

## Stylistic Strategies of M.R Kayani's Speech, "Misfortunes Come Not Alone"

Fateh Khan<sup>1</sup> Zahir Jang Khattak<sup>2</sup> Gulzar Ahmad<sup>3</sup>



**Abstract:** *Malak Rustam Kayani (M. R. Kayani) has adopted a unique style in his speeches, addresses, and columns, as mentioned in his texts. Stylistics is the application of linguistic techniques and an objective method of interpretation to explore the style of an author. Through stylistics, critics analyze a literary piece and derive meaning from it. An intellectual titan in the fields of linguistics and cognitive science, Paul Simpson played a vital role in analyzing the style of an author. Style tells us about the manner of expression and how ideas and philosophy are depicted through this manner of expression. Besides manner of expression, choice of words, usage of literary devices, rhythm, the elements of composition, the structure and length of a sentence are also considered integral parts of style. This study is about the stylistic strategy of Kayani's speech, "Misfortunes Come Not Alone" for which Paul Simpson's Stylistics is used as a theoretical framework. The speech is replete with subtle attacks on dictatorship, despotism, and raising voices for civil supremacy. His usage of metaphor, simile, and irony can be put under the barometer of the tools of stylistics in this research paper.*

**Key Words:** "Misfortunes Come Not Alone" Style, Discourse, Narratives, Stylistic Strategies.

### Introduction

#### Background of the Study

In the world of literature, good diction is like a master musician choosing the best instruments for a symphony. The secret to Kayani's brilliance is his ability to carefully select words that connect with readers on various levels. It builds into a melody that is consistent with the overall mood and tone of the story.

"The Whole Truth" isn't just a cargo of familiar words; the author uses language to connect with the reader in a way that's absolutely authentic." Each word does more than simply say something; it evokes feelings, builds atmosphere, and paints vivid pictures. M.R. Kayani has a talent for word choices that evoke certain feelings and bring scenes to life in your imagination. It's almost as if he can short-circuit your thinking and address your senses directly, allowing the story to become an immersive experience. Think of how one word could leave you in shock or bliss. When the story gets tense, Kayani's writing can make you feel genuinely uneasy, highlighting the importance of what's happening. But when there's joy, his words create a vibrant celebration that pulls you right into the warmth of the moment.

Kayani's carefully chosen words weave a spell, inviting readers to truly experience the story. Each word is like a brushstroke, adding layers of emotion and meaning. His writing comes alive, guiding the reader through every twist and turn of the narrative.

#### Sentence Structure

What really drives "The Whole Truth" is how it's written, and the way the sentences are put together. Kayani's writing is like conducting an orchestra, controlling the rhythm of the story, how information is

<sup>1</sup> Assistant Professor, Department of English Language and Literature, Gomal University, Dera Ismail Khan, Khyber Pakhtunkhwa, Pakistan/PhD English Scholar, Qurtuba University of Science and Information Technology, Peshawar, Khyber Pakhtunkhwa, Pakistan. ✉ [fateh.khan77@yahoo.com](mailto:fateh.khan77@yahoo.com)

<sup>2</sup> Professor, Qurtuba University of Science & Information Technology, Peshawar, Khyber Pakhtunkhwa, Pakistan. ✉ [Zahirkhattak47@gmail.com](mailto:Zahirkhattak47@gmail.com)

<sup>3</sup> Associate Professor, Head of English Department (BS), Edwards College, Peshawar, Khyber Pakhtunkhwa, Pakistan. ✉ [ajlal.jalal@yahoo.com](mailto:ajlal.jalal@yahoo.com)

- **Corresponding Author:** Fateh Khan (✉ [fateh.khan77@yahoo.com](mailto:fateh.khan77@yahoo.com))
- **To Cite:** Khan, F., Khattak, Z. J., & Ahmad, G. (2025). Stylistic Strategies of M.R Kayani's Speech, "Misfortunes Come Not Alone". *QJantic Journal of Social Sciences and Humanities*, 6(1), 163-174. <https://doi.org/10.55737/qjssh.vi-i.25308>



revealed, and making the key moments really stand out. What's impressive is how easily he shifts between different sentence styles and lengths, like a composer using different instruments to create a rich and varied sound. Certain sentences just hit you hard. They're short, punchy, and stick with you long after you've read them. They're like the big moments in a story, the points where everything comes together and leaves you feeling something profound.

Kayani's writing delves into intricate subjects with extended, elaborate sentences. He crafts these sentences as spaces for thoughtful contemplation, inviting readers to pause and consider the story's subtler moments. Often, the very structure of his sentences becomes a kind of philosophical discussion, prompting readers to reflect on the intricacies of being human.

Kayani's writing really draws you into the story, taking you through all its ups and downs. The way she puts words together is masterful; every sentence reveals something new about the characters or the plot in a smooth, natural way. The story's rhythm is almost like a heartbeat, making the whole experience feel incredibly real and immersive. You're swept away on a magical journey.

### Figurative Language

"The Whole Truth" is richly textured by its use of figurative language—words and phrases that mean more than their dictionary definitions. Kayani weaves a vibrant narrative by employing various literary devices, including metaphors, similes, and personification, adding layers of meaning and emotional impact.

Metaphors, those powerful tools of comparison, allow Kayani to draw surprising connections between tangible objects and abstract ideas. They provide readers with concrete points of reference, making complex concepts more accessible and understandable. Similes, similarly, illuminate the text by drawing comparisons between dissimilar things, enhancing clarity and creating vivid imagery. Personification, by giving human qualities to inanimate objects or abstract notions, makes them relatable and emotionally resonant.

Think about how metaphors make the themes of the story real and relatable. Things like justice and freedom become, themselves, characters in the narrative. Simile adds color and imagery, helping the reader see the action and visuals. Personification draws readers in emotionally, creating a sense of empathy that enhances their connection to the story and the ideas it conveys.

Kayani doesn't simply tell a story; he makes you experience it. Metaphors are certainly used to grab the reader's attention, giving them a more memorable experience than simple, blunt writing can provide. The words become more than mere words; they serve the function of communication and add a layer of creative depth, conjuring emotion, and firing the imagination to think beyond just the information imparted. The figurative language here brings a depth of layers through symbols, feelings, and ideas, adding depth to the context of the pieces.

By the end, "The Whole Truth" demonstrates Kayani's command of language, a living, breathing thing." The interaction between his use of vocabulary, sentence structure, and metaphor makes for an incredibly compelling narrative experience that strikes at the heart of what matters on such a profound level to the reader. His words are brushstrokes, his sentences musical notes, his metaphors splashes of color upon the canvas of his story. The story is not merely told by Kayani's language, it is the heart and soul of the narrative, giving it color, tone, and emotional depth. He takes readers on a journey of change, where the power of words becomes a life-altering experience.

### Discourse

"The Whole Truth," by M.R. Kayani, is more than just a story told in words; the way in which it's told is an essential facet of the storytelling. Mimicous abdes it up in the same manner that an architect silently constructs the frame of a structure. Each must have a purpose as these build blocks on which to support the stories. Kayani orchestrates the beautiful scenery of the spoken story; he brings the audience into the world of the story, the imagery is rich and inviting and it envelops you.

This intricately designed narrative style isn't just for show: It's a means for the author to probe complex ideas and perspectives. The method of presenting the story is not only stylistic but also provides

Kayani with a way to develop complex ideas with specificity and nuance. It's a labyrinth of thought, inviting readers to wrestle with complex ideas and turn them over in their minds. The narrative encourages us to reflect on the political and socioeconomic underpinning of the story.

In addition, Kayani's prose gives insights into some of the social, economic, and political landscape against which "The Whole Truth" takes place. The use of language isn't in a vacuum; it mirrors the larger world in which that story takes place. Such contextualization pulls readers into the story and implicates them as participants rather than spectators. Kayani blurs the line between fiction and reality and welcomes us into this world. The way that the story intertwines with the real world only adds to the story's impact and relevance.

## **Narratives**

Stories, both real and fictional, are central to the way we convey and comprehend the universe. They don't merely relay events; they string together experiences and build a structure upon which to hang them. They are like containers of meaning that provide structure and sense to what we encounter in the world around us. These stories can be written, spoken, drawn, or even acted out in multimedia experiences. Narratives tell a story, convey a message, inform our beliefs and even influence our perspectives through these various mediums. They are necessary for human connection.

In a way, stories are the best map we have of the confusing world we live in. They offer a lens through which to understand our experiences and give form to the chaos of events. Writing a narrative arc organizes our understanding of cause and effect whether it is in a two-party system or otherwise, it creates a sense of perhaps order, where there may not have been, it is often chaotic. This ability to weave meaning in our lives and connect the seemingly disparate dots of our lives is a fundamental aspect of being human, and stories offer exactly that capacity.

Narrative has been a solid modality to understand the reality and its occurrences. This complex and improbable life we live through is given experiences via narratives that carve out a path through and structure tools that we forget that make meaning for people and groups. They also guide us and enable us to organize all the chaos of life in a sequential manner.

## **Subjective Truth and Narratives**

One of the tenets of narratives is how they closely relate to subjective truth. Although subjective truth is deeply personal and defined by an individual's own experiences, preferences, and sociocultural context, objective reality is independent of individual perceptions. Stories act as vessels for these arbitrary truths, providing individuals and collectives with a platform to communicate their worldviews. Such interpretations need not be in conflict with objective truth; they are two sides to the same coin, reflecting the diversity of human experiences and perspectives. So, narrative and subjective truth are inseparable. Narratives will forever mark the subjectivity of truth. They are believed to be interconnected with each other and exhibit the diverse ways of human experiences.

## **Language and Narratives**

Stories are inseparable from language. Language is the thread through which we spin stories, share them with others, and give life to them. A compelling narrative needs to be able to describe events, characters, and emotions in colorful language. Language, when used well, with its metaphors, symbolism, and stylistic flourishes, can take a story to another level, adding dimensions of meaning and resonance. In the end, language shapes how we experience a story; it dictates what kind of impact the story has on the audience and what it means to them.

M.R. Kayani is a literary anarchist in *The Whole Truth*, existing in subtext, directly opposing the narratives and ideologies that have minimized our society. Kayani takes a closer look with precise and multiple use of the language and uses words to engage in verbal warfare against the accepted 'truths' that belong to our discourse. Examining and interrogating dominant narratives with precision, Kayani casts shadows of light on the systems of power that sustain these narratives. Their writings serve as a bridge to other perspectives, and articulate the voice of the voiceless, unleashing a tsunami of intellectual rebellion.



Rather than passively absorbing information, readers are actively engaged in a fundamental re-think of conventional understanding.

Literature is politics in "The Whole Truth." Here, language isn't merely a passive mirror that reflects society; it shapes our perception and understanding of it. Kayani pushes the reader to interrogate their notions of truth through the machinations of language and discourse, aware that truth is socially constructed and subject to the whims of power dynamics. In this world of intellectual journeying, metaphor, irony, and rhetoric can help put truth either at best, fuzzy at best, and shiny at worst and mold it in unleavened ways — more clay than cinder block. As the narrative unfolds, so too does an active invitation to readers to help redefine societal ideals and observe the relationship between language and reality develop.

This book is a conversation about language, reality, about values, and this book is an experience, but not just any experience, as M. R. Kayani's "The Whole Truth". It's an invitation to engage, think, and re-imagine. To me, this intellectual journey invites readers to take a turn toward a quest for deeper understanding and a better society. It is a testament to the power of words, used carefully and purposefully, to heal and transform.

### Style and Stylistics

In literature, style is an author's fingerprint. It is their way of communicating in words, creating a unique voice and tone. Writers "practice certain characteristics with language; how they select and order words; their use of language that's figurative and their use of rhetorical devices." And this isn't just a pretty sentence; it exposes their worldview and how they want you, the reader, to experience the story. Analysts could explore the author's linguistic techniques through the lens of stylistics while allowing for a deeper understanding of the thoughts and themes (Sorlin, [2016](#)).

For example, in "The Whole Truth," M.R. Kayani cleverly gives each character their own voice. But it also helps us to really feel what they're thinking or experiencing, so we can better relate to them. Kayani is giving us a glimpse into their souls, which is what makes the story more compelling and emotional.

Many stories don't shy away from the reality of our multilingual world. But just as authors incorporate varied, translated languages and dialects, capturing these sounds, these rhythms, these cultures through the whims of different tongues and dialects spoken in different places. Not only does this lend authenticity to the tale, but it also makes us feel packaged into the world they created. Language becomes a character in itself, shaping the cultural landscape and influencing how people interact.

These stories often explore themes of identity and belonging. Characters grapple with finding their place in a world where languages and cultures intertwine. We see the challenges of communication, the misunderstandings, and the beauty of finding common ground despite these differences.

Ultimately, multilingualism adds a rich layer of complexity to storytelling. It forces us, as readers, to confront our own biases and appreciate the diverse tapestry of human experience. These stories encourage us to reflect on the power of language to shape our identities and connect us to the world around us.

Style is the man which is very clearly claimed by many stylistics-related celebrities that style is the index of the writer. Where the case of Kayani is concerned, one will really enjoy his writing style. He has used not only English in his speeches but also a mix-up of many local and international languages which makes his speeches more interesting and enjoyable. Multi-languages have always created issues in understanding one's story and its themes but here in the case of Kayani, he uses regional language with common idioms from common life as well as international language using idioms at the international level. He mostly takes his characters from daily life just to avoid barriers that encounter any communication. This fact could be denied that most of the literary works of different writers have a rich tapestry of languages i.e. local, national, and international level which set the realities in their stories.

Most of the authors have been using different and multiple languages to bring mastery to their texts. They give their characters multiple tongues and dialects to represent their social and cultural themes so that such tactics may bring authenticity to their narratives to capture nuances of day-to-day dialogue. Using local and regional as well as idiomatic languages will enhance the worth of a text and the reading

experience of the readers in this hectic cultural life. Those authors, who use multilingual dialects in their writings, always serve as a powerful narrative technique that enriches the meaning of the stories.

Stylistics is a branch of linguistics that has served to focus on analyzing how language is used by authors to get meaning, its effects, and style both in literary and non-literary text. Stylistics analyses the features of language such as sentence structure, vocabulary, and grammar. It also tells how it brings out the language choices that contribute to tone, mood, and verbal impact. It is applied mostly to literature that analyses speeches, advertisements, and other communication forms. It interlinks elements of literature, psychology, linguistics, and the studies of communication. Stylistics also investigates that meanings have been shaped by context and the perception of the reader. It not only serves as a verbal surface but it goes to unearth the hidden meanings and other directions that the story can take. Writers convey their preferences, worldviews, and creativity through the style they have been using in their texts. Style dissects the narrative to get the desired meaning of the author which he or she wanted to show the readers. Stylistics has many types such as literary, descriptive, interpretive, cognitive, and computational stylistics. The purpose of the stylistics is to explain how specific effects will be achieved by texts. It also gets the relationship between language and meaning.

### **Stylistic Devices as Essential Tools**

Authors employ stylistic techniques as indispensable instruments to amplify the impact and potency of their literary creations. These techniques encompass a diverse array of literary devices, including metaphors, similes, imagery, alliteration, repetition, parallelism, irony, hyperbole, and personification, among others. In case of Kayani, he used stylistic devices with mastery and artistic vision in his all speeches. Each and every sentence of Kayani is a beautiful mixture of stylistics devices.

### **Use of Stylistic Devices by M.R. Kayani in *Misfortunes Come Not Alone***

In "*Misfortunes Come Not Alone*," M.R. Kayani masterfully utilizes a variety of stylistic techniques to captivate the reader and unveil the speech's deeper layers of significance. A stylistic analysis of the speech enables the reader to identify and investigate these stylistic techniques, thereby comprehending the author's intended impact and delving deeper into the underlying themes.

### **Metaphor as a Key Literary Device**

Metaphor is a major stylistic device M.R. Kayani uses in "*Misfortunes Not Come Alone*." Through metaphor, Kayani paints bold evocative comparisons that explode the reader into understanding of the story. These devices easily help the readers visualize and experience certain aspects of the story. In the speech, Kayani uses metaphor, among many other stylistic devices, such as similes, imagery, alliteration and repetition. These stylistic choices play a huge role in what the text looks and sounds like.

### **Parallelism and Irony for Deeper Meaning**

Parallelism and irony Parallelism and irony are also effectively used by Kayani in the narrative to highlight contrasts and convey deep meanings. These stylistic choices use various techniques to create a text with complex meaning that encourages the reader to approach the narrative on several different levels. Taking M.R. Kayani's use of these stylistic techniques in "*Misfortunes Not Come Alone*" as a case study allows the reader to see how powerful and thought-provoking literary works are crafted through the use of language and literary devices. This adds to reader enjoyment and magnifies the narrative impact.

### **Metaphor**

Metaphor is masterfully used by Kayani to make gripping comparisons that add to the reader's understanding and feelings. Metaphor becomes a strong instrument that allows the unpacking of the complex web of social processes that make stories possible. Authors condense complex sociocultural concepts to visual and evocative imagery in their work allowing readers windows into the nuance of the sociocultural aspects embedded in their storytelling. They are not merely ornamental — narrative imagination is a purposeful additional layer that investigates social themes. Through their writing, authors create alternate realities and hypothetical cases, allowing their readers the opportunity to reflect critically on the sociocultural narratives of their time, rereading such imaginative work as social critique.





From one book to another, an intimate mockery of artistic choices provides us with an illuminating journey into the crossroads language and discourse face socioculturally and politically. This practice emphasizes aesthetic and thematic resonances that speak to current sociocultural discourse as well as to the unique voices of individual authors entering the modern literary canon. At the end of the day, it is through the interplay between the imaginative use of language, metaphor and the readers' narrative imagination with what the literary works have placed in their way that access to sociocultural dimensions becomes available. The speech, "Misfortunes Come Not Alone" is itself a metaphor that suggests that troubles mostly arrive in clusters, one after another, and not alone. Commonly it is said that when it rains, it pours.

### Simile

Like metaphor, simile is the linchpin of drawing evocative comparisons, often using various iterations of "like" or "as" to add resonance and dynamism to the reader's emotional and imaginative journey. M.R Kayani in the speech says, "He taught me love, so that the rigour of discipline is made temperate by the play of human affections, in the same way as justice is tempered with mercy" (Kayani, 2006. p. 117).

### Imagery

Kayani uses great imagery that appeals to the senses to deliver words that draw the reader into the experience, keeping the person reading engaged and connected. "If the word "drink" means drink as much as you can, then it includes something more than water, for you cannot drink more than a glass of water and a word so full of meaning as a drink, so simple in expression, so superlative in dignity, could surely not have been used to sanction a mere glass of water" (Kayani, 2006 pp. 116-17)

### Alliteration

Using repetition of sounds at the beginning of adjacent or closely connected words, called alliteration, Kayani adds a musical character and accentuates specific words or phrases to make them pop from the page. "If I were drowned in the deepest sea, I know whose tears would come down to me, Father of mine, O father of mine!" (Kayani, 2006 p. 118).

### Repetition

Repetition is used by Kayani to emphasize certain words or phrases which adds a rhythmic quality to the text and draws attention to important themes. The word Martial Law has been used time and again to emphasize its devastating effect not on the public but the country as a whole. He says, "It was in this condition that Martial Law found me in my native village, Misfortunes come not alone, but in battalions; and in this case, it was a whole army" (Kayani, 2006 p. 118). He further says that he told me that the area under Martial Law was somewhat larger than Karachi" (Kayani, 2006 p.119).

### Parallelism

Kayani utilizes parallel structure to emphasize contrasts and to lend balance and symmetry to the text. The speaker of "Misfortunes Not Come Alone" uses various stylistic strategies to engage the reader on several levels. Irony is also used to give the story of "Misfortunes come not alone" a deeper, more nuanced aspect. Additionally, the use of erratic narrators, various frames for the story, and stylistic shifts in "Misfortunes Come Not Alone" puts conventional techniques of representation and narrative structure to the test (Özçelik, 2022).

## Review of Literature

### Overview of Mr. Kayani's Work

M.R. Kayani stands out as a literary master in the huge literary landscape where inventiveness has no limitations. His unique style of storytelling has captured readers' imaginations as well as the minds of academics. Kayani's brilliant use of linguistic deviation, a stylistic device that transcends linguistic limitations and audaciously violates the conventional conventions of narrative structures, is at the heart of his masterful use of narrative brilliance. With a focus on the crucial role played by linguistic variance in

forming Kayani's deeply unique narratives, we set off on an enthralling voyage into the universe of his literary creations in this lengthy review of the literature.

In *Stunning Vindication of Truth*, Iftikhar Ahmad Khan says, "I have noticed in many of my friends and acquaintances from the North Western Province a quaint sense of humor and uncanny ability to give an odd twist to words, phrases, and situations. It is strange that in a rugged terrain where life is so hazardous, there should be such an abundance of frolic and humor (Khan A. I, 2006 p. 3). He further says that Kayani was against the Martial Law till his last breath. In his last address which was to be delivered on 15<sup>th</sup> November 1962, the day he breathed his last, he had bluntly stated, "If Martial Law was necessitated by crime then ninety percent people were under pressure for no fault on their part. If it was necessitated by misdoings of politicians then the number of ebdoed persons did not exceed a hundred" (Khan A. I, 2006 p. 4).

The artistic quality of *The Whole Truth* is its ability to engage its audience by subverting readers' assumptions and providing a new, original lens through which to view our understanding of language and its significance. It deems "deviation", based on the perspective of Aquiline cited in Hashem & Muhi (2021), as a term that is not only relevant to general linguistic rules but also to the rules of literary composition characters convening under the specific text. Kayani expertly combines complex storylines to highlight linkages and patterns that characterize the human experience.

The brilliant use of minor grammatical discrepancies in "The Whole Truth" by Kayani allows the readers to enter into a world where language works with conventional thinking to give them more insight into language and communication (Stria, 2018).

According to Abraitien et al. (2015), Kayani's narratives read as audacious journeys that flout the codes of convention. They go beyond basic storytelling conventions. The deliberate engagement with language, as explored in his writing, functions not only to engage the ornamental structures that he builds but also to provoke a sense of unease through these linguistic quirks and forms, providing space for readers to enter into a literate experience that might fundamentally differ from their previous notions of narrative (Erjan, 2022). As readers venture on these linguistic adventures, they are made to skim the text, revealing subtle shades of meaning that open the door to stimulating intellectual conversation.

Estrangement is a translation technique that accompanies Kayani's unusually creative style and is embraced in the thematic quilt of his works throughout (Abraitien et al., 2015). With this strategy, a foreign entity is included in the story, encouraging readers to experience the lens of a new culture, step out of their comfort zone, and be willing to see the world from diverse perspectives. Kayani's stories are designed to provide readers with more than just an entertaining read but also allow readers to traverse cultural boundaries and start to understand the cultural aspects that shape the narratives (Hariyana et al., 2020).

The unique stylistic choices of language and discourse in Kayani's works act as conduits between form and content, thus achieving a seamless integration of the two, as well as providing a sense of connection between the narrative itself and its themes (Muhammadiyah et al., 2023).

One of the striking features of their writing style is the conscious use of grammatical violations, which lends their work an air of the fantastic (Dynel, 2013). Readers are introduced to new accumulations of phrases, bizarre vocabulary, and stylistics that challenge conventional tenets of narrative (Dynel, 2013). The genesis of discourse and language comes through such linguistic aberrations. This crucible of thought forces readers outside their lexicon stretching them to reimagine the text as they navigate (Wulandari & Triandana, 2022).

Unfamiliar ways of writing sentences that go against the regular syntax/stylistic rules make readers question the inherently held beliefs about the "right" way of forming the sentences Zainuddin (2016). As readers are invited to grapple with the subtleties and complexities of syntax, the narrative itself becomes a testing ground for innovation in grammar. Stylistic choices play an important role in the visual aspects of the language (Petrou et al., 2023).

M.R. Kayani's books, including "The Whole Truth," do not emerge from an aesthetic void. Historical and political context provides the base in both a literal and metaphorical sense upon which the text is built, through details from the fabrics of its time stitched together like a tapestry (Nyklová & Fárová, 2018).



## Research Methodology

The research is qualitative in nature and the main focus of the researcher is the primary source (the speech) particularly and will get help from secondary sources as well while Paul Simpson's *Stylistics* will be used as a theoretical framework to analyze the stylistic strategies of Kayani in his speech, "*Misfortunes Come Not Alone*". The *Stylistics* framework of Paul Simpson helps to reveal how irony, rhetorical devices, and lexical choices shape the messages and speeches of Kayani. Kayani emphasizes that the readers should rethink their blind acceptance of the authority for which he exposes the power structure while using Paul Simpson's stylistic approach.

## Discussions and Analysis

Stylistic analysis mainly focuses on what an author wants to convey through his words and language. It intends to explore the choices that are made by the writers in their works. M.R. Kayani has a magnificent style. He uses the phrase, "*Misfortunes Come Not Alone*" to emphasize the chain of catastrophes and difficulties for the citizens. He notifies that none other than the army is a package of distortion socially and economically. As far as M.R. Kayani is concerned, he very masterfully conveys his message through his rhetorical and rigorous language. *Misfortunes come not alone* is his famous speech which was delivered to the Karachi Bar Association in 1958, a time when Martial Law was just imposed and the public was scared and disappointed. There was a sense of hopelessness everywhere and in such a tense situation, Kayani went to Karachi and delivered this speech. Kayani says, "This village of mine is about two miles from the city of Kohat, and at about eight o'clock on the historic morning one of my nephews who had gone over to the city telephoned to me that Karachi had been subjected to Martial Law" (Kayani, 2006 p. 118).

## Rhetorical Questioning

Kayani uses rhetorical questions in his speeches to convey his emotions and feelings. When his nephew informed him about the subjugation of Karachi under Martial Law, he rhetorically asked, "How does it pinch you at this distance" (Kayani, 2006 p 118). Kayani again uses such a question when he talks about public dealings and exposure as he says, "Have you not been taught since childhood to fear God rather than love Him?" (Kayani, 2006 p 122). He always asks such philosophical questions that lead the public to nowhere. He further questions to highlight the importance of democracy and expresses the unnecessary indulgence of the army in building blocks in the country's progress while saying, "But the constitutional argument and my love for the rule of law apart, have you considered that Martial Law is an essentially Islamic Institution?" (Kayani, 2006 p. 122). In the speech under discussion, Kayani puts a lot of rhetorical questions. For example, he questions, "Why not scrap the undesirable part and scrap the Governments, and then see what sort of a Constitution we should have?" (Kayani, 2006 p. 120). "What have you done to prevent political immorality, and political prostitution?" (Kayani, 2006 p. 121). "Did the fundamental rights and the writ jurisdiction exist when we released the prisoners in the Pindi Conspiracy Case in 1955?" (Kayani, 2006 p. 123). Such rhetorical questions in Kayani's speeches make his texts more genuine and real even in today's Pakistani scenario.

## Simile

Like metaphor, simile is the linchpin of drawing evocative comparisons, often using various iterations of "like" or "as" to add resonance and dynamism to the reader's emotional and imaginative journey. It is a figure of speech, mostly used to compare two different things or objects to highlight the commonalities between them so that it may create a vivid imagery in writing. *Misfortunes Come Not Alone* is full of similes which really clarify the meaning of Kayani's sentences. He says, "My second oath came when I became a full judge and a certificate of fitness was granted to me, as to "our beloved subject", by the Governor-General" (Kayani, 2006 p. 113). "If now you made up your mind as to what is nearest your heart, I shall soak of Martial Law in retrospect" (Kayani, 2006 p. 117). "If all fathers had been like him, it would not perhaps be necessary to report to Martial Law from time to time" (Kayani, 2006 p. 117). Kayani further says in the speech by giving a similarity between his father and that of Kipling's mother as, "I shall speak about my father as Kipling spoke about his mother: If I were drowned in the deepest sea, I know whose tears would come down to me" (Kayani, 2006 p. 118). He is speaking about a judge who has firm belief in law and its fairness while putting a comparison, therefore; he says, "To a person steeped in the rule of law



like myself, who has always said that the only dictatorship In whichh he believes is that of the High Court, a judicious dictatorship" (Kayani, 2006 p. 120). Kayani emphasises on the importance of rule of law and basic human rights. "Perhaps you have forgotten that the law of civil necessity had come to our land like a casual flood and was In dangor of sweeping men off their political feet" (Kayani, 2006 p. 123).

### Irony

The researcher is of the opinion that Kayani's application of ironic words and sentences is of great importance. His ironic words are very masterly woven which creates fun and the reader enjoys. For instance, when the district magistrate called the local Nawab for his explanation, he did not serve him in writing but there was an interview: "Well Nawab Sahib, you have committed a grave illegality," said the District Magistrate. Nawab Sahib replied: "Hazoor, you have been sentenced to seven years day in and day out. If once in a blue moon I sentence a man to only two years, what does it matter? After all, it is you who made me a Nawab" (Kayani, 2006 p. 125). Kayani criticizes the military government of Field Martial Muhammad Ayub Khan while mocking, "For it is the donkey's commonsense which insists on his standing in the middle of the road, so as to allow the motorist to decide at leisure which side he should take" (Kayani, 2006 p. 129). He further criticizes the imposition of Martial Law and says, "If Martial Law means enforcing on people a sense of citizenship, then you need it in every house, in every street, in every city, in every office and you will be glad to know that in the offices and departments with which I am concerned, the rule of law is agreeably wedded to the rule of Martial law" (Kayani, 2006 p. 122).

### Metaphor

Kayani's speech, "Misfortunes Come Not Alone" is basically a phrase that itself is a metaphor while illustrating the chain of destructions and difficulties for the masses of a country. He very beautifully and critically denotes the imposition of Field Martial Muhammad Ayub Khan's Martial Law when he metaphorically says, "Misfortunes not come alone but in battalions; and in this case, it was a whole Army" (Kayani, 2006 p. 118). He further narrates the mischievous activities of the establishment which brings hurdles in the flourishing of democracy and smooth running of the government. He informs the readers through a concrete metaphor that such forces have always been working underground to achieve their own desires. "There is something in the holy book about Gog and Magog: they cause mischief upon the earth" (Kayani, 2006 p. 128).

### Some Key Points

According to Kayani, there are so many cases in which a martial law authority made wrong use of its power. The city of Lahore was put under martial law during Anti-Qadiani disturbances in 1953 and a way was paved to make general Azam Khan as administrator. To highlight such mistakes made not only by the martial law administrator but by the high courts and Supreme Court as well are discussed here below in the given table:

Table 1

Key Points	Examples	Analysis	Reference
1. The Erosion of Solemnity in Judicial Oaths	- Chief Justice's reflections on initial oaths, flawed administration, and Martial Law.	Highlights how repeated oaths and ceremonies can lose their significance due to procedural errors and casual responses.	Address to the Karachi Bar Association, 11th December 1958.
2. The Efficacy of Martial Law vs. Rule of Law	- Martial Law imposed to combat corruption but fails to address root causes.	Argues that Martial Law is a temporary fix that doesn't address systemic issues, suggesting the need for a genuine rule of law.	Address to the Karachi Bar Association, 11th December 1958.
3. Critique of the Political Leadership	- Political leaders using Martial Law as a superficial solution rather than addressing underlying issues.	Criticizes leaders for creating an illusion of effectiveness without addressing the root causes of political instability.	Address to the Karachi Bar Association, 11th December 1958.



Key Points	Examples	Analysis	Reference
4. The Role of Fundamental Rights and Writ Jurisdiction	- Government imposing Martial Law and restricting fundamental rights.	Emphasizes the need to uphold fundamental rights and judicial review, even in times of political crisis.	Address to the Karachi Bar Association, 11th December 1958.
5. The Imperfections of Judicial Systems	- Flawed judgments rectified by higher courts.	Acknowledges imperfections but stresses the importance of mechanisms to correct errors and ensure justice.	Address to the Karachi Bar Association, 11th December 1958.
6. The Challenges of Judicial Independence	- Underfunded judiciary and political interference.	Advocates for financial and administrative independence for the judiciary to ensure effective functioning.	Address to the Karachi Bar Association, 11th December 1958.

## Conclusions

The speaker urges for substantial reform in terms of financial independence and lack of political influence so that the judiciary can exercise its presence without corruption. It is a strong critique of Martial Law as a mode of governance, of political authority and leadership, and an assertion about the need for a judiciary which can protect fundamental rights and a belief in the judicial system. The tales of woe and triumph about the judicial system set the scene for the speaker's request for reforms that would bolster judicial independence and the rule of law.

This speech highlights the risks of limiting the Natural Rights of individuals wherein they are seized upon the demands of politics while under the obligatory forces of Martial Law. Not respecting of fundamental rights during the imposition of Martial Law and limiting the judicial review [as per the quoted judgment the government is making]. This underlines the need to protect fundamental rights and the writ jurisdiction of the judiciary rather than surrendering before extraneous, and often debilitating, political circumstances pointing towards the importance of continuity in legal and civil liberties regardless of outside pressures. The narrator argues that a judiciary that is financially and administratively independent, with no political figures embedded in the courts, would strengthen judicial proceedings. This includes an under-resourced judiciary that is susceptible to political pressure and incapable of functioning independently.

## References

- Abraitienė, L., Koverienė, I., & Urbonienė, J. (2015). Challenges and Rewards of Surtitling as an Audiovisual Translation Mode: A Case Study of the Contemporary Opera *Have a Good Day!* *Studies About Languages*, 0(26). <https://doi.org/10.5755/joi.sal.o.26.12422>
- Al- Erjan, R. Sh. (2022). A Stylistic Analysis of John Keats's Poem "Ode to Psyche." *Theory and Practice in Language Studies*, 12(7), 1378–1385. <https://doi.org/10.17507/tpls.1207.18>
- Dynel, M. (2013). Humorous phenomena in dramatic discourse. *European Journal of Humour Research*, 1(1), 22–60. <https://doi.org/10.7592/EJHR2013.1.1.dynel>
- Hariyana, A., Rasyid, Y., M. P., Anwar, M., & MPhil, M. H. (2020). The Representation of Women in Pendhoza's Bojoku Galak's Song through Sara Mills's Critical Discourse Analysis Model. *KnE Social Sciences*. <https://doi.org/10.18502/kss.v4i14.7914>
- Hashem, Z A., & Muhi, T H. (2021, April 19). Semantic deviation in Arabic and English proverbs of love. <https://scite.ai/reports/10.21744/ijllc.v7n3.1486>
- Kayani, J. M. R., (2006). The Whole Truth. *Misfortunes Come Not Alone*. Pakistan Writers Co-operative Society, Lahore, p.13 <https://www.cooperaartgallery.com/product/the-whole-truth/>
- Kayani, J. M. R., (2006). The Whole Truth. *Misfortunes Come Not Alone*. Pakistan Writers Co-operative Society, Lahore, pp.16–17 <https://www.cooperaartgallery.com/product/the-whole-truth/>
- Kayani, J. M. R., (2006). The Whole Truth. *Misfortunes Come Not Alone*. Pakistan Writers Co-operative Society, Lahore, p.17 <https://www.cooperaartgallery.com/product/the-whole-truth/>
- Kayani, J. M. R., (2006). The Whole Truth. *Misfortunes Come Not Alone*. Pakistan Writers Co-operative Society, Lahore, p.17 <https://www.cooperaartgallery.com/product/the-whole-truth/>
- Kayani, J. M. R., (2006). The Whole Truth. *Misfortunes Come Not Alone*. Pakistan Writers Co-operative Society, Lahore, p.18 <https://www.cooperaartgallery.com/product/the-whole-truth/>
- Kayani, J. M. R., (2006). The Whole Truth. *Misfortunes Come Not Alone*, Pakistan Writers Co-operative Society, Lahore, p. 118 <https://www.cooperaartgallery.com/product/the-whole-truth/>
- Kayani, J. M. R., (2006). The Whole Truth. *Misfortunes Come Not Alone*, Pakistan Writers Co-operative Society, Lahore, p. 119 <https://www.cooperaartgallery.com/product/the-whole-truth/>
- Kayani, J. M. R., (2006). The Whole Truth. *Misfortunes Come Not Alone*. Pakistan Writers Co-operative Society, Lahore, p.20 <https://www.cooperaartgallery.com/product/the-whole-truth/>
- Kayani, J. M. R., (2006). The Whole Truth. *Misfortunes Come Not Alone*. Pakistan Writers Co-operative Society, Lahore, p.20 <https://www.cooperaartgallery.com/product/the-whole-truth/>
- Kayani, J. M. R., (2006). The Whole Truth. *Misfortunes Come Not Alone*. Pakistan Writers Co-operative Society, Lahore, p.21 <https://www.cooperaartgallery.com/product/the-whole-truth/>
- Kayani, J. M. R., (2006). The Whole Truth. *Misfortunes Come Not Alone*, Pakistan Writers Co-operative Society, Lahore, p. 122 <https://www.cooperaartgallery.com/product/the-whole-truth/>
- Kayani, J. M. R., (2006). The Whole Truth. *Misfortunes Come Not Alone*. Pakistan Writers Co-operative Society, Lahore, p.23 <https://www.cooperaartgallery.com/product/the-whole-truth/>
- Kayani, J. M. R., (2006). The Whole Truth. *Misfortunes Come Not Alone*. Pakistan Writers Co-operative Society, Lahore, p.23 <https://www.cooperaartgallery.com/product/the-whole-truth/>
- Kayani, J. M. R., (2006). The Whole Truth. *Misfortunes Come Not Alone*, Pakistan Writers Co-operative Society, Lahore, p. 125 <https://www.cooperaartgallery.com/product/the-whole-truth/>
- Kayani, J. M. R., (2006). The Whole Truth. *Misfortunes Come Not Alone*, Pakistan Writers Co-operative Society, Lahore, p. 128 <https://www.cooperaartgallery.com/product/the-whole-truth/>
- Kayani, J. M. R., (2006). The Whole Truth. *Misfortunes Come Not Alone*, Pakistan Writers Co-operative Society, Lahore, p. 129 <https://www.cooperaartgallery.com/product/the-whole-truth/>
- Kayani, J. M. R., (2006). The Whole Truth. *Misfortunes Come Not Alone*, Pakistan Writers Co-operative Society, Lahore, p. 17 <https://www.cooperaartgallery.com/product/the-whole-truth/>
- Khan, I. A. (2006). The Whole Truth. *Stunning Vindication of Truth, part 1* Pakistan Writers Co-operative Society, Lahore, p.4 <https://www.goodreads.com/book/show/40815849-the-whole-truth>
- Khan, I. A. (2006). The Whole Truth. *Stunning Vindication of Truth, part 1* Pakistan Writers Co-operative Society, Lahore, p.3. <https://www.goodreads.com/book/show/40815849-the-whole-truth>



- Muhammadiyah, M., Tannuany, A., Romadhianti, R., Fatmawati, E., & Herman, H. (2023). Critical Discourse Analysis in the Education Community to Respond the Hoax Based on Technology and Information. *AL-ISHLAH: Jurnal Pendidikan*, 15(1), 95–104. <https://doi.org/10.35445/alishlah.v15i1.2158>
- Nyklová, B., & Fárová, N. (2018). Scenes in and outside the library: Continuity and change in contesting feminist knowledge on the semi-periphery. *Sociologija*, 60(1), 194–209. <https://doi.org/10.2298/SOC1801194N>
- Özçelik, K. (2022, November 24). The Sense of an Ending: A Postmodern Challenge of Truth. <https://scite.ai/reports/10.5430/wjel.v13n1p62>
- Petrou, N., Christodoulou, C., Anastasiou, A., Pallis, G., & Dikaiakos, M. D. (2023). A Multiple change-point detection framework on linguistic characteristics of real versus fake news articles. *Scientific Reports*, 13(1), 6086. <https://doi.org/10.1038/s41598-023-32952-3>
- Sorlin, S. (2016). From a Stylistic Angle: Methodological Issues and Liminal Creativity. *Angles*, 3. <https://doi.org/10.4000/angles.1625>
- Stria, I. (2018). Linguistic worldview in multilingual groups as an indicator of developing a communal identity: The case of Esperanto. *Etnolingwistyka. Problemy Języka i Kultury*, 30, 215. <https://doi.org/10.17951/et.2018.30.215>
- Wulandari, S., & Triandana, A. (2022). Social protest style in the novel *Perempuan yang Menangiskepada Bulan Hitam* by Dian Purnomo: stylistic studies. *BAHA STRA*, 42(2), 119–131. <https://doi.org/10.26555/bs.v42i2.232>
- Zainuddin, Z. (2016). The Impact of Personality: Extrovert vs. Introvert on the Ability in Syntax in Essay Writing. *Studies in English Language and Education*, 3(2), 158–169. <https://doi.org/10.24815/siele.v3i2.4963>