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Imbalances in Power Structure Depicting in Pakistani Dramas: An Interdiscursive Analysis

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Abstract

The study peruses Pakistani dramas to acknowledge interdiscursivity through Van Dijk's socio-cognitive model which comes under the umbrella of Critical Discourse Analysis. The study observes that Pakistani society is facing challenges at various levels as shown in Urdu dramas. The study evaluates human violation through interdiscursive practices and the language strategies being operated and drilled through various characters in selected dramas to control the nation's progression by exhibiting their social environment through the lens of Pakistani media. In this qualitative research, Van Dijk's model has been used to analyze data. The study reveals that interdiscursivity delves into the underlying agenda to inculcate certain ideologies and discursive practices. The study also exposes that challenges related to the imbalance in power structures faced by Pakistani society are shaped through Pakistani Urdu dramas which block the overall social, political, educational, and economic development of the nation. The findings conclude that language is used as a tool by Pakistani media to achieve hidden agendas instead of bringing change in the society which can lead to a developed nation. The study helps us to understand interdiscursivity and how it develops discourse in a variety of societal contexts that inhibit progress.

Keywords: Critical Discourse Analysis, Interdiscursive Analysis, Power Structures, Pakistani Dramas, Van Dijk Model.

Introduction

The present research focuses on three Pakistani Urdu dramas to call attention to imbalances in the power structure prevailing in Pakistani society. The current study inspects different characters and their behaviors to understand dialogues and the social impact they create on the audience. Discourses on discursive practices are taken from non-literary contexts. This study emphasizes how language is used to create hegemonic pressure in society in different styles, as well as how contrastingly cultures repress the submissive using multiple strategies to achieve other agendas.

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The researcher believes that over the past few decades, Urdu drama serials have highlighted women's harassment, portraying them as weak and incompetent or damaging their repute by showing them as corrupt and untrustworthy. Since Pakistan has a significant amount of viewership of these dramas, therefore, these issues have now become a common culture in Pakistani society. By highlighting this aspect, the study demands a shift towards more practical and latest challenges related to global warming, education, health and safety, economic development, political stability, etc.

Shabir, Safdar & Imran (2013), researched "Cultural Effects of GEO and HUM TV on Women: A Case Study of Bahawalpur, Pakistan" and stated that media has always been a source to connect people with their culture by leaving the nation towards progression. Language, therefore, plays an important role in achieving certain agendas. Language has always been used as a tool to display interdiscursive practices, achieve hidden agendas, control people, and hide the truth.

According to Bartesaghi and Noy (2015), Interdiscursivity can be expressed as how a text can resonate with other texts by containing multiple meanings, ideologies, and perceptions including space and time. Interdiscursivity performs a dual function as it constructs a connection between society and discourse and leaves a significant margin to originate a new genre. Interdiscursivity can be considered as an approach to convey certain perceptions to the subjects under control. The concept of interdiscursivity examines how discourse is exemplified and directed in cross-genres, and how each genre is purposefully restricted to accountable social actions in multiple circumstances. The researcher quoted Bakhtin's idea that every interaction, on a single occasion, has a unique nature of heterogeneity and therefore, should be examined beyond the phenomenon of address or recipient. Secondly, every utterance, text, or discourse has the element of historicity and therefore, geologically and semiotically layered historically.

Jian-Guo (2012), noted that interdiscursivity is a configuration of multiple components of discursive practices using platforms such as social context or institutions. This idea helps us to understand the textuality of hegemony and discursive structures by which society is controlled or maintained as per common sense or perception. The study finally discussed that interdiscursivity explains how and why it constructs a certain form and what change it reflects to society by providing empirical data, therefore, has a close connection with real language use.
According to WU (2011), interdiscursivity is interpreted by understanding its variability and how certain meanings have been generated at the point of background, structure, impact, and importance. The researcher explored how

interdiscursivity works, how it is shaped through language users during each utterance, and its targeted implications. The study examined interdiscursivity to gauge multiple areas physically, socially, and mentally to have an in-depth understanding of its conception.

Van Dijk's focus, according to Jahedi et al. (2014), was on social cognition through the interrelation between text and society and how it connects language with society. Following Van Dijk, people and their minds reflect social and discourse structures through verbal communication and this mainly can be exhibited through unequal relations of race and ethnicity. The social relations, ideologies, and societal structures revolve around discourse which is controlled by dominating power as perceived in news or media texts, etc. The ideologies that determine these social structures can either be expressed explicitly or implicitly through selected discourses. Social power can be considered effective only when it controls the way people think, act, or react to certain things.

Over the past few years, Pakistani dramas have produced quality writers such as Noor-ul-Huda Shah, Umera Ahmed, Mustafa Afridi, Khalil-ur-Rahman Kamar, Farhat Ishtiaq, and Sarwat Nazir. These writers scripted masterpieces such as Noor-ul-Huda Shara wrote the drama serial Jungle and Marvi. Umera Ahmed wrote Daam, Shehr-e-Zaat, and Durr-e-Shahwar. Mustafa Afridi wrote Yah Raha Dil and Sang-e-Marmar. Khalil-ur-Rahman Kamar wrote Pyare Afzal and SadqayTumhare. Farhat Ishtiaq wrote Diyar-e-Dil and Yakeen Ka Safar. We have Roshan Sitara and Sirat-e-Mustaqeemare some of her well-received dramas by Serwat Nazir (Awan & Mirza, 2017). Almost all of them revolve around either woman harassment or portraying her entirely as a negative character. Their themes might have slightly different aspects such as spirituality and materialism etc., but the main script centers on women as a common tradition. On the other hand, some people argue that Pakistani Urdu dramas have brought innovation and realism through their work. As a result, the criticality of Pakistani dramas has been raised to an extent. Since these dramas claim to be true stories, the component of critical thinking is obvious in the dramas.
The selected Pakistani Urdu dramas point out societal inequality at various levels. They have earned a huge amount of viewership across the country through television as people's perception is limited to this only.

Qaid-e-Tanhaai, directed by Javed (2020), was the story of Ayesha and Moiz who got married against Moiz's mother's consent. Moiz found an opportunity abroad and left both his wife and daughter Noor at the mercy of his family, and friend Jawad. Jawad started liking Ayesha and had developed feelings for her. On the other hand, Moiz also came across a girl named Aneela. Moiz, later, came to know about Jawad and

Ayesha from her mother. Moiz, in reaction, proposed to Aneela and got married to her. The title of the show came from what Ayesha had to suffer as she spent her whole life in loneliness.

The drama serial Dunk, written by Mohsin Ali Shan and directed by Badar Mahmood (2021) was all about the false allegations placed by a female university student, named Amal, on her professor. Earlier, Amal got engaged to her cousin Haider. Out of her anger and arrogance, she accused the professor falsely of attempting a sexual assault which made Professor Humayun's life a living hell. Haider, who loved and trusted Amal, confronted the professor on several occasions. This kept on going until Haider heard Amal confessing that she had made false accusations against the professor with his ears. Without disclosing anything about Amal, he decided not to marry Amal and turned his own family into his enemy. However, he chose to be quiet. Soon after, the professor committed suicide which had shaken Haider. The same Haider, then, fought for the professor's family against Amal and his own family.

In the drama serial Gul e Rana, written by Samra Bukhari and directed by Momina Duraid (2022), Rana is a small-town girl who stands up for women's rights. Her father wanted her to be independent, unfortunately, he passed away in a road accident. Owing to financial issues, Rana along with her sister and mother shifted to her uncle's home in Karachi. Adeel was Rana's cousin. He shared his feelings to Rana to which she downturned. Adeel kidnaps Rana and finally gets married to her. Adeel had an accident and became so helpless that he started relying on Rana. Rana took great care of him during this entire time. Adeel, then, realized all his mistakes and he freed Rana from marriage and allowed her to live the life she wanted. Finally, Rana started serving humanity and opted for teaching as a profession to help enable poor children.

The comparative analysis of all three dramas displays elements of hegemony, violence, harassment as consistent at the level of class, age, race, and gender, etc., and watching content based on such social structures has developed a separate viewership who enjoy watching and following such trends. This gives more power to Pakistani media houses to hold and control people's perceptions to a certain extent which is limited and biased.

Review of the Literature

This section, first, sheds some light on related studies and finally develops an argument with the help of previous studies. Previous studies (Batool, 2022; Awan & Mirza, 2017) have shared different views. Starting with Salman (2017), noted that

these dramas have started highlighting bold topics and mature social issues to an extent. And the trend is increasing day by day. The Pakistani dramas go beyond the typical domestic issues revolving around mother-in-law and daughter-in-law relationships etc., and have started giving voice to prevailing social problems, especially imbalances of power structures. In reality, again the center of attention has always been a woman who is either manipulated by a powerful man or proved to be a dishonest, low character, or an inferior character and this trend is constructing people's perception in the same way.

The relationship between power and discourse to exhibit inequality in Pakistani social, political, and bureaucratic contexts was examined (Tahir et al., 2021). The qualitative study was based on the Pakistani drama serial Ahd-e-Wafa. The findings of this study concluded that both the producers and the writers of the project deliberately and carefully developed the discourse to be delivered by actors. The color scheme of the posters represented the Pakistani flag as a priority and the logo of the Pakistan army conveyed that the whole nation is safe and secure. The power relations in social and political contexts were shown through dresses, lifestyles, perception of various characters, their dialogues, and institutional impacts.

Media always shows what is all about society either good or bad whereas, the societal or discoursal structures prevailing in society are controlled by media. Batool (2022), stated that male characters or other women are portrayed to suppress women who represent people coming from different age groups and exhibit distinctive social statuses. Other than physical violence, females are presented to be hard-pressed, molested, and emotionally tormented which raises a question about the credibility of our T.V. drama writers and producers.

Muhammad et al. (2022), aim to detach the interdiction that woman is considered to be socially subservient to men. The selected dramas portrayed the intended ideologies of hegemony and power. The study conveyed that women cannot raise their voices against violence, power is a negative tool to press the unpowerful, and sexual harassment has become common in our society. The study shows that "different ideologies have different ways of using discursive practices to manipulate power through different means" and they affect society differently with different intensities.

Khan (2015), critically studied the construction of language in novel texts to analyze the context, identity, gender, and power relations. The qualitative study aimed to discover how communicators develop power play, individuality, sexuality, and inter-discursive connections in selected texts named as Trespassing by Uzma Aslam

Khan and Foucault's Pendulum by Umberto Eco. The researcher examined the impact of inter-discursiveness on interpretation and meaning-making. The study recorded that various historical events related to the socially complex setup of Pakistan and events related to the Middle Ages have been crumpled interdiscursively to shape the texts.

However, some of the critics have noticed the reality and started unmasking the people in power. Khan (2019), noted that the silent character of Gul-e-Rana could have complained to her mother or Adeel's father, but she never complained and chose to remain quiet on different junctures. The reason she provided in the end was weak and did not carry any powerful stance. This layer dual results as women are presented as oppressed and bear no right to stand for their respect and freedom of life, and secondly people by watching such content would never think bigger but rather follow the similar footsteps.

He analyses that through the character of Rana, women in society were taught to be silent against any of the cruelty. Rana had reasons to raise her voice, but she was intentionally portrayed to be powerless, controlled, and submissive to hegemony. Despite being open to success, she chose to become a teacher. It means that women in Pakistan are limited to the teaching profession only after they finish their education and that carries no or less weight to bring change in society. According to Sakiko and Maricor (2016), the female labor force in Pakistan is only 25%. The report stated that almost 40% of females do not work as they are not interested and another 15% are unemployed as their men do not like them to earn. As per Trading Economics (2023), the 25% female labor force in Pakistan further went down by 23.32% in 2022. The growth of female teachers from 2010-2020 in primary, middle, and secondary schools is 57.3%, 72.8%, and 61.2% respectively.

Whereas, in colleges and universities it is 25.7% and 39.7% respectively (Statistics, 2023). This shows that women in Pakistan are suppressed and their share in bringing change to progression and development in society is not in a significant proportion. To exemplify this, the other girls' characters such as Maria and Laila are posed to be less educated, with low mentality carrying a narrow mindset, lustful and dishonest.

Hasan(2021), stated while quoting Bee Gul that, "Television is an important part of society but sadly, most producers and writers seem to be convinced that what was shown in *Dunk* does happen. All they care about is making money through such programs,".The article closed with the following words, "But plays these days are

stopping our minds and our brains from working. *Dunk*, in particular, has been so problematic that it gave me headaches and vertigo,".

The review of related literature enables the researcher to record that interdiscursivity can prove to be a tool to shape up discourses in a variety of contexts by those in power to control society and discursive social structures to achieve their targeted agendas. On the other side, people blindly accept such imbalances and follow the same patterns which eventually have become a common perception of the entire society which contradicts a growth mindset. This exactly means that people in Pakistan only like such stories where human violation at various levels has been presented. In other words, the media has successfully hidden the truth and controlled people's perceptions through TV dramas by developing such a mindset. The researchers Tahir et al. (2021); Muhammad et al. (2022) & Hasan (2021), also ignored the vital picture and truth. They only highlighted women's humiliation but did not focus on the entire scenario. It also shows that their analysis was limited to women only. They did not raise a voice about what implications such trends would have on society at a bigger level and how these discursive practices continuously damage the country's image and block our progression.

Research Problem

Pakistani society is facing challenges related to power imbalances at various levels e.g., in the context of husband and wife, student and teacher, at the workplace, among friends, and extended families (Batool, 2022; Awan & Mirza, 2017). The present study analyses these imbalances in power structures depicted through Pakistani Urdu dramas which hinder the overall progression of the nation. The study aims to challenge such discursive practices and bring awareness among people to bring change in the phenomena of power, ideology, hegemony, gender inequality, class discrimination, racism, individual interests, political and nonpolitical institutions, social order, and social structure. The study, therefore, employs Van Dijk's (2015), which emphasizes 'social and political constraints within their respective surroundings. As Harvey (2022), stated it helps to conduct a critical examination of ways in which discourse structures are sanctioned, give confirmation, legalize, and challenge imbalances in power structures within society.

Research Objectives

1. To evaluate human violation through interdiscursive practices happening in Pakistani Urdu dramas.

2. To examine imbalances in Power Structure in Pakistani dramas that are blocking the overall progression of the entire nation.

Research Questions

1. How have discursive practices been shown through the perspective of violence and hegemony in Pakistani societies?
2. How has power been exercised across diverse cultures and identities through Pakistani drama serials to block the overall progression of the entire nation?

Research Methodology

The study employs Creswell's (2016), qualitative research method for understanding interdiscursivity and collecting and analyzing data from Pakistani Urdu dramas. Shank (2002)defines qualitative research as "a form of systematic empirical inquiry into meaning". Systematic refers to following a certain criterion upon which qualitative researchers agreed; an inquiry into meaning construes the researcher's understanding and making a way out of participants' perceptions, emotions, and experiences respectively. Multiple scenes of distinguished characters were selected from three Pakistani dramas for their analyses by using Van Dijk's (2013), model. Salma (2018), states that Van Dijk's model identifies discourse analysis at the macro vs. micro level. The language use and discoursal and verbal interaction encompass the micro level of social order, whereas the macro level covers power, dominance, and inequality in prevailing society. It discovers underlying connections among discursive texts, and social and conventional practices on different occasions, and fully assimilates cultural and social structures, relationships, and plans. Previously, Gyollai (2020), had used and implemented VanDijk's model. Following Creswell (2008; 2009), a total of nine characters were selected through a purposeful sampling technique which best helped the researcher understand the problem and find solutions to the research questions.

Theoretical Framework

Table 1

Difference between Fairclough, Wodak, and Van Dijk's Approach

Different Theoretical Frameworks for Interdiscursivity	
Van Dijk (1993)	Socio-Cognitive Approach
Fairclough (1995)	Socio-Critical Approach
R. Wodak (2001)	Discourse Historical Approach

The study is based on Van Dijk's (1993), socio-cognitive theory which explores the mediating relationship between text and society as speaker and listener or perceiver respectively. This relationship involves mental operations such as explanation, reasoning, asserting, deducing learning, etc. Van Dijk (2001) and Kintsch and Van Dijk (1978), have distributed text into micro and macro levels to show power, dominance, inequality, language usage, discoursal, and verbal communication.

Fairclough's (1995), discourse analysis as an approach is critical as it denounces and investigates to unveil things, connections between textual properties, social operations, and correlations between ideologies and power which are generally hidden from the audience by producers and interpreters of those texts, and whose potency is based on this opacity. However, Fairclough's main interest, as mentioned by Atik (2019), and Jahedi et al. (2014), is economic and political change in the society and views hegemony as domination which includes economic, political, and ideological domains.

Wodak (2001), on the other hand, worked primarily on social groups such as races, nations, ethnicities, etc. from the perspective of the Discourse Historical Approach. Her entire focus was to investigate how discourses, genres, and texts are interlinked with each other and how they bring socio-political change. In contrast to the above two, also referred to by Atik (2019), Van Dijk's theory is more appropriate as he talks about mental awareness and the structure of the text and speech producer.

Research Design

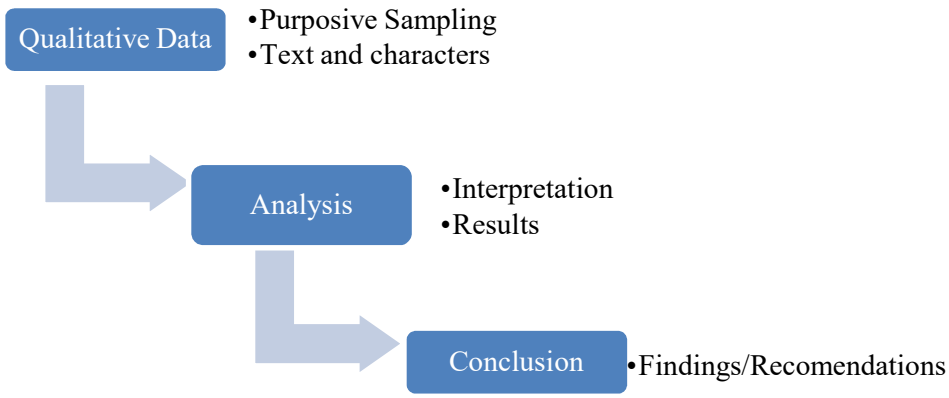
Data was collected from three Urdu drama serials. Nine male and female characters from three Urdu drama serials were samples of the study. A purposive sampling technique was used to pick those characters that became famous through different drama serials and dramatically portrayed them to achieve hidden agendas. Since the sampling technique allowed selective or judgmental sampling and the dramas were in Urdu language, the scenes and dialogues were taken from YouTube.

The selected scenes were aligned with the aim of the study and revealed the true colors of the characters and therefore, are not in a sequence. The researcher collected the data from YouTube and picked only those scenes that were suitable for the study. The drama serial Dunk was available with English subtitles but the dialogues from Qaid-e-Tanhai and Gul-e-Rana were translated into Urdu language by the researcher. The study was limited to three Urdu dramas due to their themes, hidden agendas, ideologies they conveyed, and the social, economic, and cultural

backgrounds of different characters. Out of three dramas, only nine scenes and related dialogues were selected according to the given time, complexity, and research type. Different characters and their dialogues in different situations were evaluated to examine the type of influence they had on people. Van Dijk's theory was used as a tool to analyze, and interpret dialogues and their cultural, economic, and social impact on society and how they hold people's perception. The study also focused on why mostly women were focused on taking hegemonic pressure and how other discursive structures blocked the nation's overall expansion and evolution. The study employed Cresswell's (2008), qualitative research method which is explained below.

Figure 1

Procedure for Data Collection, Analysis, and Conclusion



Data Analysis

This section analyzed characters, their dialogues, and different scenes from the perspective of interdiscursivity. Other than the analysis of characters and dialogues, scenes also provided context for deeper understanding.

In different scenes from the drama serial Qaid-e-Tanhai, discursive practices and power imbalance have been shown through the character of Moiz's mother.

Moiz's mother to Ayesha: Moiz's mother talks to Ayesha,

> *"Let Noor get married, then I will find a beautiful girl for my son. He already had paid enough".*

Here Moiz's mother is abusing Ayesha through emotions by using her powerful role as a head of the family. She wants to convey that Ayesha has proved to be an incompetent wife.

First meeting of Moiz and Noor: Moiz calls Noor to get in the room, Moiz's mother is also there to observe everything. She pushes Noor with hatred. Noor asks her father,

> *"I am not ready for marriage and leave the place immediately if I am forced to get married".*

Moiz 's mother starts cursing Noor and Ayesha while repeating Ayesha and Jawad's incident. The discursive practice is shown again through power and hegemony through Moiz's mother's character.

Moiz's mother to Moiz: She asks Moiz,

"Are you taking Ayesha and Noor with you?"

she, in this scene, is afraid that Moiz will stop financing the entire family. In this very scene, Moiz comes to know that his mother never gave a single penny to Ayesha during these 18 years. This shows that Ayesha never complained and Moiz proved to be an irresponsible husband and father.

The second drama serial is Dunk where Amal puts false allegations of sexual harassment on Professor Humayun. The hegemonic character of Amal shows power imbalance not only at the domestic level but also in society as a whole.

Amal's false allegation: In the third episode, Amal comes to the Professor's office. Professor says that he knows that Haider has sent inappropriate pictures to one of his female professors who has complained to Humayun. The professor does not listen to her then Amal says:

"Have you heard about harassment?"

> *"If the matter goes to Haider's character, then your character won't be saved as well".*

Amal adds on,

> *"I will go outside and tell everyone that I did not listen to you, so you attempted to harass me".*

She then makes false allegations of harassment. This scene conveys that harassment can occur at any level by anyone and any innocent person can be trapped by a harasser.

Haider came to know the reality: In one of the scenes, Haider overheard Professor Humayun and Amal's talk as she said that:

> *"I tried to make you understand, but you were so stubborn. Look at Haider, he managed to escape the punishment. And you proved to be a criminal even though you have not committed a crime".*

Haider, after this, lost his trust in Amal.

Amal trapped Haider: Amal threatened Haider on his wedding day by saying:

> *"To become so powerful, one has to do complete hatred, and you have given me this power".*

To prove this, she traps Haider again by accusing him of a sexual assault. She files an FIR and the police arrest Haider. Amal again threatens him in the police station.

Amal's dialogues proved that she pushed herself to the point where she could not think about her safety. Her dialogues show violence, power, and hegemonic practices through the element of discursivity.

The third drama serial is Gull-e-Rana. Adeel who is rich, powerful, arrogant, and a womanizer decided to get married to Rana. Adeel marries Rana secretly at gunpoint. The following scenes unfold Adeel's misuse of power over unpowerful Rana.

Adeel embarrassed Rana in front of her mother: Adeel was harassing Rana while Rana's mother overheard their talk. Adeel immediately says:

> *"I am sorry Aunty, please don't react. Rana and I love each other, but due to class differences, Rana could not open it up in front of everyone".*

Adeel uses his power and control over Rana who could not justify her in front of her mother. He keeps on threatening Rana in various situations and says:

> *"I don't want anyone to think that you are forced to get married to me"*

Rana was stopped from going to college: Rana, after marriage, wanted to restart her college, but Adeel stopped her from continuing her education. He concludes,

> *"I don't think that Rana should restart her college, there is no need for it. My mother is alone and she needs someone to look after this big home.*

Adeel attempts a sexual assault on his female friend: One of Adeel's female friends, Moona, stays at his place. In the middle of the night, Rana goes out of her room. Suddenly, she hears that Moona is crying, and begging Adeel to leave her. Rana gets in the room and catches Adeel red-handed. Moona begs Rana to save her. Rana, in shock, says:

> *"How can I save you from Adeel, you came to stay at a stranger's home and didn't bother to dress up properly".*

On one side, a woman is shown as lustful with a low character while on the other side woman is presented as powerless and has no freedom to live her life.

The manifestation of Adeel's mercilessness and inhuman behavior was reflected throughout the serial. This also shows that those in power are not answerable to anyone in the society.

Findings

The findings conclude that the nature and function of hidden relationships process and how they are supplied to maintain power and control to achieve certain agendas. The research uncovers that women should not be presented as either suppressed or lustful, or they are not allowed to raise their voices and have a lack of awareness and resources as Pakistani women can outperform men. Defenseless people, be it a man or women, should not be exemplified to be manipulated. These findings are interlinked with the Pakistani media for fabricating the truth and misusing its power by putting society on the wrong side.

Pakistani media operates and drills language strategies through various characters just to control people and does not exhibit such a social environment that can help build the society towards social, economic, and political stability and overall, the country's evolution.

Discussion

The above three dramas show that misuse of power can be from any side, be it male or female and the powerful uses different ways to manipulate, harass, and control the subordinate. Those in power have different agendas and ideologies based on what they plan, trap, harass, and control others to achieve their goals.

Table 2

A Sketch of Discursive Practices in the Light of Three Dramas

Power Imbalance in different ways	
Qaid e Tahani	
Moiz mother to Ayesha The first meeting of Moiz and Noor Moniz's decision to take Noor with him Moiz ‘s mother to Moiz	The discursive practices and power imbalance have been shown in this drama serial through the character of Moiz’s mother.
Dunk	
Amal’s false allegation Amal in front of the university panel Haider came to know the reality Amal started treating Haider Amal accuses Haider of sexual assault	Amal's character was the true depiction of violence, power, and hegemonic practices which were shown through the element of discursivity.
Gull-e-Rana	
Adeel embarrassed Rana in front of her mother Rana was stopped from going to college Adeel attempts sexual assault on his female friend	The manifestation of Adeel’s mercilessness and inhuman behavior was reflected throughout the serial. This also shows that those in power are not answerable to anyone in the society.

The article highlights harassment issues related to academic institutes, which are post-burning issues nowadays. Harassment does not come under the title “patriarchy” as in some situations females in dominating positions use hegemonic powers on the weaker ones, who again can be male or female. The study also reveals that women who have a passionate view of life face social abuse, and humiliation, and become victims of hegemonic pressure. The study reveals that media has shaped such a narrative which revolves around imbalanced and discursive structures, whereas, the related studies also highlight only women's issues and do not focus on how to move toward development.

Conclusion

While analyzing all the scenes and characters from the Urdu dramas, it is conjectured that interdiscursivity has been exercised as a tool through different characters and power is not associated with any fixed community, age group, gender, or social status, yet is being executed by anyone who can have an approach to it. The selected Pakistani Urdu serials, thus, mirror such discursive practices from copious directions. The ample view of the research shows that media houses and stakeholders temper, commute and shape reality to control, divert, and manipulate innocent people whereas, the researchers also have a very limited parameter which clearly shows that the entire nation needs an evolution. Such limited perceptions at the end block and hinder the progression and development of our society.

The misuse of power, non-democratic conventions, and social inconsistencies should create an urge among people to change their perspective. The use of language in different contexts to fulfill targeted aims or to maintain power and control must be stopped as it has become a common tool in Pakistan and other countries to suppress the submissive. A similar analysis was done by Khan and Khan (2015; 2019) that we should change the narrative by producing quality content that can motivate and prepare people to compete with the rest of the world.

Recommendations

It is recommended to eliminate such practices prevailing among the people of Pakistan which are devastating the face of our country and wangling the impeccable and non-powerful group in the society. The study, furthermore, has some practical implications for society. The power and hegemonic control exerted by media houses and stakeholders can be confronted by society only when people accept how they control social structures and discoursal practices prevailing in society. This further can bring change in society, people’s perspective of freedom and progression, raising voices for their rights, fighting for their justice, and descending the hegemonic control of those who are prepotent in Pakistani society. In addition to this, the focus of these powerhouses will shift to practical

issues such as unemployment, poverty, the health sector, education, global warming, etc. The study also encourages other researchers in the field to focus on bigger challenges as their voices can bring change and awareness to society.

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