

# SUSTENANCE OF PATRIARCHAL SOCIAL ORDERS: A CRITIQUE OF THE DISCOURSE OF PAKISTANI DRAMA

*\*Muhammad Akbar Khan, Muhammad Ajmal Khurshid, Uzma Kayany*

## **Abstract**

This study examines the patriarchal social orders comprising social values, norms, concepts and ideologies that are established, maintained and reproduced through discourse. Here, the researchers undertook two such pieces i.e. media discourse from Pakistani Urdu Drama serials named *Jeevean Saathi* (My Life-Long Companion) and *Saas Bahau* (*Mother-in-Law and Daughter-in-Law*) on- aired by ARY Digital and Geo Network respectively to analyze that how explicitly or implicitly patriarch-centered ideologies are (re)produced and reinforced that are presented on two of the front-line TV channels in Pakistan. The paradigm of Critical Discourse Analysis (CDA) has been taken as theoretical framework further a triangulation of van Dijk's "Socio-Cognitive Discourse Analysis" (2009) with the "Social Representation Theory" by Moscovici (1972) is formulated to analyze the aforementioned data. The study exploits ideas of "male" and "dominance" to find out the gender reciprocation, male dominance and the possible implications on audiences' conception. The findings indicate that media discourse endorses patriarchal hegemony and the gender inequality. The discourse exploits various strategies in order to naturalize stereotypical roles of male and female. As a result, the social representation of actors in TV dramas benefits social power relations and sustain the patriarchal social orders. This study, therefore, has suggested that critical analysts need to reveal and challenge unequal social values and decided images for male and female, communicated in media discourse. The study also unearths how the role of a woman is shown outside her customary one in a patriarchal society.

**Key Words:** Critical discourse analysis, ideology, power, social representations, patriarchal social orders, male hegemony

## **1. Introduction**

In this paper, the researchers explore and describe that Pakistani Urdu drama/media discourse plays a pivotal role in determining and constructing audiences' attitudes, values and notions towards lifestyle, choices, public roles and their judgments between right and wrong and male and female relations. This work attempts to analyze what power relations and status-quo are established, distributed and reproduced through media discourse in order to promote patriarchal social orders and gender inequality, and how men and women are represented in Urdu Dramas to reinforce their stereotypical roles. It intends to uncover the deliberate strife of making women submissive and docile in social

---

*\*University of Sargodha, Lahore Campus, Pakistan  
University of Engineering and Technology, Lahore, Pakistan  
National Educational Equipment Center, Lahore, Pakistan*

representation which is appreciated and reinforced through media. The aim of this study is to emancipate the women of dynamically modeled cognitions based on fears, norms values and stereotypes. This study also examines how the ideology of 'exemplary' and 'picture-perfect' woman in social representation is fashioned and molded through discourse used in the said dramas. For this purpose, from drama serial *Mere Jeevan Sathi* (My Life-Long Companion) and *Saas Bahu* (Mother-in-Law and Daughter-in-Law) random relevant chunks have been selected in order to analyze different roles performed by women. The study also focuses how they are being displayed in different social representations just to demonstrate completely adhered and accustomed with stereotypical roles. That are established and maintained through discourses regardless what women feel about themselves and how they desire to react.

The analysis is based on a model of Critical Discourse Analysis (CDA) by van Dijk (2009) named as Socio-Cognitive Approach to discourse – which actually abridges cognition, discourse and society as whole – in reinforcement with the “Social Representation Theory” by Moscovici (1972). This theory came in formal text linguistics and then merged features of the standard psychological model of memory, together with the idea of this structure taken from cognitive science. A great part of van Dijk's (2001) applied analysis deals with stereotypes. He also stresses the control of discourse dimensions as a resource to achieve access to power. Cognition, realized in collective mental models as a result of consensus, is the interface between societal and discourse structures (van Dijk, 2009). This approach does not only highlight social and historical perspective but also social practice which plays a central role in normalizing dominant patriarchal ideology and inequality. Likewise this theory from the field of Psychology named Social Representation Theory by Moscovici (1973) has been exploited to strengthen the hypothesis of the study and to make the analysis unbiased. This theory in triangulation helps to detect the psychological settings for such practices that create unequal gender relations. van Dijk (2009) believes CDA needs a model of context such as Moscovici's social representation theory: One individual's cognition is informed by dynamic constructs known as social representations, i.e., the concepts, values, norms and images shared in a social group, and activated and maintained in discourse. Moreover, such research will achieve little more

than detailing and so consolidating the divisive practices that we describe. We will then be guilty of the claim that we as social researchers “calmly ignore social inequalities, political violence, wars, underdevelopment or racial conflict” (Moscovici, 1972; Reicher, 1997).

Since Urdu Dramas are very popular among Pakistani audience, whatever is broadcast becomes influential for the audience that adopts fashions and other things from the said discourse. The social representation of female role in these dramas serves the purpose of gender inequality and of patriarchal power relations implicitly and explicitly. This study is presented not only to identify the production and reception processes of discourse but to emancipate the women from the fears of stereotypical social representations of them. In sum, it seeks to expose the manipulative nature of discursive practices, and creating awareness among them that can result in the improvement of their well-being. They can resultantly remove the barriers of assumed notions legitimized through media discourse. The specific aim of the study is to advance a rich and nuanced understanding of the complex working of power and ideology in media discourse in sustaining a (hierarchically) gendered social order. This is especially pertinent now when Pakistani women are going through the ideological shifts regarding their better representation in the society. Moreover, issues of gender, power and ideology have become gradually multifaceted and delicate.

## **2. Theoretical Framework**

### **2.1 Critical Discourse Analysis**

Though the critical thought is not a new phenomenon, yet formally in the late 1970s, the University of East Anglia nursed a new trend of analysis, as linguists and literary theorists were interested in linguistic choice in literature (Fowler, 1986). Later on, they would focus on other texts of relevance in the public sphere, especially the mass media. This did not mean only a terminological change (i.e. from linguistic criticism to critical linguistics). The new label, which is sometimes taken as synonymous with CDA, implied a new attitude in academia: The scholar's commitment against social injustice. The East Anglia School proposed Hallidayan linguistics for the analysis of news texts (Hodge & Kress, 1993). As Fairclough (2015) says “the history of this group, that is now operative internationally that has met here set itself up as a network and I guess the beginning of that was probably the European group

meetings that started in Amsterdam I think in about 1991 initiated by Teun van Dijk and attended initially by people like Ruth Wodak, Theo van Leeuwen and myself”.

From its very inception, CDA was a discipline envisioned to enquire the status-quo, by identifying, studying, and also repelling and responding to representations of power abuse as embedded in private and public discourses. A critical perspective on unequal social arrangements sustained through language use, with the goals of social change and emancipation, shapes the plaque of critical discourse analysis (CDA). For some, to be critical might imply to be negative and biased. However, this is not the case here, because, as Jäger and Maier (2009) state, this kind of critique “does not make claims to absolute truth”. CDA is understood to be critical in a number of different ways: its explicit and unapologetic attitude as far as values and criteria are concerned (van Leeuwen, 2006); its commitment to the analysis of social wrongs such as prejudice, or unequal access to power, privileges, and material and symbolic resources (Fairclough, 2009); its interest in discerning which prevailing hegemonic social practices have caused such social wrongs, and in developing methods that can be applied to their study (Bloor & Bloor, 2007).

## **2.2 Socio-Cognitive Discourse Analysis**

Teun van Dijk’s (2002) Socio-Cognitive Discourse Analysis is an approach which interplays between cognition, discourse and society. It also accounts from formal text linguistics, standard psychological model of memory and cognitive science altogether. A wide share of van Dijk’s critical investigation is on stereotypes, the reproduction of ethnic prejudice, and power abuse by elites and resistance by dominants. He also believes that discourse controls the power dimensions and is a strong means to access power. One more element in his account of discourse production and comprehension is the K-device, which is shorthand for personal, interpersonal, group, institutional, national and cultural knowledge (van Dijk, 2005). Cognition, realized in collective mental models as a result of consensus, is the interface between societal and discourse structures (van Dijk, 2009). While societal structures influence discursive interaction, in the latter the former are said to be enacted, instituted, legitimated, confirmed or challenged by “text and talk” (Fairclough & Wodak, 1997).

### **2.3 Social Representation Theory**

This is important in group talks that people do share concepts, ideas and norms which are particular and meaningful to that group only. This is called system of mutual understanding. Vocabulary or words hence swell with picky meanings within particular social groups. Moscovici (1973) described 'Social Representation Theory' as value systems, ideas and practices play two folded functions firstly, they allow people to present themselves socially and materially at best to achieve highest adaptability with the rest of world. Secondly, they help individuals with their communicative needs to be better able to display themselves clearly without any ambiguities keeping regard of their history and individual needs (Moscovici, 1973). Henceforth the theory validates study hypothesis that of the preconceived and pre-convinced stereotypical women roles are naturalized and sustained through shared norms and values. Since they get rooted in the discourses through centuries so cannot be uncovered unless some critical approach is applied to them. The certain outcomes of such anti-gender and gender biased social representations benefit and aid the patriarch societies.

### **3. Research Methodology**

The current study is qualitative in nature because it explores and describes the phenomena of women's inequality in patriarchal social orders which are reproduced and reinforced through drama discourse. The study stands on the following objectives:

#### **3.1 Objectives of the Study**

The current study has the following objectives:

1. To unearth the role of Urdu drama discourse in Pakistani drama industry that how such media discourse establishes, maintains and reproduces stereotypical women's role in society
2. To bring an insight that would help to understand why dramas are loudly appreciated by the public and taken as sole right way to live life
3. To spotlight the role of media in maintaining the patriarchal social orders hence to sustain the power relations
4. To emancipate the women from the fear of their conventional representation in media programmes and to create awareness of their basic human rights among women

### 3.2 Research Questions

The study is based on the following research questions:

1. How do Urdu dramas overtly appreciate submissive and stereotypical women but play covertly with their psyche to make them obedient and tamed to their male counterparts?
2. How does selected drama discourse aid men in Pakistani society to maintain the patriarchal social orders to sustain power hierarchy?
3. What are the common grammatical structures and discursive strategies which can strengthen and reinforce the exploitative representation of women in a docile form e.g. persuasive vocabulary, negative and positive lexical items, transitivity and verb processes, adjectives, modality and nominalization that the said drama discourses employ?

### 3.3 Functional Model and Procedure

The paradigm of Critical Discourse Analysis (CDA) has been taken as theoretical framework further a triangulation of van Dijk's "Socio-Cognitive Discourse Analysis" (2009) with the "Social Representation Theory" by Moscovici (1972) is formulated to analyze the aforementioned data. The study has exploited ideas – as mentioned earlier – of "male" and "dominance" to find out the reciprocation of gender, male dominance and the possible implications on audiences' conception.

### 4. Analysis of Selected Discourse

Selection of these dramas *Mere Jeevan Sathi* (My Life-Long Companion) and *Saas Bahau* (Mother-in-Law and Daughter-in-Law) for the present study is based on the dominant effect of Urdu dramas on the ideology of the audiences. These dramas are shown in persuasive manner that to which people do not pay attention consciously thus its values, perceptions remain accepted, standard and unchallenged. Women as to say are presented stereotypically i.e. helpless, exploitive, passive and likely to be manipulated. Stereotype is a characterization of a person based upon narrow, essentials and incorrect assumptions. Thus one has to problematize stereotypes portrayed in such institutions which have huge effect on our notions, choices, and the prospects of what the people's morals should and should not be like.

In this sphere, the research has highlighted on what ideology and co-operative hegemony is underpinned in chosen chunks of drama discourse which promote stereotypical roles of women, reinforce gender inequality and maintain patriarchy. In addition, how dramas support and develop a specific image of women as subsidized and desired by the state and social patriarchal power relations. This paper has attempted to analyze drama discourse at three levels: textual analysis, discursive analysis and hegemonic analysis of dramas. The study has analyzed few chunks of aforementioned dramas together.

#### 4.1 Lexical Analysis

The analysis of lexical categories determines the linguistic features, more specifically, the selection of vocabulary. The uses of vocabulary represents ideological framework. According to Fairclough (1989) one can analyze the discursive participants' choice of vocabulary in relation to their experiential, relational and expressive value of words, with these choices encoding assumption about power is manifested. The producer represents the experience of social world by the pragmatic value of words. Such as the following text expresses:

*Saas (bahau se): Tumhein isterha dekh ker tou mera jee matlarha hai Talal kya khak matavajo ho ga tumhari terf, matmi ortien merd ko zindagi nhi mout ka khyal dillati hain.*

Mother-in-law to Daughter in-law: I feel like *vomit out* seeing you like this. Why would Talal like paying attention to you, *mourning women* make their men realize of *death* not of *life*?

*Mere Jeevan Sathi* (My Life-Long Companion) Episode 17 dated Nov 19, 2015

The words like *vomit out* in above text signify the importance of being beautiful and dressing up well of women. It is assumed for women that they must be beautifully dressed up and presentable. They possess the beauty, although they just need to discover or reveal it for their husbands. The woman is being reinforced to behave as dummy and a decorative piece for her husband. Otherwise, she is like '*death*' for her husband. On the other hand a positive word in the text '*life*' is used for the man to maintain the supremacy of the male-oriented society. It is implicitly

transmitted to women and men as well that the duty of women is to look beautiful and attractive. All other women who are not beautiful cannot find the true happiness and cannot position themselves against their male counterparts on their intellectual interpersonal qualities as the lady symbolizes in the drama. Such concept of beauty emphasizes women to burn all energies in order to achieve flawless and ideal beauty. Such concepts aid patriarchal institutions to normalize and naturalize the social structures. Positive word as 'life' endorses the feature constructed as desirable and can be taken both positively and negatively for woman and positive for male representation in any case. While 'vomited out', 'mourning women' and 'death' denoted as negative words and for woman exclusively. In this way, the consensus of these words leads to the interpretation that is; a beauty is desirable for women.

Consider a dialogue from another drama:

Khatoon Mulazima (Fernaz se): *Allah aapki goud jald bher dey our Talal sahib aapko apna lien.*

Maid (to Fernaz): May Allah (God) bless you with a child soon and Mr. Talal accept you.

(My Life-Long Companion) Episode 16 dated Nov 12, 2015

The words 'Allah' and 'accept' endorse that women feel happy when they are blessed and cared with such prayers of childbearing. In a country like Pakistan the state uses 'Islamic values' in order to capture the attention of audience through media discourse. This text also signifies the partial religious morals; similarly, it is assumed that if she does not give birth. She is likely to be dropped down from the present stature and status in hubby's life and heart. This text also shows a particular view of women as they can have difficulties if they cannot be mothers. The word 'Allah' functions on the inference that the unseen power or God possesses the solution for the problem but not the male counterpart who is directly responsible for such exploitation. Thus the state and such media discourse create ideological problems for women and provide fictitious consolations as well just to keep women dumb and docile. Since the message is conveyed in such a fascinating way that one hardly comprehends the concealed ideology of the text. In such a symbolic viciousness a woman finds her importance only in and through her productivity. It is important to examine that dramas become



meaningful in a particular society. In a patriarchal country like Pakistan women are excluded at many levels from decision-making and logical positions. Thus they are come to consider themselves mere objects of productivity. In fact women are reduced to being sexed and submissive objects with their fertility as their only important assets. In a similar vein, the dramatic discourse needs to be analyzed at relational and expressive value of words. The former refers to social relationships which are embedded in the dramas. While later represents the identities, social roles which are emphasized through media discourse. The expressions like 'May God *bless you with a child*' naturalize and normalize the duties and exploitative form of motherhood. Through this ideological phrase only the identity of being mother is emphasized. From this relationship, dramas inform and order women that it is the duty of women to be productive just to rank her lower than man. Such text has become persuasive and meaningful only in Pakistani patriarchal culture because a woman's assets are calculated in terms of her power of reproduction. She is convinced that her social credibility and status depend on her childbearing (Hakim & Aziz, 1998).

#### **4.2 Grammatical Analysis**

According to Lazar (2000), power relations are a struggle over interests, which are exercised, reflected, processed and maintained through a number of modalities, presuppositions and degrees of explicitness. This dimension emphasizes the social actors presented in terms of experiential relational and expressive value of linguistic features. The very selection between grammatical features, choice of particular topics, registers and topicalization can be ideological.

#### **4.3 Experiential Value of Linguistic Features**

The experiential value of words represents happenings or relationships in the world (Fairclough, 1989). Three main processes are mentioned through experiential value of grammatical aspects, actions, events and attributions. These three processes also signify whether agent is implicitly or explicitly present. In addition to this, we can also analyze the topicalization of a sentence. In the following text, it is said:

*Sabeen: Akhir app mje Maheen se kiyun milne nhi dey rhey?*

*Furqan: Kyu key vo meri bivi hai or ye mera fesla hai.*

Sabeen: Why you are not allowing me to meet Maheen (sister)?

Furqan (Husband to Maheen): Because she is my wife and this is my decision.

*Saas Bahau (Mother-in-Law and Daughter-in-Law)*

This sentence denotes action process where an agent (husband) is depicted as having power over the patient (wife) and an action of not giving the permission to meet her sister has been presented. It is maintained and reinforced through the text that a woman is bound to take her husband's permission to meet even her siblings.

#### **4.4 Expressive Value of Linguistic Features**

The analysis of expressive value emphasizes presupposition. It is a part of sentence in a form of subordination and co-ordination. More often, subordinate clause is considered as presupposed knowledge or information. In the following discourse:

*Saas (Bhau se): Merd merd hota hai, kabhi jhootha nhien hota, kabhi mela nehien perta, ourat meli ho jati hai jeb vou apnay shoher kay hotay hoye kici aur main dilchaspi ley.*

Mother-in-law: A man is a man...he never becomes a leftover, never gets unchaste or impious but woman gets unchaste and impious if she takes interest in another man in the presence of her own man.

(My Life-Long Companion) Episode 17 dated Nov 19, 2015

This form of sentence presupposes that a woman must be chaste, pious, obedient, docile, and follower. The subordination clause emphasizes the authoritative and powerful position of man because he is considered a bread-winner. Since, he is an influential person, he is allowed to do all the things like extramarital affairs and adultery but a woman gets unchaste, impious and dirty if she has any love affair other than her marriage. While buying honor for herself and her husband is the sole duty of woman since it is reinforced through religious and cultural literature that a woman is property of her man and woman does not question as this is applied to her by authorities and institutions which maintain the power relations and resultantly aid the patriarchal hegemony. Furthermore, the expressive value of words can be examined by the use of modality in sentences. The analysis of modality is to explain the degrees of affinity which characterizes the discursive

representation of social roles and the control of ways in which reality is constructed in the following text:

*Talal (apni bivi se): Mian jesa bhee ho uski ourat ko 110% shareef hona chahye.*

Talal (to his wife): A woman should be one hundred and ten percent chaste regardless the character her husband possesses...

(My Life-Long Companion) Episode 18 dated Nov 19, 2015

A modality 'should' expresses the obligation. It is assumed that woman must keep herself innocent and pure in order to attract her male or simply get the attention of her husband by her righteous character. The sentence reinforces ideological role in which woman is ordered to be flawless, pure and chaste not for herself but rather for man to maintain the marriage. Moreover to this, the use of modality infers that woman owns no individuality but fairly she does each thing to please her husband (male) or seems pleasing to him. Such media discourse symbolizes co-optive hegemony as it demotes the individuality of a woman in an accepted manner. As Beauvoir (Schwarzer, 1984) says women are exploited and they allow themselves to be exploited in the name of 'love'.

In a related tone, direct address in such dramas serves the interests of social patriarchal orders. The use of second-person pronoun such as 'you' seeks out to speak to the community directly (men and women). When individuals are addressed directly and personally instead of collectively, it is considered highly valued and it makes an account. For instance 'You should be chaste' here, 'you' indicates that every woman must be chaste to please her husband. The pronoun 'you' refers to ideological and symbolic violence which projects the exploitative condition of woman as submissive, passive and deferential. It also indicates a common urge in every woman to seduce her husband. Besides, the use of pronouns helps to analyze the implicit co-optive hegemony enacted in dramas. The use of personal and common pronouns affects the audience directly. Such as:

*Maheen: Meri waja se vo kici ko munh dikhanay kay laiq nhi rehe.*

Maheen: They cannot face anyone just because of me.

*Saas Bahau (Mother-in-Law and Daughter-in-Law)*

It indicates that every woman has to perform the duty of being obedient in any case irrespective of how impious and characterless her husband is ... On the other hand, the pronoun 'they' hides the agency as well as serves the purpose of being woman answerable and dutiful not only to her husband but to her other family male members also, the dignity of every male-counterpart of her family either father, brother or husband is attached to her chastity. Such types of dramas are produced in patriarchal society since males are considered supreme part of the family who upholds the family identity. While girls are not chosen to support their family monetarily through their lives, they get no right to have any opinion or any standing in the society except taking care of males' honor vis-à-vis their roles in kitchen, bedroom or in public.

#### **4.5 Relational Value of Linguistic Features**

The relational value of the sentences focuses on what modes are used in order to convey the message. Three major modes can be used in such discourses to manipulate: declarative, questions and imperatives. In the declarative sentence, it provides the audience with some commands and the audience takes the command wholeheartedly. In the said drama, it is mentioned in the text:

*Furqan(Mian):Chahay vou roop maa ka ho, bhen ka ya bivi ka, maaf krne ka zerf ouart ma he ziada hota hai.*

Furqan(a husband):Whether she is a mother, a sister or a wife, it is the woman only who holds the excellence of forgiving.

*Saas Bahau (Mother-in-Law and Daughter-in-Law)*

The above sentence informs and clarifies to audience that forgiving and forbearance are the best traits of womanhood; it is holy and natural duty of women. It also implies that the existence of women is conditioned with quality and quantity of forbearance in them for their male counterparts. A wife is accepted only if she has the quality of forgiveness at most. Thus, the institutions refute the independence of a woman and provide her subservient and inactive roles. According to Beauvoir (1953) women have always been confined to the domestic labour and never have been provided with the opportunity to create something valuable or intellectual piece of work. In this sense, such discourse does ideological work which defenses and legitimizes unequal distribution of power. Such as a man is associated with authority and power while a woman is confined to domestic and pleasing chores.

## **5. Findings and Conclusion**

Dramatic representation of actors subtly misrepresents truth and manipulates the people to lead a certain way of life. Women have been portrayed in dramas as patriarchal society and the state wants them to be for instance, decorative dummies, submissive daughters, passive sisters, well-trained wives, devoted mothers and efficient house keepers. In such a symbolic ferocity, it becomes essential to elaborate how inequality is made legitimized through sophisticated language. Media and such dramas are important in shaping behaviors but a little concentration has been provided to drama in the local context from the perspective of critical discourse analysis. For this reason, there is indeed a need to analyze critically the use of language in the development of such notions. The present study is a contribution in the field. The study tries to elaborate the effect of language, presentation of setting on the existing power relations. Finally, this work has emphasized how grammatical structures can strengthen and reinforce the exploitative representation of women in a docile form. This study would provide motivation and inspiration for women of Pakistan seeking liberation from the chains of patriarchy. There are a plenty of other such Pakistani dramas which can be sifted out for the same or other study questions in relation to women's emancipation. This research is the hope, if occasionally illusory, to change through critical understanding of discourse. The perspective, if possible, that of those women who suffer most from dominance of their male counterparts. The critical thinking targets the patriarch-centered institutions that enact, sustain, condone or ignore social inequality and injustice. The aim of this work is solidarity with those who need it most.

## References

- Beauvor, D.S. (1953). *The second sex*. Picador: London.
- Fairclough, N. (1989). *Language and power*. London: Penguin.
- Fowler, R. (1986). *Linguistic criticism*. Oxford: OUP.
- Hakim, A.A. (1998). "Socio- cultural, Religious, and Political Aspects of the Status of Women in Pakistan", *The Pakistan Development Review*. Karachi.
- Lazar, M.M. (2000). "Gender, discourse and semiotics: The politics of parenthood representations", *Discourse and Society*.
- Moscovici, S. (1973) .Health and Illness.*A social psychological analysis*. 'Foreword', pp. xiii in C. Herzlich: London: AcademicPress.
- Moscovici, S. (1984a). 'The Myth of the Lonely Paradigm: A Rejoinder', *Social Research* 51: 939-967.
- Rebecca R. (2004). An Interview.First International Conference of CDA Valencia, Spain.
- Schwarzer, A. (1984). *Simone de Beauvoir Today: Conversations 1972 -1982*. London Chatoo & Windus: The Hogarth Press.
- van Dijk, T. A. (1997). *Discourse as interaction in society*. "Discourse as Social Interaction, Vol 2. Ed. Teun A. van Dijk. London: Sage, pp.1-37.
- van Dijk, T. A. (2001). Multidisciplinary CDA: a plea for diversity. Published in Wodak's and Meyer's *Methods of critical discourse analysis*. London: Sage Publications.
- van Leeuwen, T. (2006). *Critical discourse analysis*. Keith Brown, Ed. Encyclopedia of Language and Linguistics, Vol. 3. Oxford: Elsevier.
- Wodak, R. & Meyer, M. (2009). *Critical Discourse Analysis: History, Agenda, Theory and Methodology*.
- Ruth Wodak and Michael Meyer, Eds.*Methods of critical discourse analysis*.London: Sage. pp.1- 33.