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Impact of Slanted State Ideology on Pakistani Dramas: A Multimodal Critical Discourse Analysis of Ehd-E-Wafa and Alpha Bravo Charlie

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Abstract

This study investigates the change in the ideology of the Pakistani army depicted in the national dramas Alpha Bravo Charlie and Ehd-e-Wafa. The study focuses on the discourse of the drama to analyze how discursive devices are used to endorse state ideologies. The television dramas are analyzed with the help of analytical framework of ideological discourse structures proposed by Van Dijk and visual representation of social actors by Van Leeuwen. The results manifest that there is an evident shift in the ideology of the army. In Alpha Bravo Charlie (1999) army is projected as agent whereas in Ehad-e-Wafa (2019) army is projected in sharp comparison with various social actors i.e. politician, media, land mafia and police. The dramas also signify the alter stance of the state. Moreover, this research implicates that critical discourse



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analysis is an apt tool for the analysis of the socio-cultural impact on shaping ideology through the discourse of drama.

Keywords: Social Actor representation, Ideological discourse structure, Television drama, Elan, AntConc, Pakistani drama, Pakistani Army

1. Introduction

Pakistan is fundamentally an ideological state which came into being not to occupy the territory on the contrary thousands of Muslims migrated from different parts of subcontinent sacrificed their land, identity and legacy to strengthen the Muslim Umma (Farooqui, 2019). It is quite evident from the empirical history of Pakistan, that Islam is used as an instrument to legitimize the hold over the state by the ruling elite. Pakistan was the first country which came into being on the question of ideology (Talbot, 1984; Esposito, 2009; Hussain, 2018). The essence of nationalism is not rooted in the immediate history but carries an aura of Mughal and Arab legacy attached to the concept of ummat-e- Muslima. It is also noteworthy that this ideological structure is strengthened upon the nexus of rich Muslim ideological heritage and Pakistan army acts as savior who not only defends borders but carries the flag of leadership of Muslim world (Halliday & Alavi, 1988). It also act as decisive force which has great impact on the international policy making and super powers especially in the context of soviet Afghan war and USA proxy war in Afghanistan.

The power elite in Pakistani context are army and establishment who shape the national agenda and discourse. When Pakistan came into being it is moderate society but to play the ally of the American in the Afghan Soviet war the moderation is replaced with extreme Islamic ideology. The role of establishment in the shaping and designing the national ideology is inevitable and significant one. However Pakistan's power elite, establishment and army are not autonomous in making and projecting ideologies. The ideological stance gone through 360 degree changes and twists. Pakistan who was once the flag bearer of Muslim identity has to alter its position and took the stance of "Pakistan First" under the immense pressure of America after 9/11. In Musharaf era in 2001 this ideological transformation took another twist and Pakistan is considered as the first priority and alienates it from so called leadership of Muslim Umma. This time army has to alter its projection and Pakistani army emerges as the unique and disciplined force in the society whose inevitable presence is essential to carry the internal and external state affairs. I have analyzed Alpha Bravo Charlie and Ehd-e-Wafa by adopting the framework proposed by Van Dijk. Alpha Bravo Charlie is action- thriller drama; on air in 1998 whereas Ehd-e- Wafa on air in 2019 with the collaboration of Inter Services Public Relations (ISPR).

Alpha Bravo Charlie was released in 1998 on Pakistan Television. It is a story of three army officers Faraz, Kashif and Gulshare. The story revolves around the lives and family background of these three friends who are army officers in three different battalions. It presents the lives of army officers with the traditional Victorian romantic hue, thrill, enthusiasm and adventure. Ehd-e –wafa was released in 2019 on Hum Television Network. It is also a friendship story of four friends- Malik Shahzain, Saad, Sahriq and Shahryar. But it differs from the ABC as it envisages army officers, bureaucracy, journalists and politicians. It is also a romantic adventure love story. I have chosen these dramas to highlight how across the decades the role and perspective of the army and national ideology changed. I have selected these dramas for two reasons. First of all these dramas are sponsored by ISPR hence army projects their stance in the respective dramas secondly these drama are popular in the youth and moreover these dramas aptly project the slanted ideology of Pakistan army across the decades.

This study aims at investigating the impact of change of ideologies and identities in the dramatic representation of different social groups in Alpha Bravo Charlie and Ehad-e-Wafa across the decades. The present study also discusses what types of actors are included in the television series? Moreover who are included as in-group and out-group member in both television series? Which positive and negative characteristics of in group and out group are highlighted and projected?

2. Literature Review

This section presents the overview of the current and past trends in the particular area of research. It presents the theoretical background and elaborates drama and its impact on society. Television is a social communicative entity just as the bard and the folklore teller reinvent the prevailing norms and socio cultural narratives; TV performs the similar role by generating the social and communal folk lore (Fiske & Hartley, 1978; Martin, 2002). It not only projects what is real and important in the society but also acts as decisive force to shape the ideology of the masses (Kozloff, 2000). The present study analyzes the television dramas Alpha Bravo Charlie and Ehad-e- Wafa on aired on national television by utilizing the visual actor representation framework proposed by Van Leeuwan and ideological discourse structure proposed by Van (Van Dijk, 2004). This study highlights the representation of the army and other social actors in the national dramas over two decades and how these changes can be traced in national state policies.

The process of official state ideology and identity take a top down model in which state and its power elite bring forth the shared cultural and theoretical beliefs and values as cohesion building force in the society (Gaier, 2013). The power elite of the state endorse nationalism to manifest the state ideology which acts as a binding force

for the imagined communities (Kellas, 1991; Anderson, 2006). Nationalism refers to the belief systems, ideologies and values which guide the peoples' decisions, influence their actions (Dong, 2018) and demands loyalty to maintain its hold on the group of people. Anderson postulates that nation is an imagined phenomenon simultaneously experienced by people (Anderson, 2006). This imagined nationalism can be manifested as "proto-nationalism by Hobsbawm (Hobsbawm, 1992, p. 46). He categorizes it as "supra local forms of popular identification" It is the very sense of belonging of the group of people living in one area with another community whereas the second form focuses on the affiliation of a group of people with the political bonds and discourse that is endorsed by the elite of the states. In Pakistan this proto-nationalism is quite evident as people not only identify themselves with the state but also identify themselves as a member of "Muslim Umma". Nationalism acts as a unique force which provides unique autonomy, unity and identity to the nation (Conversi, 2010; Smith, 2010) and it is also true in Pakistani context. Pakistan is the land of people who belongs to diverse ethnic, cultural and ideological backgrounds and nationalism is the binding force.

Ideology is a set of interrelated views and values generated by specific socio-historical conditions (Sheehan, 1985; Fairclough, 1995). It can be defined as the belief system that is socially shared representation which determines the social identity of the group and axiomatic in nature which not only shapes the belief system of the group but also influence, control, shapes and organize the other belief systems (Dijk, 2006, p. 116) One of the significant aspect attached with ideologies are that they are gradually acquired and relatively stable yet ideologies can be gradually disintegrate and changed. The current study also investigates this disintegration and change of the ideology.

Ideologies are the mental representation of thoughts, beliefs and interpretation of sociocultural phenomenon. Cognitive process involves the formation of belief systems, thoughts, knowledge and attitudes. As all the cognitive agencies cause and control all human action and interactions thus ideologies are outcome of the socio cognition and maintained and exert with the help of discursive agencies. Social cognitive approach addresses the interaction between the knowledge discourse and the society (Van, 2018; Gyollai, 2020)

In social cognitive context ideology refers to political demonstration of cultural forms. These cultural forms can be myth, folklore poetry and especially drama whether performed in theatre or television is closely related to the enactment of culture, ideology and cognition (Dandaura, 2010). Assuming that ideological power can be maintained and strengthened with the help of representing and organizing ideologies then it can be imposed or condoned with the help of discourse. Van Dijk (Dijk T. V., 1988) proposes that social power can be elaborated in many ways however there is no direct manifestation of power in discourse (p. 148). The interplay of ideology, power

and social cognition is explicit in media, in courtrooms, parliamentary speeches, textbooks, TV programs and in any socialized background. (Fowler, 1985; Kramarae, Shulz, and O'Barr, 1/84; Van Dijk, 1988). Van Dijk proposes that the relationship between society, power, ideologies and cognition further unravel in terms of interactional discourse control; topical control; control of representation and in terms of access to the information.

It is usually assumed that audience can be able to interpret and decipher the truth despite the propaganda of the media yet Van Dijk postulates that masses do not have the ability to unearth and reveal the hidden implicit ideologies. Media stream line the discourse just like transport line as it organizes and divides the society in a particular way. The desired narrative or discourse is reinforced with the help of state elite such as newspapers, law, educational and television while undesired discourse is underestimated and overlooked. The elite and powerful are represented as problem solvers while minorities are projected in less organized and diminutive manner mostly as problem creators or root of conflict, less educated and uncivilized. The ease and freedom to access is another weapon which helps to enact ideological and social power.

Power and ideology can also be endorsed by the mediation and representation of the selected topics and social dimensions. It is quite explicit how the media, newspapers, television programs, advertising agencies bring forward specific concerns and topics which in general are more suitable and reinforce the powerful ideologies. The discursive representation can be viewed as how the elite class positively represent a good image and gain superiority of ideologies and other material benefits attached to it (Chaudhary & Zahid, 2021). It is not necessary that the dominance in social, ethical, ideological, historical and racially manifested in direct communication and conversation. It can be equally and effectively demonstrated by selecting the topics or presenting the desired or required aspect of discursive ideology. It can be also practiced by projecting the positive image of oneself and the negative image of others by using derogatory terms, impression or presenting others in satirical and scornful manner.

Television is a vital instrument of mass electronic media. Television plays a decisive part in forming ideologies and creating false consciousness in the audience (Hassan, 2018). It not only influences cultural practice but it also acts as a cultural institution (Ashuri, 2005). It is used as a vehicle through which cultural norms and ideologies can be manifested. It is an established fact that the representation of the social class, culture and selection of the topics are selected by the national policy makers (Chatterjee, 2004). Patriotism, love of the county and army is one of the major themes which appears on and off in the TV dramas. This study take into consideration two

dramas i.e. Alpha Bravo Charlie and Ahad-e- Wafa which present the army and military life in a romantic hue that is attached with the military officers.

3. Research Paradigm

Critical discourse analysis deciphers the implicit social structures from multifarious aspects ranging from linguistic resources to the projection of actors and other semiotic resources by placing the communicative event in to the context. The current study utilizes the qualitative and quantitative research design to probe the impact of slanted ideologies on the two television dramas. The discourse analysis is conducted on the micro and macro level. The dramas are taken from the specific genre i.e. patriotic Smilitary dramas. They highlighted the change in the ideological positioning telecasted across the decades. The study utilizes the analytical framework proposed by the Van Dijk (Dijk, 2006) and Van Leeuwen. The emerging hypothesis from research question is that there is significant change in the ideological manifestation of discourse in both drama due to the alteration of stance, attitude and ideological positioning of the Pakistani army.

Following methodological steps are taken to interpret the data.

1. The transcription of the dramas retrieved from You Tube.
2. The ideological structure are probed by keyword list and extracting the frequencies of specific lexico grammatical features.
3. The relevant video clips are tagged and annotated with the help of Fast Stone Video Player and Elan corpus tool.
4. The tagged data is qualitatively analyzed.

4. Data of the Research

The data of this research comprises the dramas officially on air with the collaboration of Inter Services Public Relations (ISPR). Alpha Bravo Charlie is action- thriller drama; on air in 1998 whereas Ehd-e- Wafa on air in 2019. Alpha Bravo Charlie was released in 1998 on Pakistan Television. It is a story of three army officers Faraz, Kashif and Gulshare. The story revolves around the lives and family background of these three friends who are army officers in three different battalions. It presents the lives of army officers with the traditional Victorian romantic hue, thrill, enthusiasm and adventure. Ehd-e –wafa was released in 2019 on Hum Television Network. It is also a friendship story of four friends- Malik Shahzain, Saad, Sahriq and Shahryar. But it differs from the ABC as it envisages army officers, bureaucracy, journalists and

politicians. It is also a romantic adventure love story. I have chosen these dramas to highlight how across the decades the role and perspective of the army and national identity changed.

5. Theoretical Framework

Ideology is one of the most discussed and vague concepts. Ideology has both social and cognitive properties. One of the classic examples of ideological orientation is the concept of hegemony proposed by Gramsci (1971). He proposed that ideology plays a significant role in the legitimization of power when the dominated group accepted the dominance of the elite's ideology and considered it as common sense and natural. But one of the important aspect highlighted by the Van Dijk is that it is not necessary that the presentation of ideology is somewhat negative; ideology can simply refers to the shared belief of the group and it is not possible that all the social groups have similar ideologies thus what is truth might be considered vice versa by the other social group. Ideology is a positive force that embodies the collective and general principle which acts as a coherent force to form a group of the society. (Dijk T. A., 2006)

The present study utilizes the theoretical framework presented by Van Dijk (Dijk T. A., 2006) and Van Leeuwen. Van Dijk proposes an extensive framework but I have utilized only nine categories which are relevant to the current study and to further probe the inclusion and exclusion of social actors Van Leeuwen's Visual representation network is utilized.

6. Data Analysis

In order to answer the research questions television dramas are analyzed with the help of analytical framework proposed by Van Dijk (Dijk, 2006) and Van Leeuwen. The dramas are analyzed at micro and macro level. The discourse is analyzed at micro level with the help of linguistic features such as lexical and grammatical items whereas macro analysis is done by analyzing themes, negative and positive projection of certain social actors and inclusion of selected topics and the representation of characters in the drama.

6.1 Actor Description

Van Dijk postulates that the roles and projection of the actors mirror the ideological positioning. We describe the people and actors in two ways; in-group and out group. In group members are usually projected in the positive and neutral way whereas out group is depicted in the negative vein. The discourse and manner of presentation highlight the positive aspects of in-group and mitigate the negative traits similarly it highlight the negativity of others and there is no significance of positivity of out-

group. The present study discusses what types of actors are included in these television series? Who are included as in-group and out-group members in both television series? Which positive and negative characteristics of in-group and out-group members are highlighted and compared?

First of all both series are sponsored by Inter-Services Public Relations which is the mass communication and public relation department of the Pakistan army. The major characters are army officers. There is the traditional aura and grandeur attached to the army life and army officers. The army officers are young beautiful dynamic young men who are clever, well established and belong to good and politically, economically and socially affluent families. On the other hand other social actors such as politician, landlords belong to affluent, self-conceited and rich families or lower middle class striving for better future.

Table: 1 Social Actor in Television Dramas

	Character's Name	Family background	Occupation	Personality traits
Alpha Bravo Charlie	Faraz	landlord and elite feudal class	Lieutenant in army	Showy, self-conceited
	Kashif	Son of general	Lieutenant in army, fought in Siachin against Indian Army	clever champ, mischievous, non-serious
	Gulshare Khan	Son of Hawaldar	Lieutenant in army Fought in Bosnia as UN peace keeping convoy	Exceptionally good, hardworking and simple persons
	Shahnaz	General's daughter	Wife of Gulshare and work for NGO and special children	Intelligent, educated yet very considering lady
	Sania	General's daughter	Fiancée of Kashif who left him after he lost his legs in Siachen war	Attaches a of importance to medals and army ranks
	Ehad-e	Malik Shahzain	Rich landlord	Minister
Saad		Son of an army officer	Main character and army officer	Most sensible, smart, active and

Wafa				honest person
	Sharaq	Lower middle class family. His sister who is nurse takes care of the family	News anchor	Impulsive, angry young man
	Shaharyar	Son of Band master,	commissioner	Sensible man
	Dua	Belongs to well established family	Doctor in the army	Beautiful, obedient, sensible and practical girl
	Rani	Belongs to affluent and rich family	Wife of Malik Shahzain	Funny, clever, flirtatious and matric pass girl

Secondly it is noteworthy that in ABC the story revolves around the army, their routine get together, training and war but on the other hand in Ehd-e- Wafa along with the representation of army, training and war there are parallel stories of politicians, media persons and bureaucracy. The life, norms, personality and attitude is presented in a sharp comparison with the principles and the discipline of army as an institution and army men as more professional, organized, honest and hardworking.

There is another aspect which can be described with the help of in- group and out-group strategy and that in ABC there is a broad spectrum of war and out- group representation. In ABC the war is fought on various battle fields and members of different out-groups. Kashif is posted in Siachen where he is fighting with harsh weather and Indian troops. While Gulshare is posted in Bosnia where he is part of the UN army. Here is the manifestation of proto type nationalism that is categorized by Hobsbawm (Hobsbawm, 1992). Identity is not only discussed in terms of one nation or state but as well as a binding force belonging to various socio cultural, ethnic and nationalities i.e. concept to Islam as a binding force. In Ehd-e- Wafa the outer group consists of not only Indian army but various social groups such as politicians, Pakistani as well as Indian media, spy, different government officials and police.

Thirdly the army as an institution is more organized, disciplined and presented in glorious vain in both dramas as compared to other social groups. The manners, discipline, bat man, mess, tough routine, uniforms and the hard work and courage that are the hall mark of the both drama serials whereas out-group member presented as negative, conspiracist, less organized and brutal.

Pakistan Army Officer: Why did you open fire at the unarmed civilians?

Abhinandan :To scare the mobs

Pakistan Army Officer : Were they scared? They have been battling with the Indian shelling for 70 years. They will not get scared of your small pistol. They were not mobs but the brave people of Azad Kashmir Whose houses are shelled day and night by your Army you should thank God that our officers saved you If we would not have had come.

Abhinandan : I know Major. They would have had killed me if Pakistan Army would not have had intervened(Ehad-e- Wafa)

Example: 2. News Reporter: Ladies and gentlemen, I am just a few meters away from the LOC and if you can see that mountain peak, it is occupied by the Indian Army. The thing is that provocative firing by the Indian Army on the civilians has become a routine but Pakistan Army is responding effectively to every provocative action You must be hearing the firing right now But still the civil administration and Pakistan Army is busy transferring the people to safe places We are trying to save our innocent people from the provocative firing from the Indian Army so we have arranged camp towns for you at safe places(Ehad-e- Wafa)

6.2 Authority

Authorities as discursive device are utilized to support and validate argument such as institutional, ideological, religious, and ethical or any shared notion that is considered sublime and exalted. These notions are considered as authority to counterpart, reinforce and authenticate the discourse about “us” and “them”. In the television series authority as discursive device utilized at various levels and with different intensity. Authorities are bifurcated on the basis of function they perform in the society. Power elite consist of government, army, parliament, election, law and uniform; civic authority includes journalism, education, media, people, vote, police, lawyer, and court whereas religious ethical and national and international institution includes God, peace, democracy, truth, society United Nations etc. The presence of authority is determined on the basis of frequencies of the given notion in the text.

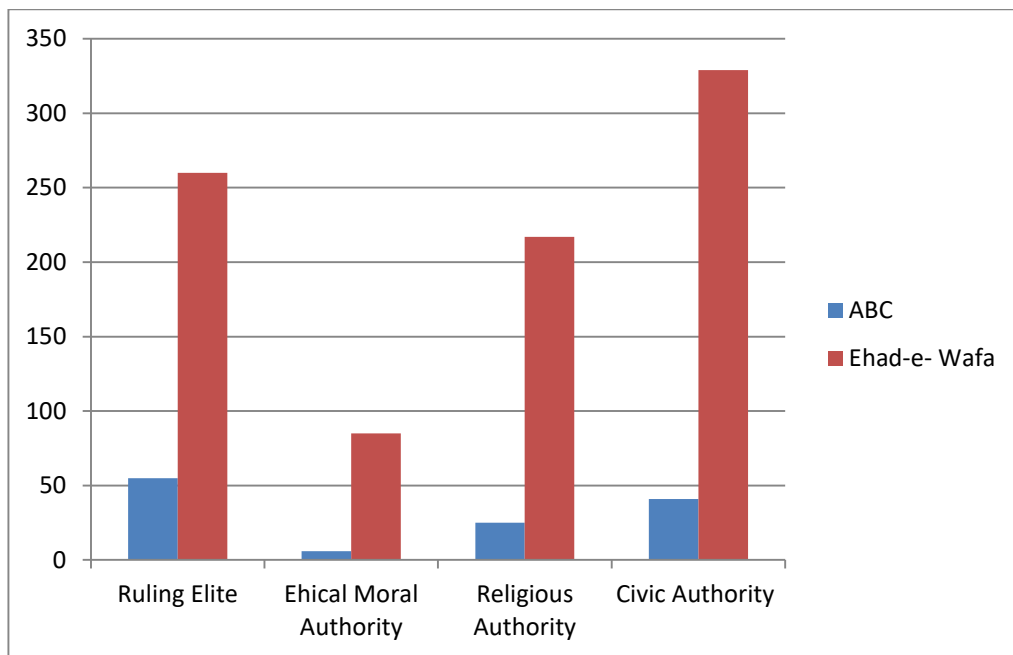


Figure: 1

It is evident from the graphical presentation that there are more instances of authority in Ehad-e- wafa then Alpha Bravo Charlie. It shows that there is moe utilization of discursive devices in Ehad- e- Wafa. The chart shows that Ehad-e- Wafa utilizes more lexical items which are infused with authoritative connotation as compare to the ABC. One of the important factors is the socio political context in which discourse is generated. In1999 the Us Soviet war is over and Pakistan is in comparatively good relation with the India and working on trades and collaborative business while in 2019 India is in power and furiously blaming and pushing the Pakistan on the international platform and isolating Pakistan in the world by projecting Palwama Pathan kot and Mumbai incidents. Moreover pre 9/11 national policy supports Muslim- Umma which is replaced later with the Pakistan First Motto dictated by super power.

- *Ehad- e- Wafa: Greetings viewers, Today I am in Kartarpur, right in front of Darshan Diori. We will talk to our Pakistani Sikh brothers and we will ask them the reason behind it Is Pakistan behind it or India's extremist Government?*

Alpha Bravo Charlie: Have you ever thought why old and young (Bosinians) everyone wave at Pakistan's army. Because they knew that they are in safe hands. They will not

stay hungry their injured won't die for lack of medicine. And Serbs knows as well that if they do anything in our jurisdiction, Pakistani army won't spare them.

Ehad-e- Wafa: Greetings! I am Ameesh Goswami and you are watching India's biggest discussion Yes, we are going to show you Pakistani Government's cruel face today because Pakistan is involved in the recent incident in Punjab and there is going to be the biggest heated discussion between Delhi and Islamabad.

6.3 Burden

This strategy refers to the presentation of the outer group as a burden and has a negative impact on overall society. In ABC the Indian army is represented as a burden but in EHD-e- Wafa different institutions are presented as a burden. For instance the role of bureaucracy is criticized by Shaharyar and the negative role of the media is projected by the conspiracy, threats and stress faced by Shariq similarly Shahzain is projected as a sharp contrast to the loyalty, steadfastness and intelligence of Saad who is an army officer.

چالیس ہزار کی تتخوا میں کینسر کے مریض کا علاج کروانا اس ملک میں ناممکن ہے ہیں اگر یہ سسٹم میری بیوی کا مفت علاج کروا دیتا تو آج میں حرامخور نہ ہوتا۔

We are all stuck in this system. I would not have been a bastard this system would have treated my wife for free and provided her free medical facilities

یہ قوم کسی کے پیچھے پڑھی ہوتی تو یہ ملک حال میں نہ ہوتا 70 سال ہوگئے انہوں نے کسی سے حساب نہیں لیا یہ آپ سے کیا لیں گے۔

6.4 Categorization and Comparison

The use of this strategy is reinforcing the significance, utility and ethical superiority of in group by presenting the positive 'us' and negatives 'them' in the discourse. This strategy is more prominently used in Ehd-e- Wafa where the four friends pursue the profession and life according to their intellectual and moral capability. Saad is presented as sober and sublime character and he joined army whereas Shahzain is projected as flamboyant and weak character thus joined politics. Dua who is very intelligent, caring, pious and sensible joined PMS as army doctor while Rani is a below average girl who doesn't have high moral scruples married to Shahzain.

The contrast is made to elaborate the high moral scruples of Pakistani army and the deteriorated state of civilian institution. This comparison is made implicitly by the choice of themes and the topics. Yet in ABC officer highlight this by making an explicitly to highlight the high moral scruples of the army as an institute.

تمہیں ملوا نے کی ضرورت نہیں میں جانتا ہوں وہ کون لوگ ہیں مسٹر سو اینڈ سو پٹواری گوجرانوالہ، مسٹر سو اینڈ سو کلرک انکم ٹیکس، مسٹر سو اینڈ سو پولیس کانسٹیبل ایسے ہی لوگوں کے نام لو گے نا تو اس سے کیا ثابت ہو رہا ہے کمپیریزن پروفیشنز کے درمیان نہیں ہے۔

کاشف: تو پھر ساری سوسائٹی کی ایسی سوچ ہے تو فوج کی کیوں نہیں بدلے گی

2-OIC : کس پاگل نے یہ سبق بڑھا دیا کہ سوسائٹی خراب ہوگئی تو ہمیں بھی خراب ہونے کا حق مل گیا

Kashif: Second division or about 45percent.

Officer: Once we are through with exercise. I will show boys with first class career from High school to master level, toiling for a job.

Kashif: Sir! I will also show you third graders in high school. Just look at their lifestyle.

Officer: You don't need to tell me, I know such people, Clerks in revenue and income tax etc., mere police constables. What are you trying to prove? If you are for easy money, you don't need quitting the Army. You have to be a crook. Seriously speaking, if you want to compare professions then do it with college teacher with first class career all the way, still hand to mouth financially.

Kashif: Sir this is how the society is. Why should the Army lag behind?

Officer: Name the fool who teaches you to follow everything blindly, be it dishonesty. Look! Now it is too much. We are on different Wavelength. There is a limit to greed. In the Army, we receive to give! You better leave now

Ehad- e- Wafa: Look! The issue is not in the system. The issue is in the leeches within the system if you accuse someone, that person grates you instead of coming back on track. All of them have contacts and all these savage people are protecting each other.

Similarly army civilian comparison is quite evident. Malik Shahzain who is a politician killed his horse merely because it loses in the race whereas Saad talks and shares his thoughts with the dogs and always shown as in loving and caring towards his pet.



Image: 1

This study also investigates the representation of social actors in terms of visual representation and social actor representation in the selected dramas. For this purpose Van Leeuwen’s Discourse and Practice (2008) frameworks is adopted to bring forth the socio semiotic meaning in the dramas. The framework proposed by Van Leeuwen sheds light on the interpersonal relationship between the producer and the intended audience\ viewer. Van Leeuwen postulates that the interpretation of visual image can be done in terms of social distance, social relation and social interaction.

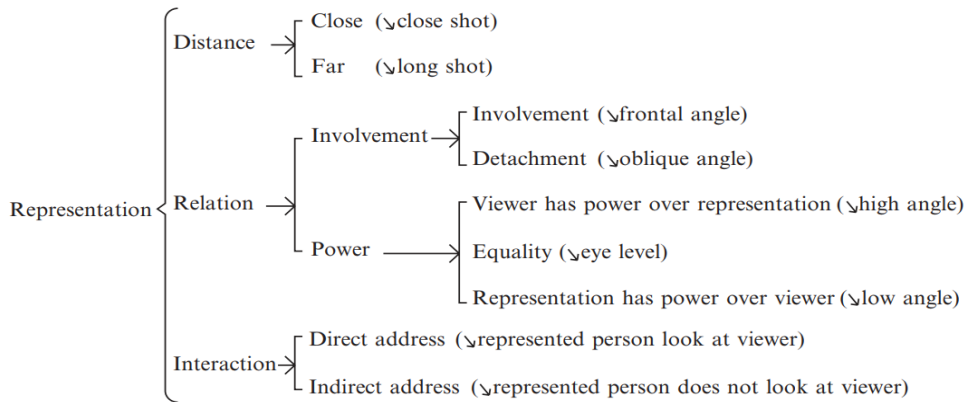
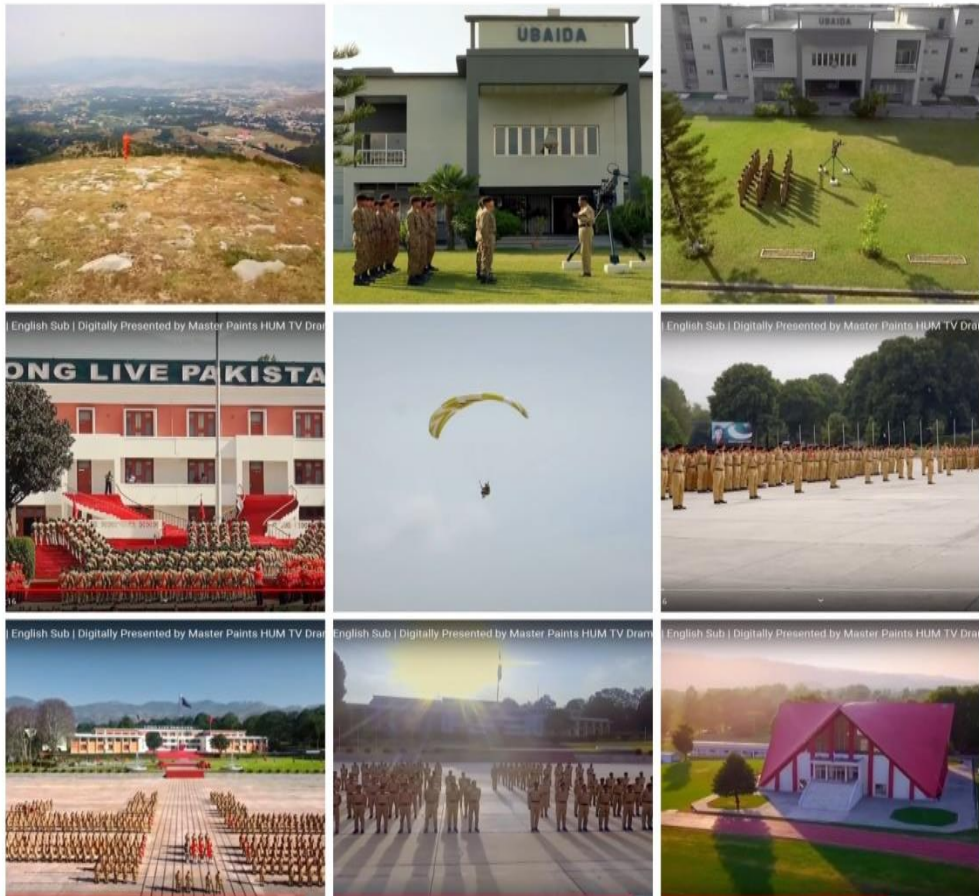


Figure: 2

Distance plays an important role in the representation of the actors; long distance projects a sense of detachment and distance as if they are strangers or elevated while close up gives a sense of involvement and intimacy. Second variable in the framework is related with the relationship of the image with the viewer. This category includes vertical, horizontal, from above and from below or at eye level. Each angle represents the power relation with the audience. Interaction gives insight whether the speaker is directly addressing to the viewer or indirectly addresses the audience. Van Leeuwen

postulates that these interactive modes should place together to get the clear picture of the power relation between the audience and visual projection.



Images: 2 Army Representation in Ehad-e- Wafa

It is noteworthy that army in Ehad-e- wafa is visualized from a distance and as a homogeneous group which inculcate a sense of detachment .Van Leeuwen asserts that projection of image from above gives a sense of power to the viewer yet the figure shows that panoramic view of the military gives a sense of awe and grandeur to the projected actors. The images are taken from a far oblique and high angle and connote a sense of detachment and distance. On the other hand when Pakistani army is at war with the Indian army then it is projected from close, front and equal level. The portrayal of Pakistani army demands a keen involvement on the part of audience.



Images: 3 Army at war in Ehad-e Wafa

The visual representation of army in ABC is projected from two different perspectives. In the presentation of army as dynamic group it is projected from close, frontal and equal level which signifies that it is intimate close and involved whereas to project the spatial and circumstantial visualization of army it is visualized from far oblique and above angle which shows the detachment, hostility of the Siachen and these resources are also utilized to show the presence of Indian troops in the Siachen where Indian troops are visualized from above, oblique and far angle.



Images: 4 Representation of Army in Alpha Bravo Charlie

In Ehad-e- Wafa Civilians are represented from entirely different perspective; the civilians are portrayed from close, frontal and equal level which gives a sense of involvement, intimacy, inclusion and equality at the discursal level.



Images: 5 Civilian Representations in Ehad-e- Wafa

6.5 Social Actor Representation

Representation of social actors is analyzed in terms of inclusion and exclusion of different social actors in the drama and how these actors are visualized and depicted. The visual representation framework proposed by Leeuwen categorize the representation in two categories i.e. exclusion and inclusion. Inclusion is further categorized in term of agency of visual representation and cultural/ biological and homogenized and differentiation categorization.

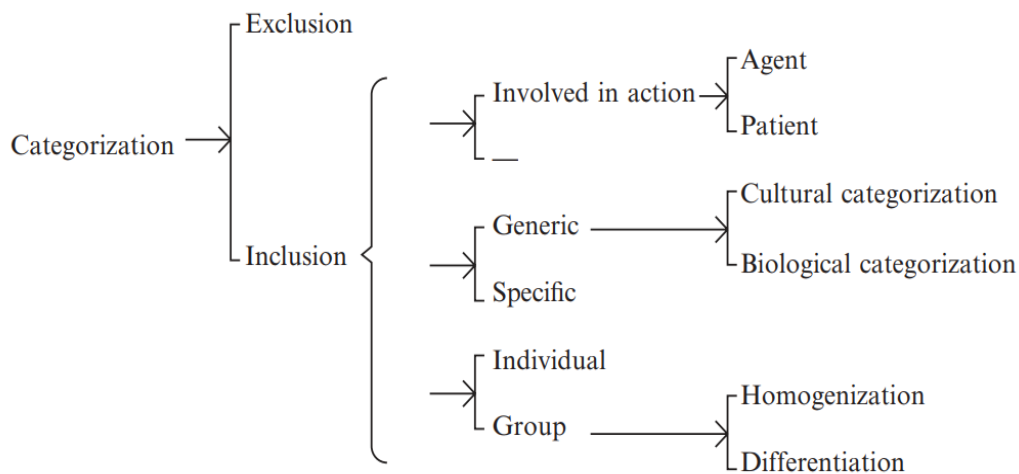


Figure: 3 Visual representations of social Actors (Leeuwen, 1996, p. 147)

6.6 Exclusion

Social actors’ depiction included and excluded by the producer to propagate the desired discourse for the intended audience. Leeuwen postulates that the roles and projection of the actors mirror the ideological positioning. Social actors are included and excluded to project certain ideological perspective. Exclusion can be done on the basis of two categories one of them is suppression and second one is back grounding. In suppression there is no reference of social actor while in back grounding actors are partially represented. They might not be referred explicitly but implicitly beyond the immediate context. Exclusion can be innocent or it can be utilized as propaganda strategy. The television dramas are analyzed to trace the ideological change in the both dramas. Inclusion and exclusion have a significant impact on the characterization and ideological manifestation of the drama. Both dramas are sponsored by ISSPR and mirror the life, dreams, aspirations and routine of the army yet, it is noteworthy that there are various socio political actors which are represented in Ehad e Wafa whereas Alpha Bravo Charlie represents only army officers. In Alpha Bravo Charlie different

social actors and their activities are excluded as army function and perceived in the society from a certain perspective it is portrayed as an active social actor on the national and international borders. Whereas in Ehad-e- wafa landlords, media persons, politicians, land mafia, bureaucrats, police, doctors, Indian spy and Indian media are not only included but also presented in sharp contrast with the army.

Table: 2 Social Actors in Television Dramas

	Social Actors in Ehad-e-Wafa	Social Actors in Alpha Bravo Charlie
1.	Army officer	Army officers
2.	Bureaucrats	Serbian army
3.	Media person	Bosnian
4.	Politician	
5.	Doctors	
6.	Land Mafia agents	
7.	Police	
8.	Landlords	
9.	Sikhs	
10.	Indian Army	
11.	Indian Media	

6.7 Inclusion

The actor representation can be delineated from the perspective of agent or patient of the action. An agent is one who is actor while patient is affected by the action. In Ehad-e-Wafa army is shown as dynamic actor (33). Army men are actors of the material clauses but their actions are mostly intransitive (26) not affecting anyone or anything; they are running, saluting or involved in intensive training. The figure: 2 shows that in ABC army is not only agent affecting the enemy but also projected as patient- attacked by the enemy in battle grounds whether in Pakistan or as UNO peace envoy whereas in Ehad-e Wafa while in the battle ground they are not only involved in the action but also affecting the enemy as shown in the figure.

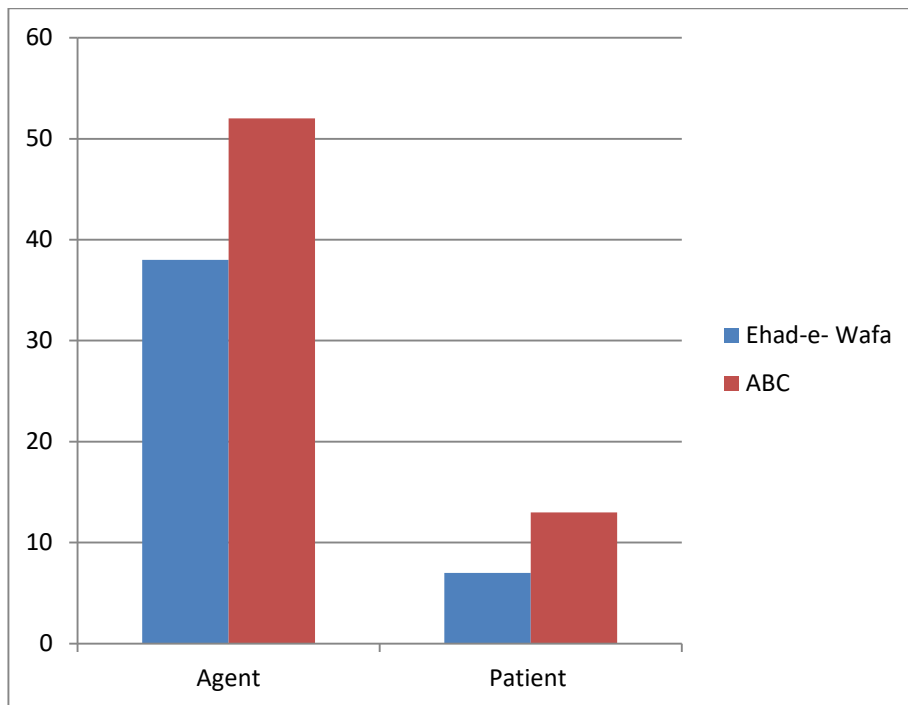


Figure: 4 Army Role in Television Dramas

On the contrary civilians are projected as fighting reporting conspiring, exerting verbal or physical power which either effects them or the other social actors in the drama. Malik Shahzain, Juji and Haji are projected while hitting or bullying or indulged in any conspiracy. Malik Shahzain is politician and he is involved in many activities which are either immoral or illegal. He betrayed his friend Saad and sent proposal to the girl who is Saad’s fiancé similarly Haji and Juji are individualized and there is no other contextual clue except their role as murderer, land mafia and rogue. Postmortem doctor Ilyas is indulged in illegal acts such as giving a fake postmortem report which turns a murder in to an accident but there are many instances in the drama where his position and decision is justified.

Ilyas:- His family had already compromised and taken 50 lac from Juji before postmortem report ,they have moved forward by selling their beloved dead body ,we all are stuck in this system ,I would not have been a bastard if this system would have given free medical facilities to my wife for free .



Images: 6 Army Representations in Ehad-e- Wafa

7. Conclusion

Van Dijk brings forth a very significant observation regarding ideology. He postulated that ideology is generally considered as negative, hegemonic and as a false consciousness. Ideology on the other hand is a positive “axiomatic foundation of the social representations shared by groups” (Dijk T. A., 2006). This research aimed at the analysis of two drama serials which are on air with the collaboration of the Pakistan army and have the agenda of projecting a positive and dynamic representation of army as an institute and the sacrifices of the army men for the glorification of the nation. It is a comparative study to research how far the representation altered across the decades. It is significant that the stance and ideology of the army altered. In ABC the army as an institution is strengthening its role as a dynamic entity at war with the enemy on different battle fields and assisting the Muslim Umma while in Ehd- e- Wafa army as institution representing itself as more self-disciplined, dynamic and superior

one to all other institutions. The change in the army role manifests the ideological and social political change in the role of army at national and international level. It is also noteworthy that in Ehad-e-wafa the representation is more dynamic such as the light, camera angle, visual representation and the discursive devices which present the role of army more positively as compared to other social actors; utilization of these resources also shows producer's awareness of discourse strategies.

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