

Language and Laughter: Deconstructing Sarcasm in the Representation of Beggars in Digital Media

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Abstract

This study applies the principles of Multimodal Discourse Analysis (Kress & van Leeuwen, 2020) to explore how visual and verbal elements work together in 'Bhikaran Pro Max Exposed' to shape the representation of beggars. The approach focuses on different modes: gestures, visual settings, and spoken language—that combine to convey meaning. The primary data for this research consists of the digital video interview "Bhikaran Pro Max Exposed," which features a satirical representation of a female beggar. The video was sourced from YouTube and selected based on its humorous and sarcastic portrayal of poverty, making it a rich site for exploring how sarcasm and satire are used to shape public perceptions. The findings reveal that the video employs sarcastic language and visual humour in the struggles of beggars, positioning them as objects of ridicule rather than individuals deserving empathy. Linguistic features, including derogatory phrases and sardonic remarks, perpetuate harmful stereotypes about poverty, suggesting that it results from personal failure rather than systemic issues. Additionally, the visual representation underscores power imbalances, where privileged speakers assert control over the narrative surrounding poverty, reinforcing their superiority. This portrayal reflects societal indifference toward marginalized groups and normalizes inequality, contributing to the desensitization of audiences regarding poverty. The study emphasizes the necessity of critically engaging with media representations to foster more compassionate narratives and promote social responsibility.

Keywords: Beggars, Media representation, Poverty, Power dynamics, Satire

Introduction

The representation of begging on social media has been perceived as a social stereotype. There are constant discussions about digital media, as it reaches broad audiences internationally, and has been using jokes, satirical content, and sarcasm in addressing societal issues. These are the ways of addressing society. However, they also create negative representation; in this instance, the representation of vulnerable groups in society is minimised. In that line, the YouTube video "*Bhikaran Pro Max Exposed*" illustrates how satire is used in the social imagery of beggars; this video raises social concerns about the need for such depiction. Fairclough (2013) explained that Critical Discourse Analysis (CDA) is the best method for examining how language helps shape society through media. In particular, MDA, Multimodal Discourse Analysis, which adds visuals and sounds, among other elements, to linguistics, helps understand the meaning conveyed in the digital spheres (Kress & Van Leeuwen, 2020). This study aims to analyze the portrayal of beggars in the media within the political context as presented in "*Bhikaran Pro Max Exposed*" to analyze the portrayal of beggars through starters and irony.

This study explores the use of sarcasm and satire in the digital interview *Bhikaran Pro Max Exposed* to establish the image of beggars. Such portrayals are analyzed to unearth the social meanings embedded in them, specifically, the ones that reinforce the existing power structures.

The current research employs the Multimodal Discourse Analysis framework (Ledin & Machin, 2017; Van Leeuwen, 2014), which allows the authors to examine humor, as a form of art, may oppose and contribute to the socially acceptable perception of poverty and marginalization.

Therefore, this research focuses on understanding humor, sarcasm, and satire function in constructing media images of beggars. Through critical multimodal analysis, the study answers the following research questions:

- I. How are sarcasm and satire used in "*Bhikaran Pro Max Exposed*" to construct the representation of beggars?
- II. What are the social implications and power dynamics reflected in the satirical portrayal of poverty in "*Bhikaran Pro Max Exposed*"?

The importance of this particular research is apparent in its addition to the current body of evidence regarding the relationship between humor and the representation of an underclass in the digital sphere. This study is based on an analysis of one of the "*Bhikaran Pro Max Exposed*" which builds on previous studies done in the Critical Discourse Analysis and Multimodal Discourse Analysis (Machin & Mayr, 2023; Reisigl, 2013) frameworks and in an altogether new way focuses on the role of sarcasm in attitudes toward the poor. As Breazu and Machin (2022) explain in their study of laughter as camouflage for racism in the news, the element of humor can provide a veneer of advanced structures that in Way vocabulary still cater for ideologies that are assumed to be bad. Doona (2021) goes in the same direction when discussing news satire's transgressive potential while acknowledging the dangers of such use of humor that leads to idea simplification and complexity of the social issue being lost.

The present research is significant to media researchers, producers' practitioners and social justice campaigners as it demonstrates the social consequences of the representation of people in the digital media. As digital platforms become more widespread and important, it is important to analyze the representation of beggars and poverty in comical terms to avoid such trends in the media. Furthermore, this study underscores how power relations must be taken into consideration in the representation of the media, for most laughter conceals social injustice (Sagredos, 2019). So, this study hopes to encourage a more responsible portrayal of the most vulnerable groups in society in the media.

Literature Review

The interplay between language and power in media representation has been analyzed using the Critical Discourse Analysis policy, which Fairclough (2013) has documented widely and amply. Fairclough (2013) further argues that media discourse is confined to a particular set of ideologies and is always intent on advancing a dominant ideology by portraying certain groups in a given manner. CDA focuses on how media and popular culture draw hierarchy relations to characterize a segment in society, such as the poor or beggars. In CDA studies, authors have explored different media platforms frame, the problematization of poverty and those in society's periphery. For example, Baker et al. (2008) assessed the representations of asylum seekers in the UK press. They found out that their portrayal often contributed to the promotion of negative images, stereotypes, and even racism through wording and framing devices. Similarly, Reisigl (2013) suggested marginalized communities are imagined as socially peculiar, "othered" people in Text and context, implying possibilities of exclusion from society. This is pertinent in the present study as it examines the role of digital media in forming public notions of beggars and poverty through satire and sarcasm.

Recent shifts in discourse analysis allow distinct possibilities for meaning-making, making it impossible to ignore the integration of different types of analysis. One such advance is proposed by Kress and van Leeuwen (2020), who posit that pictures communicate through bodily gestures alongside languages and other semiotic modes. Under Multimodal Discourse Analysis (MDA), this phenomenon permits the comprehension of new types of media content where multiple semiotic systems coexist and are employed simultaneously. In media representations, Ledin and Machin (2017) reaffirm that MDA gives a way to understand how images and language complement each other in promoting certain discourses. Media often portrays beggars as vulnerable subjects who do nothing but ask for assistance, which increases the stigma that it is a single person's failure to get help rather than a systemic problem. This corresponds to Van Leeuwen's (2014) view on the need to study power relations in resources through a multimodal perspective and understand the extent to which certain groups are subjected and thus depicted by existing social order. Media sensitive the information and creates chaos and anxiety (Iqbal et al., 2024).

Recently, sarcasm and satire have been the most used tools by many tabloids. Machin and Mayr (2023) consider that humor in the media can be both a way of protesting and reinforcing existing views. Despite the objective of the satirical pieces, Barras (2021) observes that the creation of satire also serves to render concerns quite serious as trivial from their perspective. It is pretty apparent when humor is used in the portrayal of southern immigrants within begging industries, arguing that such imagery reduces poverty to the level of a joke. Also, more research is needed focusing on Americans and their sense of humor, especially with TV news and how classism or racism is embedded in it (Breazu & Machin, 2020). Political leaders has influence on psychological discursiveness (Ramzan et al., 2023). For instance, as part of his examination of Romanian media, Breazu (2020) discovered that humor targeted criticisms while still being directed at the Roma Community. In the same way, Tsakona (2024) addressed the theme of "liquid racism" in the Greek satirical news type, where humor becomes a fluid device expressing prejudices.

Laughter has immense power, but they have also gone further to prove that it can be used to hide the power structures involved in social injustices. People, especially the youth, inevitably resort to humor to deal with a crisis. Doona (2021) argues that news satire can involve audiences in the vulgar politics of breaches. However, this politics of breaches often relegates or glosses over serious issues, hence confounding social critique. Satire's application in media not only induces the audience's attention but also reflects the existing power relations and reproduces them. Esposito and Breeze (2022) researched how satire and humor within the politicized digitalized communication of Twitter could be spotted in gendered aggression toward women politicians, particularly viewed female politicians. Similar research on the representation of sex workers' images in the media spheres conducted by Ringer (2019) showed that the mockery often served to justify the exploitation, effectively turning sex work into a joke without addressing the reasons for its existence. Similar studies emphasize the risk of interpreting the use of humor in the media through the prism of a single column of power. In the research on poverty and marginalization, officials in such situations present the poor as individuals to be laughed at in order to enforce the social structure. Feldman (2024) argues that humor as a political tool is not absolute and culturally specific, so it can be subversive or uphold societal critiques. The video "*Bhikaran Pro Max Exposed*" uses satirical rendering of beggars and satire to adopt the poor for being poor, such that poverty is a personal attribute rather than the product of structural forces in society. Emotional intelligence plays crucial role in lowering aggression and societal critique. Environment makes you more mindful of the situation and

identities language challenges causes stress and cognitive processes helps intelligently resolve (Javaid et al., 2024).

Although the body of work on CDA and MDA has significantly enhanced the understanding of how layered and disadvantaged groups access and are represented in media, the humor and satire are utilised to portray beggars and poverty in the new media still needs to be explored. In the new media, several scholars have explored the use of humor in portraying other disadvantaged groups, such as Lee Yong and Jones, and scholars like Breazu and Machin Doona. However, the body of work on humor and poverty in connection to the use of social media needs to be more varied. Further studies show that MDA has been used to investigate how other design modes work with each other to make a whole meaning. There has yet to be empirical evidence examining how MDA is used in studying satirical representations of poverty in social media. In sum, this study attempts to fill this gap by critically analyzing the video titled "*Bhikaran Pro Max Exposed*" through the lens of Manal and Ian's critical multimodal analysis to understand how humor, particularly sarcasm and satire, is utilised in depicting beggars and dominance relations in society.

The research encloses the interaction observed between CDA and MDA in terms of humor and poverty, demonstrates other aspects of understanding the role of digital media in building the image of marginalized groups, views with the use of satire as either effective means of confirming or overturning the established receptor orientation in society.

Methodology

This study applies the principles of Multimodal Discourse Analysis (Kress & van Leeuwen, 2020) to explore how visual and verbal elements work together in '*Bhikaran Pro Max Exposed*' to shape the representation of beggars. The approach focuses on how different modes—such as gestures, visual settings, and spoken language—combine to convey meaning." The primary data for this research consists of the digital video interview "*Bhikaran Pro Max Exposed*," which features a satirical representation of a female beggar. The video was sourced from YouTube and selected based on its humorous and sarcastic portrayal of poverty, making it a rich site for exploring how sarcasm and satire are used to shape public perceptions. The analysis follows three key stages:

a) Verbal Discourse Analysis:

This stage focuses on examining the spoken language in the video. Transcripts of the interview were produced, and specific attention was paid to instances of sarcasm and satire. The analysis focused on how linguistic devices (e.g., tone, irony, exaggeration) are used to represent the beggar figure and convey underlying social messages.

b) Visual Discourse Analysis:

In addition to verbal elements, the video's visual aspects (gestures, facial expressions, body language, clothing, and setting) was analyzed. Following Kress and van Leeuwen's (2020) framework, this analysis explored how these visual elements complement or contrast with the verbal discourse, contributing to the satirical representation of poverty.

c) Multimodal Interaction:

This final stage involved the integration of verbal and visual elements to understand how different modes work together to produce meaning. The study explored how the combination of language, visuals, and gestures functions to construct the overall representation of beggars in the video. Special attention was given to how the

interaction between these modes reinforces or subverts societal stereotypes and power dynamics associated with poverty.

Using the critical lens of discourse analysis, this research also reflected on the social implications of the satirical portrayal of beggars in "*Bhikaran Pro Max Exposed*." This includes examining the potential impact of such representations on public attitudes towards poverty and the role of humor and satire in shaping or reinforcing societal norms and power relations. This reflection helped to answer the second research question, focusing on the power dynamics inherent in the representation of marginalized communities.

Data Analysis, Findings and Discussion

Table 1: Analysis of sarcasm and satire used in '*Bhikaran Pro Max Exposed*' to construct the representation of beggars

Aspect	Description	Examples from Transcript	English Translation
Verbal Discourse Analysis			
Linguistic Analysis	Spoken Language		
Tone and Delivery	Sarcastic remarks and dismissive tones emphasize stereotypes.	“Yeh log to sirf paise maangte hain, kaam nahi karte.”	These people only ask for money, they don't work
		“Kya zaroorat hai, unhe toh har waqt chhutti milti hai.”	What's the need? They always get a holiday
		“In logon ke liye kya sochna hai? Koi bhi nahi!”	What's there to think about for these people? Nobody cares!
Lexical Choices	Specific phrases create a dehumanizing perspective of beggars.	“Yeh to asli bhikare hain.”	These are real beggars
		“Bhookha mar gaya toh kya hota hai, sabko to paise chahiye.”	What happens if someone dies of hunger? Everyone just wants money
		“Inki toh koi value nahi.”	They have no value
Contextualization	Cultural References Comments reflect critical perspectives on begging as a lifestyle.	“Yeh bhikaaris khud to nahi kaam karte, par sabko paise dene ka keh dete hain.”	These beggars don't work themselves, but they tell everyone to give money
		“Yeh log toh hamesha ghoomte rehte hain.”	Yeh log toh hamesha ghoomte rehte hain,
		“Sabko pata hai ke yeh bas show hai.”	Everyone knows this is just a show
Interaction Patterns			

Shared laughter among speakers reinforces dismissive attitudes.	“Dekho unka chehra, bilkul natak kar rahe hain.”	Look at their faces, they are just acting
	Agar hum inhe paise nahi dete, toh kya hoga?”	If we don’t give them money, what will happen?
	“Yeh bhikaaris bhi kya kamaal karte hain.”	These beggars do amazing things

Visual Discourse Analysis

Non-Linguistic Analysis

Visuals

Imagery contrasts between speakers and beggars enhance comedic effects.

Close-up shots of beggars with sad expressions juxtaposed with laughter.

Speakers pretending to beg, leading to laughter.

Visuals of speakers exaggerating gestures while commenting on beggars.

Sounds

Sound effects and background music trivialize the subject matter.

Upbeat music during remarks like “Unke liye toh sab kuch aasan hai.”

Everything is easy for them

Audience laughter in response to “Hum toh inhe ghar le jaayenge.”

We’ll take them home

Circus-like music during discussions about beggars.

Multimodal Interaction

Interpretation of Meanings

Representation of Beggars

Sarcasm constructs beggars as untrustworthy and lazy.

“Yeh toh sab sirf natak karte hain.”

They are just acting

“Yeh log sirf dhoka dete hain.”

These people only deceive

“Inki toh koi zaroorat nahi, sab kuch milta hai.”

They have no needs; they get everything

Stereotypes and Critique

Humor and sarcasm reinforce negative societal attitudes.

“Inhe toh bas chhalk chhalak kar rehna hai.”

They just want to survive by pretending

“Koi toh inhe paise de de, warna ye sadak par gir jaayenge.”	Someone give them money, or they’ll fall on the road
“Inki toh koi value nahi.”	They have no value

Table 1 shows the stereotype in the video, 'Bhikaran Pro Max Expose', which beggars are subjected to, shaped mainly by sarcasm and ridicule. Such mockery of the audience is identified when speakers would say things like 'Yeh log to sirf paise maangte hain, kaam nahi karte'(they only beg for money, and have nothing to do else.). When expressed so, these statements, which seem very humorous at first instance, go a long way in justifying negative images of beggars as people who are idle and do not warrant any assistance. It also treats their lives as an opportunity to ridicule their situation rather than show appreciation for their struggle. This type of humor is consistent with the view of Breazu and Machin (2020), who argue that while the media relies on the element of humor, the portrayal comes with the cost of oppression of others, which is legitimized by the pure entertainment purpose of the content. By doing so, such speakers as Baker et al. (2008) and Reisigl (2013) endorse the stereotypes by distorting the reality of poverty that exists as portrayed in the videos.

The lexical connotations present in the video accentuate their legalization. Statements such as 'Yeh to asli bhikare hain' and 'Inki toh koi value nahi' demonstrate a notion of stationary hierarchies situated within poverty where individuals defined as beggars have been identified and ranked according to their perceived worthiness. Such language also classifies beggars as unworthy individuals who do not deserve to be in society's spotlight or garner sympathy. Reisigl's (2013) assertion regarding discourse acting as an 'othering' mechanism towards marginalized groups and depicting them as societies' internal prejudices would desire. Outlandish expressions of the speakers like 'Bhookha mar gaya toh kya hota hai, sabko to paise chahiye' illustrate the general apathy concerning the conditions of the impoverished among broader audiences. Fairclough (2013) observes that mass media constructs communication that is not void of polarities and often maintains or propagates the present discursive(s) frameworks. Here, such speakers' attitudes towards the pain of beggars are nothing new, as it is an average sentiment of society against poverty.

The video further includes elements that do not appeal to language and which assist in the construction of the image of the beggars as objects of the fun. These visuals effectively enhance the performance's sarcastic and satirical nature. For example, the shot of a beggar with a sad face is placed next to a shot in which the speaker is observed laughing while performing actions such as pointing to the beggar and saying "Inka toh har din festival hai" (Every day is a festival for them). This imagery also fits Kress and van Leeuwen's (2020) multimodal approach: the beggars' suffering becomes laughter opportunities. The speaker's jokes and mimic actions serve a dual purpose in presenting the beggars. Not only are the beggars' entertainers, but their tragedy is a form of entertainment. Van Leeuwen's (2014) position that multimodal analysis exposes the visuals in portraying marginalized communities in the media as image-makers for the power relations at hand.

Symbiotic with images, sound has a big influence in shaping the viewers' minds and the way they view the beggars. When a sarcastic remark follows with a transition to a strip tease style, undoubtedly, the movie centers around fun and makes light of grave concerns being discussed. For instance, when the host sarcastically says, "Unke liye toh sab kuch aasan hai" (Everything is easy for them), and right at that moment, the music pours out so that sense should go; altogether a quiet propensity for the conversation instead of making a statement of video profound. The audience laughs at declarative sentences full of ridicule, for example, "Hum toh

inhe ghar le jaayenge" (We'll take them home), which is understood as the viewers agree that everything said was meant to be satirical. Such universal laughter is a bitter pill that furthers Machin and Mayr's (2023) prior explanations that certain aspects of societal ideology are often purported to be changed but are maintained through the humor of that media. By deploying sound effects and audience laughter, the video continues to depict the actions of this beggar as nothing but mere 'laughing matter' objects.

"*Bhikaran Pro Max Exposed*" employs linguistic and non-linguistic elements that create an image of beggars that is dehumanizing and contemptuous. The repeated use of comments like "Yeh sab sirf natak karte hain" which translates to "They are just acting" encourages the perspective that these beggars are performers who are not suffering. The otherness of the perception of these beggars as liars and con men draws parallels to the negative trends that Machin and Mayr (2023) highlighted in their study of media discourses, namely, the constant portrayal of oppressed agents in a position of untrustworthiness that demands no sympathy whatsoever. By depicting begging in the video as some sort of drama and performance, the audience easily becomes complacent to the poor, which annoyingly is addressed in the quote, "In logon ke liye kya sochna hai? Koi bhi nahi!" This quote disregards – "What's there to think about for these people? Nobody cares" – draws a lot of pity to the poor, as clearly exemplified by Fairclough (2013), who points out that social perspectives about them are quite negative and phrases them as 'deservingly ignored.'

In summary, the makers of "*Bhikaran Pro Max Exposed*," who utilize sarcasm and satire in their work, present the work of the beggars as comical. They support the argument that negativity stands in their way. They are outcasts. The audio, pictures, and video all come together to make a picture that belittles the actual ordeal that beggars go through, cementing society's lack of empathy towards the poor. Breazu and Machin 2022 note that in some instances, humor in media can be used to mask the existing disparity. In this case, the video focuses on making fun of the people in poverty rather than addressing the reasons for poverty. The framing of the video does not comprise the underlying structural matters. For social criticism purposes, future studies may extend the analysis to the media's exploitation of the image of the beggar in different cultures and the possible consequences of the utilitarian approach.

Table 2: Social Implications and Power Dynamics in the Satirical Portrayal of Poverty in '*Bhikaran Pro Max Exposed*': A Multimodal Discourse Analysis

Theme	Linguistic Features	Non-Linguistic Features	Social Implications	Power Dynamics
Power Relations	- Superiority in language ("Yeh bhikaaris to hamare bina jee nahi sakte"), emphasizing control and dependency of beggars.	- High camera angles showing speakers towering over beggars.	- Normalizes the idea that beggars are dependent on the wealthy, framing them as powerless without external help.	- Reinforces hierarchical structures, with the privileged controlling the narrative and maintaining beggars as passive.
- Mockery of beggars' actions ("Inko toh bas haath pahel karna aata hai"),	- Exaggerated gestures mimicking begging,	- Reduces the struggles of the poor to comedic acts, downplaying	- Visual and verbal mockery reflect the privileged's ability to distort	

highlighting helplessness.	trivializing their desperation.	the severity of their situation.	poverty for entertainment, reinforcing control.	
Social Attitudes	- Blaming poverty on laziness (“Inko sab kuch milta hai, lekin kabhi kaam nahi karte”), dismissing systemic causes.	- Speakers’ upright, confident postures versus beggars’ crouched, submissive positions.	- Reinforces stereotypes of the poor as lazy, fostering apathy towards meaningful poverty alleviation.	- Wealthy individuals deflect blame onto the poor, maintaining power by avoiding scrutiny of economic inequality.
Stereotypes of Poverty	- Poverty as performance (“Sabko pata hai ke yeh bas natak kar rahe hain”), casting beggars as dishonest actors.	- Pretending to give money, then pulling back, emphasizing the beggars’ powerlessness.	- Portrays poverty as manipulative, reducing empathy and discouraging financial support for the poor.	- Speakers’ control over charity reinforces their dominance, mocking the dependency of the poor.
Desensitization to Poverty	- Dismissal of real issues (“Inka kaam hi yeh hai, sabse paise lena”), trivializing the severity of poverty.	- Mocking gestures reduce poverty to a joke, diminishing its seriousness as an issue.	- Contributes to societal desensitization to poverty, making it easier to ignore systemic issues like economic inequality.	- Privileged individuals’ immunity from poverty’s consequences allows them to mock it without facing real repercussions.
Control Over Public Perception	- Sarcastic framing (“Yeh inka favorite pose hai”), trivializing beggars’ actions and struggles.	- High camera angles and dominant visual framing emphasize speakers’ superiority.	- Shapes public perception, making poverty appear non-serious, influencing viewers to remain indifferent to societal inequalities.	- Speakers use their position to control and shape public attitudes, marginalizing the poor and reinforcing their own societal dominance.

Table 2 presents ‘*Bhikaran Pro Max Exposed*’ reflects satire as the medium to examine how implications and structures of power are entrenched in the representation of poverty. Through a Multimodal Discourse Analysis (MDA), the video shows the relationship between words and images and how both help shape social perceptions of beggars, perpetuating stereotypes and social hierarchies. In the video, the authors attempt to establish an impression of a sociocultural disparity between the more privileged speakers and the less core – beggars, who are exhibited as passive and dependent.

The analysis of spoken discourse reveals the power hierarchies that are embedded within the use of satire. For example, the speakers ridicule the beggars for their reliance on them in an attempt to demean them. Statements such as “Yeh bhikaaris to hamare bina jee nahi sakte” and “Agar hum nahi deinge, toh yeh sadak par hi rahenge” convey feelings of contempt to the beggars generally as participation with the speakers leads to banishment from society. This language contributes to the perception of a social fabric in which the decision-making rights are reserved for the rich and the poor live as charitably dependent wards. Ironically, such satire of poverty insures both the speaker and society in general from any blame for the structural causes of poverty which they see as caused by the prejudice of the poor themselves not working. This is consistent with Silverstein’s earlier studies of how poverty and language have been analyzed including Fairclough’s (2013) study on media language and its reproduction of social structures through stereotype imaging for the legitimization of power resides.

On top of the spoken word, there is also the visual posture of power in the video which shows these relationships. The camera position always used to shoot the speakers typically exerts that angle speakers are like the foremost angles Boris, the beggar tendency – are shot up in pictures bent down and to the floor position; grovelling. The speaker stabbing contact and other exaggerated surfaces to life manifestations of the poor this way, ridiculing their actions. This situation in its essence demonstrates the asymmetry of relations, when the beggars were not just ridiculed but also drowned images there are pictures which show the social status of the beggars, furthering their oppression in society. The image of van Leeuwen (2008) states that the visual images are always presented in media pictures that can preserve the top social structure and portray the lowest parts in an uncultured manner to increase the sense of unfairness.

In the video, satire normalizes the dispossession of the society by poor people. Comment made “Inko sab kuch milta hai lekin kabhi kaam nahi karte” (they get everything but they never work) make light of poverty and beggars who are termed as being desperately looking for jobs. This supports the work of Chouliaraki (2006), who generally outlines a limited number of media narratives concerning public images of marginalized communities, i.e. helpless, or false, thus resulting in negative emotions towards the outgroups and scarce social welfare assistance. Their strategic manufacturing of the moral panic surrounding begging allows video to treat the issue of beggars as freeloaders, and not US structural problems like economic imbalance or lack of wider protective services. Such frame is coherent with the explanations offered by society at large, that poor people are simply too lazy to work, invoking neoliberal theories of poverty and inequality.

The power structures presented in ‘*Bhikaran Pro Max Exposed*’ are also situated towards several societal structures. The narrators of the video employ the use of satire to control the storyline, placing themselves above the beggars because that is how it was intended. This is akin to Bourdieu’s (1991) model of dominants and dominated in which agencies occupying superior social positions deploy discourse and cultural codes in the subordination of the social order. When the speakers make the beggars the butt of their jokes, the speakers position themselves to be authoritative while the beggars’ voices are silenced and they are reduced to objects of amusement only. This does not only add the beggars to the already rejected category but also strengthens the existing power relations – where poverty is treated in isolation and not as a systemic problem.

There are crucial social underpinnings that come with this satirical depiction. With the video portraying poverty as a joke, it fails to instil any moral or social liability to eradicate it. This also encourages the dishonesty stereotype of beggars and subtle oppression of poor people which eventually leads to their lack of sympathy. This is consistent with studies such as that

performed by Tyler (2013) in which, quite the opposite is observed, the media's portrayal of poverty always attempts to rationalize it as a burden to society and not to render assistance to those who suffer in silence. For the case of the *Bhikaran Pro Max Exposed*, it proposes an argument that beggars are merely participants in comic relief because it shows the ease of the poverty issue.

To sum up, the portrayal of poverty in *'Bhikaran Pro Max Exposed'* in a humorous light highlights the issue and serves only to help disempower and further marginalize the poor. It is the tension between the speakers and the beggars and how this is a reflection of the society in terms of class distinction whereby the rich are of a superior status and the poor are looked down upon. It would seem that the humorous presentation of satire in the clip was only intended for diverting the attention of the masses but in essence, it was meant to serve a higher purpose of upholding hierarchies within the society by downplaying the plight of the poor and further legitimizing their oppression. Such imagery only illustrates the negative attitude of the rich towards the poor and stresses the fact that poverty is the blame of the individual and not the system itself thereby encouraging inequality. Studies can be conducted to find out how the portrayal of poverty in the media operates in the Western world as well as in developing countries and the perceptions that come with it.

Conclusion

The analysis of *'Bhikaran Pro Max Exposed'* using discourse analysis methods reveals an active portrayal using satire in how people view the issue of hunger and beggars. The video, in both linguistic and non-linguistic manners in which power is understood, exposes the same story and strengthens the position of power over people experiencing poverty. While answering the first research question, video, in this regard, is said to ridicule the beggars and treat their condition as satirical drama. Feelings and behaviors exhibited in this system from social relations as beggary has become a performance and socially demeaning condition. In this case, the retaking of people with low incomes through verbal irony and the overemphasizing of gestures places people experiencing poverty as non-agents of actions but objects waiting for forces of kindness. Remarks of the speakers, including this one: "Inko sab kuch milta hai, lekin kabhi kaam nahi karte" (in English: They get everything, but they never work), demonstrate the hyperbolic nature of the satire such as the one which uses beggars' self as a shield but blames all their problems from a single source as poverty.

In the second research question, the video focuses on the societal aspects and power relations masked in this satirical depiction. In scornfully ridiculing the beggars, the speakers tend to proclaim their dominance and sustain a hierarchy of power where the rich dictate how places associated with poverty are depicted. Other visual approaches, such as using high camera angles and making gestures that simulate begging, only strengthen this skewed relationship, placing the speakers as those who control the destinies of low-income people. This configuration of power reflects the social structure; the rich and powerful have the license to jeer and deride the lives of the powerless. Furthermore, depicting poverty as the subject of laughter in the video fosters indifference towards the poor within society, thus undermining any sympathy, understanding, or support for efforts aimed at remedying the uneven distribution of resources. The beggars are to be jeered at, and the speakers, who have control over them, laugh at them because that is what the structure perniciously thrives upon – allowing certain people to dominate others.

Overall, *'Bhikaran Pro Max Exposed'* demonstrates social satire as a creative tool and showcases the general attitudes towards poverty and the power structures that rage in society.

Through satirizing poverty, the video only helps further the narrative that poverty is the fault of the individuals while also re-establishing the dominance of the rich over the poor. Such acceptance of satirical mocking of the poverty line and its dominance across classes has more considerable repercussions in society, influencing the view about poverty and reducing any desire to tackle the problems that lead to economic inequality.

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