

EXPLORING POWER AND IDEOLOGY IN MEDIA DISCOURSE: A CRITICAL DISCOURSE ANALYSIS OF PAKISTANI SELECTED MORNING SHOWS

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Abstract:

With Pakistan's mass media culture growing, there is a noticeable interest in morning shows, as seen by the growing number of television channels attracting large audiences. These performances best capture the ideas, beliefs, and power dynamics of the speakers. They not only influence the general public's views and ideas but also their preconceived conceptions. Therefore, this study uses Fairclough's Three-dimensional model (1995, 2001) to investigate linguistic sexism, gender stereotypes, power dynamics, and ideology formation in spoken discourse in men's and women's languages. Purposive sampling was used to gather data from two carefully chosen Pakistani morning shows, and discourse analysis was used for a qualitative study. Moreover, the findings indicate how power and ideology are formed, created, or fought through media discourse. This study is important because it reveals the constructed ideologies expressed through language and raises awareness of the lexical and syntactic choices made by both genders. Future scholars can compare Pakistani and foreign morning shows to trace the power dynamics and ideological construction through language. This study advances knowledge of how the media upholds social hierarchies and provides insights into the nuanced ways power functions in Pakistani media discourse daily.

Keywords:

Critical Discourse Analysis, Media Discourse, Power Dynamics, Ideology, Cultural Norms, Media Influence, and Patriarchy.

Introduction:

The media is currently the most significant and effective form of communication. The success of Pakistani media over the last two decades can be attributed in part to the growth of private Pakistani channels. With a range of programming, including talk shows, morning shows, and dramas, these channels are attracting viewers. To a large extent, the media enjoys freedom of expression. "Text is a form of product, while discourse is the process social interaction process—where text is a part of it," according to **Fairclough (1989)**, who draws a clear distinction between the two. Critical evaluation of discourse is important to understand and interpret the relationship between language acquisition, ideology, and society.

Adopting the theories and techniques of Critical Discourse Analysis (CDA), the Fairclough model is an issue-focused analytical instrument for the scientific study of social discourse. Text analysis, discourse analysis, and social analysis are its three facets. The ideas of ideology, authority, hierarchy, and gender are mixed with sociological elements to understand and explain the text.

The main objective of CDA is to uncover the hidden processes that underlie a discourse and comprehend how they systematically serve the ideological foundations of their users.

The goal of CDA is to examine how language is employed in society to create and maintain power structures. It also looks at how social injustice is established and perpetuated through language. This explains that CDA is interested in the relationship between language and society and views language as a tool for emphasizing social relationships and ideologies. It asks how the text attains, maintains, and challenges authority, abuse, and supremacy in the social and political sphere. According to **Fairclough (1995)**, ideology is present in all texts, whether they are spoken or written, and this ideology is expressed through vocabulary and sentences.

According to **Yaseen et al. (2018)**, media outlets have established a morning show trend that offers the public a range of facts in addition to a well-reasoned opinion.

Ideologies are important in all areas of life, including politics, the media, and a man's private life. As ideologies follow maps of problematic reality, they help people form a collective consciousness. Every public and private TV channel in Pakistan broadcasts morning shows, which are distinguished by their humorous tone and emphasis on subjects including social norms, family life, beauty, fashion, and health. However, these shows frequently spread deeper ideological themes about gender, religion, class, and political power behind their entertainment-focused content.

Women are encouraged to play important roles in many areas of life, including politics, commerce, trade, entrepreneurship, education, health, and sports, among others, in this era of women's empowerment. Regarding morning shows, they are now a crucial part of every Pakistani entertainment channel. Every television network broadcasts a new program according to the infotainment genre every morning.

Objectives of this study:

- To analyze how language shapes power dynamics
- To recognize ideological representations in media discourse
- To draw attention to how the media either reinforces or challenges prevailing ideologies
- To participate in critical discourse analysis within the framework of Pakistani media

Significance of the study :

The representation of reality is heavily influenced by media, where a variety of phenomena, such as language and visual structures, come together to reveal hidden meanings. One of the most popular reality TV programs in Pakistan is morning shows, which have a significant influence on their audience. The importance of this study resides in its attempt to dismantle the gender, class, and racial ideas reflected in the Pakistani Morning Show, which are influenced, practiced, and then reshaped by the media.

Research questions:

- How are power relations constructed through language and discourse practices in Pakistani morning shows?
- What ideologies are embedded in the discourse of Pakistani morning shows?
- How are gender roles and expectations represented in Pakistani morning shows?

Literature review:

Anything that is spoken or written is referred to as "discourse." Discourse, according to **Brown and Yule (1983)**, is "language in use." It is a fruitful process wherein a speaker or author uses language as a communication instrument to convey meanings in a certain situation. Originally associated with a method known as Critical Linguistics (Fowler et al., 1979), the term "critical" has since been reinforced in discourse analysis to emphasize the covert goals or intentions in the speech and text, according to Fairclough. According to **Simpson (2009)**, the term "critical" in critical theory refers to a philosophical attitude that challenges the prevailing power dynamics and domination in society.

"Men's language differs greatly in terms of those lexical items, such as adjectives, adverbs, swearwords, and diminutives...the biggest difference lies in the fact that the proportion of adverbs used by heroes and heroines are quite different," according to a critical discourse analysis (CDA) of women's language conducted at the lexical level in Jane Austen's *Sense and Sensibility* (**Hua, 2013**). A deep social backdrop, encompassing politics, economics, literature, and the psychology of men and women can help to partially illustrate this.

Through CDA, the study reveals the social status-based prejudices and discrimination that exist in British society and are ingrained in the linguistic practices of the characters in *Sense and Sensibility*. Similarly, Annette Kuhn, a longtime professor of film and editor of *Screen*, talks about how women are not just economically and politically oppressed in the media, but also symbolically oppressed (**Kuhn, 1982**). Kuhn's assertion is supported by a recent University of

Southern California research that examined the top 100 grossing movies of 2009. Only 32.8% of the 4342 speaking characters in the survey were female, which is the same ratio as the top 100 movies from 2008 (**Smith 2010**).

According to **Georgiou's (2012)** study on the media's portrayal of gender, ethnicity, and migration, the way these ideologies are spread through the media has a significant impact on how people and societies think about these issues. It creates the ideas of self and others in addition to producing, representing, and consuming these sociopolitical realities. According to **Coudry (2000)**, p. 4, media power is a social process that is "reproduced in the details of what social actors do and say."

Van Dijk, a well-known expert in critical discourse analysis, developed an ideology theory in 1998. **Van Dijk (1998)** asserts that ideology is the foundation of critical discourse analysis and a means of gaining a critical perspective on the world.

Women are the biggest viewers of morning programming, according to **Zafar (2013)**. The majority of these programs are hosted by female presenters who reveal the designer's name on air while showing off their branded attire. These shows also include several games that provide viewers at home and in the studio the chance to win a branded outfit. The nation's leading fashion designers are also invited to these events, where they showcase their collections and discuss their goods. According to the report, women's trends are influenced by the marketing of brands.

Morning shows are therefore fostering a pro-brand atmosphere by giving designers a stage on which to exhibit their creations. This opinion was reinforced by **Zaheer (2014)**, who said that fashion week is now strictly observed in morning shows. Fashion shows and catwalks have become commonplace in Pakistan's cosmopolitan cities over the past ten years.

According to **Hassan (2013)**, who agrees with Zaheer, morning shows now focus more on the attire and accessories of TV anchors. In this sense, guests on these shows are not just behind the anchor; they also don designer gowns and serve as an unorthodox model for fashion designers.

Mohasin (2013) attacked the content of morning broadcasts and endorsed Hassan's viewpoint. He believes that after watching the morning shows, a woman thinks as though she only has one important duty in this world, which is to beautify herself. Their primary goal in life is to look younger and more attractive, therefore they only require branded clothing, makeup, and facial services.

Research methodology:

Following the chosen models that prioritize textual analysis, taking into account lexical and syntactic choices, the qualitative technique is used to analyze spoken conversation to move forward with this study. More precisely, it is an effort to disentangle the manufactured ideologies, covert objectives, power dynamics, and domination in gender discourse by critically examining the language used by men and women in morning shows. The morning shows that are broadcast on Pakistani TV networks provided the data for the current content analysis. The current study's foundation is the linguistic and semiotic discourse analysis of two-morning shows, "Good Morning Pakistan" and "Aap Ka Sahir." These programs were chosen because of their strong February 2017 Kantar (Media Logic) ratings.

a. Good Morning Pakistan

With a Television rating points (TRP) of 1.51, "**Good Morning Pakistan**" is the most popular morning show. The show is hosted by Nida Yasir and is broadcast live on ARY Digital five days a week, from 9:00 am to 11:30 am. The program was first introduced in 2011.

b. Aap Ka Sahir

With a TRP of 1.04, "**Aap Ka Sahir**" is ranked second on the rating table. Sahir Lodhi hosts the program, which airs on TV ONE five days a week from 9:00 am to 11:00 am. In 2016, it was first introduced.

The main study tool used to examine power and ideology in Pakistani morning shows would be **Critical Discourse Analysis (CDA)**. With a focus on exposing the ideological foundations of discourse, CDA is an interdisciplinary approach that aims to comprehend the relationship between language, power, and society. Examining how media texts, like television programs, create and uphold social power structures, ideologies, and cultural norms is a good fit for this research.

The Three-Dimensional Model for CDA at the macro level by Fairclough (1989) Language, according to Fairclough (1989), is a form of social practice.

Fairclough developed his three-dimensional framework in 1989, 1992, and 2003. Every communicative occasion, in his opinion, **has three fundamental components: text (discourse, composition, visual images, or a combination of these); discursive practice, which comprises the creation and application of discourse; and social practice.** Fairclough developed three phases of CDA—depiction, explanation, and clarification—in relation to the three levels of conversation. He views conversation as a type of social practice that exemplifies social structure.

In the **descriptive stage**, vocabulary-related issues are posed, such as what relationship words can have with the social context. Which word categories are employed to give meaning to a given social situation? Are there ideological undertones in certain word choices? Do these terms appear frequently or are they reused? Do words and their meanings have ideologically significant relationships (antonymic, synonymic, or synonymic)? Are there any indirect expressions? Are some words specifically formal or informal? Which metaphors are used?

According to Fairclough (1989), "**interpretation** lays stress on the connection amongst text and interaction along with seeing the text as the result of a procedure of production, and as a means of procedure while going through interpretation" (p.26). The relationship between the discourse, its creation, and its use should be understood at the interpretation level.

Interpretation is the result of combining the information gathered as a text with the interpreter's Member Resource (MR), which the interpreter brings to the interpretation process.

According to Fairclough (1989), the "**explanation** focuses on the connection amongst interaction and social setting with the social assurance of the procedure of generation and interpretation, and their social impacts" (p. 26). Sociality and institutions that are present in society have a significant influence on the information and entertainment methods displayed in reality media since the discourse of these platforms can be viewed as a form of social practice. This section will investigate and explain the hidden facts of power, ideological systems, and linguistic elements in discourse analysis, especially reality TV shows, using two contexts: institutional and societal (Fairclough, 1995). Discourse, according to the explanation stage, is a "social practice: or more accurately, sociocultural practice."

Analysis:

Fairclough's Model Analysis of "Good Morning Pakistan" dated 28th feb 2017

The show, which debuted on February 28, 2017, focused on fashion and beauty. To illustrate various bridal looks on wedding days, the show welcomed guests Akif Ilyas, a beauty and fashion expert, and Fiza Ali, a well-known model and actress. The ideology and power relations in the Nida Yasir-hosted episode of Good Morning Pakistan, with Akif Ilyas and Fiza Ali as guests, are examined in this research using Norman Fairclough's Critical Discourse research (CDA) paradigm. The subject is beauty and fashion, with particular attention paid to Fiza Ali's assertion that "*Nazreen o Hazreen! Hum ap ko gay groom karain.*"

Addressing the audience directly, Fiza Ali's message exhibits an authoritative yet captivating tone ("**Nazreeno Hazreen**").

The broader social standards in Pakistani society regarding fashion and beauty are reflected in this conversation. The focus on grooming is consistent with capitalist and patriarchal beliefs, which frequently link physical appearance to one's worth.

"Aur ap ko batain gay ke ap ne apni shaadi par kesi looks karny haiin aur is ki main model aj me khud fiza ali ap ke samny bazahat khud tiyar hon gi," Fiza Ali's statement establishes her as an authority on wedding planning and beauty. By implying an ideal norm for beauty, the self-referential strategy ("**main model aj me khud Fiza Ali**") emphasizes her believability.

The conversation is in line with morning shows' structure, which frequently blends entertainment with subtly consumerist messages. The show connects personal authority with aspirational branding by portraying Fiza Ali as a model and an expert, which increases the audience's openness to the beauty standards that are being discussed.

In a lighthearted manner, Nida Yasir's remark, *"me vo awards (jo Akif Ilyas ko ek achy artist hony pr mile) ke naam nh laina chahon gi vo brands hoty hain,"* subtly recognizes the importance of brands and financial recognition in confirming creative ability. The decision to omit brand labels is indicative of the show's approach of striking a balance between neutrality and emphasizing how corporate entities define artistic accomplishment.

This remark reflects the way society defines professional credibility, which is frequently determined by brand associations and commercial success. It highlights how power, celebrity, and consumerism are intertwined, with awards and brands acting as markers of approval in the fashion and beauty sectors.

The dialogue by Nida Yasir, *"Make up ap ko khobsurat banany ke liye, ap ke features ko enhance karny ke liye banaya gaya hai,"* The phrase expresses an intellectual belief that for women to satisfy society's ideals of beauty, they must use makeup to improve their physical appearance. It implies that they need to use outside items to attain attractiveness because their natural qualities are inadequate.

As a media authority, the host, Nida Yasir, perpetuates these social standards by endorsing the notion that women's priority is beauty. This remark can influence how others view femininity and beauty, gently pressing women to adhere to particular standards of beauty. The morning program "**Good Morning Pakistan**" is watched by many people. The way that beauty standards are portrayed in the media has an impact on the audience, which is primarily women. By employing language that implies makeup is necessary to enhance beauty, the host is perpetuating standards that link a woman's value to her appearance. This CDA illustrates how media language can shape cultural perceptions of gender and attractiveness, with power relations reinforcing stereotyped roles.

"ghbra q rahay hain" alludes to social standards about self-assurance and physical beauty. Akif's response might be an example of how public personalities are frequently expected to act in a particular manner or adhere to particular beauty standards when speaking in public. The comment illustrates an underlying power dynamic in which Nida Yasir, the host, frames Akif's actions as needing explanation and employs a questioning tone to maybe dispute them. This exemplifies power dynamics in which the presenter, as a media icon, has control over the guest and can influence the conversation about fashion and beauty. These social norms may be challenged or reinforced by the show's language. As the host, Nida controls the topic and steers it toward her personal views on confidence, style, and beauty. By applying Fairclough's paradigm, we may see that this trade involves more than just fashion and beauty; it also involves the maintenance of power dynamics.

The phrase *"main to nichoor leti hon"* (*I simply squeeze or extract [all the information]*) is a lighthearted yet striking metaphor. The verb "**Nichor**" is used to imply an effort to carefully

distill or extract something's essence. In this situation, Nida's language seems lighthearted and informal, suggesting a lighter tone as well as a sense of mastery and control over the discourse. The sentence is made more intimate by the usage of **"main" (I)**, which refers to her interviewing style. She positions herself as the one who **"extracts"** important information from Akif by posing questions and managing the conversation's tempo and focus.

The power disparity in the host-guest relationship is demonstrated by the fact that, despite offering expertise as a visitor, Akif is nevertheless exposed to Nida's demeanor and mannerisms. The host's capacity to elicit information ("nichoor") implies that control over information and topic framing is intimately related to power in this context.

The phrase **"jab tasveerein khichvani hon gi to mayoo ki dulhan ko kia kia karna chaye"** by Nida Yasir can be interpreted as a command. The audience is the target of the term, which instructs on how a bride should get ready for pictures at a Mayoon wedding. In the South Asian setting, terms like **"mayoo," "dulhan,"** and **"tasveerein"** conjure up old cultural customs surrounding fashion and beauty.

The expectations placed on women's appearance and wedding customs are reinforced by this. By using the phrase **"kia kia karna chaye" (what should be done)**, Nida conveys a sense of duty and implies that there is a **"correct"** method of getting ready for this important occasion. By speaking directly to the audience, Nida establishes her authority and establishes herself as the one with knowledge to impart, while simultaneously fostering an atmosphere of openness. The comment is consistent with the beauty and fashion ideas of traditional media, which place a strong focus on women's appearances, particularly during weddings. This supports the notion that women should adhere to particular beauty and fashion standards when attending social events. The usage of words associated with "fashion" and "beauty" implies the idealization of particular beauty standards and the importance placed on outward looks. These remarks might be a reflection of society's emphasis on beauty and surface-level attributes.

Akif Ilyas' idea of **"being a born artist"** is utilized to provide an air of authenticity by suggesting that artistic ability and inventiveness are innate qualities.

By implying that beauty and fashion knowledge are intrinsic, Akif Ilyas's statement, **"I am a born artist,"** may perpetuate the notion that some people are ideally suited for the beauty industry while simultaneously marginalizing others who do not possess these attributes.

Fairclough's Model Analysis of "Aap ka Sahir" dated 28th feb 2017

The program, which aired on February 28, 2017, focused on the advantages of skin care and bittercord. A dermatologist (Dr. Khurram), a medical doctor (Farah), an actress (Aroha), a Hakeen Sahib (Raza Ilahi), and other consultants (Rani Aapa, Salma Asim) were invited to the show for this reason. Every consultant was instructed to discuss the advantages of using bittercord.

Sahir: G ab hum Salma sey skin kay barey mein poochay ga.

Salma: Mein app ko "Skin glow" karney k barey mein bataon gi. Is mein ingredients yeh hain - Gulmundi • Karaila • Paneer buti • Sonf • Ushba magrabi. Issey app ki jild chamak uthay gi. Her dekhnay wala app sey iss ka raaz poochey ga.

To perform a Critical Discourse Analysis (CDA) on this Aap Ka Sahir segment, To appeal to a wide audience, the dialogue makes use of conversational and lively vocabulary, which is common in morning shows. Persuasive phrases that appeal to aspirational ambitions include **"raaz poochy ga"** (everyone will inquire about your secret) and **"jild chamak uthay gi"** (your skin will glow). To establish his authority over the conversation, host Sahir frames Salma as the expert as he opens the section (**"G ab hum Salma se skin kay barey mein poochay ga"**). Accessibility and resonance with a range of socioeconomic groups are guaranteed by the combination of Urdu, English, and cultural allusions. This maintains a conversation in which traditional methods are regarded as superior to contemporary ones and are even valued. **"Her**

raaz poochay ga dekhne wala." This strengthens the pressure from society, especially for women, to value looks as a major component of who they are.

Sahir: kaya yeh hum jaisey bachary mard hazraat bhi istimaal kar saktey hain.

Salma: g han iss ko mard bhi use kar saktey hain

Sahir: mainey iss liye poocha hai kyun har nuskha aurtoon k liya hai mardoon ke liye bhi koi bataen na

Sahir establishes a casual tone by introducing comedy and self-deprecation with the use of "*hum jaisey bachary mard*" (helpless men like us). Using the term "**bachary**" to elicit lighthearted pity, draws attention to a perceived exclusion of men from discussions about skincare and beauty.

"Iss ko mard bhi use kar saktey hain, Ji Han." Salma's straightforward and uncomplicated endorsement challenges the subliminal notion that skincare is gender-specific and fits perfectly with the conversational tone of the program. Although it suggests inclusivity, her use of "**mard bhi**" (men also) perpetuates the idea that skincare is typically seen as a woman's domain.

"Mainey iss liye poocha hai kyun har nuskha aurtoon ke liye hai, mardoon ke liye bhi koi bataen na."

This claim supports Sahir's finding that women are the primary audience for beauty advice.

Although Salma's use of "**mard bhi**" normalizes males engaging in skincare practices, the phrase implies that men's participation is incidental or supplemental. Sahir frames his inquiry to emphasize men's marginalization in a typically feminine area, positioning himself as a spokesman for men. The discussion is changed to accommodate masculine viewpoints as a result of this framing. Sahir highlights how beauty techniques are advertised and presented mostly for women by specifically requesting cures for guys.

Sahir: Hamaray mulk mein choti choti zahneiat kay chotey chotey bohet sarey log bastey hain. This phrase seems to criticize society's attitudes by mentioning restricted thinking or narrow-mindedness. The phrase "**choti choti**," which means "small," is used often to highlight the scope and frequency of these sentiments, presenting them as widespread and unimportant but important enough to warrant discussion. Although the tone is casual, there is a suggestion of criticism. By utilizing "**bohet sarey log**" (many people), the criticism is wide and does not specifically target any one group or engage in direct conflict. Since morning shows aim to engage viewers with accessible, non-threatening commentary, the informal language fits very well with their style. The conversation takes place during a morning show, which usually combines entertainment with subtly critical social commentary in casual and approachable debates. Sahir uses his position as a host to draw attention to social issues. His criticism establishes him as a thought leader who, while still playing the part of entertainer, promotes social change.

Instead of blaming specific people, the discourse implicates society as a whole by portraying the problem as pervasive ("**bohet sarey log**"). This emphasizes the need for cultural transformation and promotes group reflection.

Salma: Ye jo hamry honahar se doctor hain In se rabta karain Jo khud ko injection laga laga kar itny gooray ho gaye hain

Sahir: Main main main is bat par Main bolon ga....

Main ap ko bata rhon hon ke Doctor sahab ko jab se me janta hon Doctor Sahab Itny hi haseen hain aur itny hi gooray hain I can mouth for this ke Doctor Sahab aisy hi thy aur aisy hi rahain gay

Salma: Itna bara vote ap le gay hain aur in ke sath poori awam hai

Doctor Khuram: Veto power hain ye, Vote nh, veto power

The tone of a morning program is reflected in the conversation's informal and relaxed tone. Despite discussing a delicate subject like justice and beauty, the use of comedy (e.g., "**Itna bara vote ap le gaye hain**") and humorous banter keep the conversation light. As the host, Sahir Lodhi uses the statement, "Main main main is bat par main bolon ga," to establish control over the discussion. His authority is established and his function as a mediator is indicated by this repetition. The fact that Doctor Khuram changed the word "**vote**" to "**veto power**" demonstrates his assurance in guiding the conversation while employing comedy to minimize any conflict. The language used is realistic and easily understood, making it suitable for a broad audience. The inclusion of medical experts like Farah and Dr. Khuram gives the show's skincare topic more perceived legitimacy. Traditional gendered roles in public discourse are demonstrated by Sahir Lodhi, the male host, who controls the topic. Although the humorous tone could draw people in, it quietly perpetuates harmful standards of beauty and justice. As a host, Sahir Lodhi exemplifies the power dynamics involved in directing the story, striking a balance between humor, and keeping the conversation under control.

Sahir: karailay sey app ko pata chaley ga k wazan kam kaisey ho ga, app ki jild kaise safeed ho sakti hai, sath sath karailoon sey pata chaley ga k baal girna kaisey band hoon gay.

The discourse is accessible to a wide audience thanks to phrases like "**karailay sey**" (via bitter gourds), "**jild kaise safeed ho sakti hai**" (how skin can become fair), and "**baal girna kaisey band hoon gay**" (how hair loss can cease). The frequent usage of kaisey (how) highlights easy fixes for issues including hair loss, weight loss, and skin fairness. Aap ka Sahir frequently disregards more in-depth medical knowledge in favor of catering to an audience looking for quick fixes and solutions. Sahir controls the conversation by endorsing "**layman**" solutions even when a doctor is present. Cultural or traditional cures are often portrayed as genuine without sufficient scientific evaluation in media programs such as Aap ka Sahir.

Sahir : Ap a jain audience main se,

G Salma ab ap batain,

Doctor Khuram ab hamain batain gay,

"**G Salma ab ap batain**" and "**Ap a Jain audience main se**" emphasize instructions and speaker selection, with Sahir Lodhi choosing who takes part.

"**Doctor Khuram ab hamain batain gay**" establishes authority and wisdom by using a formal introduction for a knowledgeable guest. As the host, Sahir has a strong hand in directing taking turns, and structuring the discussion. While still conversational, the tone is hierarchical. Sahir creates an environment that is both authoritative and inviting by utilizing formal or semi-formal frameworks. Produced for a broad audience, the morning show frequently appeals to middle-class viewers who are interested in beauty and lifestyle. The choice of attendees (such as medical experts like Doctor Khuram) gives the skincare conversation credibility. The topic of "skin care" implicitly reinforces beauty standards, particularly for women. Women are often targeted in such discussions, aligning with societal pressures regarding appearance.

*Sahir: Aurtain jaldi oper nhi jaati,
Jin ki biwi hon unhain karely ki zarort nhi*

"Aurtain jaldi oper nahi jaati" translates to "Women do not ascend quickly" (potentially implying societal success or status). "Jin ki biwi hon, unhain karely ki zaroorat nahi" roughly translates to "Those who have wives do not need bitter gourds" Both phrases use comedy and cultural idioms to convey meaning. Sahir's remarks both mirror and perpetuate patriarchal standards in which women are symbolically linked to men's social mobility and emotional health. The notion that women "do not ascend quickly" quietly perpetuates the assumption that women's advancement in the workplace or society is constrained. Women are objectified as instruments for men's gain (to eliminate resentment) when they are compared to "karelay" (bitter gourds).

"Aurtain jaldi marti bhi nh hain" (Women don't die quickly either) is one of Sahir's sarcastic jokes that uses a taunting and demeaning tone. "Muhallay main aik piece hota hai aisa" (The neighborhood always has one such "piece"). Words like "piece" objectify women by treating them like commodities or based solely on their outward appearance. To engage and amuse viewers, the morning show style promotes casual, impromptu conversations. As the host, Sahir Lodhi asserts his control over the conversation by using sarcasm and comedy. Sahir Lodhi's remarks mirror and uphold patriarchal views in which the public scrutinizes and judges women's longevity and physical attributes. The discourse perpetuates irrational expectations for women's appearance by making fun of or generalizing. As a media personality, the host (Sahir Lodhi) is powerful. His vocabulary and tone established the parameters of the conversation and governed the audience's and guests' participation.

Sahir Lodhi's morning show's use of taunting, satirical jokes, and a demeaning tone feeds into a conversation that upholds standards of beauty, objectification, and gender stereotypes.

These suggest that "*Wazan kam karna*," "*Safaid dikhna*," and "*Baal achay hona*" are the only significant issues in a woman's life.

The panelists' discussion about "skin care"—Rani Aapa, Raza Illahi, Doctor Khurram, and Salma, a medical professional—reflects particular gendered expectations and ideological constructions of femininity. These discourses reduce women's issues to outward appearances and perpetuate ideas that female beauty is essential to identity.

Words like "*wazan kam karna*" (weight loss), "*baal achay hona*" (excellent hair), and "*saafed dikhna*" (fair complexion) are commonly used to imply an idealized standard of beauty.

To highlight their "importance" in women's lives, these remarks are probably repeated. The tone of the talk may be lighthearted and entertainment-focused, concealing the underlying ideologies. Because of this normalization, it seems as if these worries are common and typical. These beauty standards are validated and legitimized as "scientific" or "healthy" advice by the show, which includes a medical doctor and beauty specialists (Rani Aapa, Dr. Khurram). Female audiences are frequently the aim of morning shows as entertainment media. By emphasizing subjects like weight loss and light skin, the show maintains a specific portrayal of femininity. Patriarchal beliefs that women's value is correlated with their attractiveness are reflected and reinforced by the show. Women are valued only for their physical appearance, disregarding their personal development or social duties beyond attractiveness.

Findings and discussions:

The results demonstrate that CDA is useful for identifying the ideological construction and power dynamics in morning shows. It demonstrates that female hosts have disproved the stereotype that women are more submissive and courteous by expressing their ideas in a bold, self-assured, and loud manner. Furthermore, men are stereotyped as using slang, taboo phrases, or sexist statements since patriarchy teaches them that language is the means of gaining control

and power. Women are taught to be more kind and considerate, on the other hand. However, in the current setting, the same expressions, slang, and sexist remarks are used by both men and women. This suggests that independent of a host's gender, age, or social standing, the use of casual language is growing daily in both male and female conversations.

Both speakers mainly employ informal vocabulary at the lexical level. The host's ideas and covert goals are reflected in the ideologically contentious language they use. Additionally, interruptions and turn-taking violations during the discourse are comparable. The host, Nida Yasir, and Sahir Lodhi frequently interrupt their guests during conversations as part of the show's discourse structure. This illustrates a power dynamic in which the presenter steers the discourse and shapes the discussion of fashion and beauty. Nida and Sahir controls the conversation's turns, which may be a sign of an unequal power dynamic in which the host exercises control over who gets to talk and for how long.

Conclusion:

In conclusion, we can investigate how power, ideology, and social practices are mirrored in common discourse, especially on popular media like morning shows, by using Fairclough's CDA model. The discourse in Good Morning Pakistan and Aap Ka Sahir functions at the nexus of ideology, entertainment, and social conventions. In addition to creating a simplified and commercialized conception of beauty, the relationship between Nida Yasir Akif Ilyas Sahir Lodhi, and Salma Asim also reveals the underlying power dynamics between the host and the guest. The choice of words like *Maintain, myth, sit back, Fiza is a very good model also, outdoor shoot*, etc by both show hosts, show their obsession with the English language and culture. The use of English vocabulary in every sentence shows cultural misappropriation and devaluation of the Urdu language and its culture. The use of English vocabulary by the host and the guests implies a linguistic devaluation of Urdu while associating respect, glamour, and success with the language of whites i.e. English. When the three progressive stages are combined, the hidden semantic information among verbal, visual, and social aspects can be exposed in the morning shows' research. According to the study's findings, men's and women's languages differ and have certain commonalities. Furthermore, it has been discovered that, when examined critically, the lexical and syntactic choices made by both men and women in Pakistani morning shows primarily produce negative ideologies.

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