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Conflicting Moralities in Pakistan as Represented by Shoaib Mansoor's Feature Film Bol: A Nietzschean Critique

Muhammad Azmat

Abstract

Ideologically, Pakistan is an Islamic country with sound moral and spiritual values serving as its guiding principles, but ironically, it is passing through a very difficult time of its history mainly because of the conflicting and predominantly distorted versions of morality underlying a number of its serious political, religious, and social issues. The great German philosopher Friedrich Nietzsche, however, identified morality as of two major types, that is, master morality and slave morality. Accordingly, this article was written with the aim of exploring as to how these moralities shaped highly conflicting mindsets over even very serious issues. However, in view of a proliferation of issues addressed by Bol, the analysis was delimited only to the major and the most controversial issue of producing more and more children vs. contraception as taken up and treated so elaborately by Shoaib Mansoor's feature film Bol. For this purpose, the relevant discourses of different characters from Bol, i.e., Hakeem Shafahatullah, Hakeem Shafahatullah's Wife, Zainab, and Police Officer, from their respective dialogues with one another from different parts of the film, were selected and analysed in light of Nietzschean concept of morality as well as the Qur'anic view of the worth and sanctity of human life. It is finally concluded that there is a frequent interplay of the master and slave moralities in Bol, represented by Hakeem Shafahatullah and Zainab respectively: The former being a conformist, fatalist, pessimist, dissembler, mentally-sick, having a retrogressive and Islamically distorted view of life, while the latter performs a dual role, that is, the one of being a Nietzschean critic of the slave morality and the other of an aspiring practitioner of master morality, having a rationalist, progressive, optimistic, healthy, and joyful view of life, more in accordance with the life-asserting teachings of Islam.

Keywords: master morality, slave morality, contraception

1. Introduction

That Pakistan is nowadays passing through a very difficult time of its history regarding severe political, religious, ideological, humanitarian, and moral crises and conflicts is very hard to deny. Ideologically, it is an Islamic country and “religious beliefs have great influence on our institutional (family, education, government, politics etc.) and social behavior”, but as Malik (2003) posited, “Islam is widely misrepresented and misinterpreted, in the society, from individual to public affair. Thus many of the so-called ‘values’, and ‘norms’, that are supposedly rooted in Islam, are actually an outcome of this misinterpretation” (p. 16).

In view of the scenario, as depicted above, the role of mass media in Pakistan, specifically TV, internet, and cinema, has become very crucial than ever in tracing and highlighting all the moral, spiritual, philosophical, and economic factors which are involved in the creation and promotion of different issues and problems on ground. By performing this role with responsibility and fairness, the mass media can exert its immense influence in giving true awareness to the people about Islam and the modern world. In this regard, TV channels, internet, and cinema have so far produced a number of useful dramas and feature films to watch and get much awareness from.

Of all the previous feature films, one but perhaps unique of its kind is *Bol*, a written, produced, and directed Lollywood film by Shoaib Mansoor, which as its very title means ‘Speak out’ (i.e., in an imperative form), speaks out boldly enough about a number of social problems, such as, “rape and domestic violence, and attitudes towards transgendered people, contraception, prostitution, art, music, and girls’ education” (Shah, 2011, para 3). The researcher believes that, while presenting different views of different characters about the aforementioned issues, the film digs deep into conflicting versions of underlying morality, which is generically believed to be one, universal, uniform, and divinely-constructed, thus unveiling the disregard and distortion of Islamic teachings about the sanctity of life, women rights, equality, and love for all the creatures of God, such as, the male human, the female human, and the transsexual human as well.

This article is, however, delimited to analyze the conflicting moralities with reference to one key issue of vital and highly controversial nature, that is, the practice of producing more and more children vs. contraception as elaborately represented by Shoaib Mansoor's film *Bol* in light of the two conflicting versions of morality, i.e. master morality and slave morality, discussed and expounded by the great German philosopher Friedrich Nietzsche in his famous treatise *On the Genealogy of Morals*. For this purpose, the relevant discourses of different characters from *Bol*, i.e. Hakeem, Hakeem's Wife, Zainab, and Police Officer, from their respective dialogues with one another from different parts of the film, have been selected for analysis, presented later in this article after a brief, critical review of the text selected and the framework applied on it in the sections to follow respectively.

2. Shoaib Mansoor's *Bol*: An Overview

Bol is a remarkable film in the history of Pakistani cinema. "[It] was released on June 24, 2011, under the banner of Geo Films. The film established a new box office record in Pakistani cinema. It became the highest earning film in Pakistan in its first week of release, breaking all previous records ... *Bol* did a business of PKR 62.792 million in six days" (Wikipedia).

The film starts with Zainab, the protagonist, who is soon to be hanged. However, consequent upon the acceptance of her last appeal before death by the President of Pakistan, she is allowed to speak out (i.e. *Bol* in Urdu) while standing on the hanging place. The narrative is then shifted to the past, flashing back the circumstances leading up to the murder of Zainab's father by Zainab herself and the consequent capital punishment proclaimed on her by the court of justice.

As for the beginning of its plot, the scene shifts to Hakeem Shafahatullah, Zainab's father, who always wanted a son. In this effort, he kept on producing children. While six children died, Zainab still lived with 6 sisters, and her parents in Lahore, the second largest city of Pakistan. However, the search for a son ended up with the birth of a transsexual, named Saifi. Hakeem did not like Saifi. Out of pity for her mother, one day Zainab got the mother operated upon so that no more babies could thenceforth be conceived from her. When Hakeem came to know about this, he got very furious to Zainab.

Meanwhile, Mustafa, Zainab's friend and a singer in the neighbourhood, and Zainab's sister Ayesha developed liking for one another. Hakeem despised Mustafa's family as they were from 'Shia' sect. Hakeem's pharmacy shop was also not making much business. Mustafa got Saifi a job in a shop where trucks were painted. Saifi was harassed at work place, later was raped, and ultimately brought to the home by some other transsexual. Hakeem overheard the story when Saifi was telling the story to his mother and sister. Hakeem killed Saifi by suffocating him with an iron bag.

Things started deteriorating for Hakeem. The police demanded a heavy bribe from him. Hakeem was, therefore, forced to give money as bribe from Masjid's funds. Afterwards, on Masjid (Mosque) administration's demand, Hakeem had to return the money by getting help from Sahaqa Kanjar, a type of brothel-head, whom Hakeem had refused so disgustingly in response to a request for a recipe to get more sexual power and produce more and more children, ideally the females for his brothel, at the start. Now Hakeem even agreed to teach Quran to the children of Sahaqa's locality. However, still deficient in money, Hakeem had to marry Meena, a prostitute, to produce a girl for Sahaqa Kanjar as per the deal. Subsequently, at the birth of a girl, Hakeem begged Meena to let him take the daughter away to secure her future, Meena refused. Meanwhile, Sahaqa Kanjar came and kicked Hakeem out of his house.

Later on, Meena came to Hakeem's house and gave the child to his family. Therefore, Hakeem had to expose the secret to his family on which his wife started objecting noisily and was severely beaten whereupon Zainab and her mother and sisters decided to leave the house next day. But it happened that Sahaqa arrived to take the child. Hakeem was going to kill the child when Zainab killed him by giving him a heavy blast on the head. Consequently, Zainab was given the death penalty and this is how she is soon to be hanged.

3. Theoretical Framework: Nietzschean Concept of Morality

Traditionally, morality is considered as a universal phenomenon. However, it is commonly believed that different civilizations and different ages have quite different moralities. Stace (1965) elaborated this view as under:

What morality ordains in one place or age may be quite different from what morality ordains in another place or age. The moral code of Chinamen is quite different from that of Europeans, that of African Savages quite different from both. Any morality, therefore, is relative to the age, place, and the circumstances in which it is found. It is in no sense absolute. (p. 27)

Supporting the above-stated view of morality, Nietzsche also believed that there was no single morality of universal nature, i.e., there was no uniform code of values which we were bound to follow. However, he held that morality was relative to the psychology of the powerful and the powerless, as manifested by history. Broadly speaking, he introduced two types of moralities in his *Beyond Good and Evil* and discussed them more elaborately in his *On the Genealogy of Morals* i.e. 'master morality' and 'slave morality'.

According to Nietzsche (2006), master morality is good/bad morality, while slave morality is good/evil morality, being a resentful inversion to master morality. The three valuations, i.e. "good", "bad", and "evil" can be traced to have originated from the ancient history of human civilization. As for the terms "good" and "bad", in Nietzsche's views, they emerged under the nobility in ancient Egypt. The nobility called itself as good, and from this, the low classes came to be known as bad (p. 5).

Afterwards, the priests opposed the knightly-aristocratic values. They hated the noble, the powerful, the masters, and the rulers. This hate was due to their impotence. Nietzsche further observed that the Jews were the priestliest and the most dangerous people, recorded as under:

Nothing that has been done on earth against 'the noble', 'the mighty', 'the masters' and 'the rulers', is worth mentioning compared with what the Jews have done against them: the Jews, that priestly people, which in the last resort were able to gain satisfaction from its enemies and conquerors only through a radical revaluation of their values, that is, through an act of the most deliberate revenge. Only this was fitting for a priestly people with the most entrenched priestly vengefulness. It was the Jews who, rejecting the aristocratic value equation (good = noble = powerful = beautiful = happy = blessed) ventured, with awe-inspiring consistency, to bring about a reversal and held it in the teeth of the most unfathomable hatred (the hatred of the powerless), saying:

‘Only those who suffer are good, only the poor, the powerless, the lowly are good; the suffering, the deprived, the sick, the ugly, are the only pious people, the only ones saved, salvation is for them alone, whereas you rich, the noble and powerful, you are eternally wretched, cursed and damned! (p. 17)

Nietzsche proceeded further to say that with “this most fundamental of all declarations of war” (p. 18), began “the slaves’ revolt in morality” which has got a history of 2000 years behind it and it “has only been lost sight of because . . . It was victorious” (p. 18). This relates the origin of the conflict of master morality with slave morality.

Slave morality, according to Nietzsche, is pregnant with resentment, which has a general mechanism to follow, of which the case mentioned above is one big example. According to this mechanism, the group that feels repressed directs its hatred towards another group, which is considered a part of the hostile external world. A few more examples of resentment as creating values are Christianity, socialism, democracy and anarchism – different examples of what Nietzsche called slave revolt in morality (pp. 48-50). Nietzsche discussed the working mechanism of this slave revolt in these words:

The beginning of the slaves’ revolt in morality occurs when ressentiment [i.e., resentment] turns creative and gives birth to values: the ressentiment of those begins who, denied the proper response of action, compensate for it only with an imaginary revenge. Whereas all noble morality grows out of a triumphant saying ‘yes’ to itself, slave morality says ‘no’ on principle to everything that is ‘outside’, ‘other’, ‘non-self’: and this ‘no’ is its creative deed. This reversal of the evaluating glance – this essential orientation to the outside instead of back onto itself – is a feature of ressentiment: in order to come about, slave morality first has to have an opposing, external world, it needs, physiologically speaking, external stimuli in order to act at all, - its action is basically a reaction. (p. 20)

The above quotation suggests that slave morality is based on a creative, distressful emotion marked by resentment, reaction and imaginary revenge, and submerged hatred. On the contrary, master morality or “the noble method of valuation” ...

acts and grows spontaneously, seeking out its opposite only so that it can say 'yes' to itself even more thankfully and exultantly, - its negative concept 'low', 'common', 'bad', is only pale contrast created after the event compared to its positive basic concept, saturated, 'we the noble, the good, the beautiful, the happy!' (p. 20)

This shows that the origin of the moral concepts 'good' and 'bad' does not belong to the moral sphere of values as they do today.

While the master is capable of fighting against odds to bring a change in his favour, the slave is powerless to bring a change in his conditions. He can only act according to his master's will rather than his own drives. When he drives for aggression, cruelty, love for power, he cannot do outwardly and naturally, so these drives turn inward and eventually take revenge against life - the internalization of man in Nietzsche's language. The slave carries out his revenge by converting the master's attributes into vices.

In slave morality, people assert themselves to be good for being moral, no matter how miserable their life may be. By telling 'lies', they tempt to evade the facts to make themselves appear to be better off than they really are. Bittner (as cited in Schacht, 1994, p. 130) indicates that the reaction of a slave morality follower is just like that of La Fontaine's Fox. It satisfies itself by saying that the grapes are green and sour, although they are fully ripe because he is unable to reach them. In this way, the slave denies those desires that he is unable to satisfy and conspires against those who can satisfy them, eventually declares such desires and those who are able to satisfy them 'evil'.

Whereas Nietzsche lauded master morality by allowing coexistence with different types and morals, he criticized slave morality for its "sickliness" (p. 89). In this regard, he showed his apprehensive concern as: "The sick are the greatest danger for the healthy; harm comes to the strong not from the strongest but from the weakest" (p. 89). According to Nietzsche, slave morality or Christian morality, assuming that we are all equal before God, claims universal status for itself. This claim serves as a strategy of the slaves for inhibiting the best. By masking as the only possible morality, slave or Christian morality succeeds in regulating the lives not only of the majority, the weak who needs its codes to live their lives, but also the few healthy ones who do not need it.

Nietzsche criticized Christian morality not simply for its values but for the reason that the ascetic priest, the leader of slaves, provided the men of resentment with an interpretation which on the one hand, blamed them for their suffering, and, on the other hand, promised redemption through belief in God. In order to relieve his inner tension, the slave projected suffering onto someone who could be responsible for his misery and, taking a step further, he projected the supreme God who was able and willing to fight against the 'evil' masters. The slave found consolation from God and believed in future happiness in an afterlife. This interpretation promoted an inspiration for the slave, giving him a strong sense of power and eventually enabling him to overcome even the master. Thus, by interpreting the noble mode of valuation as evil, slave morality implied that the noble was indeed free not to act, that he was free to choose not to be evil. In this way, the slave interpreted the weakness and inability to act, which was typical of himself, as something positive – as 'freedom'.

At the end of the first essay of *On the Genealogy of Morals*, Nietzsche remarked that the two opposing valuations, that is, good/bad and good/evil, had been locked in a tremendous struggle for thousands of years, as in "the two opposing values 'good and bad', 'good and evil' have fought a terrible battle for thousands of years on earth; and although the latter has been dominant for a long time, there is still no lack of places where the battle remains undecided" (p. 32). The struggle originated with the war between Rome (good/bad) and Judea (good/evil). What began with Judea was the triumph of resentment; its hold was broken for a moment by the Renaissance, but reasserted by the Reformation (which, in Nietzsche's view, restored the church), and refreshed again by the French Revolution in which the "ressentiment", i.e., "instincts of the rabble" triumphed (p. 33).

Master morality and slave morality refer to the division between what strengthens and enhances life and what weakens and mutilates it. Master morality is based on the consequence-based actions, while the slave morality goes after intentions. Master morality believes in progress; it looks to future. On the other hand, slave morality is pessimistic about the human condition, doubting the goodness of this life, sees people as weak and pitiful (hence fatalistic and pre-deterministic). Master morality is an expression of power and strength. The strong can attain maximal happiness by overcoming resistance –

the greater the resistance, the greater the happiness. In contrast, the weak avoid struggle and resistance, both because of laziness and impotence. The weak is powerless, dependent and lacks self-mastery. Nietzsche (2006) compared the strong to a bird of prey and the weak to a lamb, stating that it was a mistake “to blame the large birds of prey for carrying off the little lambs” (p. 26), because the actions of the birds of prey stemmed from their inherent strength, rather than any malicious intent. In short, master morality is what Nietzsche felt to be on par with the principles of nature, while slave morality takes the opposite route, whereby it negates nature and life itself.

4. Analysis

The analysis, as aforementioned, is based on the Nietzschean concept of morality underlying the social practice of producing more and more children in refutation to contraception as reflected from the contesting discourses in *Bol*. However, before the in-depth analysis of the issue, it is quite relevant to quote the remarks of the director’s own remarks about *Bol*:

Having been so blessed in life, I often think of the things that I should be grateful for. The list always seems to be never-ending, but invariably it ends at one thing that I was born as a MAN.

Nothing in the world scares me more than the thought of being born a woman or a eunuch in a country like Pakistan, where obscurantism the deep roots. It is very unfortunate that we make tall claims, full of pride, about the rights of woman granted by our religion and yet when I look around in underdeveloped Muslim countries in general and Pakistan in particular, I find things totally the opposite. Tragically, our interpretation and application of religion seems to begin and end with woman. Leave the 5% urban educated elite aside, woman seems to be the playground (battleground) where we practice a medieval form of religion. (Mansoor, 2010)

The above quotation clearly shows that there are serious moral crises in the social and moral spheres of life in Pakistan, especially in terms of women’s predicaments for being too often subjected to tyranny, selfishness, religious orthodoxy, and strict compliance to the wishes of the male counterparts in this world as their gods, so as to get a compensation in the afterlife by God ultimately. As a matter of fact, these issues stem out of a specific approach to

this life, projected on to the females by the males in Pakistan, to which Nietzsche refers to as the slave morality.

In relevance to the above-drawn picture of life in Pakistan in general, *Bol* quite overtly and barely questions many social practices, like the worth of a human being, may it be a woman like Hakeem Shafatullah's afflicted wife in particular or a person born with a birth defect like Hakeem Shafatullah's transsexual offspring Saifi. More specifically, it questions the morality behind putting restrictions on women to go for contraceptive measures and vehemently justifying the practice of reproducing more and more children in search of a son without bothering about doing hard work, earning the resources, taking the responsibility of their dignified brought up, and even the death of one's wife out of delivering more children than her capacity, rather ultimately attributing it all to God's will, thus falsifying and misrepresenting the life-asserting and life-glorifying Islamic thought and teachings with a typical slave-morality mindset. In *Bol*, this view is expressed by Hakeem Shafahatullah in answer to his wife's anxious question in the following manner:

بیوی: کھانے والے اتنے زیادہ ہیں اور آپکی آمدنی دن بدن کم ہوتی جا رہی ہے
کیا بنے گا؟

(Wife: There are so many to eat, whereas, your income is lessening day by day; what will happen?)

حکیم: جس نے چونچ دی ہے اس نے چوگا بھی دینا ہے۔

(Hakim: Who (God) has given the beak, (He) shall give the feed as well.)

It can be noted from the above excerpt that the world of Hakeem is marked by sheer fatalism, laziness, lack of will to look up for consequences of his actions. His is the world of blind faith, dictating him to disregard his wife's legitimate protest against the countless production of children from her, rather blaming her for the action he himself considers as embarrassing in itself, as is obvious from his following sarcastic remarks directed to his wife:

حکیم: خدا نے تمہیں دو ہی ہنر دیے ہیں: ایک کھانا خوب پکاتی ہو اور دوسرا

بیٹیاں خوب پیدا کرتی ہو!

(Hakim: God has given you only two skills: one, you cook plentiful food; two, you produce plentiful children!)

The way Hakeem maintains his control at the micro level of the family by the exercise of his slave morality is quite analogous to the way the state exercises a “legitimate violence” (Clastres, 2007, p. 152) over the society at the macro level. With this onset of the central issue of countless production of children necessitated by the exponent of the slave morality, *Bol* progresses onwards to set the stage for a fuller exposure of the slave morality, represented by Hakeem, thwarting all positive, healthy, and life-asserting master-morality mindset as represented by Hakeem’s daughter Zainab, with reference to the other side of the coin of the practice of producing countless children, i.e. contraception, which is a no-go area in Pakistan for most women just like Hakeem’s wife in *Bol*. In this connection, Said (as cited in Siddiqui, 2011) reported:

According to the Economic Survey 2010-11, Pakistan has the highest fertility rate of 3.5 in South Asia, with the lowest contraceptive prevalence rate of 30 per cent. Dr. Saeed adds that religious beliefs are one of biggest hurdles in increasing contraceptive prevalence amongst women in Pakistan. (The Express Tribune, July 12th, 2011)

Bol, being an exquisite Lollywood feature film to highlight the social issues of Pakistan as aforementioned, paints the reality in relation to a typical Pakistani family in which Hakeem Shafahatullah, a devout follower of slave morality, attributes his deliberate, ambitious production of a large number of children to God’s will, as something preordained. In a sharp reaction, Hakeem’s eldest daughter Zainab questions the wisdom of condemning children to living death by her unforgettable inquiry in a typical master-morality mindset like this:

زینب: اگر زندگی لینا جرم ہے تو زندگی دینا جرم کیوں نہیں؟ اگر کھلانہیں
سکتے ہو تو پیدا کیوں کرتے ہو؟

(Zainab: If taking a life is a crime, why is giving a life not crime? If you cannot feed, why do you give birth?)

Here, Zainab critiques her father's version of slave morality, sunk deep in retrogressive, fatalistic, blind action based on intention rather than consequence. However, it is quite later in the novel that Hakeem has to confess about his blind, foolish act when he is tamed by the police on the true charge of the murder of the transsexual Saifi by his/her father Hakeem himself, as under:

حکیم: مدد کیجیے، میرا تو گھر بیٹیوں سے بھرا پڑا ہے! انکا کیا ہوگا؟

(Hakim: Please help (me). My house is full of daughters. What will become of them?)

پولیس افسر: یہ تو آپ کو پہلے سوچنا چاہیے تھا!

(Police Officer: This, you must have thought about earlier!)

On the contrary, Zainab presents a cheerful, optimistic, life-asserting and progressive view of life, whereby she makes a valuation of life in terms of health, life-enhancement, joy, and indeed, the sanctity of this life. Therefore, speaking in favour of contraception and her act of having got her mother operated upon, Zainab denounces the life-threatening sequel of conceiving fourteen children on her mother's part in compliance to the husband's priestly slave morality. This is evident from her bold stance against her father's morality laden taunts, manifested by the corresponding discourse presented as under:

زینب: میں نے اس گھر کی آبادی کو روکنے کے لیے امی کا آپریشن کرا دیا۔

(Zainab: In order to control the population of this house, I have got the mother operated upon.)

حکیم: خدا غارت کرے تجھے! یہ کیا کر دیا تو نے! تجھے پتہ ہے کہ کتنا بڑا گناہ

کیا ہے تو نے! خدا کے کام میں دخل دیا ہے، ارے زندگی دینے والا تو وہ ہے۔

(Hakim: O you be damned! What have you done! Do you know that how great a sin you have committed? You have intervened in God's will! Oh, the One (Who has the privilege) to give life is He.

The above dialogue shows that, while Hakeem believes only in the production of children, without caring whether his wife lives or dies, believing that contraception is a great sin and considering this practice an interference in God's will, Zainab emphasizes on the quality and preservation of life, in a typical master morality vein, raising objection to his father's misappropriating and misquoting the teachings of Islam for his self-gratification rather than upholding the fact that Islam lays infinite emphasis on the sanctity of life, as for example, "if anyone killed a person not in retaliation of murder, or (and) to spread mischief in the land - it would be as if he killed all mankind, and if anyone saved a life, it would be as if he saved the life of all mankind" (Qur'an 5:32, Al-Hilali and Khan, 1432 AH, p. 146).

Hakeem's religious hypocrisy is soon exposed when he kills his transsexual son Saifi by his own hands without having even the least fear of Allah, rather trying to get away with his unethical request made to the police officer in the following words:

حکیم: آپ کو اس پروردگار کا واسطہ، اس بات کو یہیں دبا دیجیے!

(Hakim: In the name of that Cherisher and Sustainer, please suppress (ignore) this matter as it is!)

The above-cited earnest request of Hakeem to the police officer shows that there is no fixed justice, no fixed creed of Hakeem: he admits his sin rather before the state, i.e., police by applying for a special privilege, irrespective of any reverence and fear of God. Begging the police in the name of God, in compensation for having been an ally of the Devil, Hakeem (and suchlike devout followers of slave morality) always carries guilt and bad conscience. In fact, the root cause of sheer embarrassment that Hakeem has created for himself lies far entrenched in his heart is his resentment due to having a host of daughters and his stubborn desire to get power through the achievement of a male issue from God – the main refuge for the powerless, lazy, slavish maniacs like Hakeem.

حکیم: ہمارے ہاں اتنی خزاہوں کے بعد بہار آہی ہے۔ خدا کے لیے اب تم
یہاں سے چلی جاؤ۔

(Hakim: Spring has visited our quarters after so many autumns. For God's sake, go from here now.)

The religious vanity, under the religious garb is expressed in the following implicit way when Hakeem expresses his joy over the news of the birth of a son in his house, although he has to soon pine over the loss of fleeting happiness because the newly born is rather a transgendered child, as made out by a neighbouring woman after the examination of the baby:

It is noticeable here that Hakeem uses the metaphor 'autumns' for his daughters and 'spring' for a son, which reflects his repressed desires resulting in a 'bad conscience'.

On the contrary, Zainab stands for the opposite view of morality; she abhors such slave morality as is followed by her father and suchlike people. Hers is not a good/evil concept of the world, but she rather respects and prefers life, health, family planning and happiness which are the hallmarks of a healthy, master morality. She speaks in favour of such actions which are based on consequences, as evident in: 'The more the mouths, the greater the food is required!' This is more beautifully illustrated by her through a comparison

between the numbers of her father's produced children with those of their neighbour Master Akhtar Hussain.

There is a huge difference in the size of both the families: her father's large family and Master's short family. In her view, this difference is based on man's will rather than the will of God. Master has two children and both are doctors; whereas, Hakeem has eight children and all are illiterate. The point to be noticed about Zainab's approach is that it is based on such typical master morality valuations as quality/quantity, life/death, education/illiteracy, exercise of free will/ blind faith, and prosperity/adversity, as reflected brilliantly by her these words: "How can such a great Prophet say so? He must have said that his ummah should be great, but great in honour, in stature, in advancement. How can he say that they must be largest in number, even though they be donkeys, largest in number even though they be dying out of hunger?"

The above-mentioned valuations overall characterize Zainab as a Nietzschean critic of slave morality in favour of master morality, reflecting an aspiration for health, nobility, and power. Ultimately, supported by this state of mind, Zainab exercises her power, first by killing her father to save the life of her small half-sister (daughter of Meena), and then 'speaking' against all the tame followers of the slave morality in a masterly, champion-like manner.

5. Conclusion

The analysis of the issue of contraception vs. production of more and more children on the basis of those discourses in the film that centers round the issue shows that in *Bol*, there is a frequent interplay of slave and master moralities, each trying to dictate the other behind various social issues, like contraception. These moralities are represented by the two main characters of the main plot: Hakeem Shafahatullah, being powerless, conformist, retrogressive, staunch believer in fatalism behind his every action, is a true follower of slave morality; whereas, Zainab performs a dual role: the one of being a Nietzschean critic of the slave morality, and the other of an aspiring practitioner of master morality, having a progressive, optimistic, healthy, joyful view of life and power, though facing an irony of fate at the end in that she has to commit such an act she abhors so vehemently once at the time of Saifi's murder and then

at the time of the attempted murder of her baby step-sister, i.e. Meena's daughter, ultimately killing her father by her own hands.

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Media Discourses of Pakistan Government Officials on Panama Leaks: A Critical Analysis

Naveed Akram

Abstract

The present paper attempts to focus media discourses of Pakistani Government Officials in the backdrop of PANAMA LEAKS scandal. PANAMA PAPERS, usually called Panama Leaks, are about 11.5 million leaked documents about the economic corruption of the most influential statesmen, politicians and business tycoons of the world. According to PANAMA PAPERS (April 2016), Pakistani Ex. Prime Minister Nawaz Sharif and his family members have also been reported guilty of having off-shore companies and illegal sources of income. The representatives of the government come forward and try to defend Prime Minister and his family members through their political rhetoric. They do not answer the allegations put against them but accuse their opponents of 'derailing democracy' and creating hurdles in the path of the progress of the country. The research questions of the study are: why and how do Government officials try to win the sympathies of the common people on the issue of PANAMA LEAKS through their political rhetoric on electronic media, and how does 'social pressure' lead the political leaders to defend themselves and their political ideologies?

The study attempts to focus the media discourses of only four Government officials on PANAMA LEAKS after the ruling of the Supreme Court to make Joint Investigation Team (JIT) on 20th April 2017. The research is carried out under a grand theory of Critical Discourse Analysis. The researcher's qualitative approach alongside with Van Dijk's "ideological square" is taken up as a middle-range theory to investigate the research questions. Keeping in mind the idea of triangulation, the concept of "social pressure" has been taken from the field of cognitive psychology to understand the working of the political mindset behind these media discourses.

The analysis reveals that the politicians fight not for the rights of the common people, but they have their own political motifs. They assert dominance and power through challenging the thinking, beliefs, and views of the common

people. The beneficiaries of the study are the common people of Pakistan. The study aims at encouraging them to wisely use the power of their votes and choose the people who could be the true representatives of their hopes and aspirations.

Keywords: *Critical Discourse Analysis, Media discourse, PANAMA LEAKS, Socio-cognitive approach, Triangulation, Social pressure*

1. Introduction

PANAMA leaks reveal the corruption of some of the most powerful and influential statesmen of the world. The present study discusses the political stance of the Government officials on Ex. Pakistani Prime Minister Nawaz Sharif's alleged corruption. The media discourses of the selected Government representatives hardly address the allegations put against Nawaz Sharif. They consume their energies to convince the audience that Panama Leaks is not a problem at all. It is the conspiracies of the opponents of the Government who have been trying to defame the most popular and loved political leader whom the people of Pakistan have elected their Prime Minister for the third time. They are trying to derail the economy and democracy of the country for their political gains. The research studies how politicians exploit the innocence of the common people to assert their power and dominance through their political rhetoric.

1.1 Background

The study is carried out in the background of PANAMA LEAKS Scandal where the most influential politicians of our country including the most powerful Ex. Prime Minister of Pakistan has also been found guilty of corruption. Unlike other politicians of few other countries, the Ex. Prime Minister does not surrender but decides to fight his case in the courts. The Supreme Court of Pakistan makes Joint Investigation Team (JIT) probe the matter in depth. The representatives and the officials of the Government come forward to defend and safeguard their alleged Prime Minister. Furthermore, the political narrative of the Government is critically analyzed through the analysis of the media discourses of the Government officials.

1.2 Statement of Problem

The Government officials use political rhetoric to win the sympathies of the common people on the issue of PANAMA LEAKS scandal and try to assert their dominance through their counter-narrative.

1.3 Purpose of Study

The purpose of the study is to investigate how politicians try to win the sympathies of the common people through their narrative with the use of political rhetoric. What gadgets are monopolized by these tricky politicians to beguile the common people and assert their dominance? Moreover, how do they manipulate effective propaganda using electronic and social media?

1.4 Research Question(s)

1. Why and how do Government officials try to win the sympathies of the common people on the issue of PANAMA LEAKS through their political rhetoric on electronic media?
2. How does 'social pressure' lead the political leaders to defend themselves and their political ideologies?

1.5 Aims and Objectives

The primary objective of the study is to demystify semantic, pragmatic and paralinguistic aspects of the political discourses of the politicians on PANAMA LEAKS. The secondary objective is to find out how politicians try to legitimize their political corruption through their political narrative.

1.6 Delimitation

The media discourse of following Government representatives after the formation of Joint Investigation Team (JIT) are taken up for study: Ahsan Iqbal, Talal Chaudhary, Danyal Aziz, and Abid Sher Ali.

1.7 Significance of Study

The present study attempts to examine how people in power try to control the minds of the people through their political rhetoric even they are guilty of

corruption and wrongdoings. They not only highlight their so-called achievements to beguile the common people but also exploit the weak points of their opponents to show that they are the only savior of the people. They portray themselves to be the only well-wishers of the common people. Awareness is aimed to be created among the common masses through showing them the true picture of these so-called leaders. The beneficiaries of the study are the common people of the Pakistan who have constantly been neglected ever since the birth of Pakistan. Furthermore the research also endeavors to inspire future researchers who have interest in the field of politics and Political Discourse Analysis. The political stance of the Muslim countries of the world towards Muslim genocide in Burma and the inhuman treatment to the Muslims of Kashmir and Palestine could be some other vistas to be explored by the future researchers.

2. Literature Review

2.1 What is Critical Discourse Analysis (CDA)?

Fairclough considers Critical Discourse Analysis (CDA) an interdisciplinary approach to the study of discourse, and it sees language as a form of social practice. Scholars working in the tradition of CDA argue that (non-linguistic) social practice and linguistic practice constitute one another and focus on investigating how societal power relations are established and reinforced through language use (Fairclough 1995).

CDA is discourse analysis which aims to systematically explore often opaque relationships of causality and determination between (a) discursive practice, events, texts, and (b) wider social and cultural structures, and processes; to investigate how such practices, events, and texts arise out of and are ideologically shaped by relations of power and struggle over power; and to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony. (Fairclough, 1993, p.135)

If controlling the mind is a first major form of power, controlling people's mind is the other fundamental way to reproduce dominance and hegemony. Within a CDA framework, "mind control" involves even more than just acquiring beliefs about the world through discourse and communication. First, recipients tend to accept beliefs, knowledge, and opinions (unless they are inconsistent

with their personal beliefs and experiences) through discourse from what they see as authoritative, trustworthy, or credible resources, such as scholars, experts, or reliable media (Nesler et al., 1993).

Finally, Fairclough and Wodak (1997: 271-80) summarize the main tenets of CDA as follows:

1. CDA addresses social problems
2. Power relations are discursive
3. Discourse constitutes society and culture
4. Discourse does ideological work
5. Discourse is historical
6. The link between text and society is mediated
7. Discourse analysis is interpretative and explanatory
8. Discourse is a form of social action

2.2 What is Triangulation?

Triangulation refers to the use of more than one approach to the investigation of a research question to enhance confidence in ensuing finding. Since much social research is founded on the use of a single research method and as such may suffer from limitations associated with that method or from the specific application of it, triangulation offers the prospect of enhanced confidence. Triangulation is one of the several rationales for multi-method research. The term derives from surveying, where it refers to the use of a series of triangles to map out an area. (Bryman)

2.3 Van Dijk's Ideological Square

Van dijk (2000) devised four principles that are very helpful for the critical analysis of the ideological standpoints. The four principles are as follows:

1. Emphasise positive things about Us
2. Emphasise negative things about Them
3. De-emphasise negative things about Us
4. De-emphasise positive things about Them

2.4 Social Pressure

Social pressure means the influence that is exerted on a person or group by another person or group. It includes rational argument, persuasion, conformity, and demands.

3. Research Methodology

3.1 Explanatory Research

This is Explanatory research as it is carried out to know why something happens. It comes after exploratory and descriptive research. It seeks to explain and expound the reasons and causes behind the occurrence of any phenomenon.

Explanatory research helps us in understanding questions related to why and how. It helps in identifying and understanding the reason behind the success or failure of any work of art. Majumdar says, 'Whereas both exploratory and descriptive studies primarily address 'what' and 'how' in the research population, the experimental studies seek an answer to 'why' such a relationship exists. These studies deal with a causal hypothesis or causal relationship. Causes are not discovered but invented.'

3.2 Research Design

Research is conducted under the grand theory of "Critical Discourse Analysis," and the researcher's qualitative approach alongside with van Dijk's Ideological Square is taken up as middle range theory. Since the present study is Triangulation research, the concept of "Social Pressure" is taken up from the field of cognitive Psychology along with Teun Van Dijk's "Ideological Square" for ensuing better judgment and results of the research. As a research process, it tries to find out the reasons behind human actions that affect the world. It deals with the why and how of the human behaviour or action.

3.3 Theoretical Paradigm

The present study endeavors to advance an ideological position that the politicians are not generally the same what they present themselves to be. They pretend themselves to be the godfathers of the common people, but they lack

the very ingredients of becoming the leaders and well-wishers of their people as their sole purpose is to be in authority and rule the ignorant masses. It becomes Orientational research as it focuses on some forms of inequality, discrimination or stratification in society. Some areas in which inequality displays itself are large differences in power, income, authority, access to high-quality education and occupation.

3.4 Practical framework

The practical framework of the research includes the concept of “Social Pressure” and the following four principals of Van Dijk’s Ideological Square;

- Emphasise positive things about Us
- Emphasise negative things about Them
- De-emphasise negative things about Us
- De-emphasise positive things about Them

3.5 Population

Media discourses of Political leaders of Pakistan Muslim League Nawaz (PMLN) after the ruling of JIT on 20th April 2017.

3.6 Sampling

The selection of media discourses of the Politicians is made through heterogeneous non-probability sampling depending upon the needs and requirements of the current study. The media discourse of only four following Government officials have been taken for critical analysis;

1. Ahsan Iqbal
2. Talal Chaudhary
3. Danyal Aziz
4. Abid Sher Ali

3.7 Method

The media discourses of the selected political figures are firstly transliterated and then translated into English for critical analysis.

3.8 Data Collection and procedures

Media discourses of selected Government officials are recorded from electronic media for further investigation. These discourses are the ones that were broadcasted on TV after the ruling of Supreme Court of Pakistan to form Joint Investigation Team (JIT) on 20th April 2017. Furthermore selected discourses of are taken up as sources and the punch lines of the politicians are taken up for critical analysis to show that they try their level best to legitimize corruption through their political rhetoric. The punch lines are selected, explained and analyzed as it is not possible to analyze the whole speeches of the politicians because of limitation of time and space. The punch lines are transliterated, translated into English and critically analyzed. Triangulation, the use of more than one approach to investigate the research question, is used to enhance confidence and validate the results.

4. Data Analysis

4.1 Ahsan Iqbal's Press talk on 20 April 2017

Ahsan Iqbal: "Aj hamein aik aham kamyabi hasil hui hai. Wo nakam siyasatdan jinhon ne pehlay dharnay kay zariay awam kay mendate mein shabkhood marnay ki koshish ki aur uss mein nakam huay. Uss kay baad unhon ne paey-dar-paey awam ki adalat mein shikast kha'i, Kashmir mein shikast kha'i, Gilgat Baltistan mein shikast kha'i, baldiati elections mein shikast kha'i, cantonment board mein shikast kha'i, Baldiati Elections kay baad zimini elections mein shikast kha'i, khud Peshawar mein shikast kha'i, 2013 mein jeeti hui seeton pe shikast kha'i unhon ne koshish ki kay adalat kay zariay wo shabkhood marein. Aur wazir-e-azam ko iqtadar se hatanay kay liay chor darwaza istemal karein...

(We have got an important victory today. Those flopped politicians who firstly tried to attack the mandate of the people in the darkness of the night through demonstrations and sit-ins but failed, then they were defeated again and again in the court of the people, they were defeated in Kashmir (elections), they were defeated in Gilgat Baltistan, they were defeated in local body and Municipality elections, they were defeated in Cantonment Board, they were defeated in By-elections after their defeat in Municipality elections, they were defeated in Peshawar, they were even defeated on their already won seats in 2013 elections, those politicians then tried to attack in the darkness of night

through the courts and tried to remove the government of the Prime Minister through back-door)...

“JIT ka tashkil dia jana iss baat ka saboot hai kay adalat ne un tamam evidences ko mustarad kia hai aur tasleem nahi kia hai jo adalat kay samnay pesh kia jata raha. Alhamdulillah aj Supreme Court ne uss sazish ko bhi nakaam bana dia hai. Tou aj Pakistan kay awam ki fateh hui hai. 2013 ka awami mendate jeeta hai aur un logon ko shikast hui hai jo chor darwazon kay zariay Pakistan mein iqtadar ki tabdeeli karnay ki koshish kartay rahay”.

(The ruling of formation of JIT is the proof of fact that the court has discarded all the evidences that were presented to the court. By the grace of Almighty, the Supreme Court has thwarted the conspiracy. So it is the victory of the people of Pakistan. The public mandate of 2013 Elections has won, and those people have been defeated who have been trying to deracinate the Government from the back door).

Analysis

Ahsan Iqbal was selected as member national-assembly in general elections 2013 in the constituency NA-117 Narowal. He was the part of Central Parliamentary board and was appointed as Minister of Planning and Development and Deputy Chairman of planning commission of Pakistan.

Ahasn Iqbal has made the people count the defeats that PTI has gone through after the general election 2013. In his counter-narrative, he is of the view that Imran Khan has constantly been trying to destabilize the Government of present Prime Minister Nawaz Sharif through different conspiracies. He has actually made a strong use of the second principle of van Dijk's Ideological Square. Moreover, the purpose of doing so is to divert the attention of the people from Nawaz Sharif's alleged corruption to the 'sins' of Imran Khan that he has been committing since general elections 2013.

Pakistan Muslim League (N) and the representatives of the Government consider Imran Khan the sole cause of their disturbance that is why the government officials exclaim it to be the attack on the mandate of the people that was bestowed upon them in general elections 2013.

Interestingly PTI claims it to be their victory that Supreme court has made JIT probe the alleged corruption of the Prime Minister of Pakistan. They consider Joint Investigation Team as Crime Investigation Team that would expose the crimes of the ruling party that were hidden from the eyes of the people of Pakistan. Pakistan Muslim League (N) and the officials of the Government, on the other hand, have their own counter-narrative in this regard. They think and proclaim that the opponents of the Government have been attacking the mandate of the people unlawfully and derailing democracy. Moreover, they have been doing all this to appease their lust for power and authority. They claim the ruling of JIT to be their success as the Court has refused to accept the “evidence” that was produced to the Court by Pakistan Tehrik-e-Insaf.

4.2 Talal Chaudhary’s Press talk Outside Judicial Academy Islamabad (7th June 2017)

Talal Chaudhary: “Ye Pakistan ka pehla muqadma hai kay jis mein pakistan ka teesri dafa ka Wazir-e-Azam, maqbool tareen leader us kay khilaf tehqeeqat aik “Ishtehari” kay kehnaay pe ho rahi hein”.

(It has been the one and only case that has been initiated on the wish of the “proclaimed offender” against three times elected Prime Minister and the most popular leader of Pakistan)

“Tahafzzat honay kay bawajood ham (JIT mein) pesh hotay rahay. Pehlay ye narrative banaya gaya kay Sharif family bhag jaey gi. Hassan aur Hussain qannoni sahara le kar kay wo non-resident Pakistani hein aur wo pesh nahi hon gay. Jab wo pesh ho gaye tou aik naya narrative banaya gaya aur summons leak kiay gaye aur un summons ki ibarat iss tarah thi kay lagta hai kay Sharif family taawan nahi kar rahi...”

(In spite of the reservations, we faced JIT. It was the first narrative established that the Sharif family shall run away. Hassan and Hussain shall not face JIT on the plea that they have been the non-resident Pakistani citizens. When they came and faced JIT another narrative was made and summons were leaked. And the wording of the summons seemed to show as if Sharif family were not cooperating”.

“Pehlay usay (Nawaz Sharif ko) saza mili Atomi dhamakay ki wo jala watan hua. Ab uss ne muashi dhamaka kia CPEC ki surat mein. Hamein pata hai kay

iski price bhi hamein pay karni chahiay. Agar koi bahana bana kar saza deni hai tou bahanay na bnaein, hamein seedhi tarah waja bata kar saza dein”.

(Firstly he (Nawaz Sharif) was punished for atomic explosions. Now he had made economic explosion in the form of CPEC. We know that we have to pay the price for that. If you want to make an excuse, don't make lame excuses. Tell us the reason straightforwardly).

“Ye JIT hai ya qasai ki dukan hai? Kisi ko zabardasti kehtay hein kay apna bayan-e-halfi wapas lo. Kisi ko kehtay hein ye kaghaz hein in pe dastakhat kar do. Kisi ko kehtay hein kay agar tum ye nahi karo gay tou tumhein 14 saal saza ho jaey gi. Ham ne pehlay kaha tha kay ye case qanooni nahi siasi hai, hamein siasi inteqam ka nishana bnaya ja raha hai”.

(Is this a JIT or a butcher's shop? They compel someone to take his affidavit back. Sometimes they compel someone to sign the documents. Sometimes they blackmail someone to sentence 14 years imprisonment for not acting upon what they say. We had already told that it is not a lawful case, it is a political case and we are being victimized of political revenge).

Analysis

Talal Chaudhary is a famous politician who was elected as member of national assembly from constituency NA-76 from Faisalabad in general election 2013. He has been one of the key members of national assembly for PMLN and a strong political speaker for his party. He has also served as Federal Parliamentary Secretary for Science Information Technology.

Talal Chaudhary pounces on the opponents with the strongest statement that the Prime Minister has been called to justice on the wish and saying of the ‘Proclaimed Offender.’ This is a strong politic rhetoric to control the minds of the common masses and to challenge the credibility of the political opponents and law agencies. He tries to prove the allegations and predictions of his opponents mere nonsense. He presents his counter-narrative in such a powerful way that all the allegations of the political opponents seem to be nothing but eyewash.

Speaking in terms of van Dijk's Ideological Square, Talal Chaudhary exploits the first principal to highlight the positive points of Prime Minister and Pakistan Muslim League (N). PM's decision to face JIT while having reservations, the hallmark of PMLN's government to do an atomic experiment and making Pakistan an atomic power in 1998 and starting CPEC project in 2017 are some of the things that are adroitly highlighted by Talal to win the praise of the people.

4.3 Danyal Aziz's Press talk Outside Judicial Academy Islamabad (16th June 2017)

Danyal Aziz: "Ye kesa qanoon hai kay muntakhab Wazir-e-Azam to JIT mein pesh hotay huay laikan dusri taraf 'Ishtehari Khan' azad ghoom rahay hein. Uss anokhay laadlay kay liay kesa kesa intezam kia jata hai kay Ishtehari sahib yahan se ja rahay hein g, Ishtehari sahib wahan se aa rahay hein g".

(What kind of law is this that the elected Prime Minister faces JIT while proclaimed offender enjoys complete freedom. Such freedom is offered to this 'unusual darling' that he has no problem to go wherever he wants and no problem to do whatever he likes).

"Ye pakistan kay tamam shehri jo hein unko ye saholat muyassar nahi kay wo chahay PTV pe hamla kar dein, wo chahay assembly pe hamla kar dein, wo chahein police kay thanon ko tor kar wahan jo qaidi hein unko farar kar kar le jaein, record jala dein, wo Wazir-e-Azam house pe hamla kar dein wo FBR ko gali nikalein, wo IG Police ko gali nikalein. Wo Election Commission ko gali nikalein, wo Supreme Court pe ja kay apna gandhi shalwarein taank dein (tou unko koi na puchay. Tou ye jo hawa hai isko ham pehchantay hein ye hamaray liay koi ajuba nahi hai. Ham samajhtay hein jab ye hawa chalti hai tou kesay chalti hai, ye chalti hui dekhi hai ham ne. Aur ye puranay Pakistan wali hawa hai ye naya Pakistan wali khushbu nahi hai".

(This facility is not available to any citizens of Pakistan except some. They (people of PTI) attack PTV building, they attack National assembly. They attack police stations and help the prisoner flee from there, they burn the records, they attack Prime Minister house, they abuse FBR, they abuse ID Police. They abuse Election Commission of Pakistan, they disgrace Supreme Court of Pakistan and hang dirty clothes there but no one asks them to be answerable for their actions. We know this uprising. This is not a wonder. We know how this revolt breeds. And this is the air of 'Old Pakistan' and not the fragrance of 'New Pakistan').

Analysis

Danyal Aziz joined PMLN in 2013 and won the constituency NA-116 Norowal in general elections 2013 and is an important member national assembly of PMLN.

Danyal Aziz, in his press talk at different times, strongly advocates the case of Prime Minister Nawaz Sharif as he thinks him to be the innocent. In comparison with Imran Khan, Chairman Pakistan Tehrik-e-Insaf, he bashes and makes fun of him by pronouncing him “Ishtehari Khan.” Imran Khan, according to Danyal Aziz, has no right to criticize the Prime Minister of Pakistan as he has no courage and strength to face the courts on his alleged crimes while the third-time selected Prime Minister faces the courts and JIT. The purpose of making fun of double-standard law for two political parties namely PMLN and PTI and two different politicians Nawaz Sharif and Imran Khan is to control the minds of the people that the Prime Minister is innocent while the proclaimed offender is not. He makes the people count the political crimes of Imran Khan but he has not been brought to justice. The crimes are hideous unforgivable but this is the double-standard of the accountability that creates huge differentiations. The purpose is also to win the sympathies of the people that the Prime Minister wants to establish the supremacy of law and justice whatever the decisions of the court might be.

4.4 Abid Sher Ali’s Press talk Outside Judicial Academy Islamabad (2nd July 2017)

Abid Sher Ali: “Imran Khan jamhuriyat par badnuma daakh hein. Imran Khan Pakistan ka Mir Jafar aur Mir Sadaq hai. Kesi tehqeeqat hein jin kay tarjuman Sheikh Rasheed aur Tehrik-e-Insaf hai. Wo Sheikh Rasheed jisko 3 talaqein ho chuki hein Sheikh Rasheed nay kaha kay 10 roz baad hakumat girnay wali hai”?

(Imran Khan is an ugly stain on the face of democracy. Imran Khan is actually Mir Jafar and Mir Sadaq (two historical traitors) of Pakistan. What is this investigation all about whose translators are Sheikh Rasheed and Tehrik-e-Insaf? Sheikh Rasheed, who has been divorced thrice, said that the Government will fall down within 10 days.)

“Aik rupay ki bhi corruption Sharif family pe ho, kick back ki surat mein ya kisi bhi surat mein tou ham har cheez ka khamyaza bhugatnay kay liay tayyar hein.

Laiken karobari cheez ko nathi kar kay cheezain ham par ssadar ki gai, ye ham nahi manein gay”.

(We are ready to face the circumstance whatever they be like if Sharif family has ever done a corruption of even a single rupee in the form of any kick back or any other form whatsoever).

“Dekhein, 2 baar hamari hakumat ko khatam kia gaya. Ye (mukhalifeen) har saal hamaray ooper aik buhran ki kefiat lay aatay hein. Ham buhrano se nahi ghabra rahay. Puri qaum monitor kar rahi hai in cheezon ki. CPEC kay ooper jin logon ko khadsha hai kay CPEC Pakistan ki taqdeer badlay ga wo log Pakistan kay khilaf sazishein kar rahay hein”.

(See, our Government has been pulled down twice. Our opponents compel us into different crisis every year. We are not afraid of the crisis. The people are monitoring all these things. The people, who are afraid of CPEC that it will change the fate of the country, are the miscreants and doing conspiracies against Pakistan).

“Wazir-e- Azam sahib ne khud Supreme Court ko khat likha tha kay aap commission bnaein aur commission ki roshni mein mai aur mera khandan har forum pe pesah honay kay liay tayyar hein”

(The prime Minister himself wrote a letter to the Supreme Court to formulate a commission. He offered himself and his family to come to any forum under the orders of that commission).

Analysis

Abid Sher Ali is one of the most outspoken member national assembly of PMLN. He was elected as MNA for the third consecutive time from constituency NA-84 Faisalabad in the general elections 2013. He was appointed as the Minister of State for Water and Power in July 2013.

Negative others projection has been the most important part of the political rhetoric of the politicians in the most recent times. Abid Sher Ali skillfully utilizes this political weapon to divert the attention of the viewers and the listeners from the wrong doing of the accused Prime Minister by calling his opponents and especially Imran Khan an ‘Ugly stain on the face of democracy’.

According to the counter-narrative of Abid Sher Ali their opponents had conspired against Nawaz Sharif when he made this nation an “Atomic power,” and now they are conspiring against him as he is going to make Pakistan an “Economic power” in the shape of CPEC. So the only purpose of the opposition is to stop Pakistan from moving ahead in the right direction and make progress. Ironically he does not answer the allegations put against the accused Prime Minister rather declare it a conspiracy against the sitting Prime Minister and the present Government. The first two principles of van Dijk’s Ideological Square have skillfully been exploited by Abid Sher Ali to catch the attention of the people and win the sympathies of the common masses.

Abid tries to win the sympathies of the listener on the plea that the opponents of Pakistan Muslim League (N) have always conspired to pull PMLN into crisis. They are afraid of the popularity and success of PMLN. He directly accuses PTI to be afraid of economic projects of the Government like CPEC as these projects would change the fate of the country and there would be nothing left for the conspirators.

5. Conclusion and Results

The government officials use political rhetoric to advocate the case of alleged corruption of Prime Minister Nawaz Sharif. Pakistani Prime Minister should have resigned like the Prime Ministers of Ice Land and Ukraine, but it is the lust of power and authority that enforces him not to resign. The conclusion of the study is summed up as under;

The representatives of the Government always try to convince the people on the political stance of the Government whatsoever. Their speeches, press conferences, and media talk all reveal as if their leader is the most innocent person in the world and their opponents are trying to defame him for their own political motifs. They try to legitimize corruption through the way they conduct their media discourses. Van Dijk’s Ideological Square helps us understand the mindset of the Government officials who are not more than the mouthpiece of the Prime Minister whom they represent. The four principles of his Ideological Square show that the altruism shown by the Government is nothing but a fake show. Politics is also the name of mind games. Political leaders emphasize positive things about them to highlight their achievements. They claim themselves to be the altruist and the true defender and advocates of the interests

of the common people. However, eventually, it is not the interest of the common public that inspires them on action but their own political interest of winning the sympathies of the people that can only be achieved through the propaganda and altruism. Negative aspects of the political opponents are emphasized to show the people that they have not only been corrupt, but they have also been failed to win the confidence of the people in serving them. They have also exploited the moral and political affiliation of the people who have elected them and sent them to the assemblies for their representation. Political leaders de-emphasize negative things about them as they have never committed any wrong. They also claim it to be the vain tricks of their political opponents to defame and degrade them in the eyes of the people. It is very rare that the people in Government discuss and appreciate the efforts and achievements of their opponents. Who would like to lose his importance in the eyes of the people whom he represents? The "Social Pressure" compels the politicians to assert a counter-argument that can help them assert their dominance over their opponents and win the applause of the common people. Politicians always try to control the minds of the people and influence their thinking on specific political concerns through their political discourses. Belligerence, counter-narrative, political rhetoric and altruistic political stance are some of the political gadgets through which government officials try to prove the innocence of the Prime Minister over PANAMA LEAKS Scandal.

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Marketization of Higher Education in Pakistan: A Critical Analysis of Pakistani Print Media Discourse

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Abstract

This paper critically analyzes the marketization of higher education in Pakistan through its discursive practices in advertisements. Due to the socio-economic changes, educational institutes treat students as 'clients,' courses as 'product' and admission as 'access' rather than 'selection' that is evident in the discursive practices of universities. They use promotional language that persuades prospective students for admission. This research is qualitative that relies on the theoretical framework of critical discourse analysis. The analysis is drawn by applying Fairclough (1993)'s three-dimensional framework that helps to interpret advertisements on three levels; discourse practice, text, and social practice. Four advertisements of well reputed Pakistani educational institutes were selected. The linguistic features were analyzed concerning discursive and social practice for this study. It was observed that owing to the marketization of society; the language use is also changed as both are in a dialectical relationship.

Keywords: *Critical Discourse Analysis, marketization, higher education, discursive practice, social practice, text, advertisements, promotional, persuade, socio-economic change*

1. Introduction

This paper critically analyzes the advertisements that educational institutions use for the promotion and marketization of higher education. Critical Discourse Analysis is an emerging discipline in the field of linguistics that studies the social use of language. CDA studies the relationship between language and society. CDA helps to describe the effect of language in the society and the impact of society on language. This study focused on how the language of

higher education has been changed due to the socio-economic changes in the society throughout the world and how discourse has become market-oriented.

1.1 Background of the study

Owing to the global shift in the economy, societies have been restructured and are more market-oriented (Wernick, 1991; Featherstone, 1991). This global shift in marketization of societies has changed the traditional conventions in societies. This change can be better understood regarding discursive practices where marketization and promotion are accomplished through communicative practices where language (discourse) is used for 'selling' goods, ideas, organizations, people or services (Wernick, 1991). These discursive practices are interpreted in critical discourse analysis (CDA) that studies the social use of language and sees it as a social practice. According to Austin (1962), viewing the use of language as a social practice means that it is a "mode of action" which is "socially and historically situated," in a dialectical relationship with other social facets like social *context*. Different researches that have been conducted to critically analyze the system of educational institutions show that there has been a global change in the managerial structure that is based on privatization and marketization and this shift is manifested through discourse practices. Fairclough (1993) studied the marketization of universities from a CDA perspective; he says that discourse of universities shows that universities present courses as a 'products' which they aim to 'sell' to the 'consumers/clients' that are students.

1.2 Rationale of the study

The current study focuses on discourse practices of contemporary advertisements that are more market-oriented rather than information-based and tend to attract potential candidates. These promotional elements can be detected under critical discourse analysis. The (mis)guidance of advertisements can be observed from various points of views.

1.3 Significance of the study

This research is significant as it describes how institutions marketize education that is evident in their discourse practices. These market-based elements evident in the advertisement are because of changing socio-economic factors throughout the world that has changed the social life as well as discourse orders of educational institutions. This topic is also important because the discourse

practices have been changed in higher education. Now there is a need to produce talented, skillful, competent and self-aware students to meet the market needs to engage students in the technology-based world. This perception pressurizes institutions to change the discursive practices like the relationship between the institute and the students, students and teachers, teaching methodologies and teaching materials (courses/product). In the contemporary era, Pakistani institutions are also in the race to attract potential candidates by using promotional discourse.

1.4 Aims of the study

The basic aim of the study is to identify the promotional features of the contemporary discourse of higher education and to analyze the discourse of advertisements that persuade prospective students.

1.5 Research Questions

This study revolves around the following questions:

1. Why do institutes use appealing statements and visuals in advertisements?
2. How do the educational institutes use different linguistic features for publicity in advertisements?
3. How do the educational institutes attract potential students by the uses of personal pronouns?

1.6 Delimitations of the study

It is limited to the identification of promotional language that is used to attract potential client in the educational advertisement.

2. Literature Review

The global shift in the socio-economic system after post-modernism has changed the ways of advertising, and the notion that advertisement is not appropriate for education is shattered. Now institutes promote their name through print and electronic media (Kwong, 2000). They treat students as '*clients*,' courses as '*product*' and admission opportunities as '*access*' rather than '*selection*' (Mok, 1999). Advertisements in print/electronic media, brochures, pamphlets and prospectuses are modern tools that help in promoting the institute. Fairclough in 1993 studied the marketization of higher education by

analyzing the language used in recruitment advertisement and prospectuses. He argues that this market-based discourse is because of two reasons. Firstly, there is a pressure on academics to treat students as a client because the need of the modern technological society requires new qualities and skills from the institutes to create professionals. Secondly, there is a need to raise funds to financially support and organize the departments that accord with the market style of operation. These financially autonomous departments need these funds for appraisal of staff and introducing new learner-centered approaches to inculcate skills among students (clients).

Modern advertisements not only use text for promotion but also use visual that appeals prospective students. The form and function of discourse in advertisements have been changed after post-modernism (Williams, 1981). Foucault (1979) studied how the form and function of power vary in pre-modern and post-modern discourse in societies. Fairclough's critical discourse analysis of the advertisements is drawn on the social theory of Foucault who emphasized that ideology has a great role in maintaining power relationship in society. Habermas (1984) analyzed the discourse from a different perspective. He is of the view that discourse is historically constituted and owing to the change in economic system the strategies for communication have been changed and have become more instrumental. Fairclough (1993) identified three interconnected developments in discursive practices as a result of social change. Fairclough studied other scholars and interpreted their point of view and described alternative terms that he had devised for those discourse and social practices. 1. Giddens (1991) says that the structure of "*contemporary society is post-traditional*" that Fairclough (1993) describes as 'conversationalization' of modern society. In modern society, the conventional role for certain jobs based on the rights and duties has been shattered. The conventional authoritative role/relationship of boss and submissive role of the employee has been changed. Now self-identity is more important than to meet the demands of the advertised post like for teacher, doctor engineer. 2. The second feature of the contemporary society that Giddens (1991) describes as '*Reflexivity*' or '*expert system*,' in which he says due to social changes and production of professionals (experts), the self-identity is reflexed in the role or position based on conventional practices. This phenomenon is described as 'technologization of discourse' by Fairclough (1993), the implication of new discursive practices by the organization on its members. 3. The third feature that Wernick (1991) and Featherstone (1991) describe as the culture of modern society '*promotional*' or

'consumer' culture due to the change in the society that has become market and industry based. This social change is evident in discourse practice. There is a major change in the discourse of advertisement what Lash (1990) explains as 'mode of signification,' the association between sign, signified and signifier. There has been a change from the use of text to the use of visuals in the advertisements.

Through advertisements, institutions present their identity and ideology. They also portray prestige or the standing in international university ranking (McCaig, 2015). Some advertisements are inclusive, and some exclude the addressee candidates. In this way, they develop an authoritative relationship between students and the institutions, while some develop a friendly relationship by using hegemonic discourse. Some institutes use first person and second person pronouns (I, we, our, you, your) that make the readers to personalize the information and take an interest in the admission. Universities use such linguistic features from a marketing point of view. They use such language that includes the management team, teaching staff, students and student's parents (Bano & Shakir, 2015). The use of first-person pronouns (I, we, our) develops familiarity between the readers and the institute while second person pronouns (you, your) addresses the readers directly to create responsiveness (Bano & Shakir, 2015). Discourse is also used to show superiority where two institutes compete, in this way institutes promote prestige (McCaig, 2015). There are also some political and financial agendas behind the marketization of discourse (Muldergig, 2012).

In the past, researches were conducted on different types of advertisement tools like prospectuses, online prospectuses and About Us section, upon electronic and print media advertisements about marketization of higher education. Fairclough (1993, & 1995) studied marketization of higher education by applying social theories and critical discourse analysis. Peppiatt (2007) analyzed university prospectuses as promotional work. Askehave (2007) also studied marketization of education discourse from CDA view. Khan and Qureshi (2010) analyzed prospectuses as a marketing discourse. Osman (2008) worked on genre analysis of advertisements. Bhatia (2002) studied intercultural differences in genre recognition in brochures. Hui (2009) worked on the comparative analysis of Hong Kong and United Kingdom universities' prospectuses that had changed with time. He analyzed that personal pronouns are used in prospectuses for promotional purposes. McCaig in 2015 studied the

institutional policy documents and found that English higher education is more market-based. Sanigar in 2013 conducted corpus-based analysis of universities discourse that uses websites for self-promotion. Teo in 2007 conducted a comparative analysis of two universities from Singapore.

3. Research Methodology

This chapter describes the methodologies used to collect and interpret the data. It briefly describes the Fairclough's (1993) three-dimensional framework that helps to analyze the promotional discourse of universities.

3.1 Research Type

This research is qualitative. It tends to explore the social problem of marketization of higher education. This research aims to identify the linguistic features of discursive practices that universities use to promote and publicize their institute. The researcher identified the issue of marketization in university discourse and analyzed it by applying Fairclough (1993)'three-dimensional framework.

3.2 Research Design

This study is cross-sectional as it analyzed the discourse of university advertisements that was published in the same year (March & April 2017). The researcher analyzed the discursive practices at the same time and had not analyzed any change in discourse over the period.

3.3 Sample Size and Sampling Technique

For this research, critical purposive and convenient sampling technique was used to collect the data. The discourse of those university advertisements was analyzed in which the element of marketization was observed. Four admission advertisements by LUMS, NCA, FAST-NU, and ICMA were selected for critical discourse analysis.

3.4 Theoretical Framework

This research will apply Fairclough (1993)'s three-dimensional framework to critically analyze the advertisements. According to Fairclough, language is a social phenomenon, and social phenomenon possesses linguistic elements. He says that language and society are in a dialectical relationship; language shapes the society and language is also shaped by the society. In critical discourse

analysis language is viewed as a discourse that constitutes both written and spoken text. Fairclough uses three terms discourse, text and social practice. He says the text is a product that is produced by the users who have some knowledge of the language, and association of the meanings with linguistic terms (lexical items), values and beliefs attached to it. He describes discourse as a social process of production and interpretation of the text by cognitive knowledge. This discourse is linked with social practices; each society has a certain way and rules to use language. Through language social phenomenon like ideology, power, politics, economics, religion, and culture are portrayed.

By saying language as a discourse and social practice, Fairclough analyzes language on three dimensions; text, interaction, and context. The text has some relationship with the speaker and the listener/ reader and writer. The user will produce the text by relying on his/her cognitive knowledge, and the interpreter will extract the meaning by relying on his/her cognitive knowledge. This cognitive knowledge, as Fairclough called, is 'member's resource' that people have in their mind while producing or interpreting the text. He further analyzes the relationship between three things in three stages; description, interpretation, and explanation. **The description** is the identification of linguistic items and formal features of language (text). **Interpretation** stage finds the relationship between the text and interlocutors. By interpretation, he also analyzed the process of communication. In **Explanation** stage, the link between the interaction and context is analyzed. For the first stage text is analyzed by applying linguistic knowledge especially by Halliday (1985)'s Systemic Functional Grammar approach who analyzed language on the three basis; mode, modality, and tenor. Interpretation and explanation are carried out by relying on the background knowledge of society and its social practices.

Halliday's model focuses on the communicative function of text by looking at linguistic choice, style and grammar and its connection with the society and culture. According to Halliday language has a system and a function and he called these functions as 'metafunction' that are similar to register analysis. **The register** is not used in its usual sense as formal/informal, but in the more complicated way in SFL/SFG focusing on linguistic choices. It includes three elements: **Field**; what the text is about (say theme or topic), **Tenor**; the relationship of participants, and **Mode**; a form of communication. These elements of the register are associated with a strand of meaning or '**Discourse Semantics**' in the text that is also known as 'metafunctions' by Halliday. These

three strands include following metafunctions; **Ideational**: representation of event or world (subject-specific terminology, nominalization and voice, etc.), **Interpersonal**: social relationship (use of pronouns and modality), and **Textual**: coherence in the text (lexical cohesion, collocations, references, anaphora/cataphora, ellipsis and thematic pattern). These meanings are formed by the choices of grammar, lexis, and syntax (**Lexicogrammar**) made by the text producer. Analysis of lexicogrammatical patterns of modality, transitivity and thematic structure and cohesion reveals how the meaning is constructed in the text.

For the visual interpretation layout, a framework used by Osman (2008) is also kept in view. He used a model by which he identified some obligatory and some optional moves in universities' prospectuses that is also applicable for the analysis of advertisements. According to him, some functions are obligatory like the name of the university, academic programs offered by the institute, its funding, contact addresses, etc. In an optional move, he keeps the logo and the motto of the institute, vision statement, entry procedure, and requirements, duration of the course and fee structure, etc.

4. Analysis and Discussion

In this chapter selected advertisements are critically analyzed by using Fairclough's 3D model. The discourse is interpreted on three levels; text, interaction, and context.

4.1 Discursive Practice

Some universities used visuals along with text for publicity. The first advertisement is of a reputed university named LUMS (Lahore University of Management Sciences) which has applied the publicity features of discourse and has, therefore, used the promotional genre of advertisement. This advertisement was published in the middle of the page and has covered one-third of the page. In the background, sunset is visible behind the minaret on the bank of possibly the ocean. On the upper left corner, the logo followed by the abbreviations of the university name is given in purple colour, all capital letters, in the bold and large font. Under this name, an appealing statement is given with each word capitalized as "Create Your Own Future" in black colour that is the motto of the university. In the center, another line is given with each word capitalized as "lightning your way to leadership." On the left side, the degree

name in which admissions are open is written in capitalized and bold 'MBA' form. Under that, the standing of the institute in top rankings is mentioned amongst the South Asian and then amongst the top world business institutes. Under that, another appealing line is written as "now even more experiential." After that, the deadline for application submission is mentioned along with time. Then the availability of scholarship is mentioned followed by the university website. No other information like from where to take application form and where to submit is considered important. Might be, keeping in view the current trend of online submission of application, the only website is mentioned. Moreover, if students have to view the further information they have to visit their website. There is footer where the links of social media accounts of the university are mentioned like Facebook, Twitter, LinkedIn, YouTube, university's mail and Instagram.

The second advertisement is of ICMA Pakistan (Institute of Cost & Management Accountants of Pakistan) has used a mixed genre of advertisement. It used the traditional genre of advertisement as first giving the institute's name then information about the admission process. However, before giving information about its programme, it used some appealing statements and pictures of its three alumni who are currently working in reputed firms. The logo and the institute's name are written on the upper left corner of the advertisement which is published in black and white format. There are pictures of three old students with their point of view about the institute and the heading says "A Word from Meritorious Students..." There is a line as "join globally recognized qualification of **CMA**," then another as "Pathway to CEO/CFO...". In this advertisement information about the commencement of classes requirement for admission and number of courses to be covered in the offered subjects are mentioned. At the end of the advertisement information about its campuses is provided and in the footer, the website and social media contacts are mentioned.

In the third advertisement regarding NCA (National College of Arts) the logo is given in the upper left corner. There is no visual, no motto or tagline that shows this institute followed the traditional genre of advertisement. After the name of the institute in bold and large font information about courses, their timing, duration and the aspects that will be covered in the program are mentioned. The deadline for application is mentioned in bold and before the end of the advertisement after which information regarding application submission (WH answers) is given. In the end, it is mentioned that this advertisement is from the

principle of the college and only website URL and email id is provided, unlike other institutes that provide their social media contact.

The fourth advertisement is FAST-NU (the National University of Computer and Emerging Sciences) that used the mixed genre of advertisement. This institute used the traditional order and sequence, but it used visuals and had a catchy tagline. On the upper left side of the advertisement FAST in particular style is written and on the upper right side, the logo is given and in the upper middle name is written. This advertisement is about admission notice, and it has visuals in which students in a group are seated in front of computers and are shown as they are engaged in a discussion in a lively environment. FAST is famous for computer studies that are also evident in the name of the university and by showing students engaged with a computer might be they want to show that this institute is good at computer. There is a catchy tagline as “RESHAPING your DESTINY.” Reshaping and destiny are written without a gap, and a line is drawn upward where “your” in style but short letters is written. The names of the programs offered are mentioned, then for further information readers are devised to visit the website. The number of alumni and campuses information and scholarships offered are mentioned for graduate and post-graduate level. Unlike LUMS no social contact information is mentioned which is a strong competitor in the field of private engineering universities. It is observed that only LUMS floated the traditional advertisement process as it mentioned the institutes’ name on the upper left corner with its logo, but the name was written in abbreviation and no need was felt to describe the abbreviation. Moreover, the font of the name was large but not as large as to cover the whole upper are of the ad, whereas other institutes like FAST, NCA and ICMA covered the upper portion of the advertisement. They followed the traditional order; institute’s name then admission detail.

4.2 Text

Universities use discourse to attract and persuade students. Universities are constructing their identities, portraying their ideology and developing relations with the readers/students/clients to compete with the pressure of globalization in the modern era. To construct identity, the universities make use of appealing statements that are as follows:

LUMS

- Create your own future
- Lightning your way to leadership
- Now even more experiential

ICMA

- Join globally recognized qualification of CMA
- Pathway to CEO/CFO...

NCA

No particular tagline is observed in the ad, but there is a heading that says "NCA SKILL DEVELOPMENT PROGRAMME."

Fast-NU

- RESHAPING your DESTINY

For textual analysis, the researcher relied on Halliday (1985)'s Systemic Functional Grammar that is based on mode, modality, and transitivity. The sentences like 'create your own future,' 'lightning your way to future,' 'join globally recognized qualification of CMA' and 'reshaping your destiny' are imperative (**mode**). In these catchy taglines, it is observed that institutes LUMS and FAST have used pronouns 'your' (your future, your way, and your destiny) that give it a conversational and affable look. It develops a relationship and solidarity between the readers (the unknown addressee) who can be prospective and potential students and their parents. As the identity of the addressee is unknown, so the institutes use pronouns implicitly for promotional purposes, whereas ICMA and NCA did not use pronouns that show a relationship between the addressee and the institute. In the statements, one by LUMS and other by FAST two words are used to give credit to the university like 'lightning' and 'reshaping' respectively. By LUMS the first tagline communicates directly with the prospective students and makes them think students are talented enough that they can create their own career and future. They just need a platform that is LUMS that can identify their aptitude and talent can nourish their skills and can produce a market-ready product that they can sell to reputed business companies. While the second tagline gives the credit to LUMS which is lightning their way towards leadership. They want to convince students LUMS is the best institute that can make them powerful, leading personality

and independent one who can make his own way of living in this and other societies (abroad). FAST, on the other hand, claims that they are reshaping the destiny of their students. In another sentence, they claimed that they had produced professional who are creating jobs opportunities for others. By 'destiny' they mean career, they claim that they not only produce professionals but also provide opportunities to reshape their career life.

There is the use of **modality** (use of modal verbs; should be, can be) in NCA advertisement. For example, 'Forms can be submitted at the admission office or by registered post/TCS,' is a passive sentence that shows flexibility by the use of 'can be,' that makes it optional for the students to submit the form by any prescribed method. This clause involves the participation of the students, foregrounding the activity of the prospective student. In another sentence 'the submission of the form should be accompanied by with a pay order/bank draft...,' is a passive sentence makes it obligatory for the students to submit the form to make payment and the receipt must be attached with the form. In the sentence 'Admissions will be on open merit basis,' the obligational meanings are backgrounded by the use of 'will be'.

'Merit and Need-based scholarships available' is a passive statement without auxiliary that can be rephrased as 'merit and need-based scholarships are available, no agent is mentioned that who will receive that scholarship, whereas the process is material. Obviously the needy students will avail that scholarships they are not mentioned. This statement also shows that there is a condition to avail that scholarship and that is merit and need. Moreover, it can also be said that as this university is a private one that receives high charges for programs, the administration assumed that most of the students belong to upper class there are fewer chances of needy students. It can be said that university has not mentioned the receivers because they backgrounded those students in their discourse intentionally, so such students do not get hurt.

'ICMAP offers up to 100% financial assistance under various schemes to financially deserving students.' In this sentence, 'ICMAP' is an actor, and the goal is 'up to 100%...students' whereas 'offers' is a material process. This sentence shows the traditional genre where the authoritative relationship is developed between the students and the administration. If there was the use of personal pronouns in this sentence its impact had been different. For example, if this statement would be like 'we offer 100% financial assistance to deserving

students among you', then it might have been more informal, conversational and more effective.

One **logical connector** was observed in LUMS discourse, in the clause 'now even more experiential,' the word 'Now' shows that this practice is accomplished in nowadays in the university, and the word 'more' shows that the study was experience-based in LUMS but not it is more experiential.

By describing the salient feature of FAST, the institute used a sentence that is in passive form, but the auxiliary is deleted to make it as a pointer as 'programs accredited with the relevant regularity authorities', only the process is mentioned as 'accredited', the agent is not mentioned like who made this practice. Passive sentences are usually used to background the agent might be to avoid redundancy or to make the agency and causality unclear. In the sentence 'hundreds of entrepreneurial giants among alumni creating jobs for thousands of young professional' is an active voice sentence that lacks auxiliary. In this sentence, the agent, process and the indirect object (the receiver) is mentioned. This active voice pattern is intentionally used to highlight and foreground the activities and achievements of the (agent) alumni of the institute, and the (receiver) young professionals are also mentioned to assure the students that by studying in this institute they will be able to create their career. This sentence is formal and does not use pronouns that show that it aims to develop the identity of its consumers (alumni). One element of nominalization was also observed in this sentence 'hundreds of entrepreneurial giants among alumni', a compound word that describes the agent and highlights its talent intentionally to make the message clear and to indicate who caused what and to whom. In the previous example, agent was not mentioned intentionally to make it unclear that who manages and devises the syllabus of the offered courses.

4.3 Social Practice

The marketization of higher education that is observed in advertisements is a part of wider social practice. It is also relevant that these advertisements are published in a revolutionary period that is market-based, technology-oriented and where the demand for technical professional and people from management are in demand to promote business. For example, LUMS is a leading university in Pakistan for business education. Other programs are also offered like engineering, natural and social sciences, but its management program and business program are more famous. It is among the top-ranked universities in

South Asia and all over the world. The advertisement mentions it as 'amongst top 8 in South Asia' and 'amongst top 300 business schools in the world'. It has initiated different scholarship-based exchange programs to exchange the talent in the world. It has different resources of funds, and its fee charges are not affordable by a low-income person. That is evident in its advertisement where it says merit and need-based scholarships are available. It shows that there are some organizations that sponsor the university and the needy students. No narrative paragraph was used to explain the features of the institute, but the taglines make it evident that this institute is portraying its identity by using lines as 'lightning your way to leadership.' This university has strong links with other business companies and it a modern university where new methods are used for learning purposes like seminars, workshops, and conferences that provide opportunities to its students to develop relationships with business companies. In this way, institute brightens their future and provides them the opportunities to start their career. Moreover, the internship programs enable its students to get experience that is the demand of every job in Pakistan. They have mentioned it in their tagline as 'now even more experiential.' The logo and the name in upper left corner show that university did not highlight its name because they assumed that it is a well-known and well-reputed institute in Pakistan.

The other famous university is FAST-NU in the field of computer and emerging sciences. Its names were written in bold and large fonts in the upper middle of the advertisement that shows it followed the traditional order of advertisement. In the ad a group of students engaged with a computer is visible. Owing to the global need for the technological revolution this university has important status in Pakistan. It has different branches in Pakistan. A few years ago when computer technology was introduced in Pakistan, the students from FAST were selected in a large number. It is mentioned in the advertisement that more than 13000 alumni are working for the country. This university also has sponsors, and it provides financial assistance to the needy students. In its advertisement, it is mentioned that this university receives a donation of 40 million rupees from its donors. It is providing funds to more than 2000 students, and in 2015 it provided the aid of 60 million rupees.

NCA is a government institute that is famous for arts and designing courses. It also conducts diplomas on skill development like architecture, photography, designing, filmography, arts and crafts and other skill-based programs. This ad depicts a traditional genre of the advertisement; first the institute's name, then

information about courses and application submission procedure. It is a public institute; it has not tried to portray its identity, unlike other competitor institutes. Might be because it gets aids from government and has no pressure from the donors to produce the talent that can be introduced in the market. It has produced talented actors and artists, but in Pakistan, the fashion industry is not developed as much as in other countries. So its addressees are all the eligible readers who intend to get certificates. It has not attracted the prospective students and maintains an authoritative behavior of the institute towards its readers and follows a formal relationship between the readers and the institute.

ICMA that offers programs regarding accounting is attracting prospective students by claiming that by joining their institute, students will be a part of a globally recognized institute that will help them to become CEO/CFO in national and international firms. The experience of three alumni is shared here who are working in big cities of Pakistan and one in UAE. Globalization provokes students to shift to a rich country where there are greater opportunities to create a career or to earn life. By saying that they provide 100% scholarships, they are attracting the financially poor but talented students that can lighten the name of the institute. By removing the condition of result card, they allow the students are waiting for the results. In this way, they have widened their audience. However, they had maintained the authoritative hold over students when they used nominal case 'students' that if replaced with the pronoun 'you' could have a different impression on the readers. It seems they tried to adopt modern genre of promotional advertisement but somehow could not follow it completely and thus followed mixed discourse.

5. Conclusion

With the socio-economic change, the language in the higher education is also changed, its discourse practices are for promotional purposes. A critical discourse analysis helps to identify and interpret those linguistic features that publicize the institute. It tends to use linguistic theories along with other social, psychological theories that help to interpret the underlying social practices and the meanings attached to the text that is used to communicate. Nowadays universities communicate differently; they avoid authoritative relationship and treat students as clients. They use technical language to attract potential candidates. They use catchy taglines and visuals according to the new genre of promotional advertisements. This research has identified how institutes

highlight the things that sponsors and students want and background other features where they have to hide the causality. They persuade their clients that they will reshape them according to the demands of the market.

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Appendix 1



The advertisement features a lighthouse on a rocky shore at sunset. The LUMS logo is in the top left, with the tagline 'Create Your Own Future'. The text 'Lighting Your Way to Leadership' is centered over the lighthouse. A large orange banner on the right contains the text 'MBA' and lists rankings: 'Amongst Top 8 in South Asia' and 'QS Amongst Top 300 Business Schools in the World'. Below this, it says 'Now even more Experiential' and 'Last 4 Days to Apply!' with an application deadline of 5 pm, April 13, 2017. At the bottom, it mentions 'Merit and Need Based Scholarships Available' and provides a website link. The footer includes the Suleman Dawood School of Business (SDSB) name, contact information, and social media links.

LUMS
Create Your Own Future

Lighting Your Way to Leadership

MBA

Amongst **Top 8** in South Asia

QS Amongst **Top 300**
Rankings by Subject, 2017
Business Schools in the World

Now even more Experiential

Last 4 Days to Apply!
Application Deadline: 5 pm, April 13, 2017

Merit and Need Based Scholarships Available
Visit: <https://financial-aid.lums.edu.pk/imba-emba-programme-fa>

Suleman Dawood School of Business (SDSB)

© The News Newspaper (10 Apr, 2017)

admission.lums.edu.pk | admissions@lums.edu.pk | Connect with LUMS

Appendix 2


NATIONAL UNIVERSITY
 OF COMPUTER & EMERGING SCIENCES
 

Your
RESHAPING DESTINY



ADMISSION NOTICE

Programs Offered

▶ BBA	▶ BS (A&F)
▶ BS (Civil)	▶ BS (CS)
▶ BS (EE)	
▶ MBA	▶ MS (App Linguistics)
▶ MS (Civil)	▶ MS (CNS)
▶ MS (CS)	▶ MS (EE)
▶ MS (Math)	▶ MS (Mgmt. Sc.)
▶ MS (SE)	▶ MS (SPM)
▶ PhD (CS)	▶ PhD (EE)
▶ PhD (Management)	▶ PhD (Math)

SALIENT FEATURES

- Programs accredited with the relevant regulatory authorities
- Leading University of Pakistan producing world-class graduates in computing
- More than **13,000** alumni serving national and international techno-industry and academia
- Hundreds of entrepreneurial giants among alumni creating jobs for thousands of young professionals
- Highest number among Pakistani graduates serving multi-national companies around the globe

More than 2,000 students are receiving financial assistance

Other donors provided Rs 40 million

In 2015, FAST gave Rs 60 million as financial aid to students

Rs 40,000 per month is given to promising PhD students

ADMISSION SCHEDULE

Application Deadline <b style="color: #0070C0;">30th June	Admission Tests <b style="color: #0070C0;">from 12th July	Start of Classes <b style="color: #0070C0;">15th August
--	--	--

Apply online at: admissions.nu.edu.pk

PESHAWAR
Hayatabad Industrial Estate.

ISLAMABAD
A.K. Brohi Road, H-11/4.

CHINIOT-FAISALABAD
Loonaywala Stop, Faisalabad
Sargodha Road, Chiniot.

LAHORE
B-Block, Faisal Town.

KARACHI (City Campus)
22-G, Block-6, PECHS.

KARACHI (Main Campus)
Shah Latif Town
(on National Highway).

For more information visit: www.nu.edu.pk
UAN: 111-128-128

Appendix 3



NATIONAL COLLEGE OF ARTS
CABINET DIVISION – GOVERNMENT OF PAKISTAN
ADMISSION NOTICE

NCA SKILL DEVELOPMENT PROGRAMME
DIPLOMA & CERTIFICATE COURSES

POST GRADUATE CENTER FOR MULTIMEDIA ARTS HELP DESK EXT:153, 127

- ✳ GAME DESIGN** 6 Months
Timing: Friday, 3 pm. Saturday & Sunday, 11 am
- ✳ MULTIMEDIA ARTS (Design, Animation, Video)** 6 Months
- ✳ 3D ANIMATION & MOTION GRAPHICS** 6 Months
Timing: 2:30 pm to 6:30 pm. Monday to Thursday

DEPARTMENT OF FILM & TELEVISION HELP DESK EXT:167, 169

- ✳ DIGITAL FILM PRODUCTION FICTION** 6 Months
(Short Film, Music Video, TVC)
- ✳ DIGITAL FILM PRODUCTION NON-FICTION** 6 Months
(News Reports/Packages, Documentary)
- ✳ ACTING** 6 Months
Timing: Friday, 3 pm. Saturday & Sunday, 11 am

DEPARTMENT OF VISUAL COMMUNICATION DESIGN HELP DESK EXT:146

- ✳ DIGITAL PHOTOGRAPHY/DIGITAL IMAGING** 6 Months
Timing: 2:30 pm to 6:30 pm. Monday to Thursday

DEPARTMENT OF ARCHITECTURE HELP DESK EXT:185

- ✳ AUTOCAD+ 3D MAX (Certificate)** 6 Months
Timing: Thursday, Friday 3pm. Saturday 11 am

LAST DATE FOR SUBMISSION OF FORMS
31st March, 2017

Forms can be submitted at the admission office or by Registered Post / TCS, along with attested copies of the documents as given in the forms. The submission of form should be accompanied with a Pay Order / Bank Draft of Rs. 795/- as Examination Fee in favor of "Principal National College of Arts". (Bank Cheques or Money Orders are not acceptable).

ELIGIBILITY: Intermediate with minimum 2nd division or any equivalent qualification, (Equivalence certificate required from IBCC for educational qualifications other than intermediate).

APPLICATION FORM: Application forms can be downloaded from www.nca.edu.pk

ADMISSION CRITERIA: Admissions will be on open merit basis. An aptitude test will be followed by an interview.

FOR FURTHER INFORMATION PLEASE CONTACT: Web: www.nca.edu.pk, Email: info@nca.edu.pk

Principal
Prof Dr. Murtaza Jafari
National College of Arts, 4 Shahr-e-e-Quaid-e-Azam, Lahore.
Phone: (042) 99210599, 99210601 Fax: (042) 99210500, Email: info@nca.edu.pk

PID/L 3297

57

Appendix 4



ICMA
Pakistan

Spring 2017 Admissions

A word from Meritorious Students...





Hard Work, passion and learning from failures are the secrets that made me committed towards my achievements. ICMAP is the best platform to achieve your goals.

Rehman Sadiq
Karachi

I always wanted to be a leading management professional and ICMAP has equipped me with all the necessary knowledge which is helping me achieving my dream.

Arslan Tariq
Islamabad

ICMA Pakistan is one of the complete qualification which allows diversity. The ICMAP's qualification is quite rewarding not only in Pakistan but also across the world.

Iqra Jamil
U.A.E

Join globally recognized qualification of

CMA

Pathway to CEO / CFO ...

ICMAP offers upto 100% financial assistance under various schemes to financially deserving students.

Students awaiting results may also apply.

ELIGIBILITY & STUDY REQUIREMENTS *

Intermediate / High School 19 Courses A-Levels 16 Courses	B.Com or Equivalent (14-Year) 14 Courses MBA / M.Com / BS (16-Year) 12 Courses	Professional Qualification Fast Track Entry Route for ICAP, CIMA, ACCA, and PIPFA Members and Part-qualified
---	--	--

Institute of Cost & Management Accountants of Pakistan

For admission and information, please contact:

Khi - Gulshan-e-Iqbal: 0334-3103198 | North Nazimabad: 0311-8956968 | Soldier Bazar: 0312-2955857
 Lhr: 0332-4455890 | Isb: 0312-9650859 | Fsd: 0333-6518876 | Mtl: 0333-6104784 | Psw: 0333-9739336 | Qut: 0300-8389748
 Rwp: 0300-8565747 | Hyd: 0335-2889972

* Conditions Apply

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PID/KJ 37/91

Translating Culture: An Analysis of Chinua Achebe's *Things Fall Apart*, and Its Urdu and Punjabi Translations

Saima Jamshaid

Riaz Ahmed Mangrio

Raja Nasim Akhtar

Ghulam Ali

Abstract

Translation is not only a linguistic activity; but also the process of re-writing and cultural re-significance. It attempts to mediate the differences between, values or cultures (Lefever, 1999). The present piece of research is an attempt to find out the discursive strategies used by once colonized minds for the representation of their lost cultural identities. The postcolonial theory Orientalism by Said provides the theoretical framework for data selection and analysis. In the present study 'Translating Culture: An Analysis of Chinua Achebe's Things Fall Apart, and Its' Urdu and Punjabi Translations. The Urdu (TT1) translator is Ikram Ullah while the Punjabi (TT2) translator is Afzal Ahsan Randhawa. The ST author and the TT's translators have the experience of being colonized. So, by their experiences, they are trying to respond back to their ex-colonial masters. The data discussion reveals that the author has employed the appropriation strategy while the translators have employed domestication and foreignization for the cultural representation. The frequent use of native language by the author and the translators is not only a sign of resistance but also a response back strategy to reflect their colonial experience. The two translations enforce the stance taken by source text (ST) for the representation of processes of identity construction and cultural representation.

Keywords: Translation, Culture Representation, Orientalism

1. Introduction

Translation is more than merely linguistic transposition, a vector of power, resistance, rebellion, and even revolution. Translation plays a pivotal role in ideological dialogue and struggle, including resistance to oppression and cultural straitjackets of all types. Situated in their own space, time, history, and political contexts, translators promote ideological agendas by creating new cultural narratives, pragmatically adjusting tactics to maximize the social and political impact. Translations are set in relief as central cultural documents rather than derivative, peripheral, or marginalized productions. They are seen as forms of ethical, political, and ideological activity rather than as mere communicative transactions or creative literary exercises (Maria, 2010).

The central art of European colonization can be identified as translation (re-writing). In the process of colonization, the colonizers used translation as one of the ideological tools for the stereotypical representation of colonized. During the Colonial period, the Western discourse was full of negative portrayals of the East and this developed great differences between the white and the black. At this crucial time of loss of identity and self-consciousness the writers had to play their role in the restoration of their lost worth with fabrication of past stories and re-writing of history. Bill Ashcroft's "The Empire Writes Back" (1989) and later Sulman Rushdie's article, "The Empire writes back with a vengeance" (1982), played a leading role in motivating the authors to reproduce their culture and history. After getting independence from British Empire many writers and scholars from Pakistan, India, Africa and many other countries tried to re-construct and re-create their marginalized languages, lost histories, social, cultural and political identities. The Postcolonial literature is a sign of resistance and translation is employed as response back strategy for locating the lost culture and identities.

According to Said (1978), there are some psychological reasons for representing the Orient as the "Other." He argues that "the Orient has helped to define Europe as its contrasting image (ibid, Pp. 1-2). Said (1978), "The representation of Orient "as stupid, lazy and degenerated conveys the message that the Western people are intelligent, hard-working and morally superior" (p.1). Besides such stereotypical portrayals "Orient" is desirable, exotic, attractive and fascinating. This is why Orient is, in fact, one of Europe's deepest and most

recurring images of the "Others." According to Bhabha (1986), "social reality is an 'other' but also entirely knowable and visible" (p. 156). Stereotypical representation is the only way through which the slippery identity of the colonizers can be fixed. Bhabha (1986) further argues that "as a splitting and multiple beliefs, the stereotype requires for its successful signification, continual and an explicative chain of other stereotypes" (p. 164). His explanation for the number of previous contradictory stereotypes is the best one. Trade and missionaries help a lot in spreading the idea about every Orient as an exotic and fascinating place full of barbaric heathens and needs to be rescued by the West. Such false representation of Orient by the Occident gave rise to the postcolonial theory. A sign of resistance appeared in the colonized nations against such misrepresentations, and after getting independence, they attempted to re-construct the lost self-respect and dignity of the suppressed nation.

Rushdie (1991) has defined the writers of a postcolonial era as 'translated men' (p.15). In fact, the experience of being obliged by the colonizers for adopting their culture and language gave birth to the postcolonial writers. A type of rejection was shown by them against colonizers by adopting all those strategies which the colonizers had applied on them for keeping their hold. During the days of their empire, the colonizers had imposed their language and culture as superior one, and the colonizers were made to feel that their survival was in the adaptation of that culture. However, when the colonized got independence, they started to subvert their ideology and the myths which the colonizers had imposed on them. They applied the strategy of appropriation for this purpose by using the language of colonizers. The language was used in an imaginative way and with the passage of time it became a political weapon in the transformational arena. Reconstitution of cultural identities became the main focus of Africa, Asian and Caribbean writers. Contemporary Nigerian and Pakistani writers share many features of postcolonial history text with other ethnic writers who have been once colonized; the most prominent of these shared features is the appropriation of language because language is a cognitive mean of communication. The function of language does not finish over here. It is not a simple tool used for communication but is used as a weapon to construct the identities of people. So language and identity are inseparable. To retrieve their marginalized languages, lost histories, socio, cultural and political values identities was the focus of postcolonial writers. The native literary writers were the pioneers in depicting the dangerous role played by the colonial language in

the political, social and intellectual aspect of their lives. Some native writers and novelists used the language of the colonizers for portraying and re-writing their own lost cultures and identities. As the colonizers had applied the translation as a linguistic strategy, the postcolonial writers used two linguistic strategies appropriation and abrogation in their writings.

1. Abrogation/Domestication
2. Appropriation/Foreignization

Abrogation is the rejection of the language of empire. It is a refusal for all the cultures and languages which the empire had posed to them. It is considered as an important moment in the process of language decolonization. Through this strategy all 'Englishes' which were considered as correct were rejected (Ashcroft, 2007).

Appropriation is such a language process in which language is adapted for conveying the message in a language which is not the language of the natives, but the spirit which it carries remains native (Rao, 1938, p.7).

The study intends to investigate the discursive strategies applied for cultural representation for writing back to the Centre in the ST and its' TTs.

In this backdrop the current research takes Achebe's novel *Things Fall Apart*, its' Urdu translation '*Bikharti Duniya*' and Punjabi translation '*Toot Bhaj*.' Although the author and the translators belong to different areas with different culture and history, yet they share the same experience of dispossession of indigenous people by European settlers and administrators, racial and ethnic discrimination and the imposition of the English language, cultural norms, and traditions.

2. Analytical Strategy

The colonial discourse is full of stereotypical representation of the Orient. Edward Said's "Orientalism" (1978) proves to be the keystone to bring forth the colonial stereotypes. Stereotypes are directly concerned with power. In Orientalism, Said has argued that "the Orient is an idea that has a history and a tradition of thought, imagery, and vocabulary that have given it a reality and presence in and for the West (Said, 1978, p.5). Said has defined the term Orientalism as "a Western-style for dominating, restructuring and having

authority over the Orient” (p. 3). Although the term Orientalists is confined to the Far East and Middle East countries yet postcolonial theory is a sign of resistance and fighting back against the stereotypical representation. So Orientalism is well applicable in the African countries as well. In this research it can be applied for tracing the response back through Achebe’s novel, *Things Fall Apart*, its’ Urdu and Punjabi translations.

The following English source text and its two translations (Urdu & Punjabi) were selected for data collection:

1. Source Text: *Things Fall Apart* by Chinua Achebe (1994)
2. Urdu Translation of *Things Fall Apart* by IkramUllah (1996)
3. Punjabi Translation of *Things Fall Apart* by Afzal Ahsan Randhawa (1986)

The following pages comprise data analysis based on the extracts taken from the original and translations of *Things Fall Apart* by purposive sampling in Orientalism perspective. The primary focus is on the representation of cultures such as games, food items, rituals, clothing, and musical instruments.

Extract No. 1

English Source Text

During the planting season, *Okonkwo* worked daily on his farms from cock-crow until the chickens went to roost. He was a very strong man and rarely felt fatigue. (Achebe, 1994, p. 13)

Target Text 1 (Urdu)

کاشت کے موسم میں اوکونک وو روزانہ مرغ کی بانگ سے لیکر مرغیوں کے بسیرا کرنے کے وقت تک اپنے کھیتوں میں کام کرتا۔ وہ مضبوط آدمی تھا اور عموماً اسے تھکاوٹ نہیں ہوتی تھی۔

Back Translation: (During the plantation season *Okonkwo* daily worked in his fields from cock-crow to the time of the chickens went back to their roost. He was a strong man, and usually he did not feel fatigue.)

(Ikram Ullah, 1991, p. 23)

Target Text 2 (Punjabi)

فصل دی بیجانی دے سمے اوکانکو کُکڑ دی بانگ توں لے کے رات کُکڑ کُکڑیاں دے اینیاں کُھٹیاں وچ جان تیک باہر کھیتاں وچ کم کردا۔ اوہ بہت طاقت ور تگڑا آدمی سی ایس لئی اوہ تے کدے نہ تھکدا۔

Back Translation: (In the planting time Oknokwo worked out the side in the fields from the cock-crow to the time the cocks and hens went back to their roost. He was a very strong man. This is the reason that he did not feel tired.)

(Randhawa, 1986, pp. 25-26)

Description and Explanation:

The strategy of appropriating the language of the center is always employed to claim the importance of the colonized and to cut the colonizers to their size. The author with the beautiful and skillful use of the language of the British center makes an effort to de-construct the stereotypical image of brutal, savages, ill-mannered, ill-literate, barbaric, sexually exotic, sluggish, lazy and passives. The colonial literature is full of such representation of the occident. A few examples are Heart of Darkness, Jane Eyre, Robinson Crusoe, Great Expeditions and A Passage to India. The ST author tries to dismantle the false constructed image of the colonized with the representation of the hero of the novel (*Okonkwo*) a hardworking man as a counter-discourse. He displays his rights to defend his own culture and traditions. Culture and language are very tactfully used to abrogate the false portrayals of the colonizers. His forceful representation of the positive features of his nation and rejection to all the false stereotypes constructed by Europe is itself a response back.

While translating the expression the TT1 translator endeavors to remove away the false constructed illustrations of “lazy” and employs the word for word strategy to defend them in his native language. He domesticates the concept keeping in view the target readers. He tries to convey the message with the same communicative competence as the ST author applies. The above translated expression is the proof of his resistance for dismantling the image of “Lazy.” He domesticates the lexical item “cock-crow” as مرغ کی بانگ *muraghki bang* means sound of a cock which he produces to announce the dawn (*Dehlvi, 1989/2000*) by his cultural knowledge. The translated word has a special cultural connotation which is non-transferable. The target reader is well aware of this connotation and needs no further explanation. The translator’s use of culturally loaded terms from his native language highlights his efforts to represent the linguistic beauty of his native language. The translator describes the masculinity of the colonized in his native language. The expression وہ مضبوط آدمی تھا اور عموماً

اسے تھکاوٹ نہیں ہوتی تھی *Woo mazboot admi thaa aur amoman usae thakawat nahi hoti the* used lexical item for “**strong man**” represents an opposite picture as is presented in the colonial texts for the colonized. In the text, it signifies that the colonized are strongly built and hardworking. With the use of his native words he, in fact, re-enforces the same resistance which the ST author applies in the source text for identity re-construction. Such representation generates the questions in the minds of the reader that how the people who are so hard working can be “Lazy and passive.”

The TT2 translator represents the colonized as hardworking people and tries to blur the negative interpretation of colonized as having parasitic tendencies by his ideology which is based on his cultural experiences. He employs the addition strategy for representation of the hero on the basis of the poetics of his native language and makes an effort to blur the picture portrayed by the Europeans. He employs the domestication strategy with the use of his culture-specific term *کُکڑ دی بانگ kukardee bang* for the expression **cock-crow** to exploring his cultural norms. The target reader is well aware of the connotation it carries, but it is a new concept for the readers of other cultures. The lexical item *کُھڈیاں Khudian* for “**roost**” also depicts the beauty of marginalized language. It raises the curiosity of the reader belonging to other cultures to trace the meaning of such cultural items. The conscious/unconscious use of cultural terms is not only an ideological representation but also a response back and an attempt to represent the grandeur of the spoiled language of the colonized. He uses the lexical item *بہت طاقت ور تگڑا آدمی bohat takatwaar tagra* for a **strong man** by recalling his universe of discourse and Punjabi poetics. In the translated text it signifies the representation of the masculinity and bravery of the colonized and a response back to the stereotypical image of “feeble and passives.” His words selection gives the aroma of his conscious/unconscious effort to defend his nation and dismantle the constructed images. It is a re-enforcement of the words of the source author for the de-construction of false constructed images.

The ST author responses back to the colonizers in their language for their constructed image of colonized being lazy and sluggish by the positive representation of the hero. Although both the translations (Urdu and Punjabi) represent the same idea in their own linguistic terms but Punjabi translation seems more powerful in its cultural representation.

Extract No. 2

English Source Text

And so three goats were slaughtered and a number of **fowls**... There was ***foo-foo and yam pottage, egusi soup and bitter-leaf soup and pots and pots of palm-wine.***

(Achebe 1994, p. 165)

Target Text 1 (Urdu)

اور یوں تین بکریاں اور بہت سے مرغ ذبح کئے گئے۔۔۔۔ جس میں فوفو، ہانڈی میں یکے یام، ایگوی کا شوربا، کڑوے پتوں کا شوربا اور یام کی شراب کے گھڑوں کے گھڑے تھے۔

(Back Translation: And so three goats and many **cocks** were slaughtered---- there was ***fo-fo, cooked yam, egusi soup, bitter leaf soup*** and ***innumerable pots of yam- wine were included.***)

(Ikram Ullah, 1991, p.160)

Target Text 2 (Punjabi)

ایس لئی تن بکریاں کو بیاں گٹیاں تے نال بہت سارے پکھیرو وی۔ رنگ برنگے کھانیاں تے سوپ دیاں کنی **قسمان** توں لگندا جیویں اوہ کسے ویاہ دی بہت وڈی تے شاندار دعوت ہوئے۔ شراب دے بھانڈے تے گنن گوجرے ہی نہیں سن۔

Back Translation: (So, three goats along with many **birds** were slaughtered. From ***different colorful food items and many kinds of soups*** it seemed as it was a great wedding feast. The wine pots were uncountable in number.)

(Randhawa, 1986, p. 198)

Description and Explanation:

The ST author brings about another beauty of his cultural norms when *Okonkwo* invites the whole clan of his maternal relatives to a grand thanks giving feast. It also reflects the generosity and gratefulness of the people of his nation. With such representation the writer tries to show that the bond of kinship is very strong among them and they consider it a duty to help each other in the hour of need. He tries to appropriate the English language by applying un-translated words like *foo-foo* and *egusi* in his otherwise English narration. It indicates that he consciously indulges in code-switching and vernacular transcription. It is an attempt on the part of the author to present the cultural difference. He with such

representation struggles to clear the position of his nation that they are not “ill-mannered and savage”.

The TT1 translator employs both the domesticating and foreignization strategies. He domesticates the word fowls as مرغ *Muragh* by his cultural knowledge and experiences. The translator with the use of native language words re-enforces the identity of the hospitable colonized. He foreignizes the lexical items foo-foo and yam pottage, egusi soup فوفو، بانڈی میں پکے یام، ایگوسی کا شورپا as these food items are not the part of his culture. While translating, he leaves the reader in a confusing condition as he gives no equivalents to these Nigerian words.

The TT2 translator by his ideology and cultural background translates word “cock” as پکھرو *pakhero* which is the proof of the linguistic beauties of his native language and his powerful communicative competence. It gives the impression about the hospitality of the colonized which they provide to the guest. It is the re-enforcement of the source text. For making the text reader-friendly, he omits the lexical items such as foo-foo and yam pottage, egusi soup as these food items are not the part of the target culture and may create a problem for the reader. He simply translates them as رنگ برنگے کھانے *Rang barangae khatian* by recalling his experiences and cultural background knowledge which is, in fact, a re-enforcement for the source text effort. With the help of his local language, he tries to convey the message of being “civilized, well-mannered and hospitable.”

In the above expression, the ST author presents the linguistic beauties of his native language with the use of cultural specific items which have no equivalents in English or any other culture. The same strategy has been applied by the TT2 (Punjabi) translator as the Punjabi language is cultural an enriched language and the text becomes reader friendly. On the other hand, the TT1 (Urdu) translator could not find the equivalents, so he simply transliterated the cultural items and this thing takes the text from the type of a reader-friendly text.

Extract No. 3

English Source Text

He could hear in his mind's ear the blood-stirring and intricate rhythms of the ekwe and the udu and the ogene.

Target Text 1 (Urdu)

اس کے کانوں میں ایکوی، اوڈو اور اومنی کی پیچیدہ اور دل گرمانے والی دھنیں ابھرتیں

Back Translation: (In his ears the classical and heart-touching melodies of the ekwe and the udu and the ogene)

(Ikram Ullah, 1991, p.17)

Target Text 2 (Punjabi)

بن وہ اپنے دماغ دے کناں نال مٹی تے لکڑی دے ڈھول دی لہو گرم کرن، سرور لیاون والی آواز سن رہیا سی

Back Translation: (now, with his brain's ears he was listening to the rhythmic and blood-striking sounds of the mud and wooden drums.)

(Randhawa, 1986, p.16)

Description and Explanation:

The ST author struggles hard by using un-translated words of his native *Igbo* language to describe the musical sense of the people of *Igbo* land. They are great musicians. They know how to make different musical instruments. For the representation of the artistic qualities of the *Igbo's* he uses the language of the colonizers as he knows that English is the language which can bear the burden of his native language. Along with the use of English language his own ideology is represented through the use of his native language. A text is not just a string of words, but a blend of ideas and culture. Cultural specific terms are deeply enrooted in the specific background and cannot be transformed. The underlined items ekwe, udu and ogene have a specific connotation in the specific culture, and the strategy of un-translated words highlights the cultural differences and the beauty of his *Igbo* culture. The addition of local color of the native language is a response back from the author against the representation of colonizers about their imposed language (English).

In Conrad's *Heart of Darkness* (1988) the African environment is represented as inferno with mischievous sounds of animals. There is no sound of musical tunes. The colonizers claim that they introduced the musical sense to the natives but as the author makes efforts to response back through the use of his cultural musical instruments which are centuries old. The ST author's effort to dismantle

the constructed stereotypical images is reflected in the expression extracted from the source text. The author's conscious/unconscious use of words from his native *Igbo* language is an endeavor to force the Europeans to show respect to the language of the natives by exerting themselves to understand what these native words really are and in which context they are used. This is purely a postcolonial assertion of the power of the formerly colonized nations to salvage their position before the colonizers and get out of humiliating past. The author consciously/unconsciously abrogates the language of the colonizers to represent the glory of his own native language and culture. The author by introducing his native language tries hard to defend his nation which has been represented as "un-civilized" throughout the outer world by the West.

The strategy of foreignization is used for the representation of lexical items *ekwe* ایکوی, *ogene* اوجینی and *udu* اوڈو, by the TT1 author, as these concepts are purely embedded in the specific ST culture and cannot be transformed into other culture. These are musical instruments which have a special significance. The readers of other culture cannot grasp their true significance, so the translator transliterates them for describing the cultural distinctiveness. He with the use of the transliteration strategy tries to re-enforce the idea of the source text to de-construct the false images of "un-civilized" colonized.

The TT2 translator for making the text more reader-friendly domesticates the *Igbo's* musical instruments. The lexical items *Mitti taae lkari* مٹی تے لکڑی دے ڈھول *dae dhool* are purely culture embedded in the target culture. The target readers can easily grasp the connotation of these words. These lexical items reflect his ideology based on the specific universe of discourse of Punjabi language. In TT2 culture the *Ghara* which is made with special clay and the *Dholki* or *dhol* made of wood are used as musical instruments, so the translator domesticates *ekwe*, *udu* and *ogene* for better understanding of the reader while utilizing his own cultural experiences. In fact these native words are used for giving a re-enforcement to the true spirit of the source text. The frequent use of native language words by the translator removes the differences between the ST author and translator. It is the reflection of his communicative competence and the linguistic beauty of his culture. He tries to re-enforce the source text's message. The translator's use of such lexical items at conscious/unconscious is not only a response back to their ex-colonial masters, but also raises the question about the "illiterate and savage" representations of *Orients*.

The analysis of the above expressions represents that the Urdu translator finds difficulties in translating the cultural specific items so he uses the foreignization strategy and leaves up to the reader to search the meaning. Whereas, the TT2 translator free uses his linguistic background knowledge to present his own culture. His this strategy makes the text more enjoyable and easy to comprehend.

Extract No. 4

English Source Text

Go-di-di-go-go-di-go.Di-go-go-di-go. It was the *ekwe* talking to the clan...Diim! Diim! Diim! Boomed the cannon at intervals...They all wore smoked raffia skirts and their bodies were painted with chalk and charcoal. Now and again an ancestral spirit or *egwugwu* appeared from the underworld.

(Achebe 1994,
Pp.120-121)

Target Text 1 (Urdu)

گوڈی۔ڈی۔گوگوڈی۔گو، ڈی۔گوگوڈی۔گو، یہ اک وی نقارہ قبیلے سے بات کر رہا تھا۔ دھم، دھم، دھم، وقفوں سے توپ کی آواز گونج رہی تھی۔ نقارے پرانے طریقے کے مطابق موت کا اعلان کر رہے تھے۔ توپ اور بندوقیں چلائی گئیں۔ وہ سب رافیا گھاس کے سیاہ گھا گھرے پہنے تھے اور ان کے جسم چاک اور کوئلے سے رنگے تھے۔ بار بار کوئی آبائی روح یا اک وگ وو زیر زمین سے نمودار ہوتی۔

Back Translation: (Go-di-di-go-go-di-go.Di-go-go-di-go. The drum was talking to the clan. Dham!Dham!Dham! The cannon's sound was echoing. The drum was announcing the death in a primitive manner. The cannon's and guns were fired. They all were wearing black dress made of raffia grass. Their bodies were colored with black chalks and coal. Time and again a primitive soul or *egwugwu* appeared from the underground)

(IkramUllah, 1991, pp. 117-118)

Target Text 2 (Punjabi)

ڈھول لگاتار وجی جا رہیا سی۔ تھوڑے تھوڑے جروں توپ وی چل رہی سی۔ موت دے ڈھول وج رہے سن، بندوقاں تے توپاں چل رہیاں سن۔ اوہناں کالے رنگ دے لمے لمے چفے پائے ہوئے تے اوہناں دیاں پنڈیاں آتے چاک کوئلے دے نقش بنے ہوئے سن۔ کدے کدار سوانگ بھری کوئی وڈکیاں دی روح زمین تھلیوں نکل آوندی۔

Back Translation: (the drum was continuously beating. The cannon were also fired frequently. The death drums were beating. The guns were fired. They

had worn **long black robes** and on their bodies they had drawn different patterns with coal. Very often, a **guised** soul of an elder came out of the earth.)

(Randhawa, 1986, pp. 149-151)

Description and Explanation:

Achebe repeatedly indulges in the abrogation when he introduces the words like Go-di-di-go-go-di-go, Di-go-go-di-go, ekwe, raffia skirt and egwugwu to represent the linguistic beauties of his native language. He uses the aboriginal words quite frequently with English and abrogates the imperial culture by bringing out the beauty of the *Igbo* culture in which its followers rush to those who lose a member of their family to console them and to pay their tribute to the dead. They all wore black *raffia* skirts and had drawn different patterns on their body all show their awareness about the ways of mourning and expressing their grief. It was century's old tradition in the *Igbo* land that the guns were fired and the drums were beaten at the death of a warrior to pay tribute to the dead one. At such death even the spirits of the departed ones also come out of the earth and say something in the praise of the dead one. When they were civilized enough to help one another in the nick of trouble, they needed not the English to come and tell them to give up their old ways and follow them blindly just because they are more powerful than the indigenous people.

A translator while translating/rewriting a text tries to capture the real spirit of the ST for the convenience of the target reader. The TT1 translator follows the same tradition. He uses the word for word strategy at the most places in the above expression but there are certain culture specific items such as Go-di-di-go-go-di-go, Di-go-go-di-go, ekwe, raffia skirt and egwugwu which he cannot translate as these are not included in his native language. So he applies the foreignization strategy for such items and preserved the identity of the original text. The raffia skirt is a specific *Igbo* cultural expression and cannot be translated in the other culture due to its specific connotation in that culture. He translates it as سیاہ گہا گہرے SiahGhagrae for the ease of the reader. The translated word is also a culture specific clothing item and the target reader can easily understand its meaning but it cannot be transformed into any other culture. In the target culture wearing a black dress is considered sadness and sorrow. The lexical choices of the translator are the reflection of his ideology and his attempt to introduce the readers of other cultures with the poetic beauty of his native language.

The TT2 translator follows the domestication strategy for the representation of the death scene. He selects very powerful words to keep alive the spirit of the ST while translating the text. His selection of words موت دے ڈھول وج رہے سن, *Moaat dae dhool waj rahae sun* reflects his communicative competence along with his cultural knowledge. The way the dead one is honored by the firing of guns and cannons is another beauty of the colonized culture. The translator in his native language re-enforces the concept. The presentation of a sense of mourning by wearing the black dress which is a sign of grief is represented with the same force of the original text. He domesticates *Raffia Skirts* as لہ لہ چم, *Lamaae lamaae chogae* for the better understanding of the target reader and the representation of the beauties of culture. Through such selected words he tries to convey the message to west against their false fantasies about the colonized as “ill-mannered and uncivilized”.

In the above discussed expression the TT1 translator again takes the help of foreignization strategy to present the cultural specific items and the concepts are left unexplained. While the TT2 Translator by utilizing his authority of a translator deletes the ambiguous structures and only translates those which are present in his linguistic back ground knowledge.

3. Conclusion

The study concludes that the by experiences of being colonized the author, and the translators have employed the same strategies (appropriation, domestication, and foreignization) for responding back to their colonial masters. The use of their native language for the representation of their culture and reconstruction of their identities is a sign of resistance against the stereotypical representation of the colonized. The author by appropriating the language of the center along with the use of his native language has made best efforts to dismantle the constructed stereotypical images of the orients. The author and the translators have used nearly the same strategies for their cultural representation. The frequent use of native language is not only a sign of resistance but a reflection of their colonial experiences. Punjabi is an earth-rooted language with an enriched culture of its own, so the Punjabi Translation seems more appropriate and near to the source text in cultural representation as compared to Urdu.

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Sherman Alexie's "The Absolutely True Diary of a Part-time Indian": A Narratological Analysis

Asad-Ullah

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Abstract

The present study pinpoints the actions that take place in Sherman Alexie's novel "The Absolutely True Diary of a Part-time Indian" and facilitates the writer in his enterprise to construct a story. The analysis, incorporating qualitative study method, tends to depict as well as reflect significantly upon the key actions and their progress in the novel by employing the theory of narratology supported with A. J. Greimas' "Model of Actantial". Greimas reduces Vladimir Propp's seven spheres of action into six by identifying those actions as six actants, applicable to more convoluted and non-fictional works as well. This study, keeping in focus those actions that revolve around novel's protagonist Arnold Spirit (nick name: Junior), analyzes those contributing factors which make an action complete cogent and coherent. The study further explores that the contributing actors do not merely alter their roles quite frequently but also the axes they are working in now and then and how it happens that when an actor is playing a role in an action, the role of that actor is startlingly come apart not just into two actants but into two dissimilar axes as well in the same action.

Keywords: Actant, Acteurs, Action, Helper, Object, Opponent, Subject

1. Theoretical Framework

Narratology finds its roots in Structuralism, a 1950s French intellectual movement. The Structuralist theory of narratology develops from "certain elementary linguistic analogies" (Selden, Widdowson, & Brooker, 2005, p. 67), taking "much of its characters and some of its terminologies from linguistic theory" (Barry, 2005, p. 214). Narratology analyzes narratives from the standpoint of narrative's structures, "Narratology ... is not reading and elucidation of individual stories, but an effort to study the nature of "story" (p.

215). This French term “narratology” is coined by Franco Bulgarian philosopher Tzvetan Todorov in his work named “Grammaire du Décaméron.” For him this word goes parallel with other terms such as sociology, biology, and others, referring to the science of narrative. Narratology as theory had made swift and noticeable advancement owing to the efforts of such narratologists as Barthes, Bremond, Genette, and Greimas, paying tribute to first contributors like Propp and Lévi-Strauss.

The study at hand takes Algirdas Julien Greimas’s proposed model of narratology known as “Model of Actantial” to examine the story of the work in focus thematically. To delineate, we can say that Greimas’ Model of Actantial, although inspired by Vladimir Propp (1970), offered a pragmatic structure of narrative by replacing Propp’s syntagmatic structure. Propp developed his model distinctively from folktales as he “focused on a single genre,” and was more concerned regarding fictional texts (Selden, Widdowson, & Brooker, 2005, p. 68). In contrast, Greimas sought to put forward a typology of general roles to which the specified actors in narratives could be reduced. Greimas’ model intended to discover the structural attributes of not only fictional but non-fictional stories too. By doing so, “Greimas wants to describe the basic structure that allows meaning to emerge” (Bertens, 2002, p. 69). Greimas reduced Propp’s seven spheres of action into six and named them “actants.” It allows analyzing a story if proposed six actants are additionally categorized into three binary oppositions (given below) creating three axes as:

- Subject & Object
- Sender & Receiver
- Helper & Opponent

These pairs/axes are explicable, as Greimas “thinks regarding the relation between entities” and he is not much concerned about the character of entities in themselves (Selden, Widdowson, Brooker, 2005, p. 69). These six actants, six different elements which we come across in a story, are named as ‘acteurs (actors)’ while analyzing a story. Difference between “actant” and “acteur” is that one actant can be “manifested by more than one acteur” and one acteur can be “assigned to more than one actant” (Kenan, 2005, p. 35), though as Kenan cites Greimas that “both are conceived of as accomplishing or submitting to an act” (p. 34). “Subject” is something moving with a plan or aspiration toward

“object”. “Subject” is the “central element in the action of a story”, it is not compulsory though that subject should be a human being, and “object” is principally the “objective that the subject wants to achieve through the action”, something that subject wants to acquire (Bertens, 2002 p.69). This duo of Subject and Object creates “axis of desire” or what Bertens names as “a relationship of desire” (p. 69). That is the liaison between Subject and Object and the relation of desire, as Subject’s desire of Object gets the story going. Binary of Sender and Receiver creates the “Axis of Knowledge”; it is about communication as well. The sender is the initiator of the action, the one who establishes the links between Subject and Object, or makes Subject conscious regarding Object. The receiver holds the position of a force for which the entire action is being undertaken. The purpose of this axis is to communicate and then set off the action. The “Axis of Power” is maintained by the binary of “Helper” and “Opponent”. Helper, as evident from the name, is the one who assists Subject to healthily keep up that “relationship of desire”, Opponent is the one working to blight that relationship, “anything that presents an obstacle to achieving the ‘object’” (p. 70). All these actants work as:

Sender →	Object →	Receiver
Helper →	Subject ↑	Opponent ←

It is not binding that everyacteur/actor in a story should be human, or play a particular role. In various instances, role shift occurs, for instance, Sender becomes Helper if that “relationship of desire” meets with a sound end. We may have to apply this model to a story more than once if the story is slightly convoluted. It is compulsory as to examine and label a character is not less messy, as Bertens makes his points by saying that often an acteurin “one sub-story functions as an ‘opposer’ operates as a ‘helper’ in another sub-story” (p. 70).

2. Analysis

The novel *The Absolutely True Diary of a Part-time Indian* covers not just a single action to apply a model on. There are many actions contributing in the core story, few are major, and the other are minor ones; the rationale here is to

analyze those major actions to see how those interlinked actions are contributing in one story. As the name indicates that novel focuses one person as this is about “a part-time Indian,” and that one person (the protagonist) is anticipated to come into sight as the “subject” of the novel. While applying the model, it becomes understandable that the protagonist is the “subject” but his aim at a point is not to struggle for the “object” however to support the “opponent”.

Junior is thought to “croak during the surgery” (Alexie, 2007, p. 2), initiating the action of the story. He is born with too much cerebral fluid inside his head; nature is proving itself a major obstruction in the relentless action of life. He survives even after surgery, but battles hardly finish that easily, after some time, he ends up having forty-two teeth rather than thirty-two. Here comes a new obstacle named “Indian Health Service”, offering funds once in a year for any medication. His parents settled on the choice to get all ten extra ten teeth removed at once because of the paucity of the funds, notwithstanding if it takes their son to death. The white doctor working there at health service gives Junior half the Novocain that he believes “Indians only felt half as much pain as white people did” (p. 2). Fortunately, he survives even after all that.

Junior (his inner strength) →	A normal life →	Junior
Rowdy, Cartoons →	Junior ↑	← Nature, authorities, society

The subject, the protagonist, Arnold Spirit is also identified as Junior, and the thing he wants to have is a normal life, like many of others. His appearance is ridiculous, and people on reservation identify him “a retard about twice a day” (p. 4). He draws cartoons, he feels important with a pen in his head, drawing cartoons takes him into the sphere of massive contentment which he feels that one day these cartoons will make him renowned and well-known. He survives after medication and overcomes nature (responsible for his abnormal birth) but is afraid to cope with the people around. Junior is found saying that when every child prefers to go outside, for him “it’s safer to stay at home” (p. 4). Rowdy, Junior’s violent best friend, here is the helper according to the model because whenever Junior is out, and wants to take part in something like others but is

scared, Rowdy is there to give confidence and always like “I’ll protect you” (p. 17)

The major action of the story begins when Junior joins freshman’s class at Wellpinit High School. There he, with his friend (helper in the previous action), is planning to play high school basketball and is very eager about school life, about books and learning. Somewhere he is conscious that “kids are going to give me crap for being so excited about school” (p. 28). He struggles with bone-crushing reality while in the hunt for hope. Lazy teachers, negligent management, even thirty years old books, the whole lot is making things go more and more complex. Mr. P, Junior’s scatterbrained and lazy teacher, passes a geometry book out. Junior grabs it eagerly, he is set to kiss that book, but he stops short when he finds “This book belongs to Agnes Adams” (p. 31) written inside front cover. Agnes Adams is the name of Junior’s mother, and she is in school for 30 years, he realizes same books are being taught at that institute and that he finds “absolutely saddest thing in the world” (p. 13). How are they expected to progress with the flow of time when, for decades, their educational system is investing nothing in furtherance of his people! After this, junior’s “hopes and dreams floated up in a mushroom cloud” (p. 31). In aggravation, he throws the book and breaks Mr. P’s nose, soon after, he is suspended from the school with all his dreams and hopes. At this point of action the acteurs come into view working like:

Junior’s inner strength ➡	Hope to be something ➡	Junior
	Junior ↑	Mr. P, System ←

Junior is the Subject in search of hope, he hopes to be something, and Object yet again is an abstract one. Anticipating his triumph, Subject joins the school, imagining education his Helper. It is Mr. P, acteur working as apparent Opponent, who is teaching what is worthless now. Alternatively, maybe the system working behind him, as unseen Opponent is blurring the course which Junior wants to travel. Realization of his unfulfilled hope makes Junior violent, and he attacks his apparent Opponent.

Action continues, and after few days Mr. P visits Junior's home, and Junior thinks he is for sure here to beat him up for what he did to him in the past. To Junior's surprise, he does not scold him but starts telling him other things. He confesses that what Junior did to him was correct to some extent, the syllabus they are teaching in Wellpinit is ineffectual that "the only thing you kids are being taught (here) is how to give up", the way Junior's sister Mary has given up, the way Rowdy, his best friend, has lost all of his hopes, "we're all defeated" (p. 42). Mr. P then narrates how Mary used to be some time ago, "she was the smartest kid I ever had" (p. 36). Mr. P tells that she too was a lass with aims and vision once but "she always thought people would make fun of her" for what she wanted (p. 37). She wanted to write books; she was not only shy about her thought to be an author but kind of books she wanted to write. She was afraid that what people will think if they heard of an Indian girl who writes romantic novels. Mr. P continues, telling Junior that he too deserves better than this reservation school. Junior is not certain about what Mr. P is talking, Junior is thinking "I wanted to have it better, but I didn't deserve better" (p. 40-41), unless his teacher shows him the way leading toward hope, leaving all chaos behind "you have to leave the reservation" (p. 42). For Mr. P, the struggle is not over yet; Junior has to fight. Later Junior tells his parents that he wants to change his school, not any school in the reservation but in Reardan, a rich and white farm town, twenty-two miles away from the reservation. His mother is anxious "you want to go to hunters" (p. 46). After that they ask Junior that when does he want to shift because in Junior's opinion "they've always known that I'm weird and ambitious" (p. 46) however his mother warns him that the people of their Indian community around here are going to be uncomfortable as well as annoyed with his choice.

Mr. P →	Hope to be something →	Junior
Junior's Parents →	Junior ↑	Rowdy ←

Mr. P takes a shift of axis from Axis of Power to Axis of Knowledge; previously an Opponent now becomes a Sender. He knows how to convince Junior and his little intellect, he tells him about those who are dear to Junior but they had given up. Junior's Sister prefers to lock herself up in the underground room as opposed to facing the world because she lacked nerves to take a stand for her

dreams. Mr. P tells Junior "Mary was a bright star... moreover, then she faded year by year until you could see her anymore" (p. 40). But Junior can do it for himself he says, we are all losers because we gave up on our dreams"

"But not you... you can't give up.
You won't give up. You threw that
book in my face because
somewhere inside you refuse to
give up" (p. 43).

He shows him the path which he is supposed to travel, "you have to take your hope and go somewhere where other people have hope" (p. 43). He tries to make sense of what Mr. P said and in the evening when his parents come back home; he questions them that "who has the most hope" and "white people" is the reply of his parents. After that answer, he is aware that what he is supposed to do now. Junior's parents are expected to be the one negative pole of "axis of power", but they are not, although, with apprehensions in their hearts, they agree. His parents stand on the positive pole of "axis of power," the Helpers; he is ready to depart but then thinks of Rowdy his best friend and helper always. "I'm transferring to Reardan; I want you to come with me" (p. 49), when he says to Rowdy then he asks that when is he leaving for his "imaginary journey"? He cannot even imagine that Junior can take such a big step, but he finds that Junior is "as serious as tumor" (p. 51). Rowdy feels affronted, and opines that he knows that Junior always considers himself "better than me" (p. 52). Rowdy takes a character shift in "axis of power" from Helper to Opponent. He uses his emotional conduct and his belligerence as a tool to stop Junior. Seeing his only friend getting emotional, Junior wants to lend a hand to him by staying there, but he is left with no other choice but to leave, "I have to go. I'm going to die if I don't leave" (p. 52). Rowdy punches him hard on his face and leaves, Junior with blood on his face is standing there realizes that "my best friend had become my worst enemy" (p. 52)

In racist Reardan, another circle of actions continues the story. Before leaving, his mother advises, the thing he needs to bear in mind here that "those white people are not better than you" (p. 55) and here outside the school he finds that "those white people couldn't believe their eyes" and they stared Junior like he is a "bigfoot or UFO" (p. 56). He is the only Indian in that place, he feels like a

bad weather, observed by all but liked by none. His travel to hope is leading to nowhere as he sets out from being a “small target in Wellpinit to being a larger target in Reardan” (p. 63), same is the case here like reservation that he is named like ‘chief’, ‘tonto’ and ‘squaw boy’. One day he sees Roger, the Giant, with his gang coming toward him. Roger, though saying that he is cracking a joke, says to him that “did you know that Indians are living proof that niggers fuck buffalo?” (p. 64) Junior considering it the “most racist thing” he had ever heard in his life punches Roger on his face, to his surprise none of them pushes him or get aggressive over it, Roger “he acted like he was the one who’d been wronged” (p. 65) and they leave.

Mr. P(cont.)	→	Hope(cont.)	→	Junior
Grand Eugene	Mother, →	Junior ↑		White students?

Now, Junior is in another battle to make himself at ease amid those people who, he thinks, hate him. Subject again is Junior, but the object is not abstract this time, he has to march to the fore towards his target facing all people there in Reardan. The way he hits Roger after a disagreement, Roger is supposed to connive against him or at least beat him up being an acteur named Opponent as per the model. Not exactly, even Junior considers them his Opponents, because that is what his people tell him about Whites. Junior is uncomfortable with Roger’s calmness as he believes that it is the “most important day of my life”, he takes a stand for himself, and he wants them to attack back so that he may get an opportunity to show the world that he no longer is the target. While at home, he tells everything to her grandmother, and she tries to comfort him by saying that Roger is the alpha male of the school, since you are a new dog there, so he pushes you around to have an idea that “how tough you are” (p. 68), he respects you in reality. In “axis of power”, she stands on positive pole, she does not know how people there behave in actual, but she says that Junior is geared up to face what the next sun holds in store for him. Next morning when their car is out of gas and Junior is set to leave for school on his feet, surprisingly Eugene, his father’s best friend, happens to be heading to the reservation. A guy with long hair on his cool bike was a good man by nature but “he was drunk all the time” (p. 70). Eugene gets him to school, drops him on school entrance then leaves, and when he enters the gate, Roger asks about the person on a

motorbike. Unconsciously, but Eugene's appearance helps him a lot. Eugene's physique and his bike leave an impression on Roger. After knowing that the person on a bike is Arnold Spirit, he asks about the bike and comments about it "cool," things appear normal between them, and Junior feels like he might have impressed the king. Roger with his entire gang stands somewhere between both poles of "axis of power", at this moment it is not easy to label them.

It is the time in Reardan to decide on the basketball team, Junior is not even considering him for C squad, but his dad changes his mind, using the same method once used by Mr. P while convincing Junior to leave the reservation. His father narrates him the story that how he and Junior's mother met. Junior questions what does this story have to do with basketball? He replies "you have to dream big to get big" (p. 136). His father is not only playing the role of a Helper but Sender as well, telling him not only how to do but what to do. Moreover, after that Junior signs up for basketball. On the first day of practice, he steps onto the court, feeling alien. He is there, along thirty-nine other sturdy and tall guys, standing scrawny, short and skinny. Though those white kids are not creating any problem for him physically but psychologically, killing his spirit to take a step. The struggle continues, in the second round it is Roger, he plays "one on one match" with. He nearly wants to give up, but it is his inner him, not allowing him to quit. After that tough match, which made Roger fatigued and infuriated too, Roger says to him "good job" and "I (Junior) bumped his fist with mine. I was a warrior!" (p. 141). It is his own inner strength or spirit, rousing him through all, and after fighting hard, he makes his position secure in final squad "coach said ... I was going to be his Weapon of Mass Destruction" (p. 142). Object achieved, the father becomes Helper, however previously he was a Sender. Moreover, Junior becomes Receiver, taking a shift from "axis of desire" to "axis of knowledge".

Major conflicting action starts after Junior's selection. Two weeks later, he is all set to play his first game against "Wellpinit High School", feeling "absolutely sick with fear" (p.142). When he enters Wellpinit with his fellows, reservation basketball fans are found saying "Ar-nold sucks! Ar-nold sucks! The model functions here, that Junior's aim, our Object from all preceding actions, is in question that his struggle is something/someone to be known amongst his own people. Moreover, here his people are calling him not by his nick name but Reardan name, Arnold. Arnold makes a shift from Subject to Opponent (of his

own people's collective ambitions) for a while. However, in parallel argument, his own people prove that they are the barrier on Junior's road to desire. Watching them so organized while welcoming Reardan's team makes Junior mad. He feels that they had been this organized at the time when he left for Reardan "maybe I would have had more reasons to stay" (p. 144). He noticed Rowdy even, as Wellpinit's team member and "he wanted to play ... he wanted to kill me, face to face" (p. 144). At this point two viewpoints of the same story clash. From people on reservation's point of view action at that moment is:

Wellpinit	High	Good will of Rez.	Reservation
School	→	→	
Crowd, Rowdy	→	Wellpinit's team	↑
			←

Junior keeps laughing as he walks into the ground, but once inside the locker room, he starts crying, and is ashamed of his tears at the same time. Coach comes and motivates him, making his aim at moment clear to him, "use your tears. Use your pain. Use your fear, get mad, Arnold, get mad" (p. 144). Here coach can be located in "axis of knowledge" telling the Subject what to do, what role he is expected to play for his team. As Junior (the Subject) steps into the ground, after the first quarter, to play, someone from crowd throws a quarter, hitting him right "in the fricking forehead" (p. 145). Eugene helps him and stitches his forehead after he insists, and he joins his team for second half's game as their team is already down by five points. After few moments, he joins the court again, he jumps with the ball in his hand, hearing "curses of two hundred Spokanes" (p. 146), and Rowdy intentionally hits his forehead with his elbow, and Junior faints. Eugene helps him to deal with the damage caused by first Opponent, the person from the crowd. However, thesecondOpponent left no chance for any Helper to rescue and makes it impossible for Subject to own Object; results are not in Reardan's favor.

Time passes, Junior possess now what he initially aimed to achieve, his hope to be something is fulfilled somewhat. Junior's teammates expect him to be good so he becomes good. He became a freshman starter, all his teammates were physically strong and fast, "but none of them could shoot like me (Junior)" (p. 179). So the earliest Sender Mr. P shifts the axis and becomes Helper as well. He just hopes that maybe after twenty years "they'd (Whites) be comparing some

kid to me" (p. 182). After twelve wins and one loss (from Wellpinit) they had their rematch with the team. This time Junior is more complete and more aware of his position "I felt like one of those Indians scouts who led the U.S. Cavalry against other Indians" (p. 182). He loves his people, but this time he wants a victory for Reardan, he is not "playing for white people" but "to beat Rowdy" (p. 183). The object now is not in competition with Whites or a desire to be known, but to beat his old friend. It is when before the match a local news crew comes out to interview him and questions that how does he feel to play against his former teammates. He tries to avoid the question but when he comes to know that they are interested in his story because "white people were really interested in seeing some Indians battle each other" it makes him "feel so exposed and primitive" (p.184). Later Reardan, or maybe it is Junior who won the match, they successfully "had humiliated them (redskins)" (p. 194). However, soon Junior realizes that everything goes wrong, for Reardan it is just a game with redskins, and for Junior, it is his anger, rage, and pain of the previous match but for Wellpinit it is a matter of survival. Junior is "crying tears of shame" (p. 196); Wellpinit did not recover the loss, winning a couple more games in a whole season. Apparently, actions can be divided as Junior is Subject; aiming revenge from Wellpinit with the help of his team, but a more close analysis proves that the assumption is wrong. This time it is like:

Reardan →	Victory against Wellpinit →	Reardan
Junior →	Reardan team ↑	Wellpinit team ←

It is Reardan who, with the help of Junior, wants a victory against Wellpinit. After what news crew said that Whites love watching redskins fighting against each other, it is like watching "dogfight" (p. 184). The model identifies that the apparent Subject is a Helper, with much less desire to access Object (victory). Reardan is Sender as well as Receiver in this case because Reardan is the one who instructs and the one who is facilitated after successful completion of the actions.

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Style Sheet for Research Article

Please treat this style sheet as a checklist, and make sure you have followed every point before you submit your paper.

1. Page limit

- ☐ The page limit is 25 pages, including references and any appendices.

2. Paper size

- ☐ A4.

3. Margins

- ☐ Left and right: 2.5cm (0.98 inch).
- ☐ Top and bottom: 3.5cm (1.37 inches).

4. Font

- ☐ Times New Roman: 12 point for text; 10 point for footnotes.

5. Title

- ☐ 12-point bold, left-aligned, italic capitals.

6. Author name

- ☐ Leave one blank line under the title, then put your name in 12-point capitals.

7. Abstract

- ☐ Your paper should begin with an abstract.
- ☐ Leave two blank lines beneath the author name.
- ☐ Insert the heading, **Abstract**, (12-point bold, left-aligned).
- ☐ Leave one blank line beneath this heading.
- ☐ Start the abstract text. (See ‘Text’, below, for text style.)
- ☐ Do not indent the first line of the abstract.
- ☐ If your abstract has more than one paragraph, indent the 2nd (3rd, etc.) paragraph 1.25cm (0.49 inch), as described under ‘Text’, below.

Example :

***THIS IS YOUR
TITLE***

AUTHOR NAME

Abstract

The first line of the

8. Text

- Text should be single-spaced.
- Text, footnotes, and references should be fully justified.
- Do not skip a line between paragraphs.
- The first line of each paragraph should be indented 1.25cm (0.5 inch). (This includes the first paragraph underneath all headings, except for the paragraph underneath the heading, **Abstract**, as described above.)

9. Headings

- All headings should be left-justified, 12-point bold, not underlined.
- Number your section headings, starting with '1'. (Even if your first section heading is **Introduction**, the number should be '1'.)
- Insert a dot after each section number or subsection number.
- Leave one blank line after section and sub-section headings. (But, if there is no text between a section heading and a sub-section heading, it is not necessary to leave a blank line after the section heading).

Example :

3. Results

The text of section 3 starts here, after one blank line. ...

3.1. Experiment 1

The text of section 3.1 starts here, after one blank line. ...

10. Examples

- Examples should be in the same font and font size as the text of the paper.
- The example number should not be indented.
- The body of the example should begin 1.25cm (0.49 inch) from the left margin.
- Where examples are lettered as well as numbered, the letter should be 0.75cm from the left margin.
- Leave one blank line before and after examples.

Example :

(1) a. Example example.
 Gloss gloss
 'Translation.'

11. Tables and figures

- Tables and figures should be in their actual positions in the paper, not placed at the end or on separate pages.
- Number tables and figures separately, and give each table or figure an informative title. The style for titles is as described under ‘Headings’ above.

Example :

Table 2: This is the title of the table

12. Footnotes

- Use footnotes, not endnotes.
- Footnotes should be single-spaced, and should not be indented.
- If your first footnote consists of acknowledgments, mark it with * (an asterisk).

13. Appendices

- Any appendices should come after all material except the references. (The references should be the last item in the paper, not the appendices.)

14. References

- Leave one blank line between the last line of your article, and the heading, **References**.
- Leave one blank line between the heading, **References**, and the first reference.
- References should be single-spaced in Times New Roman, 12 point.
- Second and successive lines for each reference should be indented 1 cm.
- Do not leave any spaces between reference entries.
- Justify both margins.
- Be consistent with punctuation throughout your reference list.
- Only include references to articles cited in your paper

Example :

References

- Hasegawa, N. (1991). Affirmative polarity items and negation in Japanese. In Georgopoulos, C. & Ishihara, R. (eds.), *Interdisciplinary approaches to language: Essays in honor of S.-Y. Kuroda*. Dordrecht: Kluwer. 271–285.
- Lieber, R. (1992). *Deconstructing morphology*. Chicago: University of Chicago Press.
- Sells, P. (1995). Korean and Japanese morphology from a lexical perspective.

15. Correspondence details

- ☐ Below your references, leave one blank line and type your name, affiliation, postal address and e-mail address. This text must be left-aligned and in italics.

Example :

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16. Page numbers and headers

- ☐ Do not number your pages. After printing, mark the page number lightly in pencil on the back of each page.
- ☐ Do not use headers.

17. Submitting your paper

- ☐ Please submit two single-sided copies of your paper. On one copy, delete the author name below the title and the correspondence details at the end of the paper. You can send the paper electronically as well.

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