



Illuminating Power Issues and Deconstructing Ideological Discursiveness: A CDA of Pakistani TV Stage Show “Khabardar”

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Abstract: In Pakistani TV talk shows like “Khabardar”, power issues are illuminated, and various hidden ideologies are deconstructed for the achievement of hidden goals; it is the most popular and fascinating way to convey the ideas, perceptions, and effects of the various political statements from the leaders’ perspectives in the current scenario and circumstances. Such types of practices are decorated more with sophisticated vocabulary, witty compliments, and discursive linguistics strategies by character portrayal, particularly as in the characters of “Khabardar,” Critical discourse analysis is a linguistic tool which is helpful to reveal the such type of manipulation as it is displayed in “Khabardar” and CDA also clarifies how and why the characters are being criticized. Actually, the characters in talk shows like “Khabardar” are intentionally revealing their ignorance of linguistic phenomena as well as convey real facts about social and political systems through witty remarks. Through CDA, the current study is centred on political and social scenarios for the illumination of hidden language games. This research is purely qualitative based on Fairclough’s three-dimensional models and critically analyzes “Khabardar,” three episodes for sociopolitical elements and language games with the help of CDA.

Introduction

In Pakistan, there is a routine practice of TV channels to catch the public interest through the expansion of political talk shows because it is time-oriented to discuss the significant matters of the country regarding politics and government matters (Sultan, B.et.al, 2019). This talk shows they are very important as dominance and inequality are understood in the communication patterns at deeper levels with the help of CDA. According to van Dijk, T.A.(1993), Critical discourse analysis takes the political scene as a whole to highlight all the views, issues and overall situation of politics; all the perspectives and points are kept in the view according to the thinking of society as they make them easy for the public to understand by analyzing each and every

aspect of spoken discourse in political announcements.

Khabardar is a unique program since it is communicated in many languages, and the conversation is conveyed in Punjabi for amusement and in Urdu for general conversation. Because non-Punjabi speakers have come to associate the language with amusement and have come to believe that it is only appropriate for joke telling and that most Punjabis engage in lighthearted conversation, the fact that Punjabi is only used for lighthearted entertainment in this program represents an injustice to both the language and its speakers. Due to this pattern, Punjabi has begun to be associated more with comedic than serious discourse in other comedy

shows on various channels. Khabardar is not the first program that promotes the use of Punjabi humor in the program. The use of Punjabi to produce entertainment in various TV shows, especially Khabardar, has had an impact on how Punjabi speakers in general and the Punjabi language, in particular, are portrayed. This misrepresentation of Punjabi speakers and their language might be seen as an instance of injustice and inequality when evaluated through the lens of the CDA.

The terms used to describe people with the goal of making entertainment are disparaging and suggest bias against particular people and groups. This prejudice against minorities cannot be viewed as light entertainment but rather as a serious issue under the purview of CDA. Van Dijk (1993) claimed that CDA “studies the ways in which power abuse, dominance, and inequality are practiced, repeated, and resisted through copy and discourse in the group and supporting context” in addition to restricting Punjabi to the function of making fun of people through tendentious entertainment (p. 352).

Discourse cannot be studied in isolation because its causes and effects are equally important. No matter how serious or humorous a discussion is, its effects cannot be ignored. Fairclough (1995) argues that sociologists should be open-minded about how shared structures and relations are manifested in the punishment notify of daily shared practices, including conversation, and that linguists should have a keen understanding of how speech is influenced by and contributes to common structures and relations.

Significance of Study

The present study is unique, which helps to understand the entertaining language, and it illuminates power issues and deconstructs ideological discursiveness on the critical paradigms. The study helps to understand the critical aspects of code-mixing and code-switching to entertain people making discussions on serious issues.

Statement of the Problem

Stretches of power are always presented through the selected discourse. Discourse on talk shows presents the core elements of social perception and the existing issues in an entertaining way. The use of discourse elements and ideologies let away from the realities and present serious issues in an entertaining way.

Objectives of the Study

- To understand the discourse elements and ideologies in the satirical tone of the Khabardar Talk show.

Research Question

1. How communicative discourse is released in the entertaining talk show Khabardar through specific ideologies and power of discourse?

Literature Review

The introduction of the model is where dialogue study is taken seriously in order to identify the entitlement authority that influences the discourse, as the reference to this approach is self-explanatory. The primary focus of critical discourse analysis (CDA), a type of dialogue questioning, focuses on how abuse, dominance, and inequality are enacted, reproduced, and resisted by passing and exchange in social contexts (Van Dijk, 2001b, p. 352).

Critical discourse breakdown draws attention to the data as seen through a micro-eye. The entire narrative is important for revealing the dominant forces, whether they take the shape of organizations or are set up on a particular level. Through CDA, old or outdated remarks or manipulations that are based on opinion are made more obvious. These approaches are useful for determining the justification for classifying mankind or a different group.

One of the important functions of CDA, according to predecessor van Dijk (1999), is to verify and account for the connections between discussion (discourse) and shared power (people).

(p.84). According to Willem van Dijk (2002), “if there is one idea that has been continually linked to ideology, it is that of power” (p.25). The term “group command” describes the dominance of one group, such as an institution or an association, over another. Every word we speak contains a unique reality that is hidden inside.

Our lexis is by no means neutral, according to McGregor & Stokes (2004). This consistently clarifies the piece of proof that in dangerous communication, examining how different meanings are communicated through speech or by using power is done through careful observation.

The CDA attempts to help the analyst interpret the hidden boundaries and ideas that are pervasive in society and keep them in control of the school of thought. The way we conduct ourselves in society is said to be influenced by our attitudes. The media “is not clearly a vehicle for transmitting information,” but rather an instrument for (re)producing attitudes. They guide the reader's ideological position (Reath, 1998, p.50). When using precise language, discrete media appeal to our empathy and knowledge of the planet we live on. Since media language is rigid and controlled by prevailing worldviews or ideologies, it can be claimed that it lacks authenticity. As Fowler (1991, p. 11) put it, “the humanity of insist on is not the bona fide reality, but a humanity out of true and judged.” Additionally, the parties or groups in humanity incorporate their own personal interests. Additionally, those with muscle are introduced into the universe and revealed in the language of their objectives. As a result, those who are oppressed are also given the opportunity to elaborate on their viewpoints and displays.

Research Methodology

The mode used in this research is standing under the qualitative paradigm by opting descriptive method having the evaluation purpose because this examination is gathering and illuminating cultural miracle that occurs in society. Not like the

quantitative method, the qualitative system examines community and cultural experience based on questions such as what, why, and how (Keegan et al., 2009).

Data Collection

Three episodes of “Khabardar” are selected as the understudy data for elements of power and ideologies exploration.

Research Tools

The current study makes use of the following research instruments.

The language of a few episodes of the TV comedy discussion program “Khabardar” is critically analyzed.

The selected data is examined in the light of Norman Fairclough's three-dimensional CDA model (2015). For the selected sample, the qualitative technique is used while adhering to Fairclough's model. The figures' entirety is examined from a CDA point of view. The study reveals the ways in which political rhetoric shapes control and dominance, as well as how it persuades and shapes society.

Fairclough's Three-Dimensional Framework

Norman Fairclough presented his three-dimensional framework in 1989 and 2015 in the book *Language and Power*. According to him, every communication event has three components: first, it is a text (speech, writing, visual imagery or a code of these). Second, it entails the creation and consumption of texts as part of a discursive preparation. Thirdly, it is a popular practice. According to Fairclough, the three stages of CDA—description, interpretation, and explanation—are equivalent to the three discourse levels. He views communication as the ultimate social practice and the embodiment of the gathering structure. “Context, interaction, and text” make up a dissertation as a whole. The result of their interaction is the bottom-level text deceit between them. Context is essential to both

the process of creation and the type of analysis (Fairclough, 1992).

Data Analysis

Due to this pattern, Punjabi has begun to be associated more with comedic than serious discourse in other comedy shows on various channels. Khabardar is not the first program that promotes the use of Punjabi humor in the program. The use of the Punjabi language to produce entertainment in various TV shows, especially Khabardar, has to pour impact on that how Punjabi speakers, in general, and the Punjabi language, in particular, are articulated. This misrepresentation of Punjabi speakers and their language can be seen as an instance of injustice and inequality when evaluated via the CDA lens. The terms used to refer to people with the goal of producing entertainment are disparaging and reflect prejudice against particular persons and groups, which limits Punjabi to the function of mocking people through tendentious entertainment. According to van Dijk (1993), CDA “studies the [senate] and the senate’s business,” therefore, prejudice towards minorities cannot be dismissed as light amusement but rather as a serious concern (p.352). Discourse cannot be studied in isolation because its causes and effects are equally important. No matter how serious or humorous a discussion is, its effects cannot be ignored.

Fairclough (1995) argues that sociologists and linguists must be aware of the subtle ways in which shared structures and relations are reflected in both discourse and day-to-day communal practices. Linguists need to be aware of how discourse influences and reveals social interactions and systems. Through the application of CDA, the data analysis produced eleven categories. In all of these domains, inequality and power abuse exist. The information for each category is shown below. Obesity is stigmatized not just in Western countries but also in many Asian countries. Because they are made fun of, people who are overweight feel ostracized.

A society’s perception of people and their physical qualities is, in part, influenced by the way that individuals and their group identities are portrayed, whether favorably or unfavorably. The reality that the media fabricates and the ideology that the media promotes are both eventually accepted by the public. The media can occasionally skew our perception of reality, which affects how we assess people. As a result, we commonly have varied opinions of both in-group and out-group individuals. People who are not obese make fun of obese people in real life because obese characters are usually the targets of jokes in the media. Media portrayals of obesity stereotypes, according to Burmeister (2015), “may influence viewers’ expression of attitudes and beliefs towards obesity.” (15).

In Khabardar, there are various instances where colloquial idioms are utilized to make fun of obesity. Another comedian, Honey Albela, insulted all obese people when she referred to one of the comedians, Agha Majid, as a “drum” in one of the Khabardar events that were shown on March 24, 2016. On numerous instances in the same episode, Agha Majid is also depicted as a (peach), to make a comparison between the guy and the fruit based on their similar spherical shapes. Other names used to describe him include “fat,” “garma,” “elephant,” “bull,” “dumba,” “truck,” and “moTa.” Other names include “elephant,” “bull,” “sheep,” “truck,” and “elephant.” As seen by Honey Albela’s remark, “aaRu da meda bot vaDDA e,” (This peach’s (referring to the overweight actor) intestine is enormous), he is also chastised for his excessive eating. Honey Albela reminds the audience about the same individual (who he does not spare any opportunity to attack) on another occasion during the same performance: “edazaritanduur e ae sirfapnelairoTibanada e.” (He has a personal oven in which he makes roTi only for himself). Almost every time Khabardar performs, Honey Albela and the other comedians make jokes about him in order to make fun of him. Even the host is unafraid to criticize his weight. The host of the show, Aftab Iqbal, educates the audience by

discussing various Urdu vocabulary in the segment “farhang-e-asfia,” which is one of the show’s segments. In this section, he occasionally also explores some Urdu idioms. When discussing the idiom “maamlakhaTaaimepaRna,” which means “delay in work,” in one of the segments of “farhang-e-asfia” that were broadcast on April 8, 2016, Honey Albela mistranslated the idiom to refer to the obese actor as “teramamlakhaTaivichnaimoTtaivichpegaya e,” which was another attack on his. The combined message offered in entertainment, journalism, and commercial media tends to be that being overweight is to have a correctable character fault, as summarized clearly by Burmeister (2015). Through their attitudes and beliefs about the causes, effects, and potential solutions of obesity, these messages may have an impact on viewers’ perceptions of obese persons in real life (p.7).

This type of mockery of obese people might cause them to develop an inferiority complex and can damage their self-esteem. They begin to shun social situations in order to avoid such demeaning entertainment; some of them even turn to dangerous fast weight-loss drugs. In contemporary society, those with darker skin are stigmatized and ostracized, and this stigmatization frequently comes at the price of the media’s glorification of those with lighter skin through the promotion of fairness creams. The portrayal of people with dark complexions in comedy shows that are broadcast on various networks is utterly at odds with the exaltation of pale skin. Such individuals are made fun of because of their skin tone, which is unfair because it encourages inequality based on skin tone, one of the types of discrimination. Khabardar’s entertainment also aims to appeal to persons with dark skin tones. In one of Khabardar’s performances, Honey Albela makes a highly disparaging remark about the dark and bald figure who is forced to sit silently behind him and other comedians. Pointing at him, he says: “esaa nu saza den vaasterakheya ve” (He is made to sit here as a punishment forus).

A person who is identified as a writer, reporter, and columnist is made fun of for his dark complexion and features in another Khabardar episode that was broadcast on February 28, 2016. While speaking to the other comedians, Honey Albela turns to him and remarks, “Look at his face! Shahrukh nu tin vaariyarqaanhoya e.” Shahrukh, a well-known actor from India, appears to have experienced jaundice three times. Honey Albela continues by remarking on the journalist’s appearance: “yaqiinkarojado da e saiya ve menu aechaavaalaDilip Kumar lag raya e.” (Trust me! Since this individual’s arrival, this person (pointing to the man serving tea) has started to remind me of Dilip Kumar. In order to humiliate the journalist, Honey Albela compares the reporter to the person selling tea, who is frequently made fun of for his dark skin. She then comes to the conclusion that the journalist is ugly than the person selling tea. Both criticisms of the individual posing as a journalist and a reporter are humiliating since they make fun of his skin, which may be extremely hurtful. In addition to targeting fat, derogatory entertainment also targets persons who have other physical deformities, such as those who stammer, are squint-eyed or have some type of vision impairment. For instance, one of the comedians’ portrayals of a squint-eyed police constable who is also depicted as partially blind may be extremely upsetting to those who are visually challenged and squint-eyed. People with these faults may experience a traumatic psychological impact due to the frequency of verbal abuse, how he treats others and themselves, and other factors. The host of one of Khabardar’s programs, Aftab Iqbal, asks the bleary-eyed police officer how many children he has, to which he responds, “Six.” In an attempt to criticize his visual handicap, Honey Albela interjects during the interview, saying, “tin ne par enuchhenazaraade ne” (There are three, but they appear six to him). When a woman again asks Hanef for assistance, Honey Albela responds with a sense of wonder: “Hanif to teedekaar vale madadnahimagde (Even Hanef’s family members do not ask Hanef for assistance). Not only are

those with physical deformities made fun of, but the police department is also humiliated and jeered at, leading some to believe that the department hires individuals who are not physically qualified for the position. The portrayal of a SHO and his subordinates in one of the acts performed by the comedians in various Khabardar productions gives the public a very bad impression of the police force. It is undeniable that making fun of government institutions to the point of ridicule can have a negative impact on their performance as they start to believe they are as incompetent as they are projected on the media. It is also true that entertainment can be an effective way of criticizing government institutions that need improvement.

It is important to note that Pakistanis no longer respect their police as a result of the unfavorable portrayal of police in the country's media, and contempt just encourages more disdain. Through negative stereotyping, programs like Khabardar have further damaged the public's perception of the police. According to Wood, “When we stereotype, we use a broad categorization to enclose specific members of a class” (2001, p. 115). Although there are professional and honest police personnel, Wood's assertion is true of the Pakistani police, which has developed a reputation for being corrupt and ineffective. Additionally, the characters created to perform the roles of police in Khabardar are all depicted as being unsuited for the position, bearing the suggestion that those working for government organizations are not qualified for the positions they are assigned. The criticism aimed at police officials in general, meaning that they are not only physically unfit but also incompetent and engaged in corruption, can be seen in the role of an SHO performed by Agha Majid in the film Khabardar.

The issue with Khabardar and other comedy programs is that things are exaggerated for amusement purposes. The risk with this kind of exaggeration is that it leads to people developing stereotypes and overgeneralizations. When labels

are applied to people and groups, there is a clear rise in inequality and a worsening of the conflict between the powerful and the powerless. As a result, there are more instances of injustice committed against marginalized groups and those who do not adhere to the standards set by society as a whole and the media in particular. The public's origins and physical characteristics can also be made fun of in tendentious entertainment, which means breaking the rules of ethics. Even though such mocking entertainment may make people laugh, it can have a long-lasting, shattered impact on the self-esteem of those who lack physical beauty and appeal.

Show A: Naseer Bhai must identify the singer and composer of any song performed by a live caller or audience member during the part named “Naseer Bhai's challenge.” He has an exceptional memory; therefore, he usually remembers every detail of every song. By making disparaging comments about Naseer Bhai's appearance and speech, Honey Albela regularly teases the man. Even when he accurately describes the song, he frequently becomes the subject of jokes, and when he is unable to do so, which is uncommon, Honey Albela makes really offensive remarks. On April 23, 2016, during one of the portions of Khabardar that were broadcast, Naseer Bhai failed to identify the music that a live caller challenged him to identify.

“eda gouache hoe tittarvargamuhogaya e,” Honey Albela remarked in response to Naseer Bhai's failure. He has a face like a lost pheasant.

Analysis: He criticizes Naseer Bhai's physique, comparing him to a bird. He is compared to a bird since he is short and thin.

There is another person whose appearance is criticized in addition to Naseer Bhai. He is given the identity of a eunuch named Sheetal, who is made to look hideous. Sheetal is specifically made fun of and the target of derogatory entertainment whenever the comedians take on the role of eunuchs and sing and act in their manner.

Show B: Honey Albela makes a comment on Sheetal in one of the programs that were broadcast on March 24, 2016, saying: “North Korea ne jeRabambnaibanaya ode vich masala Sheetal da paayasi” (Sheetal’s ingredients were mixed in the bomb that North Korea created).

Show C: Which is the most terrifying mountain? is a question Honey Albela asks the host (Aftab Iqbal) in a different episode that was broadcast on April 24, 2016.

The answer from the host, Aftab Iqbal, is “Nanga Parbat,” commonly known as “the killer mountain.”

In a startling question, Honey Albela inquires, “bot khaufnaak e?,” after hearing the host’s response. How do you feel, Sheetal?” (Is this terrifying enough? More gruesome than Sheetal?

“Sheetal nu asi Nanga parbat to phaRayasi,” adds Honey Albela (We caught Sheetal from Nanga Parbat).

Analysis: The examples given here employ extremely derogatory language to amuse the audience. The comedians devalue everyone who is not physically gorgeous by making remarks about Sheetal’s features and skin. Sheetal, a man who poses as a eunuch, is allegedly often pursued since he is not physically beautiful. Deeper investigation shows the true ideology behind the tendentious entertainment, which is that Sheetal is made a target of it and that eunuchs are also made fun of as a result. They experience prejudice on all levels because they are Pakistan’s oppressed group and are given very low status. However, the peculiar part about the criticism of Sheetal, who is portraying a eunuch in Khabardar, is that Sheetal’s own community members (the other comedians who are eunuchs) also refer to her in a derogatory manner. It is undeniable that our sentiments toward members of stereotyped groups frequently stem from our exposure to these stereotypes in the media. The media has the capacity to reinforce views that people already hold that might not be as powerful otherwise, in

addition to changing people’s attitudes and opinions. Although there are many sorts of discrimination that are performed in various countries, gender discrimination is one of the most prevalent ones, and it is more blatant in the media, especially on television. Whether one watches commercials, daily soaps, or comedy shows, they all contain a number of instances of gender bias against women, which are made clearer when the discourse is examined through the lens of CDA. This paper’s program under analysis is not an exception. In fact, several Khabardar shows that were broadcast in 2016 featured a special segment on this topic in which women empowerment was made the target of disparaging entertainment with the implication that women empowerment may disempower men. This was in response to the Punjab Assembly passing the bill in favor of women’s empowerment. These ostensibly hilarious activities promote an ideology that rejects the notion of women’s empowerment and upholds male authority.

In addition, there is only one female comic on the show, and she is forced to play a variety of personalities. She is frequently attacked for her discourse that is more suited to men. Other female performers occasionally perform in special productions, but when they do, they are also made fun of. Another typical trait of civilizations lacking in linguistic and ethnic tolerance is the discrimination of individuals based on their ethnicity and language. Some Khabardar productions mock the Saraiki language. One of the comedians, for instance, frequently speaks Saraiki in Khabardar, but whenever he does so, people make fun of his Saraiki accent. In contrast, “for marginalized groups, entertaining may be used strategically to challenge powerlessness (for example, gallows entertaining) and to turn dogma on its head, to identify and comment on paradoxes.” Khabardar’s use of entertainment is primarily tendentious because it demonstrates prejudice against marginalized groups (Longo, 2010, p. 123). Unfortunately, Khabardar’s entertainment practices mostly degrade people

due to their appearance and target ethnic and linguistic minorities, which causes more harm than good to these groups. Instances of injustice can be found frequently when the employment of tendentious entertainment in the program, which supports the nation’s pervasive discrimination against some ethnolinguistic minorities, is examined within the context of the CDA. Through the comments made about them in Khabardar, those of the lower socioeconomic strata of society are demoted to an even lower place. The working class community, which includes barbers, butchers, cobblers, and laborers, is being insulted in the name of entertainment.

Show D: In one of the shows that were broadcast on April 9, 2016, Honey Albela asked a customer who was supposed to appear to be in need, “tusivigoshtlena e yachhichRe.” (Are you furthermore come to purchase meat or leftovers?)

Analysis: The butcher assumes that the customer cannot afford to purchase meat based on his appearance and the clothes he is wearing. Instead of feeling sorry for that poor individual, he turns him into the subject of mocking entertainment. The comedians’ amusement in Khabardar goes beyond merely making fun of their own nation; it also includes the surrounding nations, which might exacerbate existing tensions rather than prevent them from occurring. Ibn-e-batuta is the name of one of the segments in which Aftab Iqbal takes the audience on a virtual tour of a particular nation. The vegetarian cuisine of some of the nations the presenter introduces is occasionally exploited in this part to produce entertainment geared toward nations where vegetarianism is the norm.

Show E: “Nepal aik Ghareeb mulk e othay sher sabzi khane ne,” Honey Albela remarks in the episode broadcast on January 29, 2016 when the host was showing some of the delicacies of Nepal that are made solely of herbs, vegetables, beans, and bamboo shoots (Nepal is a poor country where even lions eat vegetables).

Another comic makes a comment about one of the dishes the host was describing at another time in the same segment, saying: “Sir me kasam chukke kennava ae bot Ghariib ne” (Sir I swear they are very poor).

They are so impoverished that they have black beans, Honey Albela continues, “aee De Ghariib ne keaenakollobiavi e te kala ae eDeGhariib ne keenakollaallobia vi nai e.” They are so impoverished that they don’t even have red beans.

Analysis: Meat consumption is viewed as a symbol of wealth in our culture because people love to consume it. However, not all society is like this. Nepal is one of the nations where a sizable portion of the populace practices vegetarianism. It is absurd and can be considered as an extreme kind of unfairness and prejudice to make fun of any community because it consumes vegetarian meals. The comedians made various remarks on the nation’s economic situation without pausing to consider the fact that Pakistan’s economic situation is also unstable given the rise in the country’s population of those living below the poverty line over the past few years.

Lack of English proficiency is equated with a lack of sophistication and refinement in the Pakistani context, just as speaking it fluently is seen as a sign of education and sophistication. As a result, people who cannot speak English fluently are subjected to insult through derogatory entertainment in our society. As an illustration, consider the Pakistani celebrity Meera, whose English is widely mocked in various comic programs, including Khabardar. Although many shows make fun of Meera’s English, Khabardar is a step ahead of other comedic shows in this regard since Honey Albela frequently imitates Meera’s speech pattern. Every time Khabardar performs, he abruptly goes into “Meera mode,” and the audience always laughs in response, showing that they like it. The audience’s response, which in a manner supports the idea of linguistic inequality seen in multilingual countries, especially those with colonial histories, does the same thing as the comedians in promoting the linguistic hegemony

of English through their discourse. It is true that Pakistan, a postcolonial nation, cannot ignore English because it also has official status there, but it is also true that the exaltation of English at the expense of national and indigenous languages has caused a class divide in the nation; insulting entertainment that targets people for not speaking English is one such example. Along with mocking individuals based on their appearance, ethnicity, limited English ability, and low socioeconomic status, the show also makes Mughal emperors the subject of demeaning entertainment. The show's host also speaks out against the Mughals in addition to the comedians who mock them. The manifestation of hostility toward Muslim rulers in a Muslim nation appears to be done so as to harm the reputation of all Mughal emperors, not just in the eyes of Muslims but also in the eyes of the younger generation of Muslims. The majesty and strength the Mughals possessed throughout their rule are completely destroyed by the performance the comedians play to depict the Mughal era.

Show F: One instance of the Show F Mughals' humiliation through the use of derogatory entertainment can be seen in the episode of Honey Albela that was broadcast on April 20, 2016, in which ShehzaadaSaleem quotes Honey Albela as saying:

“aksar me haathi nu abba ji keh de nava,” said Honey Albela (I often call the elephant my father).

In the same motion, he says, “bakria-haardiyakanizarehgaian ne,” while turning to face the maids (Only goat-like maids are left).

Analysis: He insults his father in the first utterance by comparing him to an elephant because of his stature, and he insults the maids in the second utterance by comparing them to goats. As the Mughals utilized a highly sophisticated and formal vocabulary, this style of speech is not in keeping with the dignity and standing of any of the Mughals. Even their household staff had extensive language training. The comedians, including the show's emcee, portray the Mughal

emperors in a derogatory manner rather than emphasizing their accomplishments.

Conclusion

The entertainment used in this comedy show is clearly supporting the idea of inequality by further marginalizing the oppressed, as evidenced by the analysis of entertaining instances used in Khabardar within the framework of Critical Discourse Analysis further, it has come to know that power is illuminated and discursive ideologies are deconstructed in such kind of talk shows. Additionally, it is degrading to utilize entertainment to mock historical figures and modern society. To prevent this kind of demeaning or condescending entertainment, there should be a complete media policy based on a rigorous commitment to ethics. Due to the study's constrained scope, it was only possible to analyze verbal entertainment in one comedy program. Future research on the type of tendentious entertainment used in other comedy shows on various Pakistani networks can be done on a broad scale utilizing content analysis. A study can be done to determine how viewers react to such entertainment in order to understand how it affects their perspective of the persons and groups that are the subject of such derogatory entertainment. This is in addition to evaluating the type of entertainment in comedy shows. This study has shown that media outlets have the ability to shape public opinion and are skilled at promoting a particular viewpoint when appropriate. Unconsciously, people start to support the views that the media propagate and reject those that the media finds objectionable.

People are not even aware that their perception of reality has changed because of the ideological manipulation that the media engages in. Furthermore, using entertainment to entertain people accelerates this change more quickly than using any other strategy. By exploring them from a fault-finding situation of view, disapproving communication study attempts to discover mystifying issues and intentions behind

numerous discourses that are embedded in the public. It highlights how the league's more powerful teams use slanted communication to limit and influence the few remaining strong teams to their benefit. The communal fight for power is the rigid equivalent of the textual struggle for importance (Fiske in Matheson, 2005, p. 6). Opinionated chat shows have evolved into both a compelling television series for the general public and a significant forum for politicians to manage the country and society due to the expansion of media. According to the report's results, politicians allegedly employ a practiced operation to justify their actions and motivate voters. To create capacity relations and control the nation's population, they use discrete language techniques like textbook design strategies and ideologies.

Findings

- The speakers on the following gossip shows are expected to be concerned about issues affecting public safety and to be prepared to respond to their questions about prevalent issues in the nation.
- Rather than placing blame on their respective counter parties, they should come up with a list of the issues that are impeding the citizens' physical well-being and develop solutions.
- Instead of voicing their opinions that are irrelevant in that particular setting, they should pay more attention to the data supporting the topics under discussion. They must refrain from offering more than is required. They must think about the importance of freeing the truth instead of manipulating it.
- The topics and prepare for the opposite shows should be chosen so as to help create a connection between the rule and the general public and to support a certain influence on society.

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