

READING POWER THROUGH IMAGES: A CRITICAL DISCOURSE ANALYSIS OF PAKISTANI DRAMA COVER PAGES

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Abstract

This study aims to analyze the critical discourse analysis of Pakistani drama cover pages. The cover pages can emphasize social relations, power ideologies, and cultural effects. Fairclough's three-dimensional (3D) models were used to analyze power relations and multimodal analysis to analyze the visual effects of the cover page. Fairclough's model analyzed the data at three different levels: textual, interpretive, and social. The MDA also analyzed the visual effects at three levels: representational, interactional, and compositional meanings. Data collection involved six drama cover pages of Pakistani dramas. The dramas are Cheekh, Baaghi, Dayyan, Gunah, Iqtidar, and Judwaa. The channels involved are also six: Hum TV, ARY Digital, Geo TV, Express TV, Green entertainment and Urdu 1. The researcher also gave a comparative analysis of all these channels and how they strategically promote their dramas. The drama cover pages emphasized the power relations of characters. It highlighted the gaze, body language, color palette, face expressions, and lighting. These features describe the symbolism of all the features involved in the drama cover page. The colors can symbolize power, conflict, rebellious attitudes, and even transformations of characters. Together, both models describe all the visual elements of drama cover pages and also analyze their cultural aspects.

Keywords: CDA, Discourse, Cover page, Power, MDA

Introduction:

In linguistics, discourse can be defined as a unit having a length greater than a sentence. Discourse can consist of two or more than two words in a context; on the other hand, it can have the length of text as in novels (Hinkel, & Fotos, 2001). Discourse deals with typical and

particular meanings of the text. It rejects the idea of any other meaning or understanding of the meaning. The discourse involves visual communication that links the idea of the drama cover page. The images and character developments can be studied in the discourse. Pakistani drama cover pages hold a cultural and social significance in the media industry. In the media industry, the drama cover page is the first thing that attracts the attention of the audience. Only the cover page can specify the protagonist, antagonist, and minor characters. The cover pages also have a strategy, the color strategy, face expressions, and also the body language is studied. The relationships and conflicts can be portrayed on the cover page.

The studies on cover pages, with respect to media and discourse, show that the visual image is not neutral and meaningless. It holds meaning even in the color strategy, the facial expressions, the standing positions, and the body language give us a concept of the characters. They show the power relations and also demonstrate how it creates family distributions and clashes. Pakistani dramas portray the dominant and patriarchal behavior of the male characters. The images of the cover page show male characters larger in size and with an assertive gaze. While female characters are shown as dependent, with emotional poses, and sometimes their pose seems like they are crying for help. The dominance of the male character is portrayed as the tradition and style of brown families. The research gap of this research shows us that there has not been work done on the Critical Discourse Analysis of drama cover pages (CDA). Critical Discourse Analysis (CDA) focuses primarily on language. Critical Discourse Analysis focuses on how language is used and how it reinforces the power relations, inequity, and power struggles in any society or in its political discourse. Power relations can be found anywhere in society. The power distribution is unequal among the members of society. It is not present only in our society; it is also found in male and female ethnic groups (Iqbal, Azhar, & Shah, 2020). It also explores the power relations of the characters present in cover pages of dramas. CDA showed that images can naturalize the ideology without using language by merely showing color schemes, gaze, expressions, and hand placements. It shows the power of these elements. The researcher is focusing on the visual representation of the drama cover pages, which portray the idea of power and dominance. Television dramas of Pakistan sabotage the traditional values and the convincing beliefs. When CDA is used to analyze power relations, it shows that the dramas have superiority of a male or female character in particular. They mirror the societal norms and the traditional values of our society. The researcher focuses on the power relations to show the patriarchal societal norms and values.

Research Questions

1. What ideological messages are embedded within the visual and linguistic elements of Pakistani drama cover pages?
2. How do Pakistani dramas' cover pages visually construct and communicate power relations?
3. How do gender, social hierarchy, and authority roles get represented or reinforced through the visual discourse of drama cover pages?

Objectives

1. To explore the ideological messages that are embedded within the visual and linguistic elements of Pakistani drama cover pages.
2. To identify the visual construction and communication power relations of Pakistani drama cover pages.
3. To classify the gender, social hierarchy, and authority roles represented through the visual discourse of drama cover pages.

Significance of the Study

This study aims to analyze the scope of Critical Discourse Analysis (CDA) to analyze the visual representations of drama cover pages. The studies on news media, film dialogues, and political speeches have been done extensively, but very little attention has been paid to analyzing drama cover pages to construct power relations and linguistic ideologies. By analyzing the semiotic and multimodal studies of the drama cover page, it shows how simple images can produce a deeper understanding of the societal norms related to gender roles, authority, and hierarchy within Pakistani culture. The study shows how the cover page can attract the attention of the audience even before the narrative itself begins. It diverts attention towards the CDA analysis of Pakistani drama cover pages so that the researchers in the future should focus on different perspectives.

Problem of the Statement

The researcher shows that there has not been any work done on the Critical Discourse Analysis (CDA) of the Pakistani drama cover page. CDA has been explored in the field of cover page analysis. This factor of the study has been overlooked academically. The cover pages produce unchallenged patterns of gender imbalance, social hierarchy, and power inequalities. Drama cover pages rely on symbolic visuals that point out the superior and inferior characters, which reinforce culturally embedded ideologies without public awareness. In research, Pakistani researchers focus on linguistic content and narrative themes; they do not focus on the visual images that are creating new criteria of judgement and normalization of power ideologies.

Literature Review

This study aims to analyze previous studies on the power representations of drama cover pages. To explore how they used the visual images to portray their ideas to talk about the power relations by doing the CDA analysis of the cover pages of Pakistani dramas. In Critical Discourse Analysis, meanings play an important role in giving us an understanding of the world. It helps us make sense of the events and happenings; it also gives them meaningful ways to be described. It involves events that happened in our real life, and also novels, films, dreams, and fantasies, even if we have not encountered any of them in our real life. By using these methods, the meanings of the events can be better understood (Gay et al, 2013). Critical Discourse Analysis (CDA) helps analyze the ideas prevalent in society that have hidden meanings and are

controlled within a particular school of thought. Our attitudes are the reason for the way we behave in our society. The media is not a vehicle that transfers information, but rather it works as an instrument that reproduces attitudes towards society. The reader's ideological position is shaped by society (Reath, 1998).

In the past, Pakistani dramas only focused on the mother-in-law and daughter-in-law clashes, which were never-ending. They started to focus on the societal issues that are currently present in our society, which focuses on the role of the female character, who was always shown as inferior and asking for everyone's permission to do anything, even for herself. But now the writers are paying attention to making strong female characters. They started showing bold topics and mature social issues (Salman, 2017). Pakistani dramas represent the issues present in our society; they are either bad or good, whereas the societal and discourse structures are controlled by the media. In the Pakistani television drama industry, the dominance of male characters over female characters has become very common. The superiority of one female character over another female character is also shown, where one belongs to the elite class and the other belongs to the middle class. The class difference creates a gap between them that shows how the same gender is not even being supportive. The female characters are shown as being molested and emotionally damaged, which creates an ambiguity about the writers and producers, as if they are being too bold or they are actually conveying the right image of our society (Batool, 2022).

For Fairclough (1993, 1997), CDA is to demonstrate the blurred relations of conversational activities, actions, and events. To analyze the idea of power relations, those are formed by the philosophical and societal events that made events and observations. It creates broader cultural and societal patterns. He described the basic rules of CDA. According to Foucault, discourse is the way of producing knowledge through social practices. Foucault described the formation and reformation of discourse by the media statuses, which have been the truth of society. The major focus of CDA is on the power relations and pressure groups, which describe the age, class, gender, ethnicity, and religion with respect to the discursive practices. These discursive features analyze the way it can be translated and enacted (Tahir, Shah, & Yasir, 2021). Fairclough's three-dimensional models analyze the text, sociocultural, and discursive practices. Fairclough's 3D model of CDA is most influential (Fairclough, 1995). Brown and Yule described discourse as the language that is being used. It is explained as the language used for communication. The tool that is used by speakers and authors to express meaning with reference to context. It focuses on the points where the speaker starts and closes the conversation by putting pressure on points to get the attention of the audience. It also assembles the text and the vocabulary of the text (Brown, & Yule, 1983).

We are living in a net of power relations. In conversational analysis, the speaker's tone, pitch, flow, and speech style show the superiority and inferiority structures. The style of allocation, turn, biased self-projections, and prejudiced actions can be analyzed in the speaker's speech style. If a person is speaking without hesitation, it shows power dominance, and if someone is hesitant to speak about anything is considered an inferior and low confidence person (Scherer, & Giles, 1979). Zaheer conducted a study on the women's labor in Pakistani television

dramas. He showed that in dramas, it is clearly being ignored that if a woman works in her home and does all the chores, even then, she is not being respected. These programs normalize gender and home labor, which reduces their access to public works, and also ignore their efforts in their home chores. This study was conducted in the female media representation theory, which suppressed women's active involvement in social and outside work and jobs. It impacts society and changes their perspective to limit women to staying at their homes (Zaheer, 2020). Khan investigated the relationship between gender, patriarchal ideology, misogyny, and violence by examining how women and domestic abuse have been portrayed in Pakistani operas throughout the past few decades. The study examined the drama "Zun Mureed" using feminist textual and discourse analysis and came to the conclusion that, rather than questioning accepted norms, the majority of Urdu tragedies uphold the binary gender status quo and patriarchal actions. In contrast to the more independent portrayals of women in Western popular culture, it was discovered that contemporary Urdu dramas were firmly anchored in patriarchal hegemonies on women's status in society (Khan, 2021).

Research Methodology

The study is based on a qualitative study to analyze the power relations through Critical Discourse Analysis (CDA) of Pakistani drama cover pages. The qualitative study can be defined as a descriptive study that is used for events to describe their meanings and processes with their natural settings (Bogdan, & Biklen, 2007). This study is going to analyze the drama cover pages under the influence of Critical Discourse Analysis (CDA) and Multimodal Discourse Analysis (MDA). Since the focus is on the meanings, ideologies, representations, and power representations, the research design is interpretive despite being numerical.

Sampling Strategies

The sample size of this study consists of six (6) cover pages of Pakistani television dramas. The dramas are Cheekh, Baaghi, Dayyan, Iqtidar, Judwaa, and Gunah. These dramas are taken from Hum TV, ARY Digital, Geo Entertainment, Green Entertainment, Urdu 1, and Express TV. These dramas show power ideologies and also the visual schemes in their cover pages. Some of these dramas demonstrate the female character as the protagonist in power to turn the tables, and some have the male dominance which gives us a patriarchal point of view of our society.

Data Analysis Procedure

This study aims to analyze the power relations by using Critical Discourse Analysis (CDA). The drama cover pages show us how visual elements can help us analyze the social relations and the power relations between male and female characters present in our society, and are being portrayed in our dramas. The researcher is going to apply Fairclough's three-dimensional model of Critical Discourse Analysis (CDA). The three distinct stages of Fairclough's model are going to be used. The stages are textual analysis, discursive analysis, and social analysis. To analyze the visual elements of the drama cover page, we are using

Multimodal discourse analysis (MDA), which will work on all the elements of color theory, positioning, and the vocabulary of the drama name.

Theoretical Framework

This study is based on Critical Discourse Analysis (CDA) of Pakistani television drama cover pages. The Critical Discourse Analysis (CDA) model was originally given by Norman Fairclough in the late 1980s. Critical Discourse Analysis originates from critical theory that describes language as a form of social practice. The social practices that shape language as a communication tool emerge from historical contexts and are how social relations are formed and reproduced to serve different concepts and ideas. When discourse links with power ideologies and talks about the dominant behaviors, those features define the critical discourse analysis. Fairclough's three-dimensional models provide data of written, spoken, or visual ideology with reference to the power ideology of our society and explain how text can be linked to power dynamics. Fairclough's three-dimensional model deals with three stages of text: the description of the text (textual analysis), the interpretation level (discursive analysis), and the explanation level (social analysis). These stages analyze the form of text, how it is written, and why it carries social meaning. These stages make it easy for the audience to understand the meaning of the text.

The first level is textual analysis of the text, which informs about the formal features of the text. In visual images of the drama cover pages, it will focus on the gaze, positioning, and the character's clothing. The elements that need to be studied under the influence of power relations can be explored in the textual dimension of the model. The second stage involves the interpretation of the text. This stage focuses on the discursive level practices. It examines how the text is produced, distributed, and consumed. It involves the strategies for drama promotion, the formation of cover pages, and the understanding of the cover page visuals. These stages show how cover pages are not just merely neutral images but are deliberately formed to analyze the meaning of the drama cover pages. They target the attention of the audience. The third stage involves the explanation level. This level analyzes the text on a social level and describes its relations with the social discourse. It explores how the meanings of the text are analyzed with broader social norms such as gender norms, class hierarchies, power relations, and cultural beliefs in Pakistani society. It reveals how drama cover pages indicate social inequalities and also the societal pressures portrayed in the cover pages.

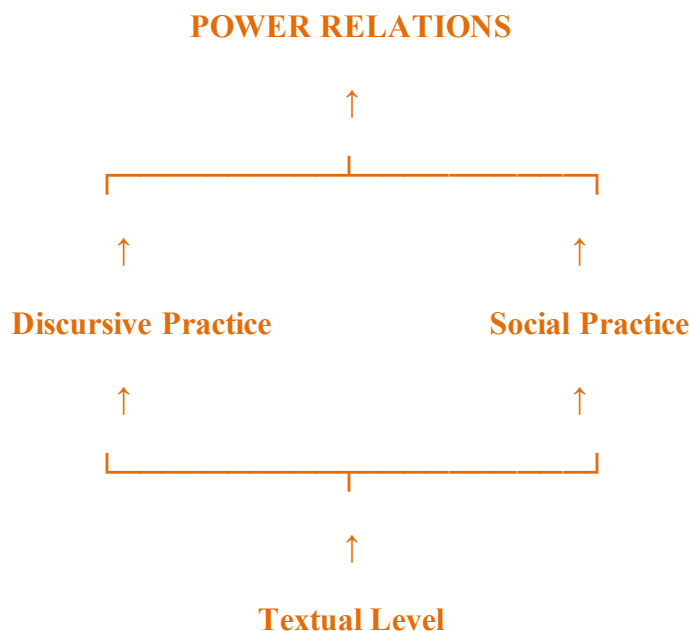


Diagram: Fairclough's 3D Model

Together, these three stages allow us to analyze and get a deeper understanding of power relations that are portrayed in Pakistani drama cover pages. They help us get a better understanding of the visual and social discourse. Another theory used for the analysis of visual elements is the Multimodal Discourse analysis; it was developed by Gunther Kress and Theo van Leeuwen in the 1990s. This will work on the visual categories of cover pages. It was later expanded in 2006 by Kress and Leeuwen. It provides the analytical framework of the way meanings are formed not only through language but also by visual and design elements. The traditional discourse analysis focuses on the spoken and written text, but multimodal analysis highlights the images, colors, expressions, and vocabulary structures. All these elements work together to produce meaning (Kress, & Leeuwen, 2006). This modal is used when we are focusing only on the drama cover page or any others texts visual references. The company or channel designs the cover page to make it attractive to get the attention of its audience. It stresses the cultural and communicative functions of that cover page. It includes the representational meaning, interactive meaning, and compositional meaning. The representational meaning works on the element of what is shown; the interactive meaning analyzes how audiences engage with the meanings of visuals, and compositional meaning analyzes how elements are arranged for cohesive interpretation. These elements help us get a better understanding of the visual diversity of the cover page. In 2011, O'Halloran emphasized that the text creates meanings through semiotic systems within a single text. The posters, the interplay of typography, color palette, lighting effects, and face expressions of characters, underlie an ideological discourse.

Findings and Discussion

This study aims to analyze power relations by using Fairclough's three-dimensional model of CDA and Multimodal Discourse Analysis (MDA). The dramas for the three-stage analysis of CDA are Cheekh, Baaghi, Dayyan, Iqtidar, Judwaa, and Gunah. The cover pages of these dramas show us clear representations of power and superiority. These drama cover pages will be analyzed at three distinct stages to analyze their social and cultural elements.



Image 1: Cheekh Drama

Cheekh is a Pakistani drama that was aired on ARY Digital. For doing Critical Discourse Analysis by using Fairclough's three-dimensional models, it needs to be analyzed and explained at three different stages of that model. The first stage of Fairclough's model is textual analysis, which analyzes the gaze, positioning, and color scheme. The red background, which seems like a sandstorm, shows clash, conflict, violence, and danger. Red color symbolizes danger, injustice, and emotional intensity. This color scheme and the symbolism indicate the major themes of the drama Cheekh. The main characters are having the spotlight and have a larger image than the characters present in the background. The female character is stern and serious, but slight helplessness is shown. The gaze of the male character indicates aggression and dominance. The leather jackets show the passion, power, and superiority of both characters in opposition. The male character behind, merged in colors and storms, hints at unseen forces and the looming threat for the female character, because he seems to stare at the female character. The hashtag #NOMORESILENCE written at the top corner shows that the female character is not going to stay silent at the injustice she is facing and the hardships she is dealing with. It is written in bold letters to get the attention of the audience.

The second stage of Fairclough's model represents the interpretation level analysis. The interpretation level involves the production, distribution, and audience interpretation. The production involves the visual elements that attract the attention of the audience. The visuals are

the main feature for drama promotion strategy. The color palette, the positioning, and the facial expression of the characters highlight the major themes of conflict and pressure. The hashtag #NOMORESILENCE is raising a voice for women's rights and also a shut-up call for physical abuse. The audience gets the idea that this drama will focus on the clashes between the two parties. The CDA-focused researchers analyze their power relations with gender hierarchies and defiance. The third stage involves the social practice. The main elements of social practices include power, ideology, and cultural relations. The woman placed in the foreground shows women's empowerment in Pakistani society. But the representation and positioning of male characters in the background and in the opposite direction to female character represents the continuous patriarchal behavior of male dominance in our society. The poster indicates a clear representation of women who speak for themselves; they face a lot of problems and issues. The red colored lipstick of women shows rebellious and dangerous behavior.

The dark male figure shows control, anger, and institutional power. This poster of the Pakistani drama Cheekh indicates its close relationship with the representation of our social structures. The relationship of male dominance and female being suppressed is mirrored in this cover page. Foucault said that we live in a network of power; no one can escape from it, and no one can come out of it (Foucault, 1982). According to multimodal discourse analysis, the images portray the representational meaning that conveys the idea of having 3 participants, and the two participants are standing back to back, which portrays conflict and injustice but also blood relation. The dark red colored background and dust bowls show the danger and war elements. The interactive meaning shows how they are pictured at eye level to show equality and competition. The compositional meaning talks about the gives us information about someone standing at the right side and someone on the left side. The one standing on the left side is the male figure, which represents information that is already known, and someone standing on the right represents new information that will be given. The drama name written in silver indicates the clarity and justice being prevailed. Research was conducted on drama cover pages which had six drama cover pages. It was conducted to get the hidden meanings that are present in connotative and denotative perspectives. It analyzed how the color scheme, gaze, expressions, and positioning matter in the cover page to convey meaning. It involved dramas of Hum TV. It showed us how cover meanings convey meaning just by visuals (Arslan, Fatima, & Haroon, 2023).

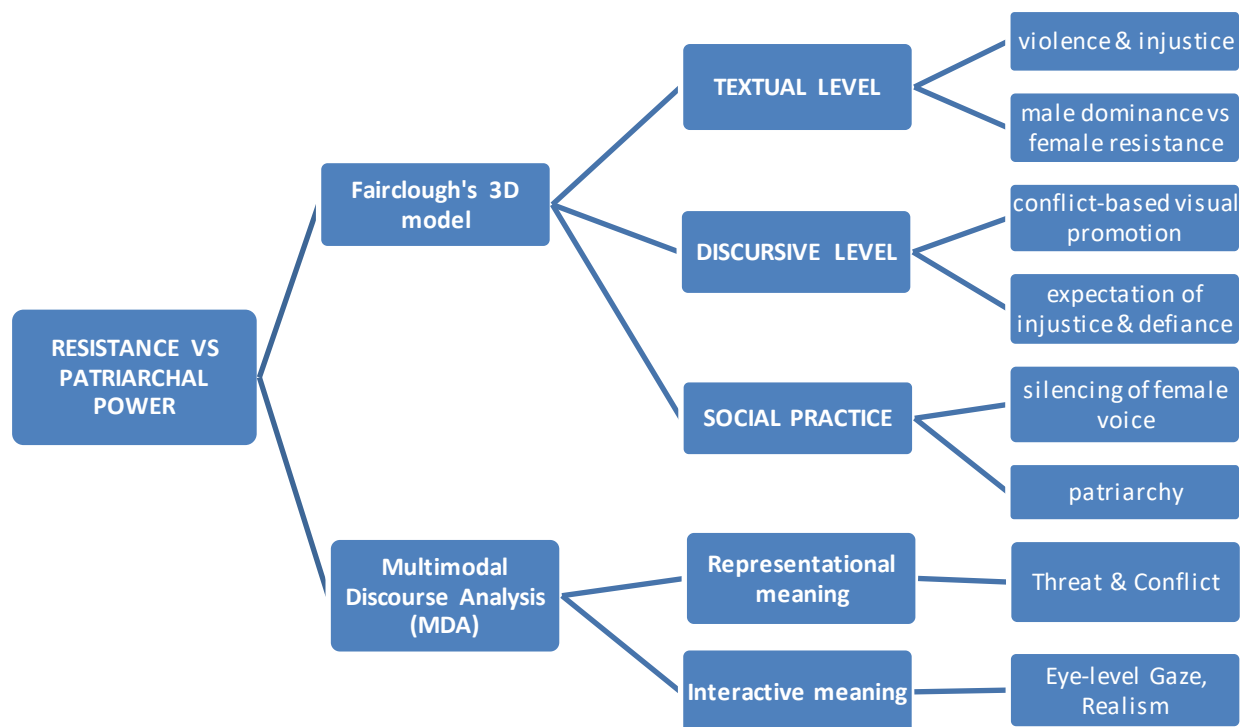


Figure 1: Cheekh Drama



Image 2: Baaghi Drama

Baaghi drama serial aired on Urdu 1. The Critical Discourse Analysis of this drama demonstrates the ideology of power relations, the cultural values, and the societal relations. The Fairclough's three-dimensional model indicates the distinguished analysis of every detail of the cover page of the drama serial Baaghi. The textual level will analyze the visual elements of the cover page. The red and white color in the drama name reveals the rebellious behavior, and white color represents innocence and purity. It indicates the inner purity of the female character; she struggled hard but was considered rebellious. The dark blue, purple, and golden color represents mystery and struggle. The dark blue area suggests uncertainty and social constraints.

The golden color light reflecting directly at the eastern-style girl shows the innocence, while the blue light on the modern version of that same girl indicates the societal pressure and struggles. The transformation of colors from light to dark and bright reveals the transition of the female character from innocent to rebellious. At the left and right corners of the poster are the lively girl who wants to enjoy life to its fullest. The way she is looking down with a bit of shame and embarrassment shows she is not impressed with her own behavior. Her transition shows her shift from vulnerability to a confident and strong woman. The three male characters beneath her indicate different concepts and ideas. One male is wearing a proper suit and has stern facial expressions. The other has very normal and easy facial expressions. The one to his left seems like a typical hypocritical man of our society. He is wearing kajal in his eyes, representing himself as a patriarchal man who forces himself on women. He is having disgusted facial expressions.

The second stage uses the discursive elements to analyze the cover page of the drama. This drama shows the patriarchal society and the power relations with male dominance. The cover page reveals a woman's struggle in a male-dominant society. This poster circulates on social media and television. The dual representation of women shows the way women are judged for personal choices and are forced into cultural boundaries of good and bad women. It gives a clear representation of a woman stuck between societal pressures and personal desires. It shows power imbalance, gendered expectations, and ideological control. The third stage indicates the struggle between individual femininity and patriarchal society. The male dominance is shown by the number, and the way they are clustered together shows that they hold the same mentality. They want to control women and make them run like a puppet. The male gaze has a collective narrative, and the female character demonstrates the suppression. It shows that women's choices in our society are considered open to criticism. Research was conducted on the brand's advertisements, which analyzed the semiotic and linguistic strategies of multinational brands in Pakistan. They demonstrated the verbal and non-verbal elements of advertisements. The common theme in advertisements was the emotional connections with the audience through verbal and non-verbal elements of posters (Kanwal, Arslan, & Ullah, 2024).

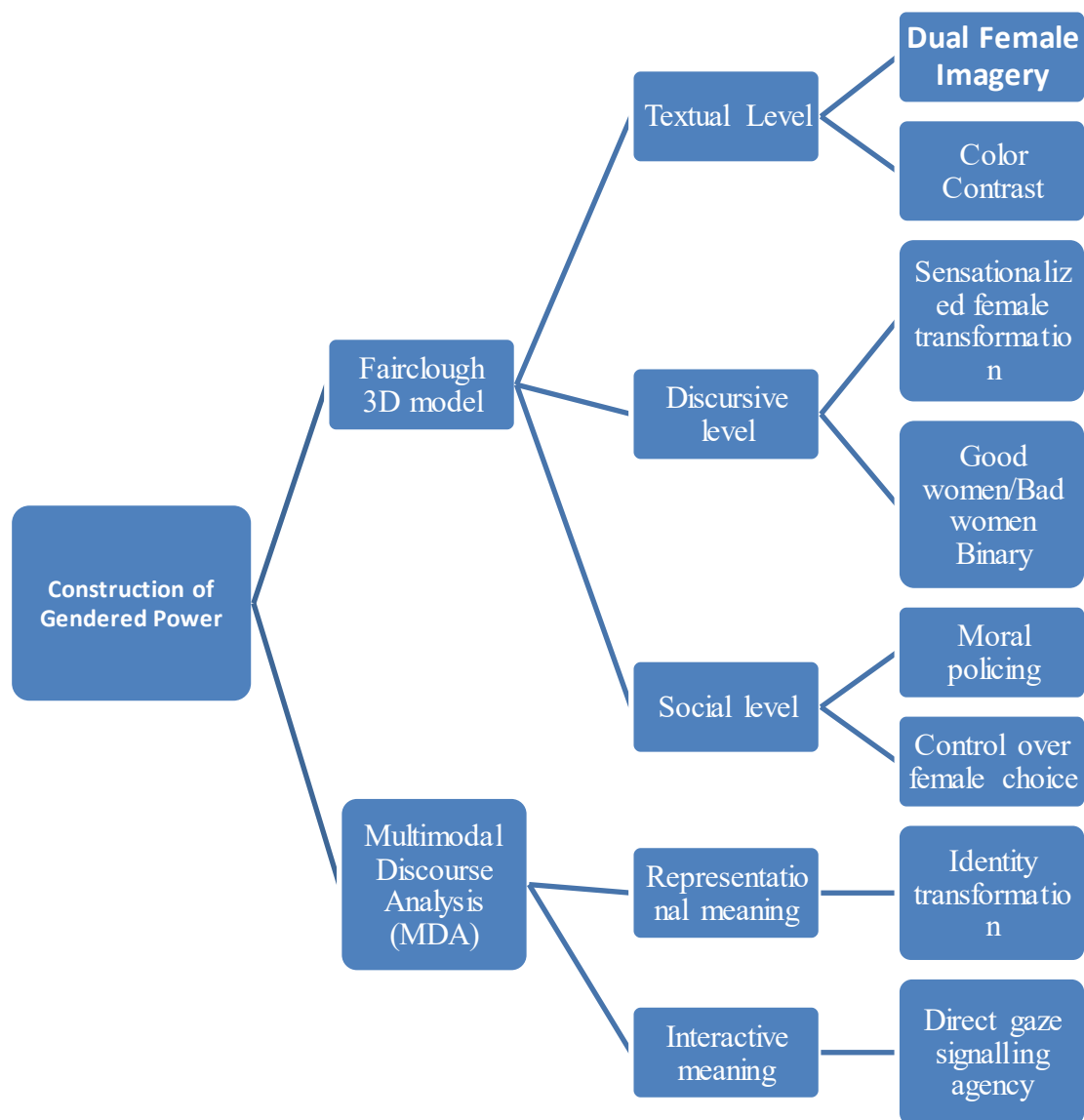


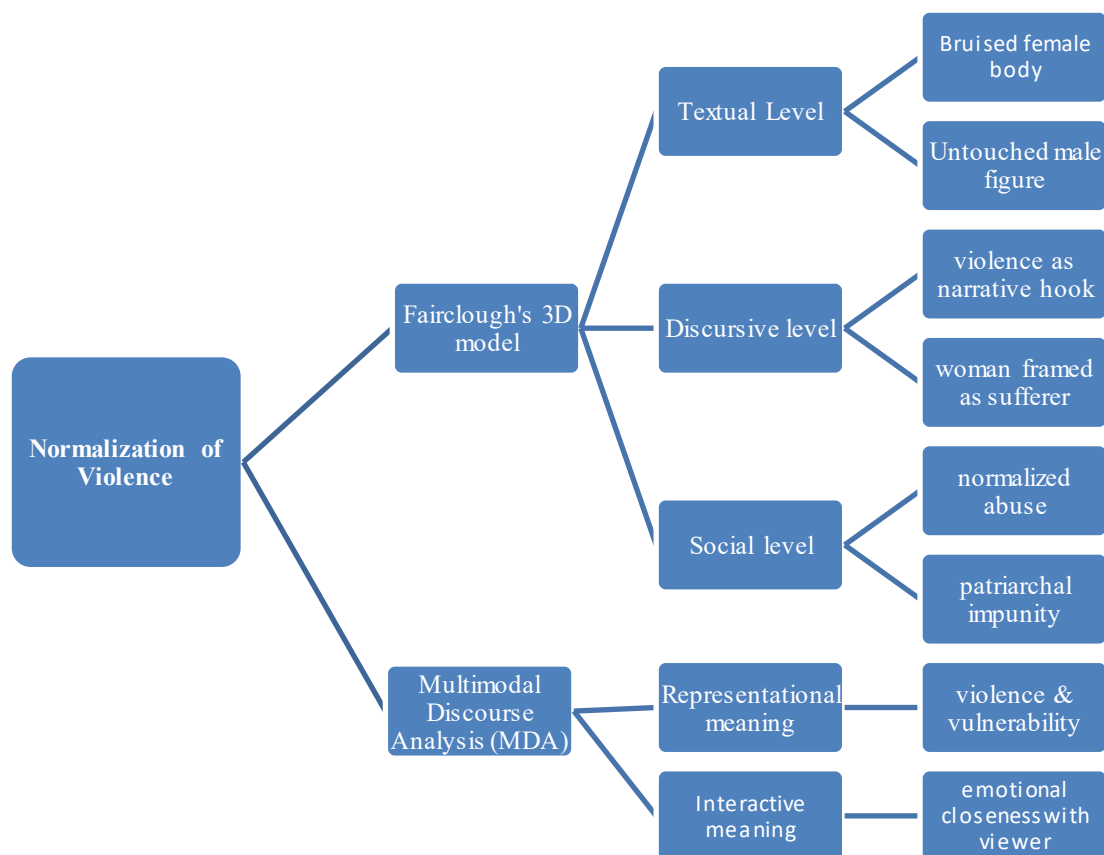
Figure 2: Baaghi Drama

According to the MDA, the cover conveys the image shows the dual personality of a single person, which clearly shows a transformation from innocent to smart girl. It shows three male characters that has weird face expressions. The background shows a mixture of colors, the blending of blue, golden and white. The interactive meaning indicates the female dominance and patriarchal male character. The innocent and desi version of the female character shows that she is not confident enough to do something for herself. But the other face is looking right in the eyes of the audience to show dominance and power. The compositional meaning demonstrates the drama name written in two colors that show the character shows rebellious behavior first and then turns towards her character in a clear way.



Image 3: Dayyan Drama

This drama aired on Geo Entertainment Channel. The visual effects of this drama cover page will be analyzed by using Critical Discourse Analysis (CDA) and Multimodal Discourse Analysis (MDA). The CDA's Fairclough model emphasizes the power relations of a drama cover page to indicate the power ideology present in the cover page to attract the audience, and also to promote the drama. Fairclough's three-stage analysis has a first stage of textual analysis. The cover page shows a woman at the front with cuts, bruises, and wounds. It shows physical abuse and violence. The woman seems to be crying in pain, the way her eyes are red and watery. The man standing beside seems perfectly fine physically and has stern facial expressions that indicate the dominance of the male patriarchal role in our society. The green background shows a dramatic and tense mood. The title is written in golden color, which shows power and prestige. The interpretation level highlights the violence shown by bruises on women's faces and hands. Those wounds are bleeding and are shown as deep cuts; it mirrors women as the victims who are facing violence. It shows male vs female dominance because the name suggests the ruthless behavior of the female character. The drama's name is "Dayyan," which symbolizes the female gender. The third level gives us an explanation of all the visual phenomena that were discussed before. The cover page shows how women are facing the dominant male behavior in our society and are not allowed to speak for themselves. It shows that female oppression is being normalized. It highlights the lack of protection for females in their homes and the abuse they are facing. Gender inequality is prominent. Research was conducted by researchers to analyze the drama cover pages that not only focus on the verbal and visual elements, but also shows cover page is directly influenced by our culture and the social norms present in our surroundings (Arslan, Fatima, & Haroon, 2023).



According to Multimodal Discourse Analysis, the woman is the victim of violence, and the other character shows the untouched male power. The interpretive meaning interprets how a woman is looking directly in the eyes of the audience to ask for help and support. The closeness involves emotional involvement, but the involvement has a negative connotation. Both characters are captured at eye angle suggesting realism. The composition of the characters represents toxic relationship status and power hierarchy. Both models show violence against women and the male as an embodiment of power and resistance.



Image 4: Gunah Drama

The Gunah drama serial was aired on Express TV. Its poster has 4 characters that are standing in a sequence and side by side with each other. According to Fairclough's three-dimensional (3D) models, it can be analyzed at three different levels. The visual elements can be explained by a textual analysis of the model framework. It shows that each character is conveying their personal story. Each character has different facial expressions and body language. The female standing on the left side is showing an action of violence and abuse. Her hands are tied with a rope, and her hairs are messy. Her face is showing a form of helplessness. This cover page has a clear representation of power, dominant male behavior, and social relations. It highlights themes of power, oppression, gendered vulnerability, and institutional power. The second panel of the cover page represents a male figure with stern facial expressions and a buttoned shirt, which focuses on the male power and control. His background shows a full-length chair that is used for high authority figures. The third panel represents a woman who seems stressed and worried about the life circumstances. The fourth panel represents female authority and control of a lady police officer. The two people who represent authority in the drama cover page are the male figure and the female police officer. The interpretive stage shows how the audience gets the idea by getting a glance at the cover page of the drama. It creates curiosity and a form of confusion to know what is happening between all these characters. The drama title gives us the meaning of attempting a sin to show power and control. The two ladies are interpreted as those who are suffering and are marginalized by male power. The lady police officer symbolizes the resistance and a struggle for justice. The drama name is written in stone typography, which is shattered and crushed by the clashes and imbalance in power of the characters.

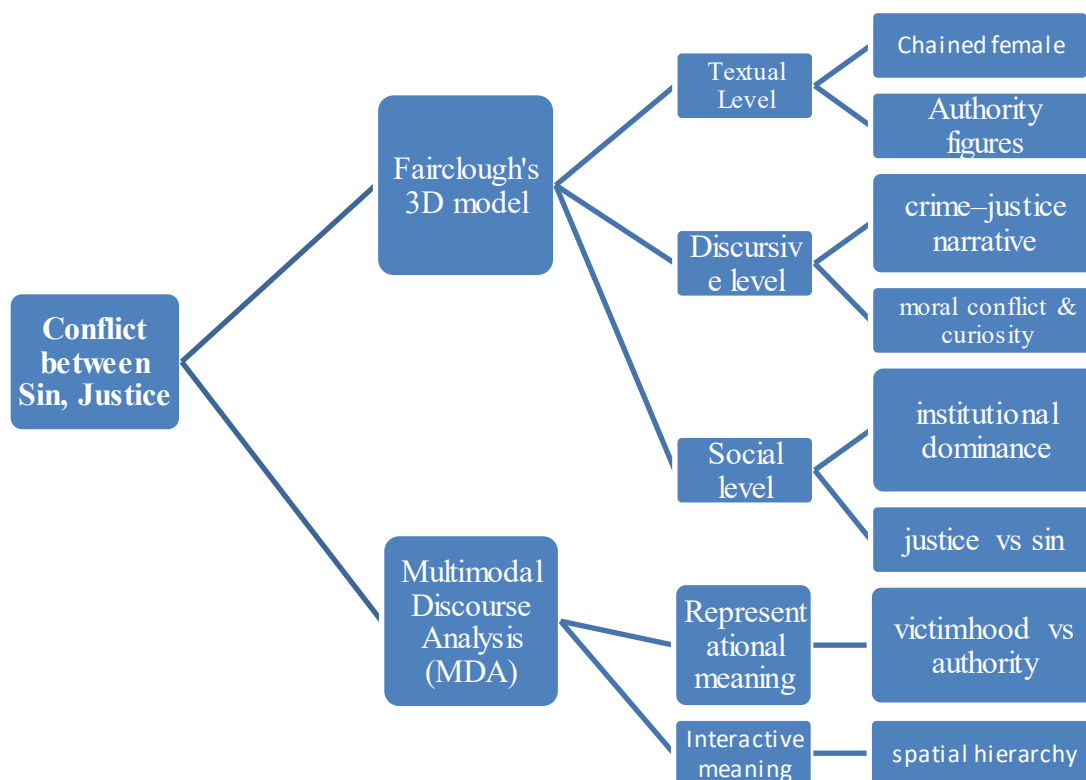


Figure 4: Gunah Drama

The MDA model focuses on gaze, color, lighting, and spatial organizations. This model represents the victimhood of females on the left side and the patriarchal dominance of male characters. The left side of every drama cover page gives the information that is known by the audience, but the right side has new information that will be collected while watching the drama by knowing its plots and twists. The title typography shows destruction, moral damage, crime, and social destruction. Together, these models show us that the posters are giving a war between sin and justice. It reveals the power relations and moral tensions.



Image 5: Iqtidar Drama

Iqtidar drama was aired on green entertainment channel. It analyzes the power relations and social hierarchies of our society. The CDA analysis of the Iqtidar drama cover page represents a triangle of love, power, and political relations. According to Fairclough's 3D model, the visual elements of the drama represent two characters who are standing by joining heads with each other, which shows us the love dynamics, and the way the female has her eyes closed represents a sense of safety and peace. The male figure is looking directly at the female character, who represents the girl as the center of attention for the male figure. But there is another perspective shown below, where the male is carrying the female in his arms, and she is lying motionless. Her style symbolizes damage and clashes between the male and female characters that are influenced by the political relations. The woman in the back is shown with sheer stern expressions, which symbolize anger and frustration. The background emphasizes a large number of people standing in front of the parliament or the supreme court; the parliament seems to have undergone a blast that has destroyed its shape and form. The blast is directly in front of the woman who is standing with a straight face, which somehow related the idea that she will experience a lot of trouble and hardships in her life. The drama's name suggests a political involvement in the drama and its effects on the lives of those characters. The drama shows themes of power, control, and political involvement in the drama; these themes focus on the character development of the male character.

The MDA analysis of the dramas portrays the background and color scheme. The background of the drama cover page shows high mountains and a crow flying. The black color's involvement emphasizes the rebellious behavior and ideology. The color palette involves the dark blue, light blue, and light rust color which make a combination of change, peace, and some elements of control.

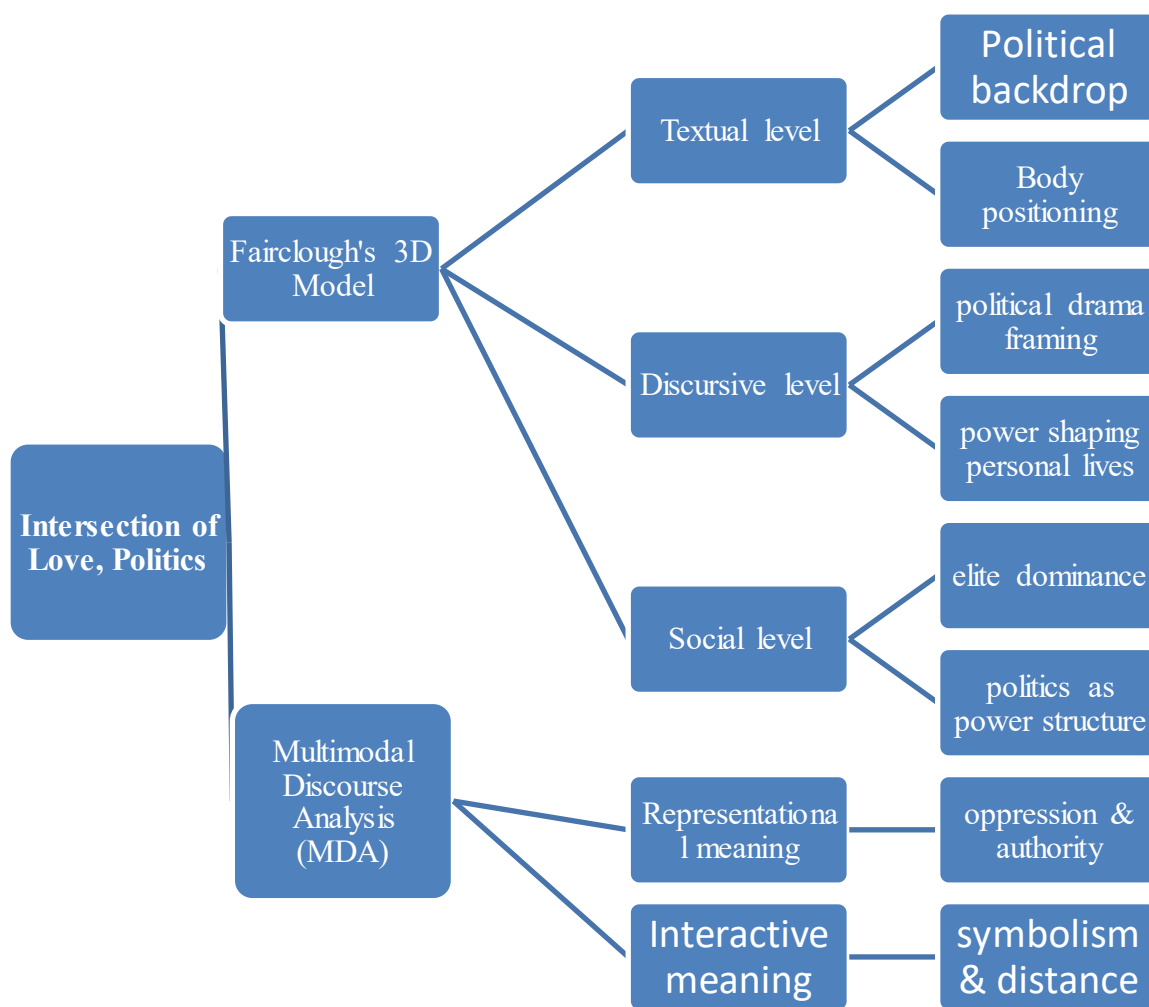


Figure 5: Iqtidar Drama

Research was conducted on dramas' non-communicative features by using multimodal discourse analysis. The characters of the dramas show the abuse and violence from her in-laws. This portrays a clear idea of women being suppressed by their in-laws, society (Siddiqui, Abbasi, & Shah 2023). The drama Iqtidar gives a theme of oppression and politics.



Image 6: Judwaa Drama

This drama was aired on Hum TV; the center of attention of this drama was a single character. The CDA analysis and MDA model show us how visual elements help us analyze meaning through color schemes, positioning, gaze, and expressions. The Fairclough's 3D models analyze a single character with variation in personality. They are shown in double visuals, and chess is also shown in white and black colors on each side of the character. The duality of a single person represents a psychological state or a contrast of identities. The half face of the girl is shown on each side, which represents a sense of secrecy and avoidance to let anyone know about them. Black color symbolizes power, authority, secrecy, and mystery. It influences the character on the black chess side emphasize power and authority; she is also wearing lipstick, which symbolizes danger and violence. The one on the right side seems to have no makeup on, and her bare face with white chess card shows purity and innocence. Her dress and style cannot be seen properly; on the other hand, the one on the left is wearing a leather jacket, which foregrounds strength, toughness, and protection. The background of the drama cover page can be analyzed by using multimodal discourse analysis, the buildings in the back, and the magical circle present destiny, fate, and internal transformation. It shows a conflict between the socially constructed self and the authentic self. The makeup side shows that society demands women to maintain appearance, glamor, and perfection. Chess represents the game she has to play at all costs, the game of life, where individuals are judged and controlled by social systems. The buildings at the back show the demanding urban life where women should adapt according to the needs to survive. It emphasizes the point of the survival of the fittest.

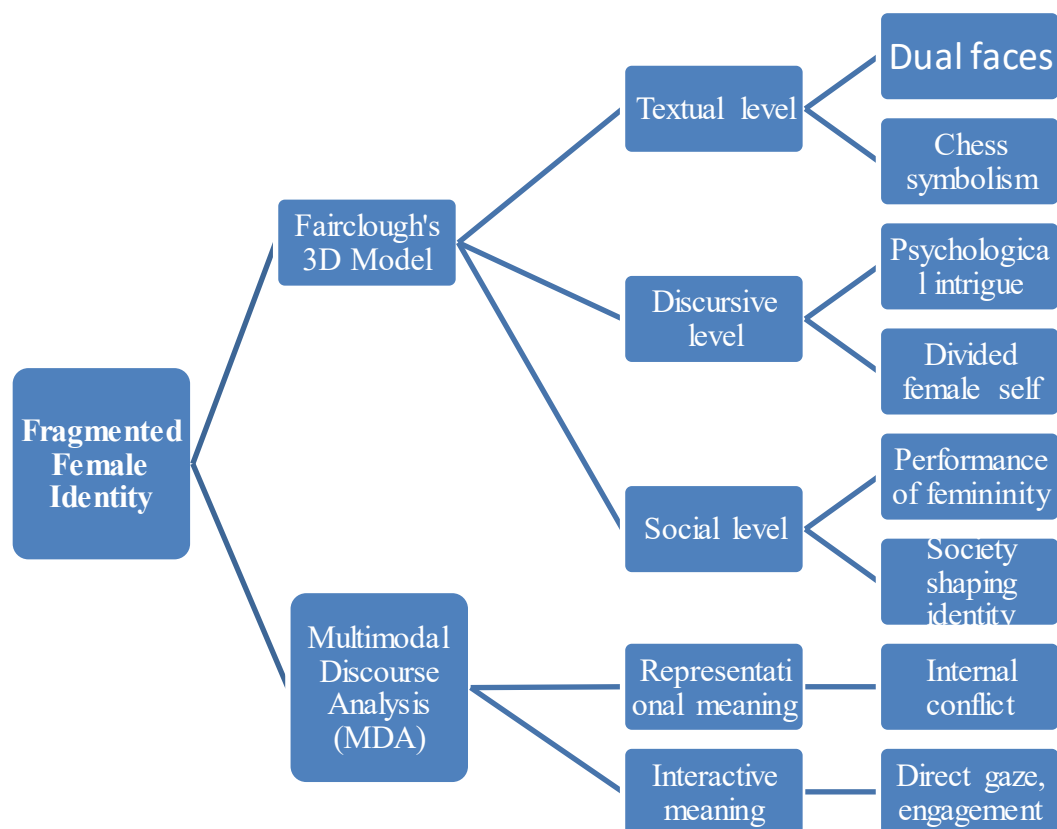


Figure 6: Judwaa Drama

The Multimodal discourse analysis shows the idea that the dual personality representation enhances the conflict within the character. Chess is a metaphorical object that represents moral dilemmas and life decisions. The chess pieces represent separation and division between two personalities. Her gaze is directly towards the audience to engage them in her life crisis and life dramas. Together, both models suggest that there is a conflict between two personalities, which highlights the idea of one as socially formed, and the other seems to be the original appearance of the girl. The background highlights unseen forces and the pressure of society to be modern. Fairclough's model analyzes power relations of both personalities because the ideology shows the personality formed by society remains dominant over the personal personality. Society holds the power to make concepts and shape one's idea of perfection. The findings of these dramas show that each channel focuses on the color scheme, background, gaze, face expressions, and body language to promote their drama. The cover page gets the attention of the audience and creates a specific perspective of the audience. This clearly shows power ideologies, cultural representations, and social identities.

Conclusion

The critical and multimodal discourse analysis shows that the drama cover pages have cultural, social, and power relations associated with them. The visuals of drama cover pages represent that the production companies focus on the drama cover page formation to promote

their drama. Each drama channel has a different ideology and color scheme. The cover page shows drama's link with the cultural aspects of our society. They are formed in a way that can attract the attention of the audience so that the drama gets more views. The cover pages emphasize conflicts, violence, separation, emotional relations, and dual personalities. The analysis suggests that character positioning, facial expression, color scheme, and background symbolism are intentionally correlated with bigger ideological discourses of gender norms, power, and hierarchical order, and about the moral struggle. Although the viewers have not yet engaged with the drama itself, the covers beckon and guide them to appreciate the power relationships and narrative orientation by focusing on select characters and deemphasizing the rest. Such multimodal discourse continues culturally constructed notions of power and marginalization, masculinity and femininity, moral or emotional oppositions that often reflect real-world struggles in society.

Moreover, the findings demonstrate that through affecting the general opinion and building expectations of viewers, Pakistani drama cover pages also help the media in its overall ideological pursuits. These visual texts, besides being compressed versions of the narrative topics of the dramas, can influence the spread and legitimize the values of society in the popular culture. Through the visual emphasis on specific identities, relationships, and conflicts, CDA allows us to see that theater is not only a reflection of social reality but can help to defend specific positions. Consequently, this discussion highlights the importance of studying media imagery as a key aspect of cultural discourse, as even the most apparent commercial images contribute to reproducing and even authorizing the social power structures of Pakistani society today.

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