



THE REPRESENTATION OF RELIGIOUS DISCOURSE IN *PEER-E-KAMIL*: A CDA APPROACH

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Abstract

The aim of the current study is to critically analyze the novel *Peer e Kamil* as a religious discourse. The present research was acquainted with the analytical instrument of CDA proposed by Fairclough. This is qualitative research and the results of the research shows that the Textual analysis of the novel exposes that text production and interpretation play a vital role to represent religious discourse into the novel. The author of the novel used some sort of religious language emotive, persuasive, empirical, and tautological to represent the content of the text more realistic and close to religious discourse and manipulation of the text also helpful for the novel writer to represent religion in the novel. This research will assist in constructing basic thinking for the readers by empowering them to discriminately dissect the any literary piece of art by utilizing Critical discourse analysis agenda.

Keywords: *Critical Discourse Analysis, Religious Discourse, Novel Peer-E-Kamil*

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1. Introduction

The novel is one of the scholarly works which is fascinating to study. Its vicinity intends to investigate the feel qualities, and is required to acknowledge widespread qualities common in the public eye, for example, religious qualities, instructive, humane, moral, ethical, and others.

The vicinity of a novel absolutely can't be differentiated from the socio-cultural foundation of the writers life and ideology, nature's turf when the formation of the novel, what's more the onlooker's general public who will like the work.

The writer proposed the writing system as an option to manage existing issues since writing is nearly identified with individuals' lives. This is reliable with the presumption that writing is not made in a vacuum state culture (Teeuw, 1988).

One of the scholarly work, a novel, is intriguing to study in light of the fact that it speaks to the social society of the individuals and hold high values so that fitting to the gathering are the novel *Peer e Kaiml* by Umaira Ahmed. Numerous readers have highlighted the novel as a religious-themed novel of affection and speak of the teachings of Islam.

Peer-e-Kamil importance as *The Perfect Mentor* is a fiction novel created by Pakistani journalist Umera Ahmad. It was initially distributed in Urdu in 2004 and later in English in 2011. The book manages the defining moments in mediating lives of two individuals: a runaway young lady named Imama Hashim; and a kid named Salar Sikander having an IQ level over 150.

The present research has critically analyzed the novel *PEER E KAMIL* as a religious discourse by Umera Ahmad. With the assistance of Fairclough model (1995) explanatory devices of CDA, it uncovered the philosophies working inside the text. It was analyzed how the text production and interpretation and the manipulation of the text influenced the mind of the reader and made them to receive some religious messages transmitted in the text of the novel *PEER E KAMIL*.

This study is additionally an endeavor to mention the extent of Critical Discourse Analysis for the textual analysis of the novel. This study will be helpful to analyze how critical discourse analysis methods can support in the design of fitting procedures for perusing. This inquiry provoked researchers to explore new perspectives of content analysis by using a method of the CDA. This research will assist in constructing basic thinking for the readers by empowering them to discriminating dissect the any literary piece of art by utilizing Critical discourse analysis agenda.

1.1. Purpose of Research

The purpose of this research is to critically examine how religious discourse is

constructed and represented in the novel *Peer-e-Kamil* through textual, discursive, and social practices. The study also aims to explore how religious language shapes social relations between the writer and the reader while contributing to Islamic representation in the novel.

Research Objectives

1. To examine the writer employs textual features of the novel to represent religion.
2. To analyze religious discourse constructs and maintains social relations between the writer and the reader.
3. To investigate the production of religious language contributes to the interpretation of religious discourse in the novel.
4. To explore elements of social practices are used by the writer to depict Islamic representation in the novel.

1.2. Research Question

Q1: how does the writer exploit the text of the novel to represent religion?

Q2: how religious discourse is building social relations between reader and writer of the novel?

Q3: how productions of religious language interpret the religious discourse in the novel?

Q4: how the writer used the element of social practices to depict an Islamic representation in the novel?

2. Literature Review

It could be trying to propose a reasonable refinement of what is seen as "religious" language and what is seen as "non-religious" or "secular". In the most general sense, "religious language", as utilized by researchers of religion, alludes to the composed and spoken language commonly utilized by religious adherents when they discuss their religious convictions and more their religious encounters (Harrison, 2007,).

The primary is to study religious discourse with the end goal of recognizing the epistemological nature of religious convictions. In this respect, the expression "religious language" is utilized as to compare to the announcements or cases made about god(s). As

depicted by the language, the rhetorical language and passionate appeal that religious language passes on have gained most consideration.

Be that as it may, religious language has numerous purposes other than blending passionate sentiments while performing supplications to God. Religious language has ideological ramifications which could be concentrated from the careful investigation of its functions inside a specific context.

Binkley and Hick propose that we can recognize seven various types of language utilization for religious language (Binkley & Hick, 1962, pp. 19-21). Firstly, they suggest that religious language includes an "observational use" in which experimental articulations of authentic and recorded cases are made about some imperative events, secondly, religious language bears a "tautological use" in which repetitive reiterations of a specific meaning become importance get to be in the religious discourse, thirdly, Binkley and Hick acknowledge that religious language is exceptionally emotive, and it frequently conveys a few characteristics of verse. The "emotive utilization" intends to speak to the religion adherents' creative ability and endeavors to move their sentiments of worship for their religion and its respect and religious practices. Fourthly, Binkley and Hick see that religious language is utilized to perform the customs and functions of religious administrations. This "performatory" or "stylized" usage showed to the sort of language generally utilized within performing rituals, fifthly, religious language can give an order work in announcing certain sorts of behavior, sixthly, religious dialect can serve a "mythical use" where myths are utilized in religion as a pre scientific record of specific complex truths, for example, the production of the universe, the way of death, the prize of sins, restoration and forever.

As needs be, a myth is regularly utilized with the expectation to pass on a deeper importance of a religious record which couldn't be communicated clearly. At long last, Binkley and Hick see that religious language can serve an "incomprehensible utilization" where in numerous religions an exhaustive study for the religious content will uncover inconsistencies and inconsistencies which must be viewed as (Binkley & Hick, 1962), and it is the skillful control of the etymological segments of the religious discourse that can give the applicable translation and clarification of the theoretical incongruities, and such questionable mysteries between the distinctive religious writings might be determined.

For a considerable length of time, Islamic religious discourse has been at the bleeding edge of public and scholastic enthusiasm of Arab and Muslim researchers and analysts. This investment is shown in the expansive number of books, novels, and

manuscripts in which researchers who have attempted to examine the few parts of religion, such; as its source, standards, convictions, ideological ramifications, and discourse. Such a worldwide investment makes a familiarity with the number and assortment of Islamic ideological convictions which are evoked by diverse types of discourse that differs as far as its advancement and fundamentalism.

It is detectable that such discourse rise in novel *PEER E KAMIL*, The affection for Allah and Prophet Muhammad (saw) is regularly the fundamental theme of the novel *PEER E KAMIL*. The reader of this novel finds that generally it complies with the aforementioned utilizations. For example, it plainly shows confirmations of empirical utilization where large portions of this novel discuss truthful and verifiable occasions, Furthermore, the novel also use tautological utilization in which repetitive reiterations of a specific meaning are communicated, The emotive utilization is for the most part seen in the Sayings which include enlightening good summons and those Sayings which include supplication to Allah. The novel has been condemned for contempt discourse against the Ahmadiyya group. One of the writer states that the writer of *PEER E KAMIL* novel has depended on hostile to Ahmadiyya purposeful publicity to portray the convictions of mama and her crew. There is likewise absence of profundity in any of the Ahmadi characters in the novel.

The masses of Pakistan are truly impacted by the religious writings. It can't be declined that the plot and story lines of Umera's are religious, solid and snappy. Then again, the way that the religious themes are incorporated into the topics of Umeera's novel additionally makes them exceptionally well known. The basic themes that the Prophet Muhammad utilized with close reference to her decision of metaphors. In this sense Prophet Muhammad's a.s discourse contending that this theme to conjure a unique Islamic convention and ideological system.

The linguistics wonder in customary language and discourse has been reliably exhibited in numerous language and for distinctive sorts of discourse, particularly political and ideological discourse(Aydin Mehmet, 1997; Charteris-Black, 2005; Goatly, 2006; Hüsse & Spencer, 2008; Mio, 1996; Musolff, 2000, 2003; Mustafa, Alzayaat, Hamed, & Alnajaar, 2004; Rash, 2005, 2006), religious and moral discourse (Aydin Mehmet, 1997; Charteris-Black, 2004; Jäkel, 2002; Marston, 2000), taking in and instructive contexts (Cameron, 2003), business and commercial concerns (Lundmark, 2005; Skorczynska & Deignan, 2006; Sznajder &.on the other hand the discourse can include any oral or composed content that speaks to a sorted out manifestation of human experience, and this representation is created through procedures of recitation and interpretation of diverse

contexts and in distinctive connections inside numerous areas of experience, for example, literature, exchange, governmental issues, or religion.

Notwithstanding, the most well-known sociolinguistic depiction for discourse is the one presented by Norman Fairclough in which he respects discourse as a kind of "social practice" (Fairclough, 1999). In spite of the fact that it is comprehended from the last definition that a political discourse for the most part reflects contrast in power and domain, it is still sensible to perceive most different sorts of discourse as social practices as well. Case in point, the significant parts of Islamic religious discourse is any religious moral discourse might be seen as a social practice that replicates a set of moral standards and laws which plan to oppose social and ethical disparity, operation or ungrounded amazingness (command).

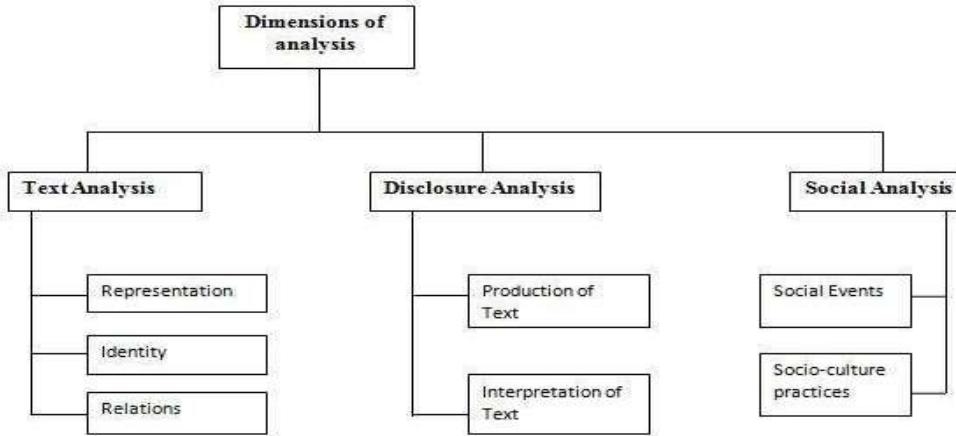
In this way, and inside the extent of this study, I consider that my utilization of the expression "discourse" must be by one means or another more particular to the celestial message where I see a discourse as an interrelated set of religious writings, and the practices of their production, scattering, reception, and elucidation that present a planned message to a selected person. In addition, CDA attracts thoughtfulness regarding the structure of the content and to its structure by concentrating on the techniques in which distinctive philosophies are presented in a given discourse. On account of religious discourse CDA can uncover a few sorts of underlying ideological with reference to religious discourse contentions and convictions and demonstrate how they are identified with the diverse social readers in a given society (Pennycock, 2001).

3. Research Methodology

This study basically explores the critical discourse analysis of novel *PEER E KAMIL* by Umaira Ahmad. For this reason Fairclough analytical framework of the CDA will be used for the novel text analysis. Because his model may be in the center area of the whole field of CDA, on the grounds that his work gives the theoretical framework for textual analysis, which gave rules for future CDA research that's why his analytical tool was used for textual analysis of this novel.

3.1. Procedure of Research

In the current study, we were use Fairclough (1995) theoretical framework of CDA by following his three dimensions of analysis which are showing blow in the diagram:



1. **Text Analysis:** description is the stage which is concerned with the formal properties of the content. Such as representation, relations, identities.
2. **Processing/Discourse Analysis:** interpretation is concerned with the relationship in the middle of content and interaction with seeing the content as a result of a product of production, and as an asset at the present time interpretation.
3. **Social Analysis:** explanation is concerned with the relationship between interaction and social connection with the social determination of the procedures of producing and understanding, and their social effects.

4.Text Analysis

4.1. Representation

This current study introduces the representation of the text of the novel *PEER E KAMIL*. The novel has been analyzed as a whole. Text of the novel tried to be analyzed which sort of substance the novel writer has been demonstrated and also analyzed which sort of ideology, the author has been used throughout the novel. The textual analysis of the novel discovers the real representation of religion in novel *PEER E KAMIL* and the author used some strategies to create the expression of particular religious perspective. The representation of the novel is based on religious views and the basic theme of this novel is Prophet Hazrat Mohammad as a Symbol of *PEER E KAMIL* through this piece of writing author tried to make the people true followers of Prophet Hazrat Mohammad a.s.

By using CDA tool the analysis of the text shows that there are recontextualizations of different social practices in it. Fair Clough (1995) stated that social practice includes

situational, institutional, and societal practices. It has been established that writer followed situational and societal practices in the text of the novel *PEER E KAMIL*. Accompanying some examples from the novel under investigation This paragraph of the novel is significant with coarse elements of religious personalities: Salar says:

1: The first was a girl very pious, purdah-observing, creating a lot of hype about her virtue and devoutness, and carrying on an affair with one boy while engaged to another. She ran away from home to be with her beloved, and when the need arose, she even took help from a person whom she hated. She thought nothing of exploiting him for her own ends. So much for Miss Piety and Devotion! A mocking smile played across Salar's lips. (Page. 188)

2: Then, I met this bearded man with a very religious appearance. He did not lift a finger to help the girl who had been begging him for support. He did not marry the girl who he had been fooling around with in the guise of love. Lately, I met him again, here in the US, and along with his faith, his beard had also vanished. (Page. 188)

3: The third one is you. You don't eat pork that's the one forbidden act you abstain from; the rest is all permitted to you. Lying, drinking alcohol, sex, going to clubs, backbiting, making fun of others although you're very pious otherwise. You've got a beard and you drive people up the wall with your preaching; you insist on forcing people to pray. You keep quoting Islam at every step this Ayat, that hadith... that Ayat, this hadith. That's all you have to say. You can't imagine how unbearable your sermons can be! When I look at your behavior, I'm least impressed. There's not much difference between us with your religious appearance and ceaseless talk of Islam, you're doing all that I do without a beard and without religion. (Page. 188)

Discussion

When Salar shared all these things with his friend Saad, basically he is tried to mentioning backward to his neighbor friend Imama Hasim and her beloved Jalal Javaid and Salar friend Saad. The text of the novel is evident that the writer depicts or recontextualized the phenomenon of religion in two prospective situational and societal by using characters. The characters represent dual personalities and the writer shows us three such persons who were great loyalists of Islam, preaching and praying, but on the other hand all three were fakes hypocrite and deceitful in their religious faith and beliefs by carrying different ideologies. She signifies to highlight the representation of religious phenomena in two different contexts.

4.2. Identities

In this novel, the author tried to represent the character's individual aspect of identities. Analysis of the novel demonstrated that there are two dominant characters in this novel, who reveals religion by their own way, the one is IMAMA HASHIM and the other one is SALLAR SIKANDER who represent aspects of individual identity. Following are some examples:

Imama Hashim belongs to the elite class family, The father of Imama Hashim one of the influential leaders of ahmadi community and his entire family converted to the Qadiani sect many years. She has grown up in this environment. She had adult seeing her father and her uncle lecturing their faith and beliefs and to her it was something being carried out in the administration of Islam. Imama normally went to religious get-together with her family and additionally listened to the addresses by their pioneers transmitted by means of satellite from London.

Suddenly writer mold her personality in another way through her friend Javeria and Sabiha when her friend tells her that:

Javeria looked at Imama's face for a while and then said, My dearest wish is that you become a Muslim. You are such a dear friend, so close to me that it hurts to see you on a misguided path... not just you, but your entire family. If God should send me to heaven for any good deeds, then I would like you to be with me, but it is essential that you become a Muslim. (P. 45)

Discussion

The character of Imama Hashim changed their identity to become a Muslim and she also changed their identity with their name as AMNA, and she left everything for the Love of Allah and his envoy Muhammad Mustafa a.s. She faced many problems and circumstances, her inception was diverse, her values were troubled over her by her Qadiani family. She learns the literature of Muslims and the translation of Holy Quran and she also attends some religious class lectures and also take some Islamic notes of famous scholars just to know about different sects. And then one day she becomes a true follower or Muslim of Prophet Hazrat Mohammad a.s.

Salar Sikander he also belongs to an elite class family. He was very cheap, modern, vulgar person and also away from his religion Islam. But SALAR is an extraordinary

people group who has 150+ IQ level and photographic memory. It is his claim to fame, however, it gets an extraordinary issue for him, he lost fascination in life only for knowing "What is next to death and hell" he attempted to do so-side four times. Anyhow, he learnt to take after the Sirat e Mustaqim by the individual with normal IQ Level. Who was living hell and beyond ecstasy was the main inquiry for him, yet his source was Muslim Family.

2: What is the Sirat-e Muntaqim? This simple question nonplussed Saad. He turned to look at Salar, who lay flat on the bed to his left. Sirat-e-mustaqeem... it is the straight path. I know, but what is the straight path? Another question. The straight path means the path to goodness. What is goodness? The tone was till flat, unmoved.

Goodness is good deeds. (P.182)

Discussion

The character of Salar also changed their identity by attending some religious lectures of Dr Sibt- e-Ali. Anyhow, he learnt to take after the Sirat e Mustaqim by the individual with normal IQ Level and then he highly indulged their self for the serving of Islam.

4.3. Relation

A specific construction of the relationship between writer and reader also creates some harmony between them. In this novel, the writer also develop some relation with the reader through their piece of writing. This relationship exchanges the ideas, beliefs between writer and reader in natural communication.

As per Fairclough (1995), linguistic dissection is concerned with presence and additionally absence in the text that could incorporate "representations, classifications of members, developments of participants personality or member relations". The author of this novel develops a close and informal relations with readers in such a way that readers wanted to change their personalities by following her exalted quotation, commands, advices and her use of religious language to produce such type of written discourse who shapes the mind of the reader. Following examples are used under analysis:

1: What is next to ecstasy? Pain. What is next to pain? Nothingness. What is next to nothingness? Hell.|| (page. 174)

2: Some are born virtuous, some become virtuous. To be good by nature is indeed fortunate, but to become good is like walking on a double-edged sword; it takes a

longer time and is more painful.|| (**page. 327**)

In life, at some time or another we come to a point where all relationships cease where there is only us and Allah. There are no parents, brother or sister, or any friend. Then we realize that there is no earth below us, nor is there a sky above, but only Allah who is supporting us in this emptiness. Then we realize our worth – it is not more than a grain of sand or the leaf of a plant. Then we realize our existence is only confined to our being. Our demise makes not a whit of difference to the world around us, nor to the scheme of things. (**Page. 174**)

4.4. Process Analysis

Fairclough (1995) stated that the CDA is interpretive and explanatory and it goes beyond the textual analysis. The second dimension of Fairclough model is Process analysis at this level we analyze the production and interpretation of the text, or also elaborate that how people of society produced or interpret or transform the text.

In the present Research, The writer's choice of the language for the production and the interpretation of the religious discourse in the novel is very simple and that interpret in such a way that can be easily understandable for the reader. The language is very simple and appealing to the reader that they can get the meanings very easily. There is no such difficult terminologies are used that are very specific to the religious language very basic concepts are discussed in novel by using somehow religious, philosophical, emotive and persuasive tone of language in religious lectures.

Such type of language is used to attract the reader that they implement that particular discourse in their real life and that might bring a change in their thought and lifestyle. Following examples are under analysis:

1: We also believe in the prophethood of Jesus and that the Bible is a divine book, so does that make us Christians? And we believe in the prophets Moses and David too... are we Jews? _ Tehreem queried in a mocking tone. Our faith is Islam and we are the followers of the Holy Prophet, and though we respect other prophets and their teachings, we remain followers of Islam. We are not followers of their faiths. (**Page. 49**)

2: The Holy Quran is a book that was divinely revealed to Hazrat Muhammad (PBUH), _ began Sabiha, _ and in the Quran, Allah declares that prophethood came to an end with Hazrat Muhammad (PBUH). There is no margin here for any other prophet to

follow. If there is any mention of another prophet, like Hazrat Isa (AS), returning to this life, it is not as a new prophet; rather, it is by Allah's will that a prophet appointed much before Hazrat Muhammad (PBUH) returns not for his own people but for the followers of our Holy Prophet (PBUH), who will be Allah's last prophet on earth. At no time in the past nor in the future has this seal of finality been given to anyone except Hazrat Muhammad (PBUH),..... (Page. 59)

3: In the Holy Quran, Allah asks who is truer to his word than Allah Almighty. Is it possible that He should reject His own words? And if Prophet Muhammad (PBUH) he is witness to his being the last and final messenger of Allah, then is it proper and justified that we should even entertain anyone else's claims to prophethood? Man is the only one of Gods. (Page 60)

Discussion

These paragraphs of this novel shows that there is the use of some kind of religious language which is stated by Binkley & Hick, (1962) and it's also mentioned in the literature review. For instance, these paragraphs clearly show evidence of the empirical usage of language where many talk about facts and historical events such as referred to previously prophethood of Jesus, a holy, divine book bible, Christianity, and also discussed previous prophets, such as prophet Moses and David. The writer of this novel also used some factual quotation from holy Quran to make the text more realistic and appealing to the readers and also for her novel character IMAMA HASHIM.

4: Our faith is Islam and we are the followers of the Holy Prophet, and though we respect other prophets and their teachings, we remain followers of Islam. (Page 49)

5: The world begins with the adoration of the Creator and ends with the adoration of His messenger, the Prophet Muhammad (pbuh)... (page 65)

Discussion

Additionally, this text involves tautological usage of language in which repetitive redundancies of a specific meaning are communicated, such as referring to faith, Islam, followers of the Holy Prophet, a perfect mentor, teaching of Islam. By using this sort of language writer followed some particular meaning which is becoming more prominent in this novel just to reshape the ideas, and beliefs of the readers about religion and this language also create well effect on IMAMA HASHIM and SALAR SIKANDER to change

their thoughts and lifestyle as well.

6: Poore quad se Jo Khara Hoon to ye tera hi Karam (If I stand tall today it is your mercy) Mujh ko jhukne nahi deta Sahara tera (For your support lets me not waver).....(page.61)..... Dastgiri meri tanhai ki to one hi to ki (Sole companion of my solitude) Me to mar jata agar sath na hota tera (But for your succor, I would no longer be) Wo andheron me bhi durrana guzar jate hain (Undaunted, they cross the darkness) Jin ke maathe pe chamkta hai sitara tera (Whose brows are illuminated by your brilliance)....(p.62)

7: In the name of Allah, the most Compassionate, the most Beneficent. All praise is for the Sustainer/Cherisher of the Universe, the most Compassionate, the most Beneficent. Salar tried his best to concentrate. The Lord of the Day of Judgment... His attention wandered. It is to You that we bow in worship; it is You to whom we turn for help. He knew the translation of the Sura al Fateha; he had read it a few days ago. Guide us to the straight path—Sirat al mustaqeem, the straight path, he repeated to himself... (p. 179)

8: The perfect mentor is one who is the paragon of perfection that is the composite of all his thoughts and actions, all that you have been describing. It is one whose worship is true and pure, who is noble and devout. Every prayer of his is fulfilled to the extent that God wills. There is an effect, an impact in his speech; he guides people too, but he is not a soothsayer, he is a mystic. He receives divine revelation—something that is not granted to all and sundry. Of the 124,000 messengers of God each one was a mentor, but the perfect mentor was he who received the final message of God, who was the seal of the prophets. Every human being, at some point in his life, needs a mentor. At times, life brings one to a stage where one feels that all pleas and supplications—on the lips, in the heart, going unheard. One's prostrations, one's outstretched hands cannot turn Gods blessings to oneself. (P. 237)

Discussion

The language of these texts is highly emotive which carries some qualities of religious poetry and supplications to God. The author of the novel means to appeal the religion adherents' imagination, energy and endeavors to move their sentiments of worship for their religion and its dignity and religious practices. The writer also conducts some religious lectures for SALAR and Imama, After these lectures SALAR got the answers to all his questions. After every lecture he feels some change in his mental state and become

more leaned towards his religion. He started work to benefit mankind.

The language of the lectures was very simple, no rhetorical devices are used as they are typically part of religious language. The emotive use of language is used that is more effective impact on the readers' mind. Somehow language has its religious impact to convince the readers to mold their thoughts in another way.

9: he had performed the first Haj of his life..... If he had not been memorizing the Quran, it would not have even occurred to him to perform Haj..... when he reached the Haram Shareef. Standing there, had he tried to trade in his sins for all the wealth he had in his present and future life? (**P. 216**)

Discussion

The religious language which is involved in this paragraph is perfumatory language. This use represent some kind of language traditionally used in performing some religious services or rituals. In this novel the writer uses some sort of religious language such as emotionality, tautological, empirical, performatory for the production of religious discourse in their novel and the interpretation of the text by using this kind of language transform hidden meanings, ideas, and ideology to the reader, which is behind the text and its more effective impact on the reader's mind and also conscience them that as a Muslim to reshape their beliefs and faith regarding their religion Islam.

4.5. Social Analysis

The third and last dimension of Fairclough model is sociocultural practices at this level we analyze the text socially and explain it briefly and this type of analysis referred to investigate the routes in which discourse work in different areas of society. Social analysis explanation is concerned with the relationship between interaction and social connection with the social determination of the procedures of producing and understanding, and their social effects. In this novel, there is also demonstrated socio-cultural practice to represent Islamic culture by developing some religious events and then relate these events to social-cultural practice to represent religious discourse in it. There are following examples under analysis:

10: Salar only activity at the weekend was to go to the Islamic Centre, where he would learn to recite the Holy Quran from an Arab and repeat his lessons; eventually, he started to learn the Arabic language from him. He had memorized the Holy Quran (**page**

11: at the age of twenty-three and a half years, he had performed the first Haj of his life. Whilst going there or coming back, he had no notions of superiority, pride, envy or anything else in his heart and mind. But at Khalid Abdul Rehman's suggest that The chance to go for Haj when they not only had no surfeit of sins, but nothing but his sins to present also had loads of good deeds. (**Page 220**)

12: In human lives, some moments are blessed, like that auspicious night in Shab-e- Qadr/the Night of Power which some people carelessly allow to slip away. But some wait patiently, hands raised in prayer, begging for His blessings. This is the awaited moment that stills flowing waters and makes still waters flow, that turns the unspoken prayer into fate. (**Page 63**)

Discussion

The analysis of the novel has revealed that sociocultural context develop some communicative event to evoke some religious patterns. the writer of the novel efficiently deals with three dominant religious event in this novel the first one is memorization of the holy Quran through this event writer tried to persuade people to took their child into madrasa and also taught them the study of religion and holy Quran and also learnt them to memorize Holy Quran, and the other one is performing Haj through this event writer makes the people aware that the only way to escape from their sins it's the only act that could give them peace and relief as far Kahlid

Abdul Rehman said to Salar that “not only had no surfeit of sins, but nothing but his sins to present also had loads of good deeds” and the last event which she discussed is Shab –e Qadar the night of blessings.

To some extent the writer of this novel relates all these events with Islamic culture representation in such a way to arouse the religious thoughts, beliefs in the mind of the reader, and these events create a social effect on the reader lives.

5. Conclusion

The basic purpose of this research was to critically analyze the novel *PEER E KAMIL* as a religious discourse By Umera Ahmad. Textual analysis of the novel exposes that text production and interpretation play a vital role to represent religious discourse into

the novel. The author of the novel used some sort of religious language emotive, persuasive, empirical, and tautological to represent the content of the text more realistic and close to religious discourse. The production and interpretation of the text offer a powerful tool to reach the mind of the reader psychologically, and emotionally.

By the manipulation of the text writer successfully tempt on the readers' beliefs, faith and ideology by hitting them emotionally. Novels having such patterns of religious discourse might be very helpful for the young generation to understand and implement religion in their lives.

Such novels are playing very important role in bringing young generation close to their religion. So The writer of the novel undertakes the text for the framing of religion to represent her religious accusatives.

Consequently, interpretation, production and manipulation are a powerful tool in CDA for the fiction writers to command on the ideas and beliefs of the readers.

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