



Research Title: Transformational Journey of Ulfat in Drama Serial ‘Dil Mom Ka Diya’: A Critical Discourse Analysis Using Fairclough’s Model

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Abstract

Media in the modern age serves numerous purposes, and framing ideology is one of them. Specifically, prime-time television content is shaped with intent to infuse beliefs and values among masses due to its high viewership rate (Williams, 2015). The current study employs Critical Discourse Analysis (CDA), particularly Norman Fairclough’s Model to investigate the transformational journey of a female leading character ‘Ulfat’, appeared in a prime time melodrama “Dil Mom Ka Diya” in 2018. The study bridges the research gap by implementing Fairclough’s model in terms of its three levels that aid the study to explore the character and view its individualistic presence through inferential and critical lenses. The study projects Ulfat’s social and psychological reconstruction in the drama by closely looking at the behavioral and linguistic variations. Moreover, the study unveils the hidden social beliefs and values portrayed through her character. The three dimensional analysis reports that living an unblemished life against social values is not always practicable. The study reveals that ungracious attitudes and materialism in life leads to the unpaid repents and creates gaps which can never be healed.

Keyword: *Melodrama, prime time, ideology, transformation, three dimensions.*



Introduction

In the world of electronic media; dramatization received a huge stature especially after the arrival of new techniques of TV dramatization, which stimulates the drama lovers in an appealing way (Mahmood & Naz, 2015), mainly because of the fact that it expresses and explores human feelings. Television dramas play a vital role in the development of the social practices; it not only preserves the existing culture, but it also has a great role to play in reforming the culture of the society (Huma, 2015). Since it is a part of everyday life and engages the viewers in their public and private interests hence it effortlessly changes a global culture (Zia, 2014).

In 1946, Pakistan observed a socio-cultural turn in the life of masses (Zia, 2014). Initially, PTV (Pakistan Television) emerged as the only terrestrial channel in Pakistan; the content aired through PTV used to be scanned first, under the policies of the government, the liberal governments allowed little relaxation in terms of gender portrayal whereas religiously inclined governments adapted the criteria to implement the religious policies (Cheema, 2016). Later, with the arrival of private media houses, we see a drastic change in the content and the presentation of the culture through the lens of independent media agencies (Cheema, 2016).

As researches have pointed out that media is a powerful source to bring change in the society. It serves as a tool to inculcate new trends and ideology in the society, consequently we see the adaptation in public perception around us (Afshan, 2018). Zaheer (2018) opines that electronic media merely serves three purposes for its viewer; to inform, to connect and to entertain. When it comes to entertainment electronic media; particularly television has numerous genres to facilitate the need of its viewer, such genres come with the mixture of characterizations, dialogues, storytelling, humor, visual flair and artistry. For instance; talk shows, gaming shows, variety shows, morning shows, sports, sitcoms, romance comedy, science fiction, documentaries, animated movies, reality shows, dramas, etc (MasterClass.com, 2020). Initially in Pakistan, PTV was the only source of all kinds of entertainment; later the satellite and cable networks elevated the entertainment industry by introducing a variety of sub-genres. Specifically, the drama industry experienced a massive viewership after the introduction of its sub-genres (Zia, 2014) such as; tragedy, romantic comedy, farce, tragic comedy, satirical classics, melodrama, etc.

Melodrama is a sensational dramatic sub-genre, which contains excessive sentiments in combination with emotionally exaggerated dialogues; melodrama depicts the narrative of popular culture and presents



each character with clear boundaries. This emotional dramatization sketches every individual character in a distinctive manner to deliver the intangible idea to its viewers in respect of virtuous and wicked characters (Anker, 2005). With the aim to trigger the emotional state of its viewers, melodrama hyperbolizes the facial expressions and bodily gestures of its characters with amalgamation of emotionally charged music (de la Barrera, 2008). Most often the commencing moment seems vague later with the development of the plot; it eradicates the state of ambiguity through polarization of each character (Anker, 2005). Huma (2015) states that the prime target of the media industry is to make profit through the content that is of general public interest and accepted as popular culture. Media theorists believe that the reason behind the emerging trend of melodrama in Pakistani drama industry is to captivate the larger population in a way they used to attract towards Indian content. Consequently, the focus of prime time drama shifts towards melodrama to involve the viewers by using sensational themes and essential characters with polarization of good and bad, which gives the Pakistani content a quick boom and makes it distinct (Huma, 2015). Gallup Pakistan (2011) states that the system of rating is a driving force behind the adaptation in the media culture of the private media agencies, specifically in the content of prime time. Another reason for the change in the media policies is the post-liberal era (Cheema, 2016) that expresses gender differences, justice and inequality, that does not aim to change the truth rather accept it (Sim, 2019). On the basis of population, Pakistan stands on 6th among the countries with a huge number of inhabitants, besides; it is also becoming a country with higher numbers of media users, both social and electronic (Groupin.pk, 2011). This causes the rise in change of media culture.

Prime-time is referred to that evening time when the media observes the highest rate of viewership. In Pakistani media, 07:00-11:00 pm is considered as a prime time, where the slot from 08:00 to 09:00 pm receives highest viewership during the whole time span (Colston, 2013). Hence, media agencies utilize this time slot as an opportunity to achieve the highest TRP through delivering the content of viewers' choice; such as melodrama (Ashfaq & Shafiq, 2018). In Pakistani popular media culture, melodrama usually projects a sensational and emotional story in some domestic setting with a captivating OST that evoke the feelings of disapprobation, terror and tears of sympathy in the audience towards certain characters or events in the drama (Zia, 2014; Williams, 2015). Women play a significant role in Pakistani media, it would not be wrong to claim that without the presence of female lead, one cannot make a melodrama. Fatima (2019), while describing the feminist media perspective, reports that mainstream media



projects female in a leading role to create a strong sense of love, fear and concern; however, contemporary times has added more into it by representing the psychological state of a woman towards an individual or a society; consequently, this additional factor makes a melodrama, “the melodrama”.

Drama serial ‘Dil Mom Ka Diya’ aired on ARY Digital, in 2018. The drama received a huge success and became the hit of its time mainly due to its strong script, charismatic characterization, powerful dialogues and magical OST; altogether, it made a lasting impression on its viewers. The writer of this melodrama, Saira Raza, beautifully made the transition of each event and the characters into it. The leading cast of the drama includes; Neelum Munir as Ulfat, Yasir Nawaz as Afzal , Hira Mani as Tamkinat, Imran Ashraf as Azhar, Mohammad Qavi as Molvi Feroz Baig. This phenomenal project was made under the banner of Next Level Entertainment and Six Sigma production, whereas directed by Shahid Shafat.

The plot revolves around the leading female character Ulfat. She is a daughter of a Masjid’s Imam but has a boisterous and unapologetic nature. Due to her idealistic and beautiful appearance she receives everyone’s attention, more specifically men. She takes advantage of her mesmerizing appearance and assassinates the characters of those who come in her way. She has high expectations regarding her future husband. Afzal; who later in the drama becomes Ulfat’s husband, is totally the opposite of her in every term. He is a middle aged man and eldest among his five siblings. After his parents’ death he took care of all his siblings, everyone in the family respects him and considers him a father figure. The story revolves around the psychological clashes between Ulfat and Afzal’s family. The drama discusses the mental state of the girls like Ulfat, who expect a lot from their fate and they run behind a perfect life, considering it as their right. On the contrary; the story line also depicts another kind of a woman, Tamkinat; who due to her struggle and patience achieves more than her expectations and later becomes the wife of a good natured man; Azhar. The writer reveals various harsh realities and meets all the characters to their perfect end. By portraying the mindset of Ulfat and her egocentric nature to the viewers, the writer projects various themes to learn from.

The given paper aims to analyze the melodrama ‘Dil Mom Ka Diya’; specifically the character of Ulfat by doing Critical Discourse Analysis (CDA), where Norman Fairclough’s model has been deployed as a tool to comprehend the plot that revolves around the character of Ulfat. The model provides a better understanding at a wider frame regarding the rise and fall of her fate and its causes. As the model analyzes the object on



three levels; textual level, interpretative level and explanatory; all these levels play their part to create meaning and make their readers enable to learn the hidden message conveyed through signifiers (Fairclough, 2013).

Literature Review

Media serves several purposes; among those, entertainment is on the top. Television is the most accessible device in general, for the common public in Pakistan, which is not only a part of everyone's household good, but also has a power to eliminate boredom from one's life (Huda & Ali, 2015). Greene (2009) states that television is not a mere device to entertain its viewer but it has much more to give to the society. It has an ability to bring psychological and cultural changes in the society. Media serves as a vehicle to transmit cultural heritage from one generation to another playing its role in a magnificent way (Javed, 2020). In Pakistani media industry, the role of female characters become more prominent after the shift from classics to melodrama. Media agencies give more screen time to the female characters. Initially the only reason was to grab the audiences' attention at a higher rate by portraying women in a submissive way opposite to the male gender. The melodramas of that time had two options; whether to depict a woman in a weaker role or in a cruel manner (Fatima, 2019). But, in recent times we witness a radical change in women's characterization, she is being portrayed in a more aggressive, and a strong leading role. This adaptation; especially in prime-time content, is made to address much more to the millions of viewers (Pafford & Matusitz, 2019). The use of verbal and non-verbal signifiers, application of particular genres and style of discourse in dramas, deliver certain ideologies. The radical stance taken by characters and further its consequences illuminate diverse social realities (Javed, 2020). Critical analysis of such discourse can unfold those realities, which the writer wants to project.

In modern societies, the CDA revolves around genres, styles, and discourses which elaborate the phenomenon of acting, being and representing (Fairclough, 1992). The genres, styles and discourses are having varying degrees in terms of particular disciplines; likewise, the area of media studies which is influenced through language. The language of media always remains a hub of attention for socio-linguists because it serves as a social institute holding the culpability of mirroring societies and the characters (Bell, 1995). Moreover, language in the sphere of media is viewed as a combination of signs; verbal and non-verbal text including images which needs to be analyzed on the basis of semantic, semiotic and linguistic levels of discourse (Page, Unger, Zappavigna & Barton 2014).



Consequently, the whole community is governed by various forms of media language in the contemporary society which tries to affect and reshape individuals to fit in the prevailed supreme order of society (Bennoui & Kellou, 2020; Fairclough, 1992).

Moreover, Widdowson (2008) illustrates that discourse analysis establishes the norms of comprehending the language and its equivalents; whereas, CDA is one of the prime and deep-seated disciplines in the context of social sciences (Weiss & Wodak, 2007). CDA is a hub of grasping the social, political, and cultural or gender prejudices in the society (Achugar, 2017). In broader terms, the approach of CDA exploits numerous fields' discourses i.e. written and spoken in terms of hegemony, power, ideology, sex, and supremacy (Xie, 2018). Additionally, it performs multiple functions including (a) the study of casual relationships of phenomenon in society (b) discursive patterns of discourse in wider socio-cultural practices and the occurrence of those events in the discourse (c) the hierarchical structures and order of power (Xie, 2018; Wodak, 2015). Hence, the discourses mirror the communal issues and impart bitter realities of society. Besides this, there is a vigorous integration of language and dominance as discourse represents language choices adapted for the delineation of societal talks affected by political, historical, and religious factors (Ahmad & Shah, 2019; Amoussou & Allagbe, 2018). CDA as a multidisciplinary approach generates the norms and disciplines of viewing the texts in specific contexts rather in isolation (Smith, 2013).

Furthermore, CDA is taken as an approach instead as a product which is used to investigate the role and relations of interlocutors involved in the communicative events in the paradigm of discourse (Mullet, 2018; Mirzaee, 2012; Ulinuha, Udasmoro & Wijaya, 2013). CDA is the area of language study which assists the readers to look into the employed linguistics strategies and features in the composition of discourse (Jahedi, Abdullah & Mukundan, 2014). CDA deciphers various texts including poems, dramas, novels and other fiction and non-fiction works to explore the societal challenges and growths (Aragbuwa, 2018).

Critical Discourse Analysis and Gender roles

The subjects of gender construct and CDA are co-integrated. These fields cannot be separately understood in viewing the media discourse (Lazar, 2007). The term sex or gender is now expanded in the arguments as it is not just a biological phenomenon, rather a societal construct which is influenced by several factors (Commodore, Lockett, Johnson, Googe &



Covington, 2020). In modern societies, the power relationships are of varied nature which can be understood in terms of hierarchical order, marital status, age, role and responsibilities. Lazar (2007) argues that ideologies are always in the phase of construction, modification and reconstruction due to the process institutionalization and marginalization in society, most significantly with respect to gender. The gender identities are fabricated and mirrored with the aid of CDA as it explains the behavior and barriers prevailing in the socio-cultural context (Fernandes & Mota-Ribeiro, 2017). Generally, genders are linked up with specific norms, conventions, and stereotypical traits which are exposed through critical analysis of those characters (Ross, 2011). The projection of women as a homemaker and caregiver while men as a stubborn wage-earner is a common practice in our society therefore; CDA exposes these resentful realities (Kosut, 2012).

Critical Discourse Analysis and Ideology

Ideology is an illustrative term which can be referred to the set of attitudes, beliefs, assumptions and notions that one holds for the course of life in regards to the social, cultural, economical and historical scenarios (Rice, 2020). The debate over the formulation of ideology through discourse remains a prominent area of linguistic studies. Ideologies are multilayered, complex and integrated systems of attitudes that change due to the deviant roles performed by individuals in various stances (Schiffrin, Tannen & Hamilton, 2001). CDA points out numerous ideologies in regards to mainstream, sub stream and language ideologies which establishes understanding for societal discourse (Stamou, 2018). Text in the form of discourse consists of surface as well as hidden meanings and ideologies which can be exploited by the application of CDA. It aids to extract the underneath agendas behind the text (Widdowson, 2008; Sriwimon, 2017). Stamou (2018) declares that CDA acts as a prominent tool to sight the language and its supremacy for the advancement of lame stream ideologies and popular culture in the society. Hence, identities and ideologies are established by the available sociolinguistics patterns where individuals dwell and some get pre-eminence due to the available means.

Critical Discourse Analysis, Power-relations and Hegemony

CDA takes deep insight into power-relations, discrimination, and its abuses in the widespread socio-economical patterns (Paltridge, 2013). It pivots around the production and dissemination of texts in terms of power among various social, ethnic, and cultural groups (Donoghue, 2018). Society is consisted on the basis of stratas, hierarchical order and on the basis of power and prevailed social orders (Mogashoa, 2014). The society



is organized of multiplex relationships that seem laborious to understand on the basis of power in addition to hegemony as all the groups match various criteria to fit for the purpose of discourse (Fairclough, 2013). The debate of power and hegemony go hand in hand with the patterns of discourse. Donoghue (2018) focuses on the concept of Hegemony proposed by Gramsci which underlies the thread of base and superstructure which is visible through the deconstruction of text. These structures in societies are shaped and understood through the discourses' discursive patterns. It establishes the individual's roles as well as status quo in the context of speech (Donoghue, 2018; Bäckström & Ahlgren, 2018). CDA establishes the pattern of turn-taking, dithering, delays, form of address, laughter and tone (Mullet, 2018). Power relations are not only maintained on the basis of physical control instead are more influenced by the ways of discourse (Van Dijk, 1993). Power is seen in the ways of dominant groups when certain norms, attitudes and ideologies are set for the marginalized community which is also referred to hegemony in the works of Gramsci (Tannen, Hamilton & Schiffrin, 2015). The debate over CDA and its correspondence with other ideas as well as prevailing norms have deep-rooted in the societal hierarchy. These complex relationships need great levels of understanding as they are not symmetrical in nature. Rice (2020) suggested that the construction of society is vague which cannot be analyzed through single technique as it is influenced by several factors among which power is on the top most rank.

The language of media has influenced the ideologies, power relations, and thought patterns as well as discourses in the society. It establishes the socio-cultural and socio-economic notions of oppressors and dominant (Ramanathan & Tan, 2015).

Model of Critical Discourse Analysis

There are various schools of thoughts in the disciplines of CDA which aids to explore the connections between discourse's discursive patterns. The three significant models in the field of discourse are presented by Ruth Wodak, Teun van Dijk, and Fairclough Model (Fairclough, 1997). These models aid in the deconstruction of text and discourse as the separate entities.

Fairclough proposed a significant social theory constituting three principles in the field of discourse analysis (Ramanathan & Tan, 2015). The principles view discourse as a social practice that normally makes sense as well as meanings due to the available context (Jahedi, Abdullah & Mukundan, 2014; Ahmad & Shah 2019). The model establishes the position of language and its relationship with power on the basis of available milieu which influence individuals to become part of social discourse. Fairclough's



(1992) first principle was based on the formation of subjects as social identities. It deals with individuals' identity and shapes their roles in society. The second principle sheds light on the role of discourse in the formulation of dialectal relationship in society. It organizes the orders, structures of groups to function appropriately with the prevailing norms in society. Thirdly, discourse has an effect in the construction and mirroring of beliefs as well as knowledge (Fairclough, 1992). To sum up, social theory of discourse constitutes the interwoven relations of discourse vs. society, discourse vs. participants, discourse vs. goals of talk, and discourse vs. context (Ramanathan & Tan, 2015). Hence, the above mentioned principles govern various roles of language in society including "identity" which focuses on how identities are formed and maintained. Moreover, the relational functions dealt with the shaping and negotiations of bonds among individuals in society. Besides that, language also performs ideational function through which text reflects the realities of societies in terms of participants, relations and entities (Fairclough, 1992). The discourse is modifying the norms and behaviors that's why it is termed as constitutive and conventional.

Fairclough's model is composed of three layers which aid to exploit the text. The three-dimensional model includes text, discursive practice, and social practice (Fairclough, 1992). Each of the layers of diagram aids to comprehend the deeper level of understanding behind the discourse. Initially, the view of CDA was explained by Fairclough as the interconnectivity between sociocultural analysis and textual analysis. It elaborates that generally meanings can be extracted from the text and sometimes there are endophoric references available in the discourse which can be analyzed on the basis of socio-cultural patterns to gain better comprehension (Ulinuha, Udasmoro & Wijaya, 2013). Hence, Fairclough gave the idea of implicit text which needs prior knowledge for understanding.

Moreover, the dimensional model comprises of three dimensions including (a) the object (text) of analysis which can be verbal or visual (b) the process by which the object is produced and received through various means of discourse and (c) the socio-historical conditions that govern these processes (Janks, 2002). Fairclough (1992) declares that in order to look into each dimension, it becomes essential to use variant analysis. Firstly, to comprehend the description and surface level meaning the text analysis needs to be done. Second level consists of processing analysis which refers to the interpretation of the text in which the analyst puts attention on the



ways of discourse practice. Third level is comprised of social analysis which requires explanation of the text and talk in connections with society, institute and situation. The approach presented by Fairclough assists in deconstructing the text on the level of semiotics as signs, signifiers and signifieds. It focuses on the signifier for the deconstruction of discourse, to view their sequence, and linguistic compositions. The model sketches the dependency of society on the construction and acceptance of discourse. It also helps to view the societal norms in the formulation of discourse that how some groups are given privileges and some are marginalized (Janks, 2002; Fairclough, 1992). The interconnections between the various layers of model evoke the reader's heed for the analysis and interpretation of the text and talk.

The reviewed literature explores the prominence of CDA as a research tool in numerous spheres. Generally, models of CDA are exploited for the comprehension of media advertisements, public conversations, and political discourses. The present theoretical research abridges the previous works by analyzing the discourse of Prime Time melodrama 'Dil Mom Ka Diya' which challenges the depiction of the woman's identity without any cliché's constraint (Pafford & Matusitz, 2017). The study aims to explore the discourse practices of the leading female character 'Ulfat' and her transformation during the course of journey in the drama which will aid the reader to view the unconventional patterns of discursive practices of discourse, and enable them to perceive the existence of ruthless realities of the people living in the society. It will further enrich the existing literature in terms of unwrapping the hidden ideologies, agendas, attitudes and beliefs associated with gender identity and roles in society (Mehra, 2019). It ameliorates the viewers' notions of perfectionism and the ideological construction.

Methodology

Media is considered as a unique tool that has a capacity to not only broadcast the popular culture content but to reshape the pre-existing mainstream ideologies prevailing in the society via same pop media culture (Williams, 2015). Besides transmitting political ideologies, contemporary media also contributes in the betterment of the society with the fusion of modern touch (Pafford & Matusitz, 2019). The current research is conducted with the intention to comprehend the psychological and social transformation presented by the writer through a leading female character of a Pakistani prime-time Urdu drama; also the persisting aim is to examine the ideological cultivation and its impact over the core audience of prime-time. Therefore, this qualitative research performs CDA; more specifically Fairclough's model has been implemented to answer each of the research



inquiry, as the model investigate the verbal and non-verbal gestures of the given discourse on three different strata to interpret the spoken and hidden cues (Fairclough, 1992). The sample of the research comprises a prime-time Urdu drama, “Dil Mom Ka Diya” telecast on a Pakistani private channel; ARY Digital. Particularly, the discourse of a female lead role named “Ulfat” has been examined to study her transformation and the ideology it comes with.

Analysis and Findings

This section deals with the implication of Fairclough’s model on Pakistani Prime Time Drama Serial entitled, “*Dil Mom Ka Diya*”. The model is employed for unfolding the results in three various layers and focusing the discourse through multiple perspectives. The well-known serial spins around the common societal issues but in an atypical manner which creates striking dramatic influence on the viewers. The serial fits the melodramatic genre as it is an intense play of emotions with exaggerated actions of the protagonist (de la Barrera, 2008). Additionally, CDA as a research tool exposes the behaviors, intentions, attitudes and speech of the selected characters through analytical evaluation (Pafford & Matusitz, 2017).

Description Stage:

The first layer of Fairclough’s model is applied to comprehend the settings of the drama and to view the description (Janks, 2002). It deals with the text analysis and utilizes verbal and non-verbal forms of text for the purpose of comprehension (Fairclough, 1992). In the current study, it is used to outline the significant aspects dealing with the explanations and details of the drama and to evaluate the moral verdicts of the characters.

“*Dil Mom Ka Diya*” is a brilliant milestone in the history of Pakistani drama. It projects the story of a lower middle class girl whose father was a Molvi (religious scholar). The drama was set in the local areas of Karachi and Hyderabad, and most of the actions were taken in home and office settings. The drama portrays intense characters with an extraordinary attitude towards life. The plot does not flow parallel to the conventional concepts of Pakistani drama but it reveals the growth of characters to show the other side of the coin which is closed to real life. The drama revolves around a young, gorgeous, energetic yet self-obsessed girl named “Ulfat” who does not abide by the norms, morals, and values of the society. She follows the track of liberated souls instead of being brought up by the religious scholar. She is an epitome of external beauty and has high expectations towards life. Ulfat is characterized by the traits of being ambitious, outspoken, and cold-hearted. She is an idealistic girl who wants to have the best every time. It is evident at multiple points in the drama that



she prefers her choices over relations and emotions. The lead male character named “Afzal” also deviates from the traditional heroes. He is not portrayed as the most handsome man with a striking personality.

The writer has sketched Afzal as a responsible elder brother for his siblings with a soft and pure heart. Afzal believes in devoting life for relations and has a deep love towards his siblings. A drastic beginning takes place when Ulfat and Afzal get married. Afzal is not a portrait of male dominance but a responsible and caring family man. Ulfat wants perfection in her life in every term; however, her husband; Afzal is not as charming, young, and handsome as her ideal. Therefore; Ulfat treats Afzal with no recognition and she frequently highlights their age difference. Her desire for supremacy and greed for a perfect life partner remains constant. The non-verbal signifiers of her character include her dressing sense first; that catches our attention as a viewer, the use of vibrant colors on silk and chiffon fabric with short sleeves and deep neckline portray the boldness and openness in her character. Second, her makeup especially the use of sharp colored eyeliners adds wildness in her appearance, and third; her savage bodily gestures and facial expressions contribute more to make her appearance further merciless. The discourse is always associated with her sharp expressions which reflects her reactive nature. The psychological state of Ulfat shown in the drama reveals her personality as Machiavellianism; who can manipulate the things for achieving personal benefit. But this is not all, later in the drama we see a different Ulfat, after her separation from Afzal particularly after her second marriage, the young girl transforms herself to a great extent. Viewers can evidently see a difference in her verbal and non-verbal behavior, the colors of her dresses become pale and dull, she stops using makeup instead becomes responsible and sober, she spends most of the time in solace and regrets. Therefore; the first step of the analysis confirms about the personality transformation of the character Ulfat, the analysis at this level discloses the reason behind her personality change that is her separation from Afzal and mistreatment of her second husband. Altogether, the drama reflects the psychological panorama of an individual in a deviant manner.

The first layer aids the readers to grasp the basic traits related to the character and essence of drama as it is based on surface level understanding (Fairclough, 1992). The initial stage fosters the ideas for second level of comprehension. The above layer reveals all the superficial details, in terms of surroundings, characterization and actions taken for the development of detail.



Interpretation Stage:

The second stage proposed by Fairclough deals with the interpretation of the discourse. It examines the production of discourse at the writer's end and reception of message on reader's end (Janks, 2002). The words, clauses and sentences are deconstructed for the interpretation of message behind the discourse (Fairclough, 1992). This stage directs certain linguistic aspects to be articulated and examined constituting the plot or conflict, interlocutor involved in the speech act, topic of discourse and other linguistic patterns involved in the discourse (Hosseini & Sattari, 2018).

The Prime Time Pakistani drama premiered in August, 2018 with other dramas of the time but got hit among viewers due to its multiple characteristics amongst which, discourse is on the top most position. The text in the form of dialogues (oral discourse) was celebrated among viewers because of the linguistic properties. The dialogues are well composed, organized, and formulated in terms of the speech act and societal context. The dialogues are played between various actors; sometimes between male characters to male, female characters to female and male characters to female belonging to various classes in terms of economic status. The phonological pattern adopted by the characters was true representation of their socio-cultural background. The choice of lexical items by characters are seen as a striking representation of melodrama. Additionally, CDA aids to determine the language styles and choices by interlocutors. In terms of names, the reader can infer the employed metaphorical strategy, the Urdu name "Ulfat" means love but it is contrary to the character as she is ego centered. Ulfat uses authoritative and directive language in order to show dominance and power over other characters including male. It is evident from her interaction that how she overtakes others through interruptions, long sentences, personal pronouns, and avoids the common practices of turn taking during conversation. Normally, she uses the vernacular variety of Urdu language and slangs which reveals her identity as less educated. She challenges others' self-respect by employing awful adjectives towards them consequently suppressing the individuals. The use of ironical and satirical language is widely seen by the protagonist. She speaks at a very fast pace in order to take hegemonic charge. The tone, intonation pattern, and hand gestures all complements her raged and less tempered personality. She always surrounds herself with materialistic discourse and worldly affairs. Some of the dialogues can reflect her prominent personality traits: Throughout the serial our protagonist "Ulfat" fiercely fulfils her desires, her each dialogue intends to make others feel offended. Her confrontation with



her sister-in-law, when she (Kausar) was about to get married, depicts her insane cruelty;

Ulfat to Kausar: “...*Itna khush shakal, kamao larkey ki maa ko tum mai kiya nazar aya?*” [Ep: 12].

The given dialogue initially portrays her satire to ridicule her sister-in-law; however, the implied meaning suggests that Ulfat is thirstily longing to achieve that satisfied life which her sister-in-law is about to live, her choice of words and intonation depicts her sense of pride; as she is an epitome of beauty and deserves a partner like Kausar’s fiancé. Ulfat’s character is shown as the one who is engrossed in self-love and yearning for self-satisfaction.

The concern of woman independence and liberation can be viewed from the beginning of the prime time drama (Pafford & Matusitz, 2017). Likewise, Ulfat wants to liberate herself from societal dogmas and needs independence instead of being settled with a calm and caring man. She urges for divorce and separation which is against the prevailed social practices. In the formal office setting she outspokenly says; “*meri jaan chor do, Farigh kardo mjhe tmhen koi or mil jae gi pagal ki bachi...*” [Ep: 19]. The utterances imply her choice of language and ways of treating other characters. This dialogue particularly presents Ulfat’s mindset and careless approach towards life.

She often says on various events; “*ek to yeh kay main kisi sey bhi nahi darti hun or jo mera dill chahta hai wohi krti hn...*” [Ep: 3]. It clearly reveals the implied meaning behind her speech as she confronts the societal notions, norms, and conventions of family oriented systems and challenges the set tracks of dominant domestic culture.

In the past years, women were holding the roles of mothers and caretakers of children and seem concerned for the brought up of children but the discussed drama focuses on the changed gender roles as Ulfat is depicted as an immature, careless and stubborn lady who does not possess motherly love. She does not like the stereotypical responsibilities that are linked with genders.

Additionally, she takes charge over other characters due to her gorgeous looks. It seems that she strengthens her dominance on the basis of her beauty which is a remarkable feminine social norm of a society. The instances of self-appraisals reveal her authoritative style in discourse. On the first day of the wedding, she reflects her dominance over her husband by suppressing him on his appearance. She utters; “*ap nay kab socha hoga kay mujh jaisi haseen or kam umar dulhan milegi*” [Ep: 3], the given dialogue is a paragon of her remorseless personality. On another moment in



the same episode she declares her husband Jinn, she states; “*Khud ko dekha hai jin jaise hain or main pari jesi*” [Ep: 3]

Such utterances unfold the arrogance in her speech. It is because of her charming personality which influences her discourse and reflects the elements of power. She does not only sway the male characters but derogates the female characters as well including her sister, sister-in-laws and cousin. Moreover, the boldness and cold-hearted discourse also reflects her wrench personality. All the power is exercised linguistically by Ulfat. The ruthless discourse is enough to disturb peace of mind and shatter someone’s personality. Her father becomes a victim of her discursive patterns of discourse. On the death of her father she narrates Quranic verse; (المَوْتُ ذَاتِفَهُ نَفْسٍ كُلُّ) translation: “*har zi rooh ko mout ka zaiqa chakhna h...*” [Ep: 19]. Further she says; “*aboo ka waqt poora hogya tha...*” [Ep: 18] in order to save herself from blames. This reveals that she hides her guilt with the aid of a religious genre of discourse and tries to represent death as reality.

Language serves numerous functions among which manipulation is the eminent one. CDA assists in exploring the abuse of power, illegitimate domination, and ideological discourse in society (Van Dijk, 2006). Ulfat as a dominant figure in the drama always manipulates the discourse and stipulates other minds by emphasizing her good ways and spotlighting others' bad things.

When she learns about the marriage of Tamkinat (Ulfat’s cousin sister) and her brother in law, it turns her furious and as a guileful individual she comments; “*...Tamkinat ki pehli mangni mein bhi ayen shadi kay darmiyan rishta khatam hogaya tha na bohat roti thi bechari...*” [Ep: 16]. Every speech acts constitute certain intentions of discomforting others. The reshaping of language for the exploitation of conspiracy, and suspense can be easily detected through interpretation of discourse. At the time of separation when she leaves her husband’s house she misrepresents Tamkinat (her cousin) as declared to her husband “*Tamkinat kay baarey main kiya socha hai woh tou khula leny ka soch rhi hai...*” [Ep: 21]. It represents how she interfered and misinterpreted others thoughts. Throughout the drama Ulfat tests the patience of her husband just to get rid of him, but he is a symbol of humbleness, he never reacts towards Ulfat except when she aborts their child, still he struggles to reconcile the matters. On the contrary, Ulfat tries hard and presses all the wrong buttons to make him react; the clever move that she made in the office to defame Afzal, serves as clincher and provokes Afzal to react finally. Consequently, they both get separated from each other.



Later as the plot develops, viewers evident a major transformation in her character; it seems an effect of her second marriage, when she leaves her family, children and even her mother and marries a person whom she thinks young and handsome but truly he is a reflection of Ulfat named Tipu. After her marriage, Tipu rules over their relationship, and causes many changes in Ulfat's character. When she says in a gloomy tone: "*Han sab raakh hogaya hai*" [Ep: 28]. On explicit examination, viewers can conclude that Tipu's narcissistic conduct and cold hearted treatment makes Ulfat realize her true value.

The second layer of the model clearly explores the process of interpretation and production of discourse. It clearly reveals that the dialogues are composed mainly of ironical language and contain implicit meanings which reveal the social practices of discourse for the leading female figures belonging to the middle class. The discourse is strengthened due to the impressive and marked nonverbal gestures. The gestures reinforce the ironical language among which smile and eye movements were creating remarkable ambience. The dramatic effect is built up through music complementing the dialogues. The critical examination of discourse reveals the common language practices of uneducated girls who heeds for the idealistic lifestyle.

Explanation Stage:

Besides that, the third layer of Fairclough's three dimensional model assists in the evaluation of the selected discourse in terms of socio-cultural practices at various levels (Fairclough, 1992; Janks, 2014). This stage helps in locating the hidden ideologies and meaning behind the text and their effects on the audience. The stage assists in exploring the power relations, status quo and ideological features in terms of societal, institutional, political and organizational levels which establishes the discourse (Hosseini & Sattari, 2018).

The drama spins around the multiple characters and portrays realities of society in various manners. The personalities mirrored good and evil characteristics side by side in connection to moral and ethical values. The construction of liberal and independent ideology is seen as the drama progresses. In the beginning of drama, an influential prime character of Ulfat is seen. She presents herself as a strong, liberal yet immature person which presents the unrealistic individuals of society who heeds for a perfect glorious life. The concept of idealism is presented as how individuals try to fit themselves in the dominant culture and supreme strata of society. The race for glory becomes a prominent feature in the contemporary society where females achieve dominant roles by taking long jumps in the struggle



of life (Pafford & Matusitz, 2017). Generally, the middle class woman wants to achieve the prestige of life in terms of economic strength, a handsome husband, and liberal environment.

The individuals, yearning to fulfill such dreams sometimes oppose the stable societal standards, which can put one's life at risk. It is projected that lust, jealousy, and self-obsession can just bring hardships and create desolation in relations. The excessive power and dominance exploits the beauty of relations.

At a point in drama Ulfat's elder sister in law declares; "*loag shaitan se panah mangty hein or hum tmhari zaban se...*" [Ep: 12]. It clearly reveals the ideology and thoughts behind the characters display their motifs and evoke conflicts. The discourse she has employed projects her derogatory language of conflict. Ulfat believes in liberty of choice and decision. She feels disgraced in obedience. Her ideology of independence and dominance forbids her from compromise and understanding, further leads her to a never ending tunnel of self-obsession and loneliness. Even when Tipu suffers from cancer, Ulfat stays with him and gathers money from people for Tipu's medication as she knows she has left with nothing behind. Time has already taught her a lesson and made her see the reasons for her collapse. She realizes at the denouement that it is her justified fate. During a conversation with Tipu in the second last episode, while discussing Afzal and his thoughts she replies by saying "*Kon? Afzal? Afzal to kabhi yad aya hi nahi... Yad krne ko bacha hi kiya hai*" [Ep: 28]. However, while stating these words Ulfat seems completely lost in his thoughts and sheds tears over her fate, as she has lost the biggest blessing of her life.

If we critically analyze the first half of the drama then it portrays the radical thoughts of a girl who demands perfection from her life, who is following her intentions to achieve what she desires. This materialistic approach leads her to the tragic fall in the second half of the drama where her unapologetic nature turns into unquestioning, she realizes and accepts her fate, without even complaining for a single moment.

Thus, the application of Fairclough's model specifically the third level explores the ideologies woven in the plot of the drama. Such karmic cease of the drama contains some teachings for its viewers, the hidden message and ideology of melodrama is unwrapped that materialism, hegemony, and power can never guarantee long term happiness and success. The reformed style of discourse is shown in the last episodes of drama when she accepts compromises. The reality is projected through the character that



dominant personalities are not the sign of independence and liberty. The esteem can be earned in the alignment of oneself with the traditional patterns, norms and way of institutionalization in societal practices.

Conclusion

Media industry holds a dominant sway in the construction, modification and advancement of ideology, beliefs and attitudes of its audience through discursive patterns of discourse (Howley, 2009). Drama as an influential medium of media amalgamates multiple cultural notions in regard with sub stream and mainstream cultural ideologies (Bowman, 2012). The present study investigates the popular prime time TV drama entitled “Dil Mom Ka Diya”. The findings of the current study are disclosed through the implication of Norman Fairclough model. The approach locates the power domination, imbalance, ideology, and inequalities prevailed in the social system in terms of language (Fairclough, 1992).

The Prime time drama addresses common societal affairs of a middle class woman and the results are revealed with the aid of CDA as it assists in understanding the implicit meanings, ironical language, employed linguistic devices, and verbal and non-verbal images in the discourse. The outcomes of the study declare the social and psychological reformation of leading feminist figure as it is evident from the textual instances that her pattern of discourse shifted from dominant and satirical way to balanced style. The melodrama consists of sharp tone, dialogues and striking nonverbal traits of the female character that depicts her psychological patterns as well as the social crises of a middle class woman

Prime time drama has a power to reshape the existing ideologies (Williams, 2015). The leading female character Ulfat in the drama “Dil Mom Ka Diya” is sketched as an ungracious woman having endless desires. Ulfat is driven by her ambitions and each dialogue conveys the message of her fearlessness and self-love. The writer has set an exceptional example through characterizing Ulfat to enlighten the ideology about perfection. The ideology illustrates the idea that perfection is a false concept for the audience. Those who chase for perfection never find contentment and satisfaction as they do not express their gratitude for what they have. The story portrays a tragic transformation of Ulfat’s character to emphasize the reality of life. Ulfat is confronted by multiple bitter realities of life which convert a stubborn person into a miserable being. Hence, perfection and liberation from assigned duties are myths and an attitude containing elements of compromise, acceptance, maturity and gratefulness is the key



to a peaceful life. Eventually, these ideological facets are infused in the discourse as a message for the common audience.

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