adopted in the study is a qualitative research, which examines thirty purposively selected poems. The analytic process combines the study of emotional expression, aesthetic devices, and evaluative discourse, which are based on the appraisal theory. The findings suggest that emotional meaning in Ghani Khan's poetry is not a by-product of poetic narration, but it is organized systematically using recurrent discourse patterns. The mediation of emotional experience is always through the use of metaphor, symbolism, imagery, and personification, and these language elements are often concealed in the naturalistic descriptions. Further appraisal analysis shows that there is more affective and aesthetic appreciation, and philosophical judgment is selective, which adds evaluative richness to the textual interpretation. All these tendencies combine to create a unified poetic worldview that favors imagination, beauty and emotional intensity, thus demonstrating the relevance of Critical Discourse Linguistics to the analysis of Pashto poetry.

**Keywords:** Critical Discourse Linguistics, emotional discourse, aesthetic vision, Pashto poetry, Ghani Khan

### **1. Introduction**

Pashto literature plays an important role in the South Asian literary practice that is characterized by the abundance of linguistic traditions and the interest to the cultural, emotional, and philosophical issues. Abdul Ghani Khan (1914-1996) is one of the renowned representatives of the modern Pashto poetry whose works revolutionized the way poetic expression was written in Pashto. In Pashto literary discourse, Ghani Khan is often described as a 'mad' or 'unconventional thinker,' which is a metaphorical term to show that he did not follow the social norms and instead,

focused on the freedom of emotions, imagination, and philosophical autonomy. His poetry cuts across regional and cultural borders with interests in universal human experiences of love, beauty, freedom, existential inquiry, nature, cultural identity and, at the same time, maintains a unique Pashto linguistic and aesthetic identity. The poetic vision of Ghani Khan is an escape of the traditionally moralistic and didactic aspects of Pashto poetry that dominated the earlier poetry. Instead of preaching morality, his poetry gives emphasis to imagination, emotion, aesthetic beauty and philosophical thought. This movement puts his work in a wider humanistic and modernist literary focus, in which emotional experience and intellectual investigation are regarded as the primary means to comprehend existence. This poetic discourse of his therefore represents a conglomeration of affective intensity and aesthetic imagination, which has led to the development of Pashto poetic tradition. The academic analyses have recognized that the poetry of Ghani Khan touches a variety of philosophical and existential issues, such as human freedom, rational inquiry, social values, life, death, and the meaning of existence. These works indicate that there is an inherent connection between his work emotional expression and conceptual reflection. Nevertheless, the thematic and philosophical richness of the poetry of Ghani Khan has received a lot of attention, but little has been said on the linguistic means by which emotional and aesthetic meanings are created. Specifically, little has been done to understand the role of lexical choice, stylistic patterning and evaluative language in the formation of emotional and aesthetic experience.

### **1.1 Statement of the Problem**

Although Abdul Ghani Khan has been a central figure in the modern Pashto poetry and has received a lot of literature criticism that focuses on his work, much of the current research has been based on thematic, philosophical, or stylistic explanation. However, such approaches tend to ignore the role of language as a system of structure through which meaning is created. The presence of emotion and aesthetic sight in poetry is not a thematic presence only, it is achieved by certain lexical choices, figurative structures and discourse evaluation strategies. The deficiency of linguistic analysis of discourse has led to a partial explanation of how the poetry by Ghani Khan creates emotional intensity and aesthetic experience at the textual level. Linguistic

organization of emotion and evaluation is not studied, lest interpretations become impressionistic and not analytic. Specifically, the interaction between emotional lexicon, aesthetic devices and evaluative language as the ways to encode philosophical position and cultural worldview has to be investigated. Hence, this research addresses a methodological-linguistic gap in the current literature, because it focuses on linguistic and discursive construction of emotional and aesthetic meanings in Ghani Khan's poetry on a Critical Discourse Linguistic framework.

### **1.2 Significance of the Study**

This research is noteworthy on theoretical, methodological, cultural, and pedagogical levels. In theory, it has a contribution to the literary linguistics because it generalizes the use of Critical Discourse Linguistics to Pashto poetry, a literary tradition that has not been widely considered in discourse-based linguistic studies. Through the use of lexical emotionality, aesthetic tools, and evaluative discourse, the paper illustrates the role of poetic language as a systematic meaning-making process and not as an expression of a self-centered process. As a method, both the qualitative linguistic analysis and literary interpretation have been integrated in the study, providing a discourse-based framework that synthesizes the lexical analysis, stylistic analysis, and appraisal theory. The study foregrounds the poetic language of Ghani Khan, in the context of which he expresses his feelings philosophically and culturally. The implications of the findings on teaching literature and linguistics is that on the pedagogical level they demonstrate the linguistic construction of emotional and aesthetic meanings.

### **1.3 Research Objectives**

- To analyze lexical emotionality in chosen poems of Ghani Khan and explore the role of emotional language in the formation of meaning.
- To investigate the role of aesthetic devices, such as metaphor, imagery, symbolism, and personification in the creation of aesthetic vision.

### **1.4 Research Questions**

This study aims to answer the following questions in accordance with the research objectives:

1. How are emotional meanings linguistically represented in selected poems of

Abdul Ghani Khan?

2. What are the aesthetic tools used to create aesthetic vision and how do they combine with emotional lexicon?

### **1.5 Scope and Delimitations**

This study is confined to a qualitative analysis of thirty purposely chosen poems out of the poetic corpus of Abdul Ghani Khan. The poems are chosen according to the intensity of emotions, aesthetic richness and thematic relevance. This research lacks quantitative or computational analysis and the study is not based on translation. The main focus is made on textual discussion and language application.

This chapter has defined the conceptual base, the rationale of the research, and the direction of analysis of the study. Positioning the poetry of Ghani Khan in the context of literary tradition and the study of language, the poem in question demonstrates that a discourse-based approach to the study of poetic language is needed. The chapter clearly defines a methodological-linguistic difference in relation to the discursive construction of the emotional and aesthetic meaning, thus setting the stage towards the literature review in the next chapter, which methodically uses the existing literature in reference to this difference.

### **2. Literature Review**

Abdul Ghani Khan is commonly considered one of the most significant figures in the contemporary Pashto poetry due to his unique combination of emotional appeal, aesthetic imagination, and philosophical questioning. His poetry deals with universal human issues of love, beauty, freedom, existential doubt, nature, and cultural identity, and has a distinctly Pashto linguistic and cultural identity. As a result, the poetry of Ghani Khan has drawn the criticism of literary critics, philosophers and cultural theorists. Although this body of research is increasing, thematic interpretation and philosophical exposition have been the major focus of the existing studies. There has been little focus on how emotional and aesthetic senses are created in his poems by linguistic and discourse-level processes. To determine the necessity of a discourse-based linguistic study based on Critical Discourse Linguistics (CDL), this chapter critically examines the pertinent literature on the poetry of Ghani Khan based on thematic, mystical, philosophical, stylistic, and linguistic approach.

### **2.1 Thematic Studies and Emotional Expression**

Much of Ghani Khan scholarship is focused on thematic and emotional aspects of his poetry. According to Khalid, Alphonse, and Aslam (2024), the main themes of the chosen poems include love, beauty, suffering, mortality, and self-realization, stressing that emotional expression is the main aspect of the poetic vision of Ghani Khan. Their work refers to the emotional appeal of his poems and their usefulness in cross-linguistic literature studies, but emotionality is considered as a thematic aspect but not a linguistic phenomenon. Equally, Bettani (2025) dwells on the idea of *Janan* in the poetry of Ghani Khan, also showing how a lexical item can carry both the love of the earth and the love of the spirit. Although this research is quite informative in terms of the semantic stratification of emotional words, it does not go as far as to study the lexicon of emotion in poems and discourse-based tendencies of regard and position. Consequently, emotional meaning is mostly interpretive as opposed to linguistically based.

### **2.2 Mysticism and Aesthetic Vision**

Another important area of Ghani Khan research is the mystical and spiritual aspects. Studies on mysticism in Pashto literature emphasize his interest in such topics as divine love, fate, transcendence, and metaphysical meditation (Mysticism in Pashto Literature, 2021). Symbolism and emotional intensity are the defining characteristics of his poetry that these studies highlight and place his work in the context of greater Sufi and spiritual traditions. The comparative studies also link Ghani Khan to Romantic and transcendental literature. Amir and Khan (2024) state that his poetry is based on romantic ideals because of its praise of imagination, nature, and emotional sincerity. Despite the recognition of aesthetic beauty and imagery as the fundamental aspects of these studies, aesthetic vision is still mostly considered as an interpretative or philosophical phenomenon and not as a result of the patterned use of linguistic choices. Thus, the linguistic creation of aesthetic experience is under-researched.

### **2.3 The Philosophical and Existential Perspectives**

Another thread of Ghani Khan scholarship is philosophical inquiry. The philosophical concepts that Safa and Sahand (2022) discuss in his poetry include the concepts of rationality, ethics, social values, and existential meaning, and they believe that

emotional expression is the means of philosophical reflection. Similarly, Islam, Nasir, and Raheem (2025) examine the existential issues such as freedom, selfhood, and mortality, and they indicate that the poetic speech of Ghani Khan is a human condition and inner conflict. Although these works manage to place Ghani Khan in philosophical and existential context, they are mostly a conceptual level. Aesthetic and emotional language is also mentioned as the way of stating philosophical thoughts, yet the linguistic structure of feeling and judgment in question is not studied systematically. In this way, there is a lack of discourse-linguistic theorizing of the connection between emotional lexicon, aesthetic imagery, and philosophical worldview.

#### **2.4 Stylistic and Linguistic Strategies**

Stylistic analyses have been done concerning the use of figurative language, imagery, and symbolism by Ghani Khan. Sardar Ali et al. (2023) show that metaphors and natural images add to the level of thematic depth and cultural appeal in poems like *The Pathan*. Wahidullah and Jalal Uddin (2025) offer a stylistic interpretation of the poem *Ant*, which shows how the word and the visual can be used to create a symbolic meaning. Studies of humor and satire in the poetry of Ghani Khan also show that emotional language may serve as a critical and evaluative tool, which shows social contradictions and cultural norms (Munir, 2019). Another finding of ecocritical studies is that the image of nature in his poems is a tool of emotional and philosophical interaction (Iqbal et al., 2023). Regardless of these contributions, the vast majority of stylistic research is descriptive and lacks discourse-based systems that can be used to correlate micro-level linguistic options with macro-level ideological or cultural expressions.

#### **2.5 Critical Discourse Linguistics and Poetic Language**

Critical Discourse Linguistics provides a strong model of language analysis in terms of constructing emotion, evaluation, ideology, and worldview. The appraisal theory by Martin and White (2005) illustrates the role of affect, appreciation, and judgment as instruments of evaluation in a conversation. Almohaimeed (2022) also demonstrates that poetic language systematically captures the emotional position and ideological placement by lexical and attitudinal decisions. Linguistic criticism focuses on the idea

that the poetic meaning is created through patterned linguistic structures and not through the specific characteristics of the style (von Auw Berry, 2024). In spite of the topicality of these frameworks, there is still very little use of them in relation to Pashto poetry and in the work by Ghani Khan specifically. The lack of this limit to understanding Pashto poetic discourse in the context of the modern linguistic science and promotes the application of discourse-oriented analysis. The literature review shows that there is a main methodological-linguistic gap in the analysis of the poetry of Ghani Khan. Despite the fact that thematic, mystical, philosophical, and stylistic nature of his work has been explored in the past, no systematic study has been conducted into the linguistic and discursive construction of the emotional and aesthetic meanings. Specifically, the literature on the application of Critical Discourse Linguistics to the lexical emotionality, aesthetic devices, and evaluative discourse as a unified meaning-making mechanism is lacking. This is the gap that constrains a full appreciation of the poetic language used by Ghani Khan as a way of encoding emotion, aesthetical vision, and philosophical outlook in the Pashto literary discourse.

### **3. Methodology**

#### **3.1 Research Philosophy**

The given study is based on the constructivist-interpretivist research philosophy that is especially appropriate to the analysis of poetic discourse. Constructivism believes that the meaning is not an objectively given but is socially and culturally constructed whereas interpretivism focuses on how individuals construct meaning using language in particular circumstances. The poetry of Ghani Khan is deeply rooted in the cultural, philosophical, and aesthetic traditions of Pashto and the meanings which his poetry brings forth are symbolic, layered, and situational. Taking this philosophical position enables the study to approach poetic language not as an artform, but as a discursive practice that constructs emotions, values, and worldviews. Consequently, the constructivist-interpretivist paradigm offers a suitable epistemological base of the study of lexical emotionality and aesthetic vision in poetry by Ghani Khan.

#### **3.2 Research Approach**

Qualitative research methodology is used in the study because the main purpose of the study is to make interpretations of how emotional and aesthetic meanings are



linguistically constructed, and not to quantitatively assess the linguistic features. Literary and discourse analysis are the studies that quantitative research is especially inappropriate since the former focuses more on depth, contextual interpretation, and meaning-making rather than generalization. The methodology allows to analyze the poetical text closely and pay close attention to lexical options, figurative expressions, and patterns of evaluation that lead to the enhancement of emotional appeal and aesthetic impact.

### **3.3 Research Design**

The Critical Discourse Linguistics guides the research design and offers an analytical approach to the study of the way language creates social meaning, ideology, and evaluation. It focuses on the correlation between the micro-level (lexical choices, metaphor, and evaluative expressions) and macro-level (emotion, aesthetics, and worldview) discursive meanings. The poems of Ghani Khan are analyzed in this research through the application of CDL to understand the functioning of the poetic language as a discursive system that generates and expresses emotional experiences and aesthetic visions. The design is based on the combination of discourse analysis and literary interpretation, which allows systematic analysis of the lexical emotionality, aesthetic means, and patterns of appraisals in poetic texts. This framework directly addresses the methodological-linguistic gap established in the literature through the approach of moving the center of focus out of thematic description to linguistic construction of meaning.

### **3.4 Sampling and Data Collection**

The study's population is the entire poetic works of Abdul Ghani Khan. However, to be analytically viable and sufficiently deep, the sample used in the present study is thirty poems chosen via purposive sampling, which is a non-probability sampling method that is widely employed in the qualitative research. The purposive sampling was used to choose the poems which are especially rich in the expression of emotions, in the use of aesthetic images and in the philosophical contemplation. The criteria used to select them were thematic relevance, lexical and stylistic richness, critical appreciation in the literature of Pashto, and the adequate length of the text to allow discourse analysis. The sampling methodology makes sure that the chosen poems are

mirrored of the entire poetic vision of Ghani Khan but at the same time, the sampling are manageable as it can be analyzed qualitatively in depth.

### **3.5 Validity and Reliability**

The qualitative study was validated by the triangulation of theoretical basis, systematized coding, and prudent picking of thematical and stylistic representative poems. Cultural informed interpretations were enhanced by using repeated close readings of the texts and consulting existing Pashto literary scholarship to interpret them. The reliability was also increased by the application of a well-established coding scheme that was implemented in all the poems. A sub-sample of the poems was cross coded and re-coded to further assure reliability in coding, a high degree of agreement was attained. Each of the notes and the records of coding was kept in details to guarantee the transparency and replicability.

The chapter has presented the study methodology which is based on the constructivist-interpretivist philosophy and applied in the form of a qualitative Critical Discourse Linguistic method. The methodology directly resolves the methodological-linguistic gap identified by addressing the issue of purposive sampling, systematic discourse analysis, and the use of the appraisal theory. The chapter provides a strict, open, and culturally based framework in the analysis of the lexical emotionality and aesthetic vision construction in the poetry of Ghani Khan, which prepares the basis of the analytical discussion in the next chapter.

## **4. Data Presentation and Results**

This chapter gives a detailed qualitative analysis of 30 purposively chosen poems by Ghani Khan as per the methodology given in the chapter before. In this analysis, it is proposed that lexical emotionality, aesthetic devices and evaluative discourse (appraisal) interact to produce emotion, philosophical reflection, and aesthetic vision using Critical Discourse Linguistics. Tables are given to represent the main lexical elements in Pashto with English meanings, distribution of emotional, aesthetic and evaluative categories.

### **4.1 Lexical Emotionality**

Table 1 indicates that the emotional lexicon of Ghani Khan is dominated by the words, such as *laughter*, *death*, and *dream*, which indicates the poet is obsessed with

human desire, existential thinking, and emotional depth. For example, in the poem *ولي؟* (Why?), the contrast of *مينه* (love) with *ژړه* (tears) and *خندا* (laughter) prove the duality of emotions, where happiness and sadness are present together with love. Equally, in the poem *دهشغرمغروړملنگ* (A Spiritually Detached Wanderer of Hashnagar), *مغروړ* and *ملنگ* are also used symbolically to show the co-existence by the absence of material things, yet rich in spirit. This, as CDL says, is not merely a way of expressing affect, but also a meditated ideologically stance, which shows the poet seeing life as being inevitably interwoven with conflicting feelings. Likewise, the terms *عشق* (affection) in *حُسن* (beauty) and *مستي* (intoxication) in the poem *بنده* (Person/Being) are placed in aesthetic scenes, demonstrating that emotional meaning is placed in symbolic and environmental scenes, which aligns with the interpretivist beliefs of socially constructed meaning.

**Table 1:** *Emotional Lexicon in Ghani Khan's Selected Poems*

Lexical Item	English Meaning	Frequency	Representative Poem
مينه	love	low	<i>ولي؟</i> (Why?)
خندا	laughter	high	<i>ولي؟</i> (Why?)
مرگ	death	high	<i>مرگ</i> (Death)
جنت	paradise	high	<i>واورہ جنتي</i> (Listen, O person of Paradise)
ژړه	tears	low	<i>ولي؟</i> (Why?)
خوب	dream	high	<i>جېلخاني خوب</i> (The Prison Dream)
درياب	ocean	moderate	<i>ژوند</i> (Life)
غمونه	sorrows	moderate	<i>باچا</i> (The King)
عشق	affection	moderate	<i>حُسن</i> (Beauty)
مستي	intoxication	moderate	<i>بنده</i> (Person/Being)

*Note.* The table highlights recurrent emotional patterns identified across the analyzed poems, indicating the relative prominence of key emotional expressions in Ghani

Khan's poetic discourse.

#### **4.2 Textual Illustration from 'ولي؟' (Why?)**

In order to empirically justify some of the emotional lexemes identified in Table 1, the following section provides a close reading of the poem 'ولي؟' (Why?) from Ghani Khan, A. G. (2017). The poem is autobiographically important, as it was written on the first night of marriage of Ghani Khan, and adds to the reality of emotional expression and aesthetic perception.

##### **Excerpt 1**

خوک دې ماته وړائي  
خه رنگې شيدا شي خوک؟

*Someone tell me, please,*

*How does one become so deeply in love?*

This interrogative form anticipates emotional wonder and not rational questioning. The lexeme 'شيدا' (in love passionately), codes high affective emotion. The question is used as a discourse strategy of emotional vulnerability in a CDL perspective, where love is an overwhelming and transformative experience.

##### **Excerpt 2**

خوک چي چاته وړاندي  
ولي په خندا شي خوک؟

*Why is it that when someone smiles at another,*

*The other smiles in return?*

The recurrence of 'خندا' (smile/laughter) underlines mutual emotional reaction. Linguistically, 'خندا' is a positive affective lexeme that is related to attraction, joy and emotional attachment. Its repetition justifies the identification of laughter as one of the dominant emotional resources in the poetry of Ghani Khan in Table 1. The poet discursively constructs emotion as not an individualistic phenomenon.

##### **Excerpt 3**

ستوري د غره خوکی ته  
غلي شان بېگا ووي

*Last night, softly and in silence,*

*The evening star spoke to the mountain peak.*

This excerpt is an example of personification, which is consistent with Table 2. The star of the heavenly lexeme ستوري is an aesthetic and symbolic intermediary of feeling. Nature is discursively brought to life, as a non-verbal participant and spectator of emotional experience. This is emphasized by CDL as one of the cultural strategies of externalizing emotion via natural imagery.

**Excerpt 4**

ميني په ژړا ووي  
حسن په خندا ووي

*Love spoke through tears,*

*Beauty spoke through laughter.*

This is a couplet that Ghani Khan dwells on. The contrasts of ژړا (tears) and خندا (laughter) are the elements that create emotional duality and directly justify the prevalence of sorrow and joy in Table 1. In the meantime, حسن (beauty) is an evaluative aesthetic abstraction (see Table 3). This interpretation of critical Discourse Linguistics shows how emotional states are ideologically constructed as complementary and not contradictory.

**Excerpt 5**

ماته مسكو سترگو كښي  
بنكلي دلربا ووي

*To me, through smiling eyes,*

*My beautiful beloved spoke.*

In this case, the emotional lexicon is combined with aesthetical imagery: مسكو سترگي (smiling eyes). The beloved is built up with visual affection, which strengthens the ways emotive meaning is linguistically mediated by body imagery. This also corresponds to appraisal Affect and Appreciation, which validates the fact that Ghani Khan aesthetically experiences emotions.

**Excerpt 6**

ولي څوك زړه ووبائېلي؟  
څه رنگي شيدا شي څوك؟

*Why does one surrender the heart?*

*How does one fall so deeply in love?*

Here, emotional obsession and cognitive surrender is strengthened by the repetition of interrogatives. The concept of giving away the heart is captured in the lexeme *زړه* *فروځانېدلی* (to give away the heart) that reflects the romantic ideology of losing control. Repetition can be discursively described as emotional intensification, rather than redundancy. The poem *ولې؟* (Why?) gives direct textual support to the emotional lexemes that Table 1 identified, especially *مینه* (love), *خندا* (laughter), *ژړا* (tears), *حسن* (beauty), and *شیدا* (passionate love). These lexemes are not solitary but discursively regularized by interrogatives, repetition, personification and aesthetic contrast. The poem, therefore, confirms the trends in lexical patterns in the wider corpus and it shows the linguistic and aesthetic construction of the emotional meaning in the poetry of Ghani Khan.

#### **4.3 Aesthetic Devices and Imagery**

These devices indicate that aesthetic forms mediate the process of lexical emotionality (See Table 2). As an example, *زه خو یر شرنگ د گونگرویمه* (I am the jingling sound of anklets) in the poem *زه* (I) is not just a sight of description but expresses the feeling of aspiration, purity, and appreciation of beauty and connects emotion with philosophy. The *ستوري د غره څوکي* (star over mountain peak) symbolism in *ولې؟* (Why?) depicts both the development of emotions and the assessment of them, and the sensory descriptions like *سترگي د لایلا وښي* (beloved's eyes behold) form a multi-layered emotional scene. The personification, represented by star as silent observer, makes nature a co-participant in the human affect, which fits the emphasis of CDL on the view of language as socially and culturally situated practice. By the means of these devices, Ghani Khan creates the discourse that combines emotion, aesthetics, and ideology to prove that his poetic decisions are not accidental and context-dependent.

Table 2: *Aesthetic Devices in Ghani Khan's Selected Poems*

Aesthetic Device	Function	Lexical Example	English Meaning	Representative Poem
Metaphor	Conveys inner emotional states through external objects	زه خو يو شرنگ د گونگرويه	I am the jingling sound of anklets	زه (I)
Symbolism	Represents emotional states visually	ستوري د غره څوکی	star over the mountain peak	ولي؟ (Why?)
Imagery	Sensory depiction of sight and feeling	سترگی د لیل وېښ	beloved's eyes behold	تول او تال (Balance and rhythm in judgment)
Personification	Nature as an emotional agent	ستوري د غره څوکی ته	star to the peak of the mountain	ولي؟ (Why?)

*Note.* The table illustrates how aesthetic devices function to mediate emotional meaning through metaphor, symbolism, imagery, and personification in Ghani Khan's poetic discourse.

#### 4.4 Appraisal and Evaluative Discourse

The analysis of the appraisal shows that the poetry of Ghani Khan is characterized by emotional affect, aesthetic taste, and philosophical evaluation in a manner that it is all at the same time. For instance, the repeated valuation of سپوږمۍ (moon) and کلاب (flower) indicates an interest in aesthetic and imaginative experience, and a poetic phrase, such as خدايه! عقل چې وه (O God! When there was wisdom) show an existential critique, an assessment of life and worldly reality. Appraisal, in terms of CDL, is a discursive system that represents the position of the poet and his ideology. Affect (emotional lexemes) tends to intersect with the appreciative imagery (Aesthetic), and

results in interrelated complex semantic networks. Philosophical analysis is less common but gives it depth, as Ghani Khan is more of an integrative poetic philosopher, in which emotion, beauty, and reflection cannot be separated.

**Table 3:** *Appraisal Categories in Ghani Khan's Selected Poems*

Appraisal Category	Lexical Evidence	English Meaning	Interpretation	Representative Poem
Affect	خندا, مينه	tears, laughter, love	Expression of emotional complexity	ولي؟ (Why?)
Appreciation	حسن, سپورمي, گلاب/از غے	beauty, moonlight, rose/jasmine	Aesthetic evaluation of objects and feelings	ثنا (Praise)
Judgment (philosophical)	عقل چي وه	O God! When there was wisdom...	Existential evaluation and reflection	خدايه ولي؟ (O God, Why?)

**Note.** The table summarizes dominant appraisal resources, showing the prevalence of affect and aesthetic appreciation in constructing evaluative meaning in Ghani Khan's poetic discourse.

#### 4.5 Integrated Interpretation

The synthesis of lexical emotionality, aesthetic devices, and appraisal resources identified in the analysis has allowed a clear pattern in the poetic discourse of Ghani Khan. Emotional lexemes are always integrated in the natural and symbolic imagery, creating culturally mediated affective landscapes where inner emotional conditions are transferred to the nature elements and aesthetic symbols. Metaphor, symbolism and imagery serve as means of mediation, which translate the subjective emotions into the forms of visual and conceptual reality, thus, increasing the interpretive depth and emotional appeal. At the evaluative level, the patterns of appraisal represent emotional, aesthetic and philosophical positions at the same time, leading to a multidimensional poetic discourse, which combines affect, appreciation and judgment.



These patterns, as a whole, substantiate the claim made by Critical Discourse Linguistics that language is a social, cultural, and ideological practice, with micro-level lexical and stylistic decisions, building macro-level worldview.

#### **4.6 Summary of Results**

This chapter shows that the poetry by Ghani Khan has a multi-layered discourse in the interaction of lexical emotionality, aesthetic devices, and ideal assessment. Linking tables to narrative interpretation, the analysis reveals the role of each lexical word, stylistic device, and evaluative manifestation in the process of making meaning in Pashto poetry. CDL offers a paradigm of comprehending the intersection of language, emotion, aesthetics, and ideology and presents information about the emotions, aesthetics, and philosophical world of the poet.

#### **5. Discussion**

In this chapter, the findings of the previous are addressed with references to the research objectives, research questions, and the Critical Discourse Linguistics framework. Although the analysis was made on a corpus of thirty purposively chosen poems, the poem *ولې؟* (Why?) is the prime example because of the thick emotional vocabulary, aesthetic transparency, and discursive unity. This narrow example is then discussed in terms of wider patterns which are evident throughout the corpus, both in terms of analytical depth and of representativeness. The chapter illustrates the interaction of lexical emotionality and aesthetic devices with evaluative discourse to provide an emotion, beauty, and philosophical worldview in the poetry of Ghani Khan.

##### **5.1 Lexical Emotionality and Emotional Worldview**

The results prove that the emotionality of expressions is one of the characteristic traits of the poetic text of Ghani Khan. In the thirty poems under analysis, emotional words like laughter, death, and, dream are frequent. These lexical patterns suggest that emotion does not occur on established basis but is a systemic discourse tool, with the help of which human experience is conceptualized. The poem *ولې؟* (Why?) follows this trend by using repetitive interrogatives and emotional words like *شیدا* (deeply enamored) and *زړه ووبانېلی* (to surrender the heart). These lexical choices construct love as an experience that is overwhelming and transformational rather than a state of reason or control. Other poems in the corpus have similar constructions, and some

poems focused on longing, separation, and existential reflection, in which vulnerability, desire, and loss are encoded using emotional lexemes. In a CDL view, such lexical options make emotion the focal point of meaning-making. Instead of being a closed manifestation of emotion, emotional lexemes are discursive in creating a worldview where human life is perceived through the intensity of affect and the emotional conflict. This observation is consistent with interpretivist positions that meaning is built up using patterned language use and not individual semantic units.

### **5.2 Aesthetic Devices as Discursive Mediators**

The discussion also shows that in his poetry, Ghani Khan always mediated emotional lexicon using aesthetic tools, including metaphor, symbolism, imagery, and personification. In *ولی؟* (Why?), emotional conditions are projected in personified nature, the star, the mountain peak, and aesthetic opposites between tears and laughter. These machines convert individual sentiment to collective aesthetic emotion. This trend is not observed in one poem. Throughout the corpus, the metaphors and symbols are discursive in bridging the inner emotion and the outer reality. The use of imagery and symbolic transition in poems help us understand how emotion is not expressed, but is organized aesthetically. Aesthetic devices are therefore, organizational processes and influence the way in which emotion is perceived, interpreted, and appreciated. This aesthetic mediation in the CDL perspective is an ideological positioning. Incorporating emotion into beauty and nature continuously, Ghani Khan gives the privilege to imagination and aesthetic perception as the valid ways of perceiving the existence. Emotion is not only experienced but aesthetically justified, which supports the humanistic and romanticism bias of the poet.

### **5.3 Appraisal Evaluation and Philosophical Orientation**

Analysis of appraisals in the 30 chosen poems shows that affect and appreciation are prevalent in the discourse of evaluation by Ghani Khan, whereas explicit philosophical evaluation is only more selective. In *ولی؟* (Why?), the foregrounding of the emotional affect is in the form of love, tears, and emotional surrender, whereas the foregrounding of aesthetic appreciation happens by mentioning the term beauty, smiling eyes, star, and laughter. On a broader corpus level, one can find similar patterns of appraisals. Natural and aesthetic aspects are always rated well, an

indication that there is a set system of values that place beauty, imagination and emotional aspects high. Whenever present, philosophical judgment is frequently expressed in the form of existential criticism or discontent with the material or worldly reality. Such judgmental decisions place the poetry of Ghani Khan in the framework of a worldview that places more emphasis on the inner emotional life than on the outward conventions. In CDL viewpoint, appraisal can be seen as a discursive process whereby ideology is coded. Emotional, aesthetic, and philosophical stance do not exist as distinct layers of evaluation but are interrelated resources of evaluation that are mutually constructed to create meaning and worldview.

#### **5.4 Contribution to Existing Scholarship**

This paper continues the literature on the poetry of Ghani Khan by putting the analytical focus outside of the thematic and philosophical interpretation to the linguistic and discourse level construction of meaning. Although, previous literature has been done on mysticism, romanticism, and cultural symbolism, this study illustrates how patterned lexical and evaluative options are used to create emotional and aesthetic meanings. Using Critical Discourse Linguistics to analyze a corpus of thirty poems and grounding the discussion on close illustration of the textual illustration of *ولې؟* (Why?), and corpus-wide trends, the study provides a methodologically sound and linguistically based addition to the Pashto literary studies. This work addressed a methodological-linguistic gap in the analysis of the poetry of Ghani Khan. Thematic, philosophical or stylistic approaches to his work were predominantly used in the previous research, and little was done to explore the construction of emotionality and aesthetic vision linguistically and discursively. In using the lexical emotionality, aesthetic devices, and evaluative discourse to fill the identified gap, this study showed how emotion, beauty and worldview are coded in Pashto poetic discourse.

#### **5.5 Limitations**

The study has some limitations in spite of its contribution. Only thirty purposively chosen poems were analyzed, which this does not cover the entire poetic corpus of Ghani Khan. Also, analysis is qualitative and relies on interpretive judgment, but systematic coding and CDL frameworks were employed to reduce subjectivity. Lastly,

the research was purely text-based and did not examine the reception of the reader nor it carried out quantitative analysis of the corpus.

### **5.6 Recommendations**

In reference to the results of this study, the following recommendations are suggested:

- Further studies are subject to add additional corpus, comprising the entire poetic works of Ghani Khan to provide a wider validation of the discourse patterns.
- Mixed methods may use quantitative corpus-linguistic techniques and qualitative discourse analysis should be considered as a way to increase empirical strength.
- Cross-cultural emotional and aesthetic discourse constructions can be detected with comparative studies in Pashto, Urdu, Punjabi, and English poetry.
- Reader-Response studies can examine the way in which modern audience can understand emotional and aesthetic language in the poetry of Ghani Khan.
- Discourse-based framework that has been worked out in the present study can be modified to use as a pedagogical tool when teaching Pashto poetry and literary linguistics.

### **5.7 Conclusion**

This study has revealed that the poetry of Ghani Khan creates a sophisticated discourse in which emotional words, aesthetic tools, and evaluative language are combined meaning-making tools. By special attention to *ولې؟* (Why?) and systematic reference to patterns in thirty poems, the analysis demonstrates that emotion and beauty are linguistically structured and not expressed. The Critical Discourse Linguistics application offers a solid model on how language, emotion, aesthetics and philosophy intersect in the Pashto poetry and this is a valuable addition to the literature and linguistic literature.

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