

## Ideology in “Besharam”: A Multi-Modal Discourse Analysis of Pakistani Dramas

Muhammad Ansar Ijaz<sup>1</sup>, Dr. Syed Kazim Shah<sup>2\*</sup>, Dr. Muhammad Ilyas Mahmood<sup>3</sup>

<sup>1</sup>Department of Applied Linguistics, Government College University, Faisalabad, Pakistan

<sup>2</sup>Department of Applied Linguistics, Government College University, Faisalabad, Pakistan

<sup>3</sup>Center for English Language and Learning, University of Okara, Okara, Pakistan

\*Corresponding author email address: [kazim.shah@gcuf.edu.pk](mailto:kazim.shah@gcuf.edu.pk)

### ABSTRACT

*The current research study has been aimed to explore the deliberately infilled ideologies in the linguistic and visual discourse of Pakistani Dramas. This will help know how language patterns are structured and visuals are developed to convey the desired message. For this purpose, Pakistani drama “Besharam” production of a private Pakistani television channel ARY digital has been selected for the analysis through the purposive sampling method. The drama has been analyzed using the multimodal discourse analysis (MDA) approach. This involves analysis of visuals, linguistic structures, and cross-functional systems such as colour, setting of elements of visuals etc. The results of the research study show that the producer has very technically developed the discourse of the drama using verbal elements (language patterns) and non-verbal elements (contextual elements, colour scheme, the focus of light, the intensity of light, etc) to instill his desired (western) ideology in the organization of these elements. The study is useful for Pakistani society (parents, children, students, teachers, researchers, producers of dramas, etc.). It will help them understand the hidden ideologies of drama.*

### KEYWORDS

Dramatic discourse, ideology in a Pakistani drama, linguistic and visual discourse, Western ideology in dramas

### JOURNAL INFO

HISTORY: Received: December 08, 2021

Accepted: February 9, 2022

Published: February 14, 2022

### INTRODUCTION

Television has got the attention of every corner of the world. It is considered the most convenient source of knowledge, information, and entertainment. One of the popular productions of television is drama. Drama is a source for the people to get the awareness of the social and religious norms and values of their society and other societies as well. But the fact is that values and norms are always presented after giving some specific desired shape to them which makes them attractive and viewers try to adopt them (McLuhan, 1964).

Television throughout the world is a powerful medium being used to represent versions of reality. It has got the potential to exert its influence directly on all segments of society. Viewers of television are often seen speaking some lines of television discourse and performing some action in accordance with those lines showing the people around them that they are copying someone who has uttered these lines. Television plays a vital role in shaping and reshaping social structures. It builds cultural models that influence the thoughts and actions of people to great extent. It is directly influencing the lives of people keeping them up-to-date with the ever-changing trends in the world. Viewers of television try to adopt the patterns of behaviour shown on television (Richardson, 2010)

In the current era, the internet has provided access to the television channels of all the countries of the world. Though the basic purpose of various television channels is entertainment or information yet they always support and promote some ideology as no discourse is ideologically neutral. While producing various programs for recreation and entertainment, various components like linguistic patterns, visuals, and dressing styles are always built in accordance with some specific ideology.

Swales (1990) is of the view that television serials create a sophisticated but comprehensive discourse with the help of various devices like cameras, colours and contextual elements.

In his book, "Media Discourse" Fairclough (1995) is of the view that media is a powerful medium of communication. It has got the power to shape the patterns of structures in society. The signifying power of media is at large manifested in the way it frames its stories and manipulates the language.

Media houses produce a discourse that contains their desired aims and objectives. It always contains desired ideology. Even the information-based content is reshaped to instill hidden ideologies behind it. The purpose behind this reproduction of discourse can be strengthening, oppression, or exploitation of various social and religious ideologies. Reconstruction of ideology on media is naturalized in a way that it seems to be real and the audience take it to be a standard one and try to follow.

Baran (2004) is of the view that television provides people a chance to observe the lifestyles being observed in the world giving rise to bringing change and updating them in accordance with patterns of the world. Television exerts its influence as it has made its place both at home and at workplaces. Media houses make use of this opportunity and promote their desired

patterns of life through well-known and popular figures whom people like and follow. This way producers easily penetrate their desired discourses in society. Moreover, the presentation of ideas and agendas through visuals with other supportive things becomes persuasive.

Ideology gives shape to life and patterns of behavior. A society is always based on some ideology through which cultural and social norms and values of the society get emerged. People of that society strictly follow these norms and values (Van Dijk, 2013).

As described above every society is recognized for its social, cultural, and religious norms and values. Similarly, Pakistani society also has its own distinct cultural and social norms that get birth from Islamic ideology. The whole structure of the society is based upon the ideology of Islam which makes it distinct from other societies. Pakistani society tries to follow these norms and values with full enthusiasm.

Every society tries to promote its norms and values to be loved and followed by other societies in the world. Western society is always at work to promote its norms throughout the world using every possible means. They try to penetrate their culture and ideology in Pakistani society as well. They get the help of various media platforms. Television dramas are a good platform for this purpose. They invest in different media houses and want them to promote their ideology. Various private media houses of Pakistan are working under the influence of Western and Indian ideologies and are promoting these ideologies in their productions. Most Pakistani people watch Urdu dramas that are broadcast by various media houses. These Urdu dramas under the influence of Western and Indian ideology are producing discourses that have desired ideologies behind devices and techniques applied by the producers in the development of discourse. Producers of television dramas make use of the colour scheme, signs, symbols, sounds, language patterns, and context, etc to instill their desired meanings behind them. This is why Media discourse has been of great interest to researchers for its multimodality and consumption by a large number of viewers. Previously various Pakistani researchers have conducted research studies in the domain of media discourse to explore and analyze its various aspects. But no research study has used the Multi-model discourse analysis approach to analyze various techniques and devices used by the producers for the production of their dramatic discourse. Some examples of such research studies are Zaid bin Ismail (2004), Majeed (2005), Tariq (2005) Zia (2009,2014).

Kress (2009) is of the view that analysis of discourse is very difficult if not impossible with an approach that studies the discourse from one angle. This is just like looking at only one side of the picture. This does not give a complete and comprehensive understanding of the discourse. Discourse is constituted with the help of various elements that collectively work for meaningfulness and clarity. Discourse is always multidimensional that needs an approach having multi-dimensions for a comprehensive and complete interpretation.

This is why the current research study has got the help of multi-model discourse analysis to explore the discourse of the drama from all possible angles to get a complete and comprehensive interpretation of the discourse. The study has analyzed and explored the discourse of The drama Besharam produced by Pakistani private television channel ARY digital to find out how these media houses are working for the promotion of western ideology in Pakistani culture. The current research study has explored the multimodality of the dramatic discourse from a distinct angle that makes it valuable for academia as they can get in-depth knowledge of the television discourse and know unknown aspects of the Multimodal approach. This gives insight into the constituents of television discourse hence making it valuable for common people belonging to non-academic fields who are consumers of television discourse. This will enable them to understand how devices like the colour scheme, music, sound, etc. are ideological.

The research questions for the research study are:

1. How do media houses make use of linguistic patterns of television discourse to get their desired aims achieved? And
2. How do media houses use non-linguistic elements of television discourse to generate desired meanings?

## LITERATURE REVIEW

Society creates discourse giving structure to thought and language. It also orders the lives and relationships of its members with other members. Discourse in turn represents mental models, knowledge, attitudes, and ideologies of the society. It is the discourse through which society represents its goals, interests, concerns etc (Fluxman, 2005)

This shows that discourse is a productive force that gives order to beliefs, thoughts, identities, values of the societies.

According to Shah, Tabassam and Bilal (2013) Ideology is developed and shared among specific social groups and discourse is crucial for this purpose. Ideology influences the structures of society and is influenced by The most affected aspect of the society by ideology is language and discourse.

According to Marx's(1978a) ideology is a system of falsehoods deliberately promulgated by the ruling class. Discourses is a social practice that works for the creation and promotion of ideology. Any approach applied for the analysis of ideology in discourse is triangular: It examines the relationship of society and discourse through a sociocognitive interface.

Van Dijk (2006) is of the view that Ideology is a set of beliefs that is representative of the overall lifestyle of a group of people. It gives a detailed description of the concept of that group of people about the world and describes the concept of self

and relation of self to the state or any other collectivism of which the group is a part. Ideology always comes from collectivism like state or civilization. Members of the state or civilization are supposed to follow what is said by the state or civilization.

Electronic media is the most influential medium of communication nowadays. Television productions especially dramas are watched globally. This is why State always uses this source for the promotion of desired ideology.

Shah and Mubarak (2018) are of the view that discourse affects individuals and groups while sharing knowledge and information. Media discourse incorporates different outlets which individuals in media use for example, magazines, radio, Internet and television. Media discourse is comprehended as the convictions that guide media-related fields, then standards like objectivity or ideological predisposition may depict it.

According to Carvalho (2008) says that Media works for the promotion of desired discourse. There are particular ways through which discourse is spread. Every society wants its survival and nourishment which is possible through the promotion of discourse.

The most popular component of media is a drama that is globally watched. These dramas present ways of behaving both--positive and negative, therefore offer an explicit or implied ideology or morality. Every drama has a slant based on the director's concept of right or wrong, an ideological stance that privileges specific, institutions, cultures and characters.

There are three major categories of dramas from an ideological representation perspective.

Neutral or escapist dramas that emphasize entertainment and pleasure values. There is no or Superficial treatment of right and wrong. Such dramas reflect a value system where entertainment and fun are forms of consumerism.

Dramas with Implicit ideology are those in which the antagonist and the protagonist represent contrarian values. But these values are not dwelled upon. superficially the producers slant their message in a specific direction. The consent is transparent in which viewers accept that particular world views or system of values as normal as the way the world works. Desired ideologies are conveyed without any question from the audience. This way the dramas subtly work for the interests of the producer's dominant classes and transmit dominant moral and intellectual codes: Dramas with Explicit ideology are those constructed to persuade and teach. Viewers are aware of the fact that drama is working for some particular ideology.

To probe out the ideology behind various discourses produced by television dramas, there are various approaches.

One of the approaches used for the analysis of dramatic discourse is Discourse analysis. Discourse analysis is an interpretive and qualitative method for the analysis of texts. It takes into its consideration both the details of the material itself and contextual knowledge. Its major aim is to probe the medium of communication to know the message being conveyed. It also explores how the message is conveyed. The problem with this approach it only focuses on textual and contextual elements leaving many elements like sound, camera, music unexplored.

Apart from discourse analysis, Critical Discourse Analysis(CDA) is also used on a large scale by analysts for the analysis of dramatic discourse from a different angle. According to Fairclough (1995), CDA is a comprehensive methodology for the analysis of the text. It gives an in-depth assessment of what is meant when language is used to explain and describe. The text must therefore be considered in a social context as it is shaped within society. There is the multiplication of terms in CDA that is reflective of different influences in the development of methodology.

According to Han (2015) CDA examines the discourse as a form of social practice. Van Dijk (2013) uses a three-layered approach that includes linguistic theories interacting with social theories and cognitive theories. Cognition is used as a middle layer in this approach. Again the problem is that dramatic discourse is composed of various elements that cannot be explored comprehensively through CDA.

The idea to analyze a discourse at one level seems to be very vague and incomplete. How It is possible to analyze the language of discourse without keeping into consideration the elements of context. The Idea to analyze the context without text is just like building castles in the air. Similarly, it is also impossible to analyze a narrative without a story or context. In the field of discourse analysis currently, Semiotics is another more comprehensive approach for discourse analysis that involves analysis of signs, interacting and inter- related.

Lemke's (1998) framework is more comprehensive as it extends the use of Halliday's (1978) typology for linguistic text and includes the visual mode of communication. He has outlined three aspects of meanings that are constructed during the discourse.

- Presentation of actions and events
- Orientational stance
- Meaningful relation among elements of a discourse.

Peirce (1965) has described how meanings are infilled in the signs by the users of discourse. He has described three ways through which signs are developed: resemblance, relation, and convention.

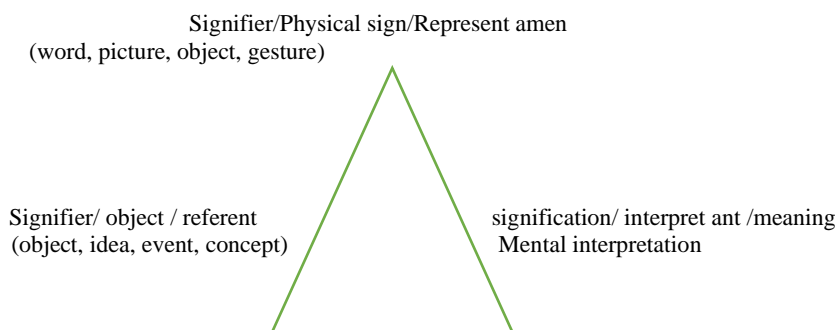


Figure 1 Signifier/Physical sign/Representamen

Kress and Leeuwen (2006) have proposed a comprehensive model saying it grammar of images. They are of the view that research studies now must take into consideration them multimodal representations in the constructions of meanings. These multimodal representations are referred to as multimodal semiotic modalities. Research now focuses on all possible modes of communication i.e. texts, images, colours etc. The current research study has analyzed the multimodality of the drama using this very model.

### RESEARCH METHODOLOGY

The current research study has analyzed the drama Besharam broadcasted by a Pakistani private television channel ARY digital. The Research study has used the purposive sampling technique for the selection of samples. The drama has been selected because it has been selected for the Lux award. Apart from this, there has been debate on various scenes and dialogues of the drama that do not match with Pakistani culture. The drama has been analyzed through a multimodal discourse analysis approach. Multimodal discourse analysis is an approach that takes into account various modes of communication such as pictures, videos, images and sounds, etc which make a combination with the text to generate meanings. Analysis and discussion of the current research study are in accordance with the model presented by Kress and Leeuwen (2006). According to them, images like text have their grammar. Foregrounded images seem closer to the viewer as compared to the background. Gaze on the side creates more sense of indifference as compared to gaze in the front. Near shot gives the closeness as compared to far shot. The two most important distinctions in the composition of images are:

- i. the distinction between the left and right side of the image; and
- ii. the distinction between the upper part and lower part of the image.

The analysis of the conversations of actors of the drama has been conducted speech act theory of Austin (1962). According to this theory, there are three types of speech acts. Locutionary act: saying something (the locution) with a certain meaning in the traditional sense. Illocutionary act: the performance of an act in saying something (vs. the general act of saying something). The illocutionary force is the speaker's intent. A true 'speech act'. e.g. informing, ordering, warning, undertaking.

Perlocutionary acts: Speech acts that affect the feelings, thoughts or actions of either the speaker or the listener. In other words, they seek to change minds! Unlike locutionary acts, perlocutionary acts are external to the performance. e.g., inspiring, persuading or deterring.

### ANALYSIS AND DISCUSSION

The first level at which the current drama has been analyzed is the level of text. According to Kress and Leeuwen (2006) text works as the foundation for all other elements of the discourse. Text is the basic element that is used by the producers of the discourse to instill their desired meanings. Most of the themes can be conveyed through the use of text only. So the major element that is used by the producers of the discourse is text. The producer of the drama Besharam has also taken full advantage of this element of the discourse. The discourse patterns of the drama show that the producer is well aware of the fact that desired aims and ideology can be easily conveyed through the linguistic patterns of discourse.

The producer has aptly selected various lexical items and then placed them superbly at proper places to get his aims achieved. He knows well that the selection and then placement of lexical items in an appropriate way is very much necessary to get peculiar aims achieved. Every lexical item, sentence, dialogue, speech act and speech event has been very aptly used by the producer to convey his desired meanings.

Table 1 contains various linguistic items that have been deliberately used by the producer in the spoken discourse to promote western culture.

Table1: Words(language) from western Culture used by characters of the drama

چھپورا ہسینڈ	سکینڈل	برائیل ویک	ریپ	ڈیڈ گھنیا باپ	پرسن لائف
چپ ہسینڈ	فیشن انڈسٹری	انڈیپینڈنٹ ماں	انڈیپینڈنٹ بیٹی		انفیر

The producer of the drama Besharam has taken the help of all possible devices to infill western ideology in the linguistic choices for the discourse of the drama.

Throughout the whole drama, the producer has been direct in his approach. According to speech act theory, locutionary acts are those in which meanings are conveyed traditionally. The promotion of the profession of the fashion industry has been done in a very traditional but convincing way. Words related to the fashion industry have been continuously repeated to get the viewers to learn them.

Words like برائیل ویک and فیشن انڈسٹری etc. These are not only words rather signifiers of a complete ideology. Here the producer of the drama has deliberately adopted this very technique to get his viewers aware of the terminology of ریمپ and فیشن انڈسٹری which is Western and Indian derivation. Such a type of practice is prohibited and discouraged in Pakistani culture. These are against the ideology of Pakistani culture. The fashion industry is very attractive and charming especially for young girls. The producer of the drama knows this fact very well and has started the very first scene of the drama with a girl of the drama walking on a ramp. The dialogues between Saba and her mother are mostly about the fashion industry. Very technically Words spoken by the mother show her simplicity and eastern culture. She speaks words like پھٹے for the ramp. This shows that women of Pakistani society are very simple and pure. They have little knowledge of the world outside. The producer has presented this fact satirically. He uses the perlocutionary force of the utterances. He influences the feelings and thoughts of viewers. He gets his viewers amused by the words spoken by his mother. In response to the mother, Saba is shown as an educated girl who wants to join the fashion industry. She asks for freedom and liberty. She condemns the approach of her parents towards life and society. She also condemns society for not allowing her to join the fashion industry.

Words Collocations

امی پھٹے/پھٹے  
صبا ریمپ

These utterances carry illocutionary force. The producer deliberately uses the word پھٹے to make the people laugh at the approach of the mother. The producer has very technically got his aim achieved here. He wants the audience to get attracted to the television. He also wants them to laugh, get relaxed and think for the right word for the word پھٹے. This way learning is very easy and convincing. The writer has hit a strong blow on the relationship between husband and wife in the Pakistani context. In Pakistani culture, a wife is supposed to give special respect to his husband.

She is expected to be very careful regarding the use of language. But the culture shown in the drama is different. The wives in the drama are shown as disobedient and rude. They are often heard saying that they cannot obey their husbands in every matter as they have their own life. They use various words to their husbands which are considered even sin in Pakistani society. Some examples of search words are here below:

Table 2 Words and phrases(language) spoken by Mishi to her husband Haider

مشی کے اپنے شوہر شوہر حیدر کے لیے بولے گئے الفاظ			
گھنیا سوچ کے مالک	گنوار	You fool	کبھی تو تیز سے بات کر لیا کرو
فضول انسان	بد تیز	Non sense	بے وقوف
گندہ ذہن ہے آپ کا	شٹ اپ	you just shut up	ان پڑھ، جاہل
		idiot	بکواس ہو تم بھی
		low mentality people	پاگل آدمی
		You fool	غیرت جاگ جائے گی تمہاری

Such types of words as shown in table 2 are never expected from the wives for their husbands. Pakistani culture has its distinctive values and norms for the relationship between wife and husband. If the wife is even expected to use the word آپ instead of word تم for her husband.

Table: 3 Words and phrases(language) spoken by Sara to her husband Tahir Malik

سارا کے اپنے شوہر شوہر طاہر ملک کے لیے بولے گئے الفاظ			
تم ہوتے کون ہو	تم پاگل تو نہیں ہو گئے ہو	مولانا صاحب	زبان سنبھال کے بات کرو مجھ سے
تمہاری بکواس	دماغ خراب ہے تمہارا	How dare you	اپنی بکواس بند کرتے ہو یا میں چوکیدار کو بھلا کر تمہیں باہر نکلاؤں

This is a sign of respect. But the producer of the drama has selected words that are never expected from the wives for their husbands.

All the young ones in the drama are shown rude and obedient to the elders. Some examples are here below.

Table:4 Words and phrases(language) spoken by children to her parents

مشئی اپنی ماں سے	تنگ آگئی ہو تمہارے روز کے ڈراموں سے
مشئی اپنے باپ سے	Shut up
حیدر اپنے اکل سے	کیا تماشا لگا رکھا ہے ہے آپ نے
	ہٹ کر
	بکواس

According to the perlocutionary force of the speech acts the producer wants to influence the thoughts and actions of the viewers directly. The producer has deliberately infilled these words in the dialogues outlook of the young ones of Pakistani culture. These words are never expected of the young ones towards their elders in Pakistani culture. The producer wants this concept to be changed. This is why he has shown the young ones of the drama who are well educated and civilized using these words to their elders in the name of personal freedom.

So to conclude all these are various examples of lexical items selected by the producer to penetrate western cultural ideology into Pakistani culture. The producer has also used other modes like images, colours, camera angles, positioning of components of images, etc to promote Indian and western ideology in Pakistani culture.

Here are some shots taken from various scenes of the drama



Fig 1: Promotion of Friendship with opposite sex



Fig.2: Promotion of disrespectful behaviour towards elders





Fig.3: Promotion of personal freedom



Fig.4: Helplessness of women at the hands of men



Fig.5: Helplessness of women at the hands of social values



Fig.6: Promotion of western dress



Fig.7: Promotion of western life style



Fig.8: Negation of Dopata Culture



Fig.9: Promotion of wine in parties and functions



Fig.10: Promotion of western dressing style



Fig.11: Western living style

In Fig 1 Jamal Khan, the friend of Sara Malik is in physical contact with Sara Malik. He has been presented as the central component of the figure. The producer has made the viewers fully attentive to him and his actions. His way of gaze is very seducing. Here the producer has produced meanings through the gaze and physical touch. The camera is focusing on both the actions being performed by him. The whole of the discourse is being produced through these two actions. The meanings

are because of the camera angle and positioning of Jamal Khan. All this has been built to convey that there is no harm in friendship and physical contact with the opposite sex.

Figure 2 is of the scene while the discussion is going on between Mishi and her father.

According to the grammar of images presented by Kress and Leeuwen (2006), Fig.2 indicates so many aspects of the discourse being produced at this very point. Tahir Malik in Fig.2 is trying to convince his daughter to get married to his nephew in a very appealing way. He is not imperative at all in this scene. He hopes that Mishi would understand him. But the Fig has been created such that Tahir Malik seems to be a dictator. According to Kress and Leeuwen (2006) gaze if is directed towards the audience with the listener having back towards the camera gives the impression of being imperative. There seems anger on his face. It seems he is trying to impose his own will on his daughter. His gestures, style, and body language all have been developed in a way that is indicative of so-called conservative and traditional fathers. Tahir Malik has been shown towards the left in the Fig 2. Components in the image are always read and interpreted first. Mishi has been not been shown in the Fig.2. Here the producer did not want her to face the audience. This way she would have shown at least some expressions that would be interpreted in different ways by different spectators. But the producer wants the sympathy of the viewers for Mishi. He is trying to show here that Tahir Malik is wrong. Mishi has the right to choose his life partner according to her own will and wish. Father must not try to impose his will upon her. In this scene, though Mishi is speaking in harsh manners and in a rude way. The way she has spoken to her father is not expected at all from the children to their parents or the elders of the family. Her behaviour, attitude, and language are not acceptable at all in Pakistani society. But the important thing to be noted here is the angle of the camera to capture the scene. The cameraman is standing at the back of Mishi so that a full facial expression of Tahir Malik can be shown to the viewers. According to the grammar of images, such a camera angle is adopted when the producer is trying to support the character who is shown from the back. Through this technique he makes the viewers stand by Mishi and support her. He makes the viewers feel sympathy for Mishi and stand against the norms and values that are being imposed on Mishi in the form of her father's will.

Schmidt (2019) says that Colours are used by the producers to give clarity and charm to the images. The use of colours is highly symbolic and rich in meanings. Producers always use colours to promote and support their desired ideologies. The Colour scheme is always in accordance with the theme of the scene. In Fig.2, the producer has been very wise in the use of colours.

Mishi Khan is in blurred colours whereas Tahir Malik is shown in bright colours. Light rays are coming from the side of Tahir Malik showing that the whole of the society is supporting Tahir Malik and Mishi is alone against all the people of the society. She is in blurred colour showing that she has no way to go out of the norms and values of the society. Moreover, there is a window on the backside of Tahir Malik. The window is a sign of a way to go out. Here It is a sign of freedom from the norms and values of society. Mishi is facing that window. Tahir Malik is standing between the window and Mishi. The positioning of the participants is very meaningful in Fig.2. Tahir Malik is representative of the social norms and values of society. Mishi wants freedom from these norms. She wants to go out of this room through the window towards freedom of speech and thought. Tahir Malik is like a hurdle in her way to freedom. The producer seems to show that there is always Tahir Malik (social values) in front of every young man whether boy or girl. But young ones should reject the social norms and values just like Mishi and go ahead towards a bright future. The same theme is also conveyed in Fig.3. After a heated discussion with her father Mishi climbs upstairs.

Mishi immediately goes upstairs after showing rude behaviour to her father. In Fig.3, Mishi is shown running and climbing fastly. Here in this scene, Mishi comes in bright light and bright colours. The producer gives the impression that social norms and values are hurdles in the way to success. Once you dare to fight and break the norms and values, a bright future is awaiting you. He seems to urge the youth to stand up and fight against these norms and values of the society as these are old, traditional, and of no worth.

Saba is also shown helpless at the hands of social values. She also tries to get rid of the conservative traditional approach of Pakistani society. She has been created as a thrilling and bold character. She wants to join the fashion industry. But her family members are shown conservative and traditional in their approach as they do not allow her to go out of the house even. The producer has shown Saba very much worried about all this. She curses all these norms and values. She tries her best to break these norms and live a life of her own. Fig.3 gives a detailed description of her condition.

In Fig.4, Saba is shown helpless at the hands of the family who are dead followers of social values. She is shown fighting and protesting against the norms and values of the family that has bound her in the four walls of her house. The position of the actors is set so that viewers feel sympathy for Saba. They are placed in a position where they find Saba helpless and support her. Father is shown cruel and rude and in his behavior. He is a traditional man dead follower of the social norms. The hand of the father is lifted. His posture and gaze seem to be inoperative. He wants all members of the family to follow his instructions blindly. But in Fig.4, the position of Saba is such that she seems to be helpless. Her facial expressions show worry and helplessness. Saba is very much worried about all this. Saba is representative of the youth. Here the producer wants to give the impression that the young ones want freedom. They are educated and updated in accordance with the trends of the modern world.



Hamna in Fig.5, is also very upset in her life. Her engagement with Qadeer is broken only because of the elders. She loves Qadeer but cannot express her feelings to her mother or uncle at the time of breakage of her engagement. Young ones especially girls are not supposed to express their feelings of liking or disliking. They are bound to follow the values of society. The way the producer has developed the Fig.5 is superb. Her position concerning other things in the picture is highly deliberate. Her body posture, the position of her hands, her eye contact, and the style of her movement clearly show that there is something irritating in her life. Her hands are not open. It is commonly understood in society that such type of position of hands show that the person is a bit worried and is thinking about some problem in life. This is her helplessness at the hands of social values. Here the producer wants to show that people who do not dare to break the social norms and values are always sad and worried.

Here producer has made use of different techniques to make the discourse comprehensive and convincing. The colours scheme of the scene is also very meaningful. Hamna is moving towards darkness. It is a sign of darkness in her future because of her not speaking against social values.

The development of the scene is so organized that it asks the viewers to say no to social values that work as hurdles. If Hamna returns, the light coming through the window will be directly in front of her. This shows that if she goes against the norms and values of society there will be a bright light in all aspects of her life. This shows that the producer of the discourse has been very conscious throughout every segment of the discourse to use every possible opportunity to instill his desired meaning and ideology in the discourse of drama. The producer has criticized the values and norms in every possible way.

Apart from this, various other things have been installed in the discourse of the drama from Western ideology to promote them in Pakistani culture. The dressing style of various characters, especially female characters is totally against the norms and values of Pakistani culture

In Fig.6, Mishi is forced to wear the shown dress. She denies wearing this She is thrown out of the job. Here again, the producer is very sharp. He plays with the psychology of the viewers. He creates a soft corner in the hearts of the viewers. They want Mishi to wear for the survival of her job. They think it her necessity. They consider her helpless here in this scene. All this is deliberately built by the producer. He is indirectly promoting this dress. Throughout the scene, the dress is under high intensity of light and in front of the camera focus. The dress is in the center of the Fig.6. According to the grammar of images, anything that is at the centre is meant to convey the central theme. Mishi has been placed on the right side. According to grammar elements that are towards the left are seen first as compared to the elements that are towards the right side of the image. Moreover, Mishi is not facing the camera. Her posture is so set that she does not attract the viewers. All these elements are deliberately set just for the promotion of the dress style.

Mishi denies wearing the dress shown in the above picture but all through the drama, her dressing is westernized. Here is a glimpse of her dressing style.

In Fig.7, Haider is asking Mishi not to wear vulgar dresses. Her dress in the Fig.7 is westernized. The producer has very deliberately made Mishi negate a dress that seems to be vulgar in the previous Fig.6. He wants to gain the sympathies of the audience for her. She refuses to wear a vulgar dress. Viewers appreciate her for such a good mentality. But in the next scene, her dressing is more vulgar and is not refused by the viewers. This is a very influencing technique used by the producers. Moreover, the complete focus of light and camera is also on Mishi and her dressing style. She is facing viewers hence is the most attractive component of the Fig.7. Haider is shown in the background. According to the grammar of images, viewers feel a sort of distance from the background elements and feel a sort of closeness and relation with foregrounded elements. Here the whole concentration of the viewers is on Mishi. This scene might have been captured taking Haider in front of the camera. But in that case, the producer would not be able to promote this dressing style. There is also a very effective contrast of colours. The colour scheme and the focus of light make the face of Mishi glow more. She looks very attractive and beautiful. The colour patterns of her dress are very attractive and eye-catching. She is facing the audience with a high intensity of light on her face. This makes her a thing of beauty for the audience. They are lost in her beauty and are willing to accept and support her. The producer has been very sharp and wise in the construction of the scene.

In Fig.8, the focus of light and camera is on the face of Sara Malik. She has got her dupatta on her neck instead of on her head. She has also been depicted as captivating and charming with the help of colours and the effects of light. The mad is blurred. She is also without Dopata.

All the figure show that no woman is having Dopata which is a feature of typical Pakistani culture. This is a symbol of the respect and purity of women. In Fig.8, it is clear that there is no other element that may attract the attention of the viewers. The producer wants the viewers to pay full attention to the characters of the Fig.8. The producer of the drama has very deliberately taken off the Dopata of all the women to promote the ideology that women look beautiful and smart without Dopata which is the symbol of traditional norms and values of the society and conservative thoughts. This is Indian and western ideology which the producer is trying to promote in Pakistani society.

Fig.9 is also promoting Western culture. Here characters are drinking wine. They are enjoying a party. The producer seems to promote the trend of wine at parties. He is giving the impression that wine is necessary when you are with friends in a jolly mood. you are happy or in a jolly mood.

The glass of wine is in the centre of the Fig.9. Very technically the glass of wine has been blurred. It is a special technique. Through this technique, the producer wants the attention of the viewers and ask about what is being blurred. This way viewers who are not aware of wine also get knowledge of it. Both the actors are looking at the glass of wine. This way producer makes the audience look at that. Wine is part of western and Indian culture. The producer has deliberately infilled such scenes in the drama which are otherwise not needed.

The producer not only penetrates the western dressing style of women but also of men. in Fig.9, both actors are wearing western dresses.

In Fig.10, a boy who is wearing a chain on his neck is shown more clear as compared to all other characters. He is in the centre of the Fig.10. He is wearing bracelets on his wrist. It is part of western and Indian culture. It is not liked in Pakistani culture. The focus of light and camera is particularly on the chain and bracelet due to which these come out to be very clear. All the other persons are blurred. Otherwise, this boy is not involved in the discussion going on in the scene.

The producer has also shown western and Indian dressing style in Fig.10The producer has deliberately focused the light and camera on the boys with such dressing style. Here the only objective of the producer is to promote western dressing style. Otherwise, there was no need to create such scenes. The discussion in the scene and the dressing style have no thematic relevancy.

From the above discussion, it is obvious that the producer has used every possible technique for the development of discourse that promotes western cultural ideology. He has used all possible devices so technically that his desired theme is very clear and bright just like the brightness falling on the characters in the scenes. The intensity of light, focus of light, focus of the camera, and various other technological devices have been applied very accurately. Throughout the drama, it has been observed that the producer has made use of focus of light very technically in accordance with desired objectives. The producer is successful to a great extent in the promotion of western ideology.

## CONCLUSION

The current research study has analyzed the discourse of the drama Besharam to explore the western cultural ideology instilled in the textual and nonverbal elements of the discourse. Discourse is always multi-layered and multidimensional. A well-developed discourse is always complex and conveys meanings through various elements. The meanings are infused by the producers of the discourse in the relationship among various elements of a discourse. The producer has very technically developed the discourse of the drama. He has got the help of elements like language patterns, contextual elements, colour scheme, the focus of light, the intensity of light, focus of the camera, etc to convey his desired meanings. He has Indian and western ideologies in various elements of the drama and behind the relationship among these elements. This study has analyzed the organization of these elements using Kress and Leeuwen (2006). The study has revealed that the producer has used every possible element to inject Indian and western ideology into the discourse of the drama. Media houses always develop the discourse in accordance with their desired aim. The research study has been conducted with the following limitations. The short period has been a limitation for the current research study. The study is delimited to the analysis of only one drama Besharam because of the very short period. Future researchers are suggested to include more than one dramas to increase the validity and reliability of the research study. Moreover, the results of such a research study would be more generalizable.

## CREDIT AUTHOR STATEMENT

**Muhammad Ansar Ijaz:** Original draft preparation, Methodology, Data curation, Writing: **Dr. Syed Kazim Shah:** Conceptualization, Supervision, Editing **Dr. Muhammad Ilyas Mahmood:** Editing, Conceptualization, Reviewing, Revisions

## COMPLIANCE WITH ETHICAL STANDARDS

It is declared that all authors don't have any conflict of interest. Furthermore, informed consent was obtained from all individual participants included in the study.

## REFERENCES

- Austin, J. L. (1962). *How to do things with words*. Oxford.
- Baran, J. S. (2004). *Introduction to Mass communication, media literacy, and culture* (3rd ed.). McGraw-Hill America, New York.
- Carvalho, A. (2008). Media(ted) discourse and society. *Journalism Studies*, 9(2), 161–177.
- Fairclough, N. (1995). *Media discourse*. London, England: Edward Arnold.
- Fluxman, T. (2005, January 24–25). *Marx and Theory of ideology*. <https://cla.purdue.edu/academic/english/theory /marxism/modules/marxideology.html>
- Halliday, M.A.K. (1978). *Language as social semiotic. The social interpretation of language and meaning*. London: Edward Arnold
- Han, C. (2015). How to Do Critical Discourse Analysis: A Multimodal Introduction. *Australian Journal of Linguistics*, 35(4), 415–418.
- Kress, G. (2009). *Multimodality*. doi:10.4324/9780203970034
- Kress, G., & Van Leeuwen, T. (2006). *Reading Images: The Grammar of Visual Design* (2nd ed.). London: Routledge.
- Lemke, J. (1998). Multiplying meaning: Visual and verbal semiotics in scientific text.<http://academic.brooklyn.cuny.edu/education/jlemke/papers/mxm-syd.htm>

- Majeed, A. (2005). "Influence of star plus dramas on female students of Punjab University", Master's ed., Unpublished master's thesis Mass communication department University of the Punjab, Lahore.
- Marx, K. (1978a). *"The Civil War in France"*, *The Marx-Engels Reader 2nd ed.* New York: W.W. Norton & Company.
- McLuhan. (1964). *Understanding Media*. New York: Routledge Classics.
- Peirce. C. P. (1965). *Basic Concepts of Peircean Sign Theory*. London: Sage Publications.
- Richardson, K. (2010). *Television Dramatic Dialogue. A Sociolinguistic Study*. Oxford: Oxford University Press.
- Schmidt, A. (2019). The discursive construction of Trump's charisma on Twitter and Reddit. In R. Breeze & A. M. Fernández Vallejo (Eds.), *Politics and populism across modes and media* (pp. 207–236). Bern: Peter Lang.
- Shah, S. K., Tariq, W., & Bilal, M. (2013). Ideology in English Textbooks: A Case Study of Matric Level Books in Punjab. *Research on Humanities and Social Sciences*, 3, 113-120.
- Shah, S. K. & Mubarak, A (2018). *Media Discourse as Representative of Socio-Cultural Milieu of Law and Order in Pakistan: A Critical Discourse Analysis of Newspapers' Headlines about Model Town Tragedy, Lahore*. 2. 2664-1453.
- Swales, J. (1990). *Genre Analysis: English in Academic and Research Settings*. Cambridge, UK: Cambridge University Press.
- Tariq, S.I. (2005). "The comparative study of PTV and GEO TV in promoting Pakistani culture", Master's edn, Unpublished master's thesis Mass communication department University of Punjab, Lahore.
- Van Dijk, T. A. (2006). *Ideology and discourse analysis*. *Journal of Political Ideologies*, 11(2), 115–140.
- Van Dijk, T. A. (2013). *Ideology and Discourse*. *Oxford Handbooks Online*. doi:10.1093/oxford/9780199585977.013.007
- Zaid bin Ismail, R. (2004). "Impact of television on youth", Master's edn, Mass communication department University of Punjab, Lahore.
- Zia, A. (2009). "Effect of cable television on women in Pakistan: a comparative viewer of heavy viewer and light viewer in Lahore" [Homepage of Department of Mass communication Lahore college for women, university of Lahore], [Online]. Available: [http://pr.hec.gov.pk/thesis 35s.pdf](http://pr.hec.gov.pk/thesis%2035s.pdf) [2009, November/29]
- Zia, A. (2014). Effects of dramas of Pakistan television on youth. *Middle-East Journal of Scientific Research*, 22(9): 1390-1395.