Pakistan Languages and Humanities Review
www.plhr.org.pk

RESEARCH PAPER

Discourse and Power Relations: A Critical Discourse Analysis of a Pakistani Drama

Mirza Tahir¹ Dr. Syed Kazim Shah*² Mirza Muhammad Ali Yasir³

1. Ph. D Scholar, Department of Applied linguistics, Government College University, Faisalabad, Punjab, Pakistan
2. Assistant Professor, Department of Applied linguistics, Government College University, Faisalabad, Punjab, Pakistan
3. M. Phil Scholar, Department of Linguistics, Riphah International University, Faisalabad, Pakistan

DOI	http://doi.org/10.47205/plhr.2021(5-II)1.51

Introduction

In linguistics, *discourse* is defined as a language unit having a length more than a sentence. "Discourse may consist of one or two words only in a context e.g. *no smoking or stop*; while on the other hand, a discourse might be of a considerable length as in novels." (Hinkel and Fotos 2001). As discourse deals text with particular and typical meanings, it excludes the option of any other meanings and understandings. The construction of discourse is dealt by every society as limited, organized, selected and rearranged by a particular type of producers whose main concern is to deflect its dangers and powers to attain command over its casual proceedings, to avoid its challenging materiality. Foucault is of the view that historically 'discourse' needs a social set up that has meaning and knowledge. He notes that discourse is a way of

categorizing knowledge that constitute the foundation of such a social and worldwide association through the shared understanding of the discursive logic and accepting discourse as a social fact. Furthermore, he says that discourse produces the logic reasonably and structurally relevant to a wider historical episteme where it rises up. However, in a social system effects of power produce such discourses that prescribe a particular set of laws and types that explain the standards to legitimize the truth and knowledge. Moreover, by its reproduction in a social setup, the laws of discourse adjust the meaning of the text and its context. At the same time, the discourse has the capability to hide its ability to fix meanings and political intents. Thus, a discourse can cover itself as a historical, scientific and universal, that is, steady and purposive. Similarly Van Dijk (1998) describes that CDA (critical discourse analysis) is a field that deals through the investigating and reviewing written and spoken texts to disclose the conversational means of inequality, power, partiality and dominance. It observes how such conversational means are upheld and repeated within a particular historic, political and social background. For Fairclough (1993 & 1997) CDA is to explore opaque relations of texts, events and conversational practices, and broader cultural and social structures; to explore how these observations, events and texts come out of power and philosophically formed by power relationships and the struggle over power. He has discussed the fundamental principles of CDA. It is noteworthy that CDA deals with the discursive power relations. Furthermore, when we discuss about Power, again we keep in mind Foucault's point of view that power is not a device that people or social group use; instead of it, people are used as tools by power, and power becomes the main topic or mediator of history. In other words, it may be said that Foucault personifies power. He clearly says that no one can escape from it and no one is out of it. We are completely surrounded by the net of power relations. Moving towards media discourse we come to know that media discourse is a form of communications that occurs via transmission stage, where discourse is focused on audience, viewer or listener. Media may have written or spoken form, the former is about written texts including newspapers and magazines and latter is about Television and Radio, News broadcasts, Dramas. Extending our study to Electronic Media Discourse, we have a view that the standard of electronic media discourse are, Form: exterior manifestation of a well defined area, Content: the subjects or topics covered, Technique: manner of performance or mode of completing. While the Genres in electronic media discourse are, Dramas, Talk shows, Songs and News. According to Qamar, K., Nayab, F., Usman, M., & Zaidi, S. A. (2021). Drama is based on social description, it represents audience's choice but this choice differs on the basis of gender, age and social class as females like musicals, love/romance story, kids' main interest is animations, animals etc. while males are interested in action/adventure, gangster or war. The major themes are dealt in Pakistani drama are, Marriage, Wealth, Power, Love affairs, black magic and different types of complexes in females, etc. Even the titles of dramas are deceptive. As we see in the following examples; "Behind the closed windows" (Band Khirrkion K Peechy) and "My Savior" (MeryMehrban). It also shows Hate, Violence, Social Class, Police Oppression and Power Relation. All the techniques,

constructed hypothetical words and imaginary contexts through all the verbal and non-verbal signifiers are known as Dramatic Discourse. Similarly, it is notable; the dialogues constructed by the playwrights in a drama for audiences, what did a speaker means me to understand by his words in a specific situation, and what did a playwright means me to understand by one character's word to another in that specific situation (Culpeper, J. 2014). There have been many research studies in the area of dramatic discourse and all of them have tried to explore influences of dramatic discourse on the social life of people but there is no research study in order to explore the various layers and complexity level of discourse in order to find out the hidden ideologies and power position behind dramatic discourse. According to Abbas, M. J. D. Q., &Husssain, S. (2021) literacy rate in Pakistan is 58% in Pakistan; it means 42% of the people are illiterate so they are easily trapped by media propaganda. Media tries to exaggerate the minor issues in such a way that whole nation gets addicted to that particular topic highlighted by the media. The current research study has analyzed and explored the dramatic discourse from a distinct and different angle in order to find out how producer has instilled his desired ideologies in the elements of the discourse at the relationship that exists among these elements. The current research study is equally useful for the students, teachers and the researchers. It will help the students in understanding dramatic discourse and power relationship. The research questions of the study are as follows: How are power relations instilled in the linguistic patterns of dramatic discourse? How do various non-verbal elements of dramatic discourse represent power relations? This study shows that the producers of the drama are deliberate and careful in the development of the discourse. They use every possible aspect of the discourse to convey their desired ideology and power relation. The researcher has tried to imply the hidden meanings and power relations behind the dialogues and expressions of the characters. Before going in details of methodology and analysis we have the description of discourse. Language is the means of communication in all animals, but discourse is the specific ability relevant to human beings only, and discourse is defined in these words "Stretches of language longer than a sentence, meaningful and coherent, written or spoken, communicative, unified and purposive." (Cook 1989). In addition to this, Foucault says "Discourse is the ways of producing knowledge, together with the societal performances, forms of subjectivity and power relations which inhere in such knowledge and relations between them." Keeping in view "Foucauldian discourse analysis" we will check out how authoritative persons use language to express their supremacy, and demand submission and respect from their subordinates. In a specific example, the study may look at the language used by teachers towards students, or military officials towards recruits. By these descriptions of discourse, we infer that, discourse studies look at the form and function of language in conversation beyond its surface structure. And every society is responsible for producing and propagating of an organized, selected and controlled discourse. In this regard, it is also the duty of society to cultivate the intellectual level of its inhabitants for proper understanding of the text and context in any given situation. Moving from discourse to critical discourse analysis we see that critical discourse analysis is a field in which

language reinforces power relations, disparity and power struggle in any social or political framework. Van Dijk (2003) argues that critical research on discourse needs to satisfy a number of requirements in order to effectively realize its aims are:

- It is problem or issue-oriented: it is able to successfully study relevant social problems such as sexism, racism, and other forms of social inequality;

- In order to study social problems or issues adequately, CDA work is typically inter- or multidisciplinary;

- CDA focuses on (group) relations of power, dominance and inequality and the ways these are reproduced or resisted by social group members through text and talk;

For Fairclough (1993 & 1997) CDA is to explore opaque relations of conversational activities, actions and texts, and broader societal and cultural structures; to explore how such observations, texts and events arise out of and philosophically formed by the relations of power. He has discussed the basic rules of CDA. It is said that the CDA addresses discursive power relations. Discourse, as Foucault describes is "the way in which knowledge is produced together with the social practices." Foucault focuses on questions of how have particular discourses been constructed and produced by our media systems, which have attained the position and the status of the 'truth'. One of the major concerns of CDA is to deal with the pressure groups and the political dominance, inequality and resistance. And how these practices are enacted, translated and resisted in the discursive practices by the diverse social groups such as class, age, gender, religion, world region, sexual orientation and language. To put this detail in a nut shell, discourse accesses and the control over the discursive agencies are closely tied up with the social power, resistance and enactment. This can be marked into two defined social categories one is masses and the other is the elite class of the society who usually tends to control the mind, cognition and ideology of the society in general. As far as society is concerned, it is a large group of people sharing same culture and social structure in the same geographical region following the same social rules. Similarly the term *class* has been used widely in the early 19th century replacing the terms *rank* and *order* to describe the key social orders or groupings. In this regard, Karl Marx's (1818-1663) views are described as, social class is designed on basis of different economic strata of people and these differences appear due to income, skills and property owned by people that can be collectively called lifestyle. This concept was further explored by Weber (1864-1920) that leads to theory of functionalism that deals with study of a family or unit in relation to the whole society. Another linguist, Trudgill (1974) also conducted a study to find the relationship between social class and language. He proposed a model to display the relationship of social class with linguistic variation. He is of the view that, the frequency of linguistic variation is higher among speakers of lower class while the people at top had least variation in their linguistic use. It is inferred that social class of a person can be identified through

discourse analysis. The relationship of social class and discourse analysis may be described in the map as given below:

Discourse Analysis for identifying social class
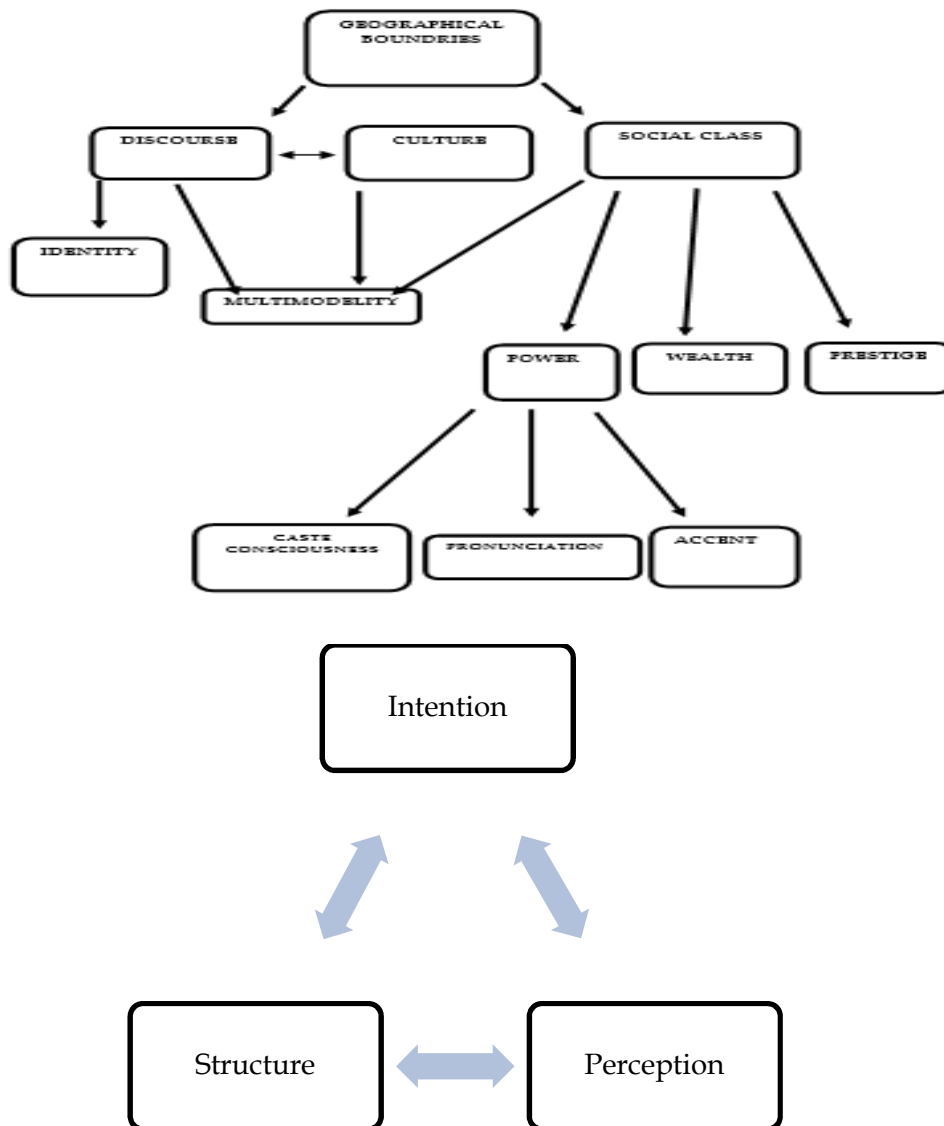
As it is discussed above that power groups in a society are responsible for the language use and the creation of particular discourse, then we may say that the actual role is played by the power in any society, which also governs the set up of that particular society. Power is actually the authority that is socially approved for an individual to affect the actions, beliefs and behaviors of the other. Power is not a tool that people or social group use; instead of it, we are used as tools by power, and power becomes the main topic or mediator of history. Here we may quote the words of Foucault who personifies power, and clearly says that no one can escape from it

and no one is out of it. We are completely surrounded by the net of power relations. In conversation speaker's power can be made explicit with the help of analyzing who is controlling the turn allocation, prejudiced or biases self-projection, how much a speaker interrupts the conversation and subtlety of speech style such as tone, pitch and fluent way of expressing one's point of view or showing hesitation and absence of hesitation (Scherer & Giles, 1979). Choice of discourse genre also explicates the speaker's superiority. Dominant speaker can for instance refuse to initiate the conversation; in turn implicitly selecting or avoiding the conversation. The dominant speaker may exhibit the dominance in the conversation by adopting more formal, reserved, inert tone and courteous style whereas vice versa can be observed in the less powerful speaker as their conversation might utilize informal and familiar way of interaction. Power and ideology can also be endorsed by the involvement and representation of the selected topics and social dimensions. It is quite explicit that how the media, newspapers, television programs, advertising agencies bring forward specific concerns and topics which in general are more suitable and reinforce the powerful ideologies. The discursive representation can be viewed how the elite class positively represent good image and gain superiority of ideologies and other material benefits attach to it. Public discourse has an access to symbolic power resources, as in the case for the symbolic leaders, for example political leaders, media and teachers. Media has the access to the propagation of news, political leaders' access to legislative discussions, and professors have the active access to the construction of learned discourse, while the common people have only passive access, as the receivers of such discourse, or just as partakers in the illustration of discourse (Dijk., 2008). In this regard, the combined research study of Malik, M. S., Murtaza, G., & Shah, K. (2014) also tries to reveal domination, power, supremacy, tyranny, suppression, and marginalization in The Kite Runner. It helps us understanding the text organization by implementing CDA.

The methods and techniques used for the collection and analysis of the data are discussed here. It also describes the research design of the current study; it discusses the models and theories applied by the researcher. Qualitative research is a kind of investigation that describes what researcher sees, observes and interprets. Here this research study is qualitative in nature as the researcher has explored the inequality of power among the various characters of the drama so, he has applied semiotic model by De Saussure and Foucault's theory of power. Semiotics is the branch of Critical Discourse Analysis as it deals with the visual analysis.

It has three fundamental ideas: The primary idea is sign. As per De Saussure (1916), a sign comprises of both the shape it takes in actual reality (called a signifier) and how it is understood by its observer (the signified). The subsequent idea is context. As per Bowcher (2018), in semiotics, context implies specific and related implications during discussion in a particular given circumstance. It empowers the recipient to grasp its expected significance. The third and last idea is meaning. In intellectual semiotics, Zlatev (2018) suggests that significance is the connection

between the recipient of a sign and his own insight of his general surroundings. It implies that importance is created when receiver sees it through his experience of his general surroundings.

As we see in Figure 1:

Figure 1
Model of Semiotics Theory

Moreover for Foucault Power is the thing that makes us what we are, working on a very unique level from different hypotheses. Foucault challenges that power is practiced by individuals or gatherings via 'sovereign' demonstrations of mastery, seeing it rather as scattered and inescapable. 'Power is everywhere' and 'comes from everywhere' so in this sense, it is neither an organization nor a structure (Foucault 1998: 63). He utilizes the term 'power/knowledge' to mean that power is established through accredited types of knowledge, logical arrangement and 'truth'. As we see in Figure2:
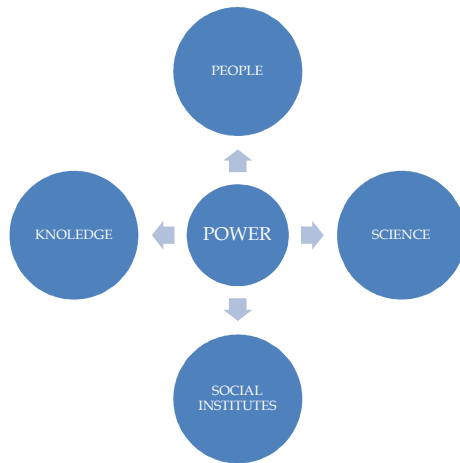

Figure 2: Theory of Power

As this study is dealing Power relation in Pakistani drama so these both above mentioned models will benefit to interpret the stance of the researcher. The above

mentioned research design is described as:

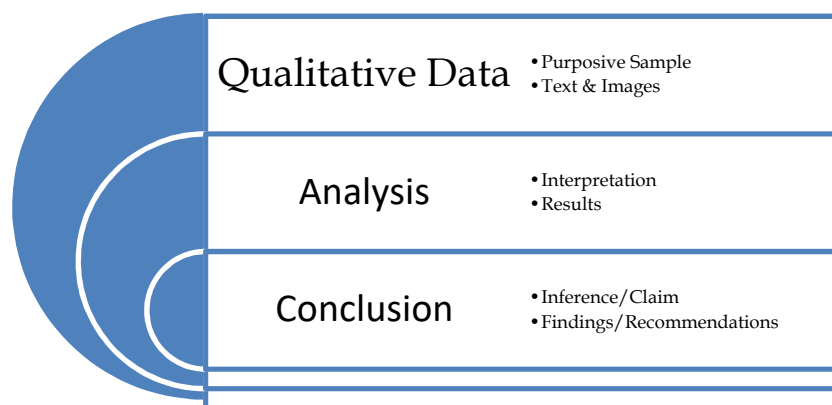| Qualitative Data	• Purposive Sample • Text & Images
Analysis	• Interpretation • Results
Conclusion	• Inference/Claim • Findings/Recommendations

Figure 3: Research Design

The researcher has very carefully conducted the process of sampling. He has adopted the method of purposive sampling for the selection of the data. The drama Ehd-e-Wafa has been selected for the analysis in order to explore the inequality of power relations among various characters of the drama, as this drama has been the centre of discussion and main concern of the audience not only on TV but also on social media. **Ehd-e-Wafa**is a Pakistani TV series made by Inter-Services Public Relations (ISPR) and MominaDuraid under MD Productions telecasted on Hum TV and PTV at the same time. It revolves around four school companions Saad, Shahzain, Shariq and Shehryar call themselves the SSG (Special 'S' Gang because all their names start with the letter 'S'). They have their various expectations, objectives and yearnings and how their lives change over the long run as they face difficulties,challenges and disloyalty in their companionship and profession. They all study at Lawrence College in Murree. On the other hand, there is Dua and Rani. Rani is a lively girl, who comes from a rich village family. Dua comes from Rawalpindi and is seen visiting her cousins, Aisha and Raheel in Murree. Raheel is intolerable and is possessive about Dua, which she dislikes very much and tries to avoid him. Later on, Shahzain wins his elections and becomes an MNA. Shariq achieves success as a news anchor. After passing out from PMA, Saad starts his army duties and Shehryar is appointed as an Assistant Commissioner. Now the four friends belong to the main pillars of the society i.e. Army, Politics, Bureaucracy and Media. The drama Ehd e Wafa has demonstrated the power positions of all of them.

Now here the detailed discussion and description of analysis is given. The study is particularly aimed to find out the power relations generated in the discourse by various characters of the drama. As this study is purely subjective, so the researcher has implied the model of semiotics developed by De Saussure and model of Foucault's theory of power developed by the researcher himself. Both the models have been discussed in the previous chapter in detail. By applying these models, the researcher has tried to infer the hidden meanings behind the images and the selected

text of the drama in the analysis. The producer of the drama has used the textual elements, contextual elements, color patterns, postures of characters, focus of light, intensity of light and camera angle etc., in the development of dramatic discourse in a comprehensive way, because the producers of the drama keep in mind the psychology and mentality of their audience. They also keep in their minds the overall behavior and attitude, ideology, norms and values of the society in which the discourse is being produced. In this regard, media houses have got the help of experts for the development of their discourse. The Media discourse is highly multidimensional in its nature because of the use of various digital and non-digital elements. It makes use of verbal and nonverbal elements in order to lay the basis for the use of various digital devices. Media houses not only generate meanings through the use of the elements mentioned above but also from the relationship that exists among all these elements. The drama Ehd e Wafa, its selected images from advertisements and selective dialogues have been chosen to explore the hidden meaning behind them. Apart from the dialogues, the producer of the drama himself has used musical effects, institutional impacts and socio-political influences in order to maintain the power relationships between various characters of the drama.

Figure 1   **Figure 2**

Sr. No.	Semiotic Element	Interpretation
1	Sitting Position of the male characters	It can be observed in the discourse society that people who have power and are satisfied in their life often sit the way in which these two male characters are positioned in both images figure 1 & 2. It is the fact that the position and the status of a person is highly indicated in his patterns of life. The social power he is enjoying in his life is clearly visible in his patterns of talking, walking, eating and doing. The producer of the drama has kept this factor in his mind while creating these images. The semiotic model of De Saussure also indicates that there is a precise and designed meaning in the given context by the producer of the image, and later on he expects an intended response. Keeping in mind the said model, it is inferred from the images that the sitting style of all the four characters in both pictures showing inequality

		of power among them. It is also interpreted in this way because Foucault's point view is visible there, as his theory says, 'power is everywhere and comes from everywhere.' It means that all the social institutes and social set ups are the responsible for the power show. Saad and shariq are covering the other two characters Shahzain and Shehryar in the image. Shahzain is sitting at front in a stretched and relaxed happy mood. He has covered the whole front of Shariq and Shaharyar. Saad is at the back having both his arms stretched and placed on the shoulders of Shariq and Shahryar. The postures of these characters are bit different from other two characters. The pictures might have been created with a different sitting position of the characters but that might not have conveyed the desired meanings.
2	Gaze and Smiles of the characters	Smile is also indicative of the person's personality. It gives a very brief description of the inner condition of a person. People who have less power, have very different and distinct smile from the people who are positioned in the society and are enjoying a good status. A wise person can clearly judge the overall personality and satisfaction level of a person just from the glimpse of his smile. According to Zlatev (2018) meaning is the relationship between the receiver of a sign and his personal experience of society, in this way, meaning is created when the receiver makes the sense of the signs by connecting and interacting with his surrounding reality, and the models developed by the researcher have also the same understandings. Therefore, the producer of the drama has got full use of this technique. He has applied this technique in order to convey plenty of meanings just from the smile of these characters. The inequality of power and position of all these characters is clearly visible in their smile and gaze. There is a difference in the way of smiling of Saad and Shahzain from Shariq and Shahryar. The elitism, family background and the power position is clearly visible in the smile of Saad and Shahzain. Poor and middle class family background is clearly visible in the smile of Shahryar and Shariq.
3	Postures of female characters	Nothing is ever unconscious and accidental in dramatic discourse. Same practice has been observed here by the producer of the drama. Every element of the images is deliberate in order to convey the desired meanings. Even the colour scheme of the background and dressing of the characters is also highly meaningful. Here the standing positions of the female characters also convey distinctive meanings. It shows their confidence their dominance in the drama. It is also notable that women empowerment is quit visible in our society now a days. The question may arise here is why ladies are standing and males are sitting. In case

				the male characters are positioned standing and the female characters are positioned sitting in the image the whole theme may have blurred.
4	Dresses,	Styles	and	The writer has been very wise in positioning of all
	Outlooks			these characters in the image. All the thematic elements have been kept in mind for the pictures. There is a lot of difference between the styles of the two female characters in the figure 1. Positioning and style of standing is also showing the difference between the power of Dua and Rani. Shyness and a sort of fear can be seen in the posture of Rani. She has got Dupatta, which is a sign of obedience and respect towards a male dominant society and less power as compared to Dua who has not got dupatta. Ladies without dupatta are considered to be bold and having more power as compared to traditional ladies with dupatta. Rani has been presented as a typical Pakistani traditional lady that depends on the male members of the family. All these features of her personality are clearly visible in in her picture. She has gripped dupatta in her hands. Her hands are closed. She has made fist of her hands. This is sign of traditional ladies. This also shows less power at the end of that very character. On the other hand, Dua has no dupatta. The position of her head is also very much different from that of Rani. The whole position and condition of Dua indicates that she has got power and status in her life. The smile and the hair style of Dua and Rani show the difference in the status and position of both the characters

Figure 3

Sr. No.	Semiotic Element	Interpretation
5	Logo of ISPR	Apart from this local level power there is also a use of various signs indicating National and global level power. The logo selected by the producer for the title image is logo of ISPR as in figure 3. There are two swords covering the national flag sign of Pakistan (crescent and star). There is a Hawk at the peak of its

		flight showing the sublime ideals and aims of Pakistan army. This Logo Sign has been added by the producer in the title image in order to show that ISPR is a highly professional department of Pakistan Army which is working for the security, integrity and dignity of the country. It has two hidden messages in it. The first message is to the defense forces of other countries generally and Indian defense forces particularly. The producer has silently conveyed the message that Pakistan army is highly professional and is awake to save the boundaries of the country. The cover of sword around the crescent and the star shows that the whole country is in safe hands. Second message is for the Pakistani Nation. Pakistan army through the use of this logo has conveyed the message to the people that they must sleep well as Pakistan army is awakening. The hope and the courage of the army are sky-high.
6	Colour Scheme	The producer has very technically blurred the background colors in the image in order to make the Pakistani flag prominent. The colour scheme of the picture shows that this scheme has been very carefully, consciously and deliberately developed by the producer. It is very clear from the picture that the picture has not been taken by the camera rather developed by the computer in order to develop the colour scheme in accordance with the theme of the drama. Use of black and white colours in a coloured picture is not possible with a click from camera. All the other colours in the environment seem to be black and white where the colour of Pakistani flag is real. This colour scheme has been adopted by the producer in order to make the flag prominent.

Figure 4

Sr. No.	Semiotic Element	Interpretation

| 7 | Anger and Pride | In Figure 4 the facial expressions of both the characters are indicating the class difference and in equality of the power between them. The gaze of Saad is clearly showing that he has got very high social status, position and social power. There is anger, rage and pride in his eyes which is only because of high social status and power. Such type of behavior at the end of young ones to the elders is not expected at all specially in the case of same social class and equality of power. But here the case is totally different. There is a lot of difference between the social powers of the two that is visible in the image. The writer has also been very technical and deliberate in his approach towards the development of image of Jaan Muhammed in this very scene. Facial expressions of Jaan Muhammad and his lifted hand very clearly show the less power at the end of Jaan Muhammad. The scene might have been created without lifted hand but in that case, theme would have not been so clear and vivid. Lifted hand is a sign of less power, it is a common concept in the society. The Producer has made use of this device in order to get his desired ideology. |

The researcher has used two models for the analysis so, keeping in view both, he has expressed his ideas about power relation in the drama comprehensively. All the images are symbolic and contain many layers of discourse full of meanings showing inequality of power among various characters. Keeping in mind Foucault's theory of power and according to the research design developed by the researcher, power influences people, social institutes, science and knowledge. And it is also inferred from the model that all these four elements influence back the power as well. Here are a few dialogues which describe the power show and testify the research design that how people in high position exercise power. Here is a dialogue between Saad and his Servant.

سعداور ان کے نوکر جان محمد کے درمیان مکالمہ

Sr. No.	Dialogues	Interpretation
1	جان محمد سعد سے : اتنی نصیحتیں تو ماں بچوں کو نہیں کرتی جتنی آپ کتے کو کر رہے ہیں سعد جان محمد سے : یہ کتا نہیں ہے یہ زورو ہے آج کے بعد اس کو کتا کہا نہ تو میں تم سے ایسا انتقام لوں گا کہ تم کسی کو کتا کہنے کے قابل نہیں رہو گے اپنی عمر اور میری جوانی تھے ڈرو جان محمد کہیں ایسا نہ ہو کہ میں اپنی جوانی کے جوش میں ہوش کھو بیٹھوں	Power relation between two characters of the drama has been clearly depicted in the above dialogue. The dialogue between the two clearly shows the class difference, status and position of the two. Though there is no direct use of words to talk about the social class of the two, even then the words of the dialogue tell the audience about the social class of both the characters. Moreover, the words used by Saad are also indicating the inequality of power enjoyed by both the characters with high intensity. The words spoken by Jaan Muhammad are very soft in nature. His style is appealing and advising. It is obvious in these words that Jaan Muhammad has less power as compared to Saad. If the dialogue had been in the form of written text on some plain paper without context, even then, the inequality of power between the two is visible in each and every word of the dialogue. This is the

beauty of the discourse produced by the media house. The producer of the drama has selected various electrical items as well, and then placed them in a way that they are able to convey the desired theme even without context. He is very technical and direct in his approach towards the development of in equality of power in the dialogues as well as various scenes of the drama. The development of contextual element is also indicating the power relation between various characters of the drama.

Apart from these, there are lots of scenes in the drama that are presenting the vivid description of inequality of power. The producers of dramas working in various media houses deliberately develop the structure and layers of the dramatic discourse in order to instill their desired meanings in the elements and the relationship that exists among these elements. The current research study has analyzed and explored various layers of the discourse of drama Ehd-e- Wafa in order to find out the power relations behind these elements and the relationship among these elements. The results of the research study show that the producer of the drama is deliberate and careful in the development of the discourse. He has used every possible aspect of the discourse to convey their desired ideology and power relation. And the point of Foucault that the people don't have a 'real' identity within themselves; that's just show of talking about the person is vividly described. He is also of the view that Power isn't possessed; it's exercised. And where there's power, there's always also a resistance so Foucault's this theory is quite clearly implemented in the research study of this drama. Short time span proved to be a great limitation for the research study. And that is why the current research study has been delimited to the analysis of only one drama Ehd-e Wafa. The future researchers are suggested to include more than one drama in order to increase the validity and reliability of the research study. So that, the results of such research study would be more generalizable.

References

Abbas, M. J. D. Q., & Hussain, S. (2021). Low Literacy Rate at Primary Level: Identification of Causes and Impacts. *Pakistan Social Sciences Review 5*(2), 492-506.

Acker, J. (2006). Inequality regimes: Gender, class, and race in organizations. *Gender & society*, *20*(4), 441-464.

Antaki, C., &Wetherell, M. (1999). Show concessions. Discourse Studies, 1(1), 7-27

Baker, Paul, and SibonileEllece. *Key Terms in Discourse Analysis*. 1st ed., *Bloomsbury Academic, 2013.*

Beaverstock, J. V., Hubbard, P., & Short, J. R. (2004). Getting away with it? Exposing the geographies of the super-rich. *Geoforum*, *35*(4), 401-407.

Bilal, H. A., Ahsan, H. M., Gohar, S., Younis, S., & Awan, S. J. (2012). Critical discourse analysis of political TV talk shows of Pakistani media. *International Journal of Linguistics*, *4*(1), 203.

Block, D. (2015). Social class in applied linguistics. *Annual Review of Applied Linguistics*, *35*, 1.

Bloor, Meriel, and Thomas Bloor. *Practice of Critical Discourse Analysis: An Introduction*. Routledge, 2013.

Bowcher, W. L. (2018). The semiotic sense of context vs the material sense of context. *Functional Linguistics*, *5*(1), 1-19.

Culpeper, J. (2014). *Language and characterisation: People in plays and other texts*. Routledge.

De Saussure, F. (2011). *Course in general linguistics*. Columbia University Press.

Diamond, I., Quinby, L., Benhabib, S., & Cornell, D. (1990). Feminism and Foucault: Reflections on resistance. *Hypatia*, *5*(3).

Dodds, R. M., Syddall, H. E., Cooper, R., Benzeval, M., Deary, I. J., Dennison, E. M., ...& Sayer, A. A. (2014). Grip strength across the life course: normative data from twelve British studies. *PloS one*, *9*(12), e113637.

Fairclough, N. (2003). *Analysing discourse: Textual analysis for social research*. Psychology Press.

Fairclough, N., &Wodak, R. (1997). Critical discourse analysis. *Discourse as social interaction*, *2*, 258-284.

Featherstone, M., Birtchnell, T., &Caletrío, J. (2014). Elite Mobilities.

Ferguson, J. (1990). *The anti-politics machine:'development', depoliticization and bureaucratic power in Lesotho*. CUP Archive.

Foucault, M., Dreyfus, H. L., & Rabinow, P. (1982). Michel Foucault: Beyond structuralism and hermeneutics. *The subject and power*, 208-226.

Ghanizadeh, A., Al-Hoorie, A. H., & Jahedizadeh, S. (2020). Critical Discourse Analysis. In *Higher Order Thinking Skills in the Language Classroom: A Concise Guide* (pp. 101-116). Springer, Cham.

Giddens, A. (1979). *Central problems in social theory: Action, structure, and contradiction in social analysis* (Vol. 241). Univ of California Press.

Henry, Frances, and Carol Tator. *Discourses of Domination: Racial Bias in the Canadian English-Language Press*. University of Toronto, 2002.

Hinkel, Eli, and Sandra Fotos, editors. *New Perspectives on Grammar Teaching in Second Language Classrooms*. Lawrence Erlbaum, 2001.

Howard, A., & Kenway, J. (2015). Canvassing conversations: Obstinate issues in studies of elites and elite education. *International Journal of Qualitative Studies in Education*, *28*(9), 1005-1032.

Ilie, C. (2001). Semi-institutional discourse: The case of talk shows. *Journal of pragmatics*, *33*(2), 209-254.

Kenway, J., & Koh, A. (2015). Sociological silhouettes of elite schooling. *British Journal of Sociology of Education*, *36*(1), 1-10.

Kerswill, P. (2007). Social class. *The Routledge companion to sociolinguistics*, *51*, 61.

Khan, S. R. (2012). Elite identities. *Identities*, *19*(4), 477-484.

Kraus, M. W., Piff, P. K., Mendoza-Denton, R., Rheinschmidt, M. L., &Keltner, D. (2012). Social class, solipsism, and contextualism: how the rich are different from the poor. *Psychological review*, *119*(3), 546.

Kress, G., & Van Leeuwen, T. (2001). Multimodal discourse. *The modes and media of contemporary communication.(Cappelen, London 2001)*.

Lazar, M. M. (2007). Feminist critical discourse analysis: Articulating a feminist discourse praxis. *Critical discourse studies*, *4*(2), 141-164.

Machin, D., & Richardson, J. E. (2008). Renewing an academic interest in structural

inequalities. *Critical Discourse Studies*, *5*(4), 281-287.

Malik, M. S., Murtaza, G., & Shah, K. (2014). Representation of power relationship in The kite runner. *JS-China foreign language, 12*(1), 17-26.

Ogden, Jane. *Health and the Construction of the Individual*. Routledge, 2002.

Pérez-Milans, M., & Soto, C. (2016). '*I'm already standing up for our rights': Reflexive discourse and minority-based activism in the trajectory of an adolescent in Hong Kong*. (Tilburg Papers in Culture Studies; No. 166).

Qamar, K., Nayab, F., Usman, M., & Zaidi, S. A. (2021). Women Representation in Drama Serial Sabaat. *Available at SSRN 3796847*.

Rampton, B. (2010). Linguistic ethnography, interactional sociolinguistics and the study of identities. *Applied linguistics methods: A reader*, 232-248.

Renkema, Jan. *Introduction to Discourse Studies*. John Benjamins, 2004.

Salverda, T., &Abbink, J. (2013). Introduction: an anthropological perspective on elite power and the cultural politics of elites. *In The anthropology of elites* (pp. 1-28). Palgrave Macmillan, New York.

Savage, M., & Williams, K. (2008). Elites: remembered in capitalism and forgotten by social sciences. *The Sociological Review*, *56*(1_suppl), 1-24.

Savage, M., Devine, F., Cunningham, N., Friedman, S., Laurison, D., Miles, A., Snee, H. & Taylor, M. (2015). On social class, anno 2014. *Sociology*, *49*(6), 1011-1030.

Sayer, A. (2015). *Why we can't afford the rich*. Policy Press.

Scott, W. R. (2008). Approaching adulthood: the maturing of institutional theory. *Theory and society*, *37*(5), 427.

Shapiro, C., & Stiglitz, J. E. (1984). Equilibrium unemployment as a worker discipline device. *The American Economic Review*, *74*(3), 433-444.

Skeggs, B. (2015). Introduction: stratification or exploitation, domination, dispossession and devaluation?. *The Sociological Review*, *63*(2), 205-222.

Stampoulidis, G., Bolognesi, M., &Zlatev, J. (2019). A cognitive semiotic exploration of metaphors in Greek street art. *Cognitive Semiotics*, *12*(1).

Thurlow, C., &Jaworski, A. (2012). Elite mobilities: The semiotic landscapes of luxury and privilege. *Social Semiotics*, *22*(4), 487-516.

Thurlow, C., & Jaworski, A. (2017). Introducing elite discourse: The rhetorics of status, privilege, and power. *Social Semiotics*, *27*(3), 243-254.

Van Dijk, T. A. (2006). Discourse and manipulation. *Discourse & society*, *17*(3), 359-383.

Van Dijk, T. A. (2006). Ideology and discourse analysis. *Journal of political ideologies*, *11*(2), 115-140.

Van Dijk, T. A. (2008). *Discourse and power*. Macmillan International Higher Education.

Van Dijk, TeunAdrianus. *Handbook of Discourse Analysis*. Academic, 1985.

Weedon, Chris (1989). Feminist Practice and Poststructuralist Theory. *Oxford, UK; New York, NY, USA : B. Blackwell.*