Interdiscursivity in Pakistani Drama Serials:
A Study of Critical Discourse Analysis

Correspondence:	Muhammad Farukh Arslan <farukhgill99@gmail.com>	PhD Scholar GCUF & Lecturer in NUML Faisalabad Campus, Punjab, Pakistan.
	Hira Haroon <hiraharoon44@gmail.com>	MPhil, Department of Applied Linguistics, Government College University, Faisalabad, Punjab, Pakistan.
	Mahrukh <mahrukhraja80 @gmail.com>	Instructor, FAST National University, Chiniot-Campus, Punjab, Pakistan.

Abstract

The purpose of this study is to analyse the interdiscursivity of Pakistani dramas by applying Critical Discourse Analysis (CDA) to them. This article explores the nature, function, and use of interdiscursivity in four different Pakistani dramas such as *Baandi* by Asma Nabeel, *Cheekh* by Zanjabeel Asim Shah, *Baghi* by Shazia Khan, *Ab daikh Khuda Kia Karta* hai by Syed Amer Ali Shah Husaini. This paper also deals with the strategies of language and how language is being practised by different characters in different dramas to show their cultural background through the lens of media. Fairclaugh's dimensional model has been used to analyse the data. The study also takes into account how interdiscursivity explores the hidden agenda behind these ideologies. This study aims to dig out scenes and characters from these four dramas. Discursive practises have been shown through the perspective of violence and hegemony created by the continuous practises of patriarchy in our society.

Keywords: Interdiscursivity, critical discourse analysis, Pakistani Urdu dramas

1. Introduction

The present study is divided into three major sections, which can ultimately try to cover the literature survey to a greater extent, i.e., CDA, interdiscursivity, and Pakistani Urdu dramas. In the first section, CDA is discussed as the basic tool for analysing ideologies and cultures through media.

Pakistani dramas have helped attract a wider audience across the country to television. Pakistani dramas have made colossal strides over the last few years, raising the bar of quality writing, innovation, and realism. Nowadays, the standard of Pakistani dramas is high just because of the criticality in different series; now that these dramas are based on real-life stories, the element of critical thinking is also present in those serials.

The aim of the study is to inspect the behaviours to see how the dialogues are understood and what social impact is created through them. Discourses on discursive practises can be found in both literary and non-literary contexts. This study focuses on the language and hegemonic pressure on a woman in various ways, as well as how different cultures suppress women using different tactics. This paper also aims to remove the social taboo that women are inferior to men.

1.1 Research Objectives

- Violation of women through interdiscursive practises in Pakistani dramas
- Depiction of women in Pakistani dramas
- Male dominance in Pakistani dramas over females

1.2 Research Questions

Q 1. How have discursive practises been shown through the perspective of violence and hegemony in Pakistani societies?

Q 2. How has power been exercised across diverse cultures and identities through Pakistani drama serials?

Q 3. How far have Pakistani dramas provided solutions for interdiscursive practices?

2. Literature Review

CDA is the study and analysis of written and spoken texts in order to reveal the discursive, dominance, inequality, and sources of power. It studies the ways these discursive practises are originated, preserved, replicated, and renovated within explicit political, social, and historical aspects (Van Dijk, 1998a).

CDA intends to logically discover often impervious connections among discursive practice, texts, and events, more fully incorporating cultural and social organizations, procedures, and relations. It also tries to find out how these vague affiliations are aspects of securing power and dominance. It draws attention to the power imbalances, non-democratic practices, and social inequalities in hopes of urging people to take curative action (Fairclough, 1993).

The Critical analysis of Language, is an anthology of the tasks on the discourse during 1983 and 1992. The gathering of the ten research papers distributed into four sections, portray the reformist progression of the Fairclough's apprehensions in linguistics. Since his initial obsession in the 1980s with issues regarding ideology, language, and power, through his preceding discussions of the role of discourse in the background of socio-cultural change, to his more recent focus on interdisciplinary study and the idea of "critical language awareness," Fairclough portrays a huge scope of comforts that is indicative of the altering environment in the area widely referred to as "critical linguistics." The review accomplishes this with some comments on the sustained significance of reflexivity in the area of CDA and a repetition of the importance of cross-disciplinary dialogues (Prince, 1994).

2.1 CDA and Ideology

The CDA and ideologies are inextricably linked. Ideology is the combination of different ideas that becomes the nucleus for all other fields (McLellan, 1986). The theoretical triangle of Van Dijk's model links discourse, society, and social cognition in the field of CDA. Ideologies play a role in arranging the social cognitions that are typically shared by variant social groups. Ideologies function as a link between cognitive representation and discourse-given activities (Van Dijk, 1993).

2.2 Interdiscursivity

All the texts available are almost all inter-discursive. Relations surfaced by texts establish discourses regarding other discourses. "Texts crossbreed discourses in establishing discourses." Thus, even a solitary text barely draws on a single, definite discourse but rather on a series of discourses that establish connections, social practises, cultures, and vice versa (Fairclough, 2004).

It refers to the multiplicity of texts and how they include within them other utterances, other texts and draw upon numerous discourse contexts. By taking up the creative interaction between discourses and text, the concept of interdiscursivity suggests an inspection of how, on the one hand, discourse is ordered and typified into more or less absorptive or hybrid genres, and how genres are narrowly guaranteed to answerable social action across multiple sites. Examining interdiscursivity as the dialectical connection among discourses, texts, and the kingdom of society may be productively commenced by employing linked notions.

It is an investigative idea that assists in unloading discursive junctures, showing how they are ideologically annoyed and linked to a prior order. The meanings of the concept are not as clear as they could be, partly because they are associated with various disciplinary aspects (most notably linguistic anthropology and discourse analysis) and partially due to the concept's dual uses as both a means of analysing discourse and a description of its state (Agha, 2005).

This study focuses on the implication of interdiscursivity via a group discussion of the students while drafting a memorandum (Sedhu, 2014). This study opted for a qualitative method; the respondents were observed while involved in discussion, and the discussion was transcribed to get the problems faced by the students while drafting a memorandum.

Fage-Butler (2015) reported that critical genre analysis (CGA) investigates the influence of context on genres by studying interdiscursivity, but this paper showed that Foucauldian discourse analysis establishes a very valuable approach with which to examine interdiscursivity. As interdiscursive study discloses the discursive basis of organisational practices, CGA is well-positioned to make many important contributions to organisational research.

Linguistic Adaptation Theory proposes a pragmatic model for the analysis of interdiscursivity. Specifically, the paper begins with a brief delimitation of the research object to distinguish it from any other similar linguistic phenomena (Verschueren, 1999). The related literature on interdiscursivity is then reviewed from both the synchronic and diachronic perspectives (Wu, 2011).

Bhattia (2014) concludes on several professional aspects and makes the case for a thorough investigation of interdiscursivity in order to conduct a more detailed and critical understanding of professional and discursive practices.

The definition of interdiscursivity and intertextuality continues to be an object of modern discussion in linguistic anthropology. Scholars still encourage the constant use of intertextuality; few have replaced it with interdiscursivity, and few draws analytical distinctions among the two terms (Prentice, 2014).

Discourse is a wide area, and it establishes a diversity of areas and subjects. The lexical item "discourse" is derived from the Latin word "discursus," which means "conversation." Discourse as discipline is divided into two areas: literary and nonliterary discourse (Khadija, 2019). The discursive practises explain the process of their acknowledgments, text interpretations, and descriptions of social impacts that are produced through discourse. The goal of this research was to discover an assessment among literary and nonliterary works based on pragmatics and discursive practices. This study took a qualitative approach and went through the contextual analysis of the literary and nonliterary text to find out the hegemony, power, and ideology of the Pakistani writer Kamila Shamsie's novel Salt and Saffron. In Parvaiz Musharraf's non-literary text autobiography, he is in the firing line.

The purpose of this qualitative study was to discover how language users construct power relations, identity, gender, and inter-discursive relationships in the two novel texts "Trespassing" by Uzma Aslam Khan and "Foucault's Pendulum" by Umberto Eco. It examined the effects of inter-discursivity and its impact on the construction of meaning (Khan, 2009).

2.3 Pakistani Urdu Dramas

Pakistani dramas have helped attract a wider audience across the country to television. Pakistani dramas have made colossal strides over the last few years, raising the bar of quality writing, innovation, and realism. Nowadays, the standard of Pakistani dramas is high just because of the criticality in different series, now that the subject of these dramas is based on real-life stories, the element of critical thinking is also present in those serials.

The story of Fauzia Azeem, a willing girl who broke down social and cultural barriers to overcome her low standards, is beautifully depicted in the drama serial Baaghi. She was a rebellious spirit with big dreams of moving to the city to work and support her parents financially. Baaghi aims to portray the way the same society that shut all the doors on the honourable living "Fauzia Azeem" was later critical about her increase in fame.

In the drama serial Cheekh, the writer highlighted the major issue of the day. A rape attempt and manipulation of power on a gender basis. Character Wajhi wants to suppress the woman by using different tactics so that she can't continue the legal process against him.

In the drama Serial Baandi, the writer depicts the picture of a feudal system, rape attempts, and dual-faced people who manipulate their power by showing a false face of being a very religious person to the people and getting famous among them, but on the other side, those people are very cruel and run a business of selling girls, which is a crime.

This work aimed to investigate the impact of media, particularly Urdu dramas, on women in the Bahawalpur region in order to investigate the cultural impact of Pakistani dramas on the social lives of females (Imran, 2013).

Abbas (2018) examines the conventional female images in Pakistani dramas during the era of Islamization (1977-1988) through discourse analysis, roles assigned to them, and alternative ways of addressing.

This study intends to study the interdiscursivity of these Pakistani dramas by using CDA. The study also takes into account how CDA can explore the hidden agenda behind these ideologies. For analysis, Fairclough's dimensional model is used to analyse the interdiscursivity of these different dramas.

Drama is a very effective tool for educating, informing, guiding, and entertaining the population (Madni, 2004). This research was performed to measure the watching trends of the female viewers of Sargodha, and the purpose of this work was also to discover female viewers' insights with relation to Pakistani and Turkish dramas. The survey method was chosen with the requirements and importance of this study in mind. Working women, female students, and housewives of Sargodha city were chosen as samples for the study.

This work intends to examine the image and portrayal of women in media with regards to bias, depiction, and role provision (Ali, 2015). Women need to face pressures that range from domestic to social. Females in Pakistan face severe discrimination. Even after the arrival of feminism and social progress, society still holds a strict character in relation to customs, morals, and culture. Despite being perceived as weaker, women are participating in the media and playing an active role in development. Females are still objectified in the media. The research examines the image of females as presented in broadcast, Pakistani print, electronic media, and advertisements.

3. Methodology

This paper deals with qualitative research and aims at providing an in-depth analysis of interdiscursivity in Pakistani Urdu drama serials by taking different scenes from four different Pakistani dramas and analysing them through CDA. This paper also accounts for Fairclaugh's dimensional model, which aims to logically explore often impervious relationships among discursive texts, practices, and events, more fully incorporating cultural and social structures, relations, and procedures. It also tries to find out how these non-transparent relationships are aspects of securing power and dominance. It draws attention to the power imbalances, non-democratic practices, and social inequalities in the hopes of urging people to take corrective action.

The research's rationale is to investigate approaches to how dialogues are inferred and recognized, as well as the social impacts they produce. By examining these discursive practices, the literary and non-literary discourses are focused on how this discourse has created social control over the people.

This study focuses on the language and hegemonic pressure on a woman in various ways, as well as how different cultures suppress women using different tactics. This paper also aims to remove the social taboo that women are inferior to men.

4. Analysis and discussion

In this section, different character transformations have been discussed under the notion of discursive practices from start to end one by one, there are rare cases in which woman raise voices for their right but cheek, a journey of a woman, Mannat who fights for justice against a powerful man of society who tried to harass her through several ways. The first drama character from Cheekh for Analysis is Wajih. This study investigates the discursive practices shown by Wajih in different scenes of this serial. The Story is about the rape attempt of an innocent girl, who murdered by Wajih, the story unfolds after the murder of Nayab when Wajih confesses in front of her sister-in-law Mannat that he murdered Nayab. After that turning point of the story, the writer shows that he uses every faulty act to save himself from the consequences of his sin.

In the following scene, Wajih confessed that he murdered Nayab

WAJIH HARASSED NAYAB__

What is this?
What is this? How your SHERWANI (a dress of Asia) tore?
Are you doing doubt on me...?

I can't let you go. I know, you will tell everyone if you go downstairs, please forgive me.

> At the very start, it seems that Wajih and Nayab are involved in each other but at the engagement ceremony of Wajih's sister Haya Wajih's character sudden change into a wicked person who tries to Harrass Nayab through his manly power, he tried to manipulate his power. Mannat searched through Wajih's belongings and the torn pocket confirmed her fears and doubts gave her all the answers that she was looking for. Here the story changed. Wajih decided to confess in front of his sister-in-law. Wajih is an egoistic person because he has raised in such an environment, he thinks that the whole universe is under his control. He always got the attention he wanted from girls, he thought Nayab was no different from those girls. Nayab went to speak to Wajih because she thought he respect her but the fact that she got to see of Wajih at that time was horrific. He openly told her what kind of relationship he is looking for without having any hesitation. He thought Nayyab will agree with what he demanding from her because she was so desperate for his attention. Rejection and a slap were something that he couldn't handle. The fear of being exposed was what drove him to that point where he didn't even think before pushing Nayab to death. Here discursive practice showed through the perspective of violence and hegemony.

The moment he calmly bribes Nayab's frustrated father — as truth becomes open, a humongous change in innocent personality of Wajih appears, and the presence only is creating negative vibes. A scene in the 7th episode where 'Wajih' visits the house of 'Ramzan Ahmed' to bribe them to remain silent caught our attention. 'Ramzan Ahmed' is yelling at him furiously, asking him to go, calling him a killer and Wajih remained calm in return. Calm and composed, just increasing the amount of money, keeping in mind how it'll be relaxed to manipulate Nayab's stepmother through money. Here he again attempts to overwhelm Nayab's family by threating his father with the help of power the position money.

Killing Mannat's child — here Wajih seems the cruelest person. The piece in the 19th Episode where Wajih drives behind Mannat, she falls and due to which miscarriage occurred. It was full of pain to the core, but Wajih's merciless nature is emphasized perfectly.

The Second drama serial Bandhi has been taken to analyze discursive practices through Fairclough's dimensional model. 'Baandi' is the tale of a young girl 'Meeru', she suffers due to the strict nature of the society towards the lower class and slave culture which exists in Pakistani society. In the upcoming scene of episode 7 some dialogues are:

Menu…How you dare to listen to our conversation secretly, (Faiza begum shouted and snatched her hairs while warning her)

Forgive me, forgive me (saying Meeru)

The character that has been taken for this article is a female character from the drama serial Baandi by **FAIZA BEGUM**, who belongs to a poor family first but when she got the power, she misuses that power and uses it negatively through discursive practices. She is a religious preacher and uses religion as an instrument to exploit others. Flashback of the serial shows that she belonged to a poor family and believes that the power is always used as a negative tool to suppress others and to ill-treat the servants by using power, she not only thinks in treating the servants in a very bad way even she tried to kill the servant 'Meeru'. This serial proves that power always misused doesn't matter it is gotten by a male or a female. Whosoever becomes powerful he/she wants to manipulate it in different ways.

A scene from episode 9 where Faiza begum forced his husband to get rid of Meeru. She planned to kill her servant Meeru because her son SP Wali likes her and also teach her because she was not educated. The next day she dragged her from her servant quarter to the kitchen. Her husband Shahnawaz sprinkled kerosene on her. She begged them to let her go, she cried helplessly, she cried for help but they didn't listen to her and put her on fire and left her alone in the kitchen. There was no other servant in the house to help her out because she sends them all on leave a day before.

In this serial, there is also a glimpse of the feudal system, in which the feudal TAHAWAAR who is a wicked person who tries to show his power by beating his farmers, occupied their lands and frightened them to destroy their houses. He supposed that everyone should say yes to his every order otherwise he has all rights to harm them. Discursive practices are shown by this character to prove that the perspective of violence and hegemony are created by the continuous practices of patriarchy in our society. This article explores that different ideologies have different ways of using discursive practices to manipulate power through different means.

Furthermore, this study includes a drama serial **"Ab Daikh Khuda Kia Kita Hai"** by____ serial is grounded on the story of a fraud entrepreneur who manipulates the young innocent girls and financially not very strong, by offering them jobs and subjecting them to improper advances Many women working under Jan-e-Alam are harassed and slandered when they deny the advances of their boss. Maryam is an innocent girl belongs to a poor family to become a victim of his wicked plans like many other girls, he offered her job, and give her a loan for his father's treatment.

In one scene of this drama, Jana-e-Alam asked Mariam to help him in decoration for a party he has called for the minister. His real attention is to use her for all men gathering. He forced her to stay at his Farmhouse and cleverly forced her to dress up confidently. Jan-e-Alam is a businessman who receives profitable tenders by presenting his employees to rich people. Mariam is one of those victims who presented to the drunk minister. In this drama serial, the discursive practices and hegemonic pressures have shown on a large scale. Mariam hit a vase on the head of that minister and run away. She reached her home late night and told the whole story of abduction to her parents. Her father was a heart patient, he didn't bear that humiliation of her daughter. He witnesses a Heart attack and dies. These imbalances of social practices shown in the drama serials prove that every society and ideology, the power manipulated in several ways. Sexual harassment at the workplace is an extension of violence in everyday routine life. If someone has money, authority, status and political power it doesn't mean he or she has every right to frighten, suppress the lower class of that society by manipulating their power as a tool to harm others. This drama also deals with the patriarchy and hegemonic pressure throughout. This paper also deals with the strategies of language that how language being practiced. The study also takes into account how interdiscursivity explores the hidden agenda behind these ideologies. In this drama serial, Discursive practices have been shown through the perspective of violence and hegemony created by the continuous practice of patriarchy in our society.

This study includes a Drama Serial Baghi by _____The story is about an intelligent, confident, full of life girl Fauzia Batool. She doesn't let someone humiliate her. She has great ambitions. She wishes to be famed and prove herself to the world that she is more than just a girl who belongs to a backward town. She gets married to Abid who has a cosmetics store in the town. Fouzia and Abid married and She learns that he is a womanizer and after she has had one child with him, she tries to leave him but it doesn't happen. He takes away her child from her and kicks her out of his house. She faces too much embarrassment from her family and others in 'letting another woman take hold of her husband by simply not forgiving Abid for his transgressions. She runs away to the city, to become famous and here she faces a lot much hurdels. She begins to dress up in the western attire, learns the English language and becomes "Kanwal Baloch". She faces mistreatment at the hands of corporate heads, reality TV hosts and administrators. She gives in and becomes a luxurious escort, and attempts suicide at seeing the mortification and the life she has come to live.

This serial presented how 'Kanwal Baloch' is being battered and victimized. She talked about women empowerment, meant; allowing women to do whatever they intend to do and condemned men for the double standards yet many times she has permitted men to use her whenever it suited her "desires"! In a scene, when her brother was arrested by police, she could have easily asked one of her "clients" to help her out or Shehryar would have favorably done the whole thing in his power to but since she is an "empowered" lady so, she went there herself even though she is quite "famous" for her videos now! Yes, this progress also presented how corrupt our police officers are but the fact is that this incident could easily have been avoided. Kanwal also had the choice of calling Shehryar when things were not working as she planned but she didn't do that.

The media spread her past story also became the reason of her own family including her parents and siblings finding out her job and they were all extremely angry at her since she had previously told them that she grossed her amount by serving on a boutique. When she goes and informs them of her decision to marry Shehryar, their annoyance jumps to subside. Her younger brother, who became a drug addict, was teased by his friends for having such a reckless sister who was carrying shame to the name of the family. He drugs her and then represses her in her unconscious state. Her whole life flares in front of her eyes as she makes unsuccessful attempts to refuge herself and she dies and her brother runs away.

4. Discussion

In this section, the brief references to different characters from different scenes of Pakistani Urdu drama serials have been discussed. This study investigates the transformations that occur throughout a drama by choosing different scenes. Scenes have been chosen to inculcate hegemonic pressure, discursive practices, and patriarchy issues in the selected drama serials. The First Character from the drama serial Cheekh portrays the true image of patriarchy, hegemonic pressure, and discursive practices.

This study investigates the discursive practises shown by Wajih in different scenes of this serial. The story is about an innocent girl who was murdered by Wajih, and it unfolds after Nayab's murder, when Wajih confesses to murdering Nayab in front of her sister-in-law Mannat. After that turning point of the story, the writer shows that he uses every faulty act to save himself from the consequences of his sin.

This study deals with social problems through different cultures and ideologies. Every culture has a negative impact on interdiscursivity related to its own culture and ideology. Faiza Begum is also a character from the drama serial Baandi, which is also discussed in this article. The dimensional model of Fairclough was used to analyse discursive practises in the second drama serial, Bandhi. Baandi is the

story of Meeru, a young girl who suffers as a result of humanity's strict attitude toward lower-class people, as well as the hidden slave system that still exists in our society.

The discussion part takes into account another issue related to workplace harassment, which is a common issue nowadays. It is regarded as our society's most pressing issue. Wherever discursive practises are practiced, whether in homes, workplaces, the relationship between boss and employee, or domestic issues, they can also be related to servants in homes. This does not come under the term "patriarchy" specifically because, in some cases, women are also dominant, so we can talk about the hegemonic pressures and discursive practises here. Female dominance over her servants is depicted in the television drama Baandi. Who thought the universe revolved around her and she had the right to mistreat and humiliate others?

In the findings of this paper, the analysis part also deals with that kind of woman who wants to become something important and famous. She faced much trouble; people abused her, and she became a victim at every step of the way. She was humiliated throughout her struggle; at the end, she followed another way to become famous, and she started doing false things for her needs and survival. Here, the clear stance of this study is that she did not want to become what this society forced her to become. Hegemonic pressure is also a social taboo that needs to end now.

This study adds to previous studies showing that only patriarchy is used as a tool of dominance, according to previous researchers. This article reveals that dominance is not only related to patriarchy, but that whoever got power used it negatively for their interests, no matter whether it was manipulated by a woman or a man. Where there is power, there is a glimpse of discursive practises and hegemonic pressure. So this study purely focuses on the negative use of power in our society.

5. Conclusion

While finding out all the references from the drama, it has proven the fact that interdiscursivity is found in my characters; power is not based on some specific group or class, yet it has been exercised by every single individual who has access to it. All the chosen dramas are a mere reflection of these practices. It is important to eradicate these practises from society, which are ruining the image of our country and exploiting the lives of innocents.

Conflict of Interest: The authors declare that they have no conflict of interest.

Bio notes:

Muhammad Farukh Arslan is a lecturer at National University of Modern Languages, Faisalabad Campus, Pakistan. He also serves as a visiting lecturer in Government College University Faisalabad (GCUF) and is enrolled in the Ph.D. program in the Department of Applied Linguistics, GCUF, Pakistan.

Hira Haroon is a lecturer in the Department of Applied Linguistics at the Government College University Faisalabad and she also is serving as a visiting lecturer in National Textile University Faisalabad in 2022. She completed her MPhil in 2020 at the Government College University Faisalabad.

Mahrukh is working as instructor in the FAST National University Chiniot-Campus, Punjab, Pakistan.

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