



RESEARCH PAPER

A Critical Discourse Analysis of Dastak by Mirza Adeb

Muhammad Afzal¹ Dr. Syed Kazim Shah² Umar Hayat³

1. PhD Scholar, Department of Applied linguistics, Government College University, Faisalabad, Punjab, Pakistan
2. Assistant Professor, Department of Applied linguistics, Government College University, Faisalabad, Punjab, Pakistan
3. Lecturer in English, Government Guru Nanak Graduate College, Nankana Sahib, Punjab, Pakistan

PAPER INFO	ABSTRACT
Received: October 22, 2021 Accepted: December 29, 2021 Online: December 31, 2021 Keywords: Dastak, Drama, Ideology, Semiotics *Corresponding Author: kazim.shah@gcuf.edu.pk	<p>The present research aims to explore ideology in Pakistani drama. The drama, "Dastak", written by Mirza Adeb, has been taken for exploration ideologically. Fairclough's (1992) three-dimensional model has been used for analyzing the text of the above-mentioned drama which includes textual, discursive practice and social practice analyses. The linguistic and social analyses of the drama reveal the writer's ideology about socio-cultural, conventional and professional aspects of life. The study has also explored the past and present states of mind of Dr. Zaidi, the central and principal character of the drama, Dastak. The text implies that the writer has conveyed personal as well as social aspects of his times through the drama of Dastak.</p>

Introduction

This chapter discusses the social aspects and the theoretical background of the research study: discourse, critical discourse analysis, ideology in discourse and media discourse. Then the research questions will be described followed by the rationale and results of the study under investigation.

Discourse has usually been treated as a narrow term that takes into consideration stretches of spoken language only but in contemporary literature, discourse is taken as both speech and writing. The discourse has got its meaning broadened due to its multimodality used by the people with the passage of time (Jones, 2019).

There are different opinions on discourse in relation to language. It may be taken as synonymous with language. As Jones (2019) (p.3) states that "when we speak of discourse we are always speaking of language". But discourse is more than language in use. On one side, it relates to language and on the other side, it interacts with society, culture

and thought. It also interacts with linguistics, sociolinguistics and psycholinguistics. Jones (2019) (p. 39) reports that discourse can be looked at from three perspectives: formal approach, functional approach and social approach. The formal approach relates to the language above sentence or clause. In this perspective, the types of rules and conventions are required to understand how they govern sentences and clauses for making meaningful texts. The functional approach includes the usage of language such as making requests, etc. The social approach takes discourse as a social practice.

Discourse and society are interdependent on each other. Each works for the other. A well-developed society has a well constructed discourse and a well-developed discourse is a sign of a well-developed society. Foucault (1972) states that discourse is a production of a society. From here we can infer that the values and traditions (practices) of society are hidden in discourse. Discourse also uncovers those practices. It is the product of social practices. It also forms and regulates social practices. It is constituted on the basis of ideas shared by the members of particular human activity. In this way, discourse may be described as a linguistic register since the members of a group share knowledge to determine the things as a part of their group identity. As Wodak (1997) contends that social practices form discourse whereas Fairclough (1995) regards discourse as a form of social practice. It is imperative to highlight the dimensions of social practices to understand the relationship between discourse and social practices. Social practices are the norms, traditions, culture, civilization, power relations, ideology, domination, inequalities, etc. of a society. The form of discourse depends on the kinds of social practices. It is obvious that if social practices are different, discourse may also be different. Foucault (1972) calls it "orders of discourse" while Gee (1989) considers it "discourses". Discourses contain ideologies of the societies from which it is produced. Generally, ideology is considered as a set of beliefs that members of a group follow.

Ideology as a field of the investigation emerged at the end of the 18th century. Basically, it refers to an idea. Tracy (1796) coined the word, ideology as the science of ideas. To Thompson (1987), the study of ideology is a study of the ways in which meaning is constructed and conveyed by symbolic forms of various kinds. Ideologies are social and the members of particular social groups share these ideologies. Social practices form and reflect ideologies. Hence, ideologies are social belief systems. Fairclough (2001) believes that ideologies do not exist outside of the text. Media is one of the sources for promoting, constructing, propagating and reflecting ideology.

Media may be used to promote discourse according to the ideology of the media houses. Readers may adopt or deny the discourse transmitted by the media. van Dijk (1993; 2000; 2002) contends that people believe what the media, being the primary source, reports happenings. The form of media such as television, film, radio, etc shapes the minds of the people (Douglas Kellner, 2003) regarding identity, selfhood, ethnicity, nationality, sexuality, class, status, gender, etc. Multiple factors such as personal value system,

experience, editorial policy, economical matters, political system, cultural norms, etc may change the process of the ideology of the media. Therefore, the current study is undertaken to explore the practice of ideology by the media through Pakistani drama. The study explores the drama of *Dastak* by Mirza Adeb in the ambit of ideological positioning. Fairclough's (1992) three-dimensional of ideology is applied to analyse the study. The current research investigates the textual, discursive and socio-cultural practices of the drama, *Dastak*, with regard to ideology. The research will answer two questions: How do linguistic patterns of dramatic discourse convey some specific ideology? And how do the social institutions with regard to the drama propagate ideology? The rationale behind undertaking the current study was to explore how media was used in propagating ideology in Pakistani drama. The results report that the metaphors, sentences and institutional practices have been used to expose the ideology of anxiety and fear. The study reveals the conflict of present and past in the mind of the principal character of the drama.

Literature Review

This chapter reviews literature related to the current study. First, the concept of society and discourse is highlighted. Secondly, the correlation of media, discourse, and society is discussed. Thirdly, the relationship between critical discourse analysis and ideology is given. Fourthly, the methodology for the analysis of discourse and ideology is explained.

Society and discourse are dependent on each other. The society produces discourse and discourse gives order and structure to the norms and values of the society. As Wodak and Meyer (2009) are of the view that discourse is both socially conditioned and socially constitutive. Discourse shapes and maintains a society's ideas and values; it also serves to create and legitimize social practices. Wodak and Meyer (2001) report the dialectal relation between discursive events and institutions. This relation between discourse and social practices becomes mutual interdependence but this mutual interdependence is partial. The social approach takes discourse as a kind of social practice (Jones, 2019). Discourse is constituted as per different social identities and relationships. It is connected with issues of what we believe to be right and wrong and who has power over whom in our societies. Different people use discourse in different ways. For example, the language of a teacher is different from that of a singer. The jargon spoken by lawyers reveals the legal group, the jargon used by doctors exposes the medicine field, etc. van Dijk (1985) explores how men and women differ with regard to discourse, how judges and lawyers talk, how the policemen talk, etc. In recent times, the discourse has been revolutionized to point out social class. TV programs, debates, laws, discourses of newspapers, etc. speak for the social class. Features of social context, such as power, status, roles, genders, and settings relating to institutions or ethnicity have deep relations with discourses for uncovering social class. The people are not only linked with each other through discourse but also linked with social activities, identities, roles and responsibilities. We belong to some

specific groups and these groups are called discourse communities (Jones, 2019). The people make judgments about the discourse of other people when they speak. The social group of the people is exposed due to their choice of discourse. Goddard and Carey (2017) contend that some groups act as more powerful than others and consequently, they prevail in their meanings. Hence, their meanings show their social class of power. They point out that the speakers hold cultural assumptions during their spoken discourse and that too on the basis of inferences and implicit assumptions. Fairclough (2013) gives three ways of discourse: (a) mean-making being a part of social process (b) association of discourse with a particular social field or practice. (c) a way of understanding of dimensions of the world associated with a specific social outlook. His work has emerged as a dialectical theory of discourse & a transdisciplinary approach to social change. van Dijk (2016) finds that not only with the help of personal demography, discourse is created and understood by social members in their individual capacity but also, they produce and understand the discourse at the institutional level. The people as social actors share discourse of the group to which they belong. The discourse of social group is produced as per the belief system, norms and culture of that social group. Social actors also participate as members in the social ideological group and share societal beliefs and norms of feminism, racism, etc. They also produce a discourse of their friend group (Us/in-group) and enemy group (them/ out-group).

There are many ways and means (available to the people) like print media and electronic media for the promotion of discourse. Media is one of the powerful mediums as it has various tools and devices to transmit the discourse convincingly. Media communicates discourses of different groups in society. In this way, the people develop common values and then form an integrated society. First, media presents discourse in society and then exercises its power to regulate this discourse in society. Media deforms as well as forms social groups since it keeps changing the views of its viewers. Media is the effective catalyst for social change. Discourse is one of the practices transmitted by media in society. The discourse used by media group (both print & electronic) imply the discourses of beliefs, policy, disgrace, promotion, etc. Van Dijk (1993) states that media links discourse and society in the broad area of critical discourse analysis. Critical discourse analysis uncovers social inequalities, power abuse and ideology from the discourses of social groups.

Initially, ideology was not discussed by the ancient writers and Destutt (1784-1836) was the first person to coin the term, ideology. van Dijk (2006) contends that norms, values and beliefs form the ideology of some individual or group. That's why ideologies are called basic beliefs of a society. Ideologies are not personal or private but are shared socially by the members of a collectivity of social actors. Ideology is formed on the basis of relations of groups. It shows the identity of the social group. There are many ways for the transmission of ideology in society: family, friend, workplace, media, political parties, social institutions, etc. The roles are defined on the basis of the ideological outlook of the

concerned society. Ideologies control and organize the other beliefs and group ideology may affect knowledge. For instance, feminists may control attitudes regarding abortion. Social actors act and communicate as members of social movements or ideological groups, and share attitudes about fundamental social issues such as immigration, abortion, or terrorism. The hidden ideologies (positive/negative) organize these social attitudes i.e. feminism, racism, etc. These ideologies detect the aims, identity, customs, attitudes, values, etc of some social groups against some other social groups. The social actors stress their positive properties (ideology) of Us (in-group) and suppress the negative properties (ideology) of Them (out-group). These ideologies are acquired slowly and many discourses are needed to change or acquire those ideologies. When ideologies are widespread, they become common sense or accepted attitudes of a community. For instance, gender equality has developed gradually and now it has become the accepted attitude of an international community. Some ideologies legitimize domination and some ideologies resist the relationship of power. These ideologies are studied by critical discourse analysis. Critical discourse analysis (hereafter, CDA) is a branch of discourse analysis. It studies language above the structural features of text or talk, and relates these structures to social structures. As Wodak (2001) states that CDA does not focus on text (spoken and written), structures and social processes also create meanings in their interaction with texts. Critical discourse analysis addresses social problems. It uncovers mal-practices of society from the discourse. As van Dijk (2004) confirms "Critical Discourse analysis is a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in social and political contexts." Wodak (2001) presents the historical approach to CDA. He points out that the CDA is not concerned with the assessment of right or wrong but CDA provides choices in the research and should make these choices transparent. He summarizes CDA in three concepts: the concept of history, the concept of power and the concept of ideology.

The methodology is undertaken keeping in view of multifactorial perspectives. van Dijk (1985) states that the choice of our research goals, our methods of inquiry, our theories and the objects of analysis cannot be independent of our own socio-political positions and interests and of the wider social context of research. He gives its example by reporting the development of feminist research in a number of disciplines. van Dijk also states that ethnocentrism, racism, middle-class interests, western dominance, etc have become familiar types of criticism and reasons for action, both in our society and within our academic domains. He also cites the opinion of others that they do not mingle science with politics. It is inferred from the above standpoint of van Dijk that discourse should be studied in the socio-cultural and socio-political perspectives. To study media discourse, the approach of critical discourse analysis has thoroughly been applied by van Dijk (1988, 1991, 2005) and Fairclough (1995, 1998, 2003). There are two types of media discourse: spoken and written. Spoken media includes TV and radio whereas written media includes newspapers, magazines, textbook, etc. Jones (2019) gives two ways of studying discourse. Firstly, Spoken discourse is studied through the methodology of conversation analysis (CA).

Secondly, written text is studied with regard to macrostructure, Rhetorical Structure Theory, and cohesive devices. Macrostructure addresses the global meaning of a text. Macrostructure may be informally and intuitively thought of as theme, topic, gist, etc. Deletion, selection, generalization and construction are used to study macrostructure. Rhetorical Structure Theory identifies hierarchic structure in text and describes the relations between text parts in functional terms. Macrostructure and Rhetorical Structure Theory offer us tools for obtaining the main topics and identifying the rhetorical relationships among various parts of a text. Cohesive devices are a set of lexical and grammatical items used to link various parts of a text together to create a sense of coherence. These include reference, substitution, ellipsis, conjunction, and lexical cohesion.

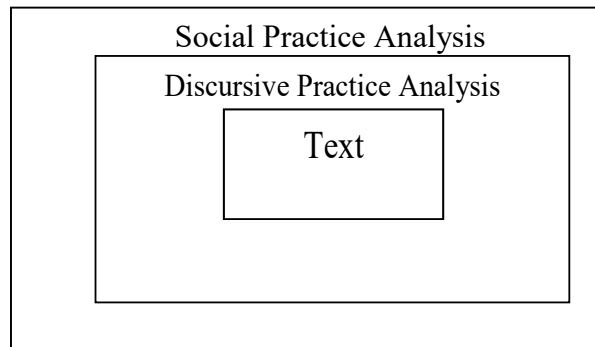
In sum, the structure of the text is analyzable by identifying its sequence of topics (macrostructure), the relationships among its various idea units (Rhetorical Structure Theory), and the various devices that enable its sense of connectedness (cohesive devices). The third type of studying discourse is non-verbal methodology. It includes gaze (speaker/recipient), gesture (head movements, facial gestures and hand gestures), and body movement (arms, legs, upper and lower bodies, body torque, etc). The current study focuses on the first category of text i.e. sequences of topics (macrostructure) that shows socio-cultural and professional aspects of life of Pakistani society through dramatic activity. The current study has been carried out in this way to explore socio-cultural and professional aspects of life in the drama of *Dastak* by Mirza Adeb

Material and Methods

The research design refers to a systematic and organized plan. It includes techniques, tools, theories and models for analyzing the data. The research design of the current study is qualitative and exploratory. Nunan (1992) states that qualitative research is discovery-oriented. The data is analyzed categorically. Fairclough's (1992) three-dimensional model of critical discourse analysis is undertaken to investigate the drama ideologically. This approach is a relational dialectal approach. There are three parts of this model: textual analysis, discursive practice analysis and social practice analysis. Text analysis is further organized under four main headings: vocabulary, grammar, cohesion and text structure. Vocabulary and grammar deal with words and a combination of clauses of sentences while cohesion and text structure observe how different sentences and clauses are combined with each other and what is the organizational properties of a text. Discursive practice deals with the process of text production, distribution and consumption. Social practice analysis is concerned with family, medical, ideological and cultural perspectives. This model analyzes the text at micro, meso and macro levels. Micro-level refers to linguistic features. Meso level refers to the discursive practice and macro level refers to the institutional level. Diagram 1 is drawn below to represent the model of Fairclough.

Social Practice Analysis

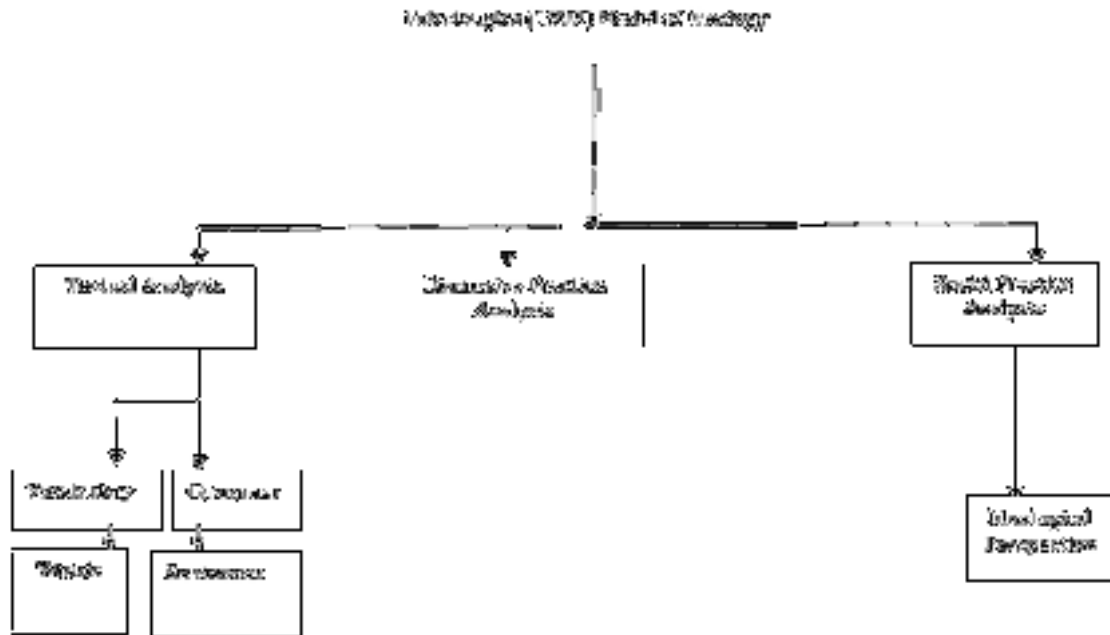
Diagram 1



Purposive sampling has been adopted for the collection of data. Only one drama, *Dastak* by Mirza Adeeb (1914-1990) has been taken for analysis. The drama will be explored ideologically. This drama is one-act play and taken from the collection of dramas, *Pas-i-Pardah* on which Mirza Adeeb was given Adamjee Literary Award in 1968. The drama, *Dastak* was published in 1967. It was aired on PTV in 2018. There are three characters in this drama: Dr. Zaidi, his wife and Dr. Burhan. Dr. Zaidi was taking rest at his home 25 years ago and one person asked him to accompany him to examine one patient. Dr. Zaidi was tired. He ordered his servant to expel that person out of his home forcefully. That suppliant was forced to go out of his house and he kept knocking at his door for a long time. But Mr. Zaidi did not bother and went to bed. After 25 years, Dr. Zaidi was old and fell ill. He was sitting in his room along with his wife. There was thunder at night. Dr. Zaidi was feeling knocks at the door and asking his wife again and again to see who was at the door. His wife went to the door twice and reported that there was not any person at the door. One Dr. Burhan used to come to examine Dr. Zaidi regularly. It was exposed through the dialogue of Dr. Zaidi and Dr. Burhan that the suppliant who was expelled from the house of Dr. Zaidi was his grandfather who had come to beg Dr. Zaidi to treat his ailing son, the father of Dr. Burhan. Dr. Burhan informed that his father had died because of the refusal of the doctor.

The model mentioned below will be applied in the current study to categorize the data for analysis

Theoretical Model



At the textual level, the researcher will analyze different lexical patterns used by the dramatist in propagating the ideology of the drama. As discursive practices refer to a habitual way of acting at a specific time and place (Chouliaraki & Fairclough, 1999). Textual analysis is a part and parcel of the discursive practices used in the social practices of a society. Without understanding these practices, interpretation of the text is difficult. The above three levels will be exploited in exploring the ideology used by the dramatist in the drama.

Data Analysis

The dramatist has presented two contrastive personalities. Both belong to the same profession but their attitudes and habits are totally different. The dramatist has used different linguistic patterns to portray their contrastive personalities. Different traits of the two personalities have been developed. The characters of both the doctors are discussed under every category. After discussing the characters of the doctors, ideology has been brought to the face through the linguistic patterns.

Dr. Burhan has been presented as a responsible person. For instance,

بیگم: میں نے اتنا ذمہ دار اور فرض شناس نوجوان نہیں دیکھا۔ سونے کام کے اور کچھ سوجھتا ہی نہیں ہر وقت کام، دن بو یا رات کام کے علاوہ اور کوئی غرض ہی نہیں۔ یہ بے فرض شناسی۔

(I have not seen such a responsible and dutiful young man. He can do nothing except duty. Every time, he does work day and night. There is nothing except working. This is dutifulness.)

In these lines, the dramatist has portrayed the character of Dr. Burhan as a responsible doctor. These linguistic features ذمہ دار (responsible) and سونے کام کے اور . کچھ سوجھتا ہی نہیں (There is nothing except working) show Dr. Burhan as a responsible doctor.

Dr. Zaidi is irresponsible person. Though he is aware of his responsibilities, yet he is ignoring the requests of the suppliant. As he said: گرم بستر چھوڑنا مشکل تھا۔ (It was difficult to come out of a warm blanket). It shows that he is not paying any heed to the person in distress. Moreover, Dr. Zaidi says:

نہ جانے کب تک دستک دیتا رہا (It is not known how long he kept knocking at the door). Dr. Zaidi is an irresponsible person. He does not bother to satisfy the suppliant despite continuous knocks at his door.

Burhan is a dutiful doctor in the eyes of the wife of Dr. Zaidi as she tells the dutifulness of Dr. Burhan in the following words.

بیگم: میں نے اتنا ذمہ دار اور فرض شناس نوجوان نہیں دیکھا۔ سونے کام کے اور کچھ سوجھتا ہی نہیں ہر وقت کام، دن بو یا رات کام کے علاوہ اور کوئی غرض ہی نہیں۔ یہ بے فرض شناسی۔

(I have not seen such a responsible and dutiful young man. He can do nothing except duty. Every time, he does work day and night. There is nothing except working. This is dutifulness.)

The dramatist has used the words of فرض شناسی (dutiful) and فرض شناسی (dutifulness) through the mouth of Begum Zaidi. Begum Zaidi is conversing with her husband, Dr. Zaidi over the character of Dr. Burhan.

Even Dr. Zaidi also praises Dr. Burhan as he says that the doctor should be dutiful (ڈاکٹر کو فرض شناس ہی ہونا چاہیے).

The dramatist has delineated the character of Dr. Zaidi as undutiful as he refused to attend to an ailing person as he said: میں نے انکار کر دیا۔ (I refused). And Dr. Zaidi further adds that گرم بستر چھوڑنا مشکل ہو رہا تھا۔ میں نے سختی سے انکار کر دیا۔ (it was difficult to come out of a warm blanket. I refused strictly).

Burhan has been depicted as a passionate person. He is passionate in his field. He works days and nights. He is ready every time even at midnight to examine and treat the patients. He comes to treat Dr. Zaidi at night time. As Dr. Zaidi says:

زیدی: وعلیکم السلام. اس وقت آنے کی کیا ضرورت تھی۔ صبح دیکھا جاتا۔

(You should not bother at this time. I should have been examined in the morning)

On the other side, Dr. Zaidi is not a passionate person. He was also tired in a young age. He is also weak and tired in his old age. He was taking rest due to tiresome in his young age when a suppliant came to him for the treatment of his son. He is also on his bed now for taking rest. Dr. Zaidi himself admits by saying that he had tired critically (بری طرح تھک چکا) (تھا)

Burhan has dedicated his life for the service of mankind. He is serving each and every person in his society. Even he treats Dr. Zaidi knowingly that he did not treat his father and his father died due to the non-availability of a doctor. He is a very caring doctor. As begum of Dr. Zaidi utters in his dialogue:

بیگم: ڈاکٹر برہان نے کہا تھا میں خود آ کر دوا پلاؤں گا۔

(Wife: Burhan had said that he would himself make him take medicine).

On the other side, Dr. Zaidi is a self-cantered person. He prefers selfhood to the service of mankind. He keeps hearing knocks by the old man at the door but he does not bother to see the old man who was in distress.

Burhan is a rational person. He does not want to take revenge on Dr. Zaidi. He is not narrow-minded. He has dedicated his life for others. He goes to examine and treat Dr. Zaidi regularly knowingly that Dr. Zaidi has not treated his father and eventually his father died due to the non-availability of the doctor. When Dr. Zaidi informs him the whole story of a suppliant who came to him for the treatment of his son, Dr. Burhan tells Dr. Zaidi that the patient was his father who died that night. Dr. Burhan tells this for the purpose of treatment of Dr. Zaidi. As he says:

برہان: اس واقعے میں ایک بات کا اضافہ کر لیجیے۔ میں انہیں بڑے میاں کا پوتا ہوں جس کا بیٹا اس رات ایڑیاں رگڑ رگڑ کر مر رہا تھا۔

(Burhan: Add one thing in this incident. I am the son of that person whose son was going to die)

Burhan is a sensible person. He knows what is happening in the mind of Dr. Zaidi. As he says:

بربان: وہ بوڑھا تو چلا گیا، مگر کبھی کبھی آپ کا ضمیر دروازے پر دستک دیتا رہتا ہے۔

(Burhan: That old man had gone but your conscience keeps knocking at the door)

The word knock has been used symbolically. The knock is not at the door but it is in the mind of Dr. Zaidi. His conscience is pricking again and again. Dr. Zaidi is repenting on past action of not going to treat the patient.

On the other side, Dr. Zaidi is a superstitious person. His wife complains of his superstition in the highlighted words:

بیگم: انہیں ایک وہم ہو گیا ہے

اگر ڈاکٹر بھی کسی وابمے کا شکار ہو جائے تو پھر اس کے علم سے کیا فائدہ؟

(Wife: if a doctor becomes suspicious, then what is the benefit from his knowledge?)

Zaidi forces his wife again and again to see who is at the door despite the fact that no one is at the door.

Burhan has been portrayed as a happy person. He becomes happy when comes to know that Dr. Zaidi has got better: بربان: شکر ہے اور کوئی بات۔ (Thanks God, let me know if any other problem). Dr. Burhan has come in winter in the house of Dr. Zaidi. Despite this, he is not complaining and irritating. Rather he is treating Dr. Zaidi happily. Dr. Burhan is also a polite person as is evident from his dialogue: بربان: تو فرمائیے۔ (asking reply in submissive way).

Zaidi has been delineated as a sad person. As the following highlighted words and sentence shows his tensed and sad mood. It shows that he is repenting on his past action.

صبح اٹھا تو طبیعت پر بڑا بوجھ محسوس کر رہا تھا کہ میں نے بوڑھے کو کیوں مایوس کیا تھا۔

(When I got up in the morning I was feeling stress that why I had disappointed the old man)

Burhan is inwardly calm and placid. He has not any worry. He does not lose his temper even during his tough routine. He has come in a stormy night. Despite this, he is happy and calm. What is in the mind comes to the surface. Dr. Burhan shows his calmness and happiness through his dialogue: بربان: فرمائیے تو۔ (asking reply in a submissive way).

On the other side, Dr. Zaidi is disturbed inwardly. There is something happening in his mind. As the following highlighted words and sentence shows his inner conflict. There is something inside the personality of Dr. Zaidi. As he questions to his wife:

دروازے پر دستک کی آواز سننا حقیقت کے خلاف ہے؟

تم جا کے دیکھو تو ذرا تیز ہوا دروازے پر دستک دیا کرتی ہے۔

(Is it against the reality to listen the sound of the knock at the door? Go and see at the door whether wind keeps knocking at the door)

Dr. Burhan has been presented as trustworthy as it is apparent from the word of Dr. Zaidi's dialogue with his wife: اچھا: زیدی: (He is a good boy). He is admired and praised by both Dr. Zaidi and his wife. As the wife of Dr. Zaidi says:

بیگم: میں نے اتنا ذمہ دار اور فرض شناس نوجوان نہیں دیکھا۔ سونے کام کے اور کچھ سوجھتا ہی نہیں ہر وقت کام، دن ہو یا رات کام کے علاوہ اور کوئی غرض ہی نہیں۔ یہ ہے فرض شناسی۔

(I have not seen such a responsible and dutiful young man. He can do nothing except duty. Every time, he does work day and night. There is nothing except working. This is dutifulness.)

Dr. Zaidi does not trust in his wife. He asks her again and again to see who is at the door. His wife reports that no one is at the door. Despite this he asks whether he opened the door to see who was at the door as the followign sentences below show his lack of trust.

تم نے دروازہ کھولا تھا؟ . تم نے دروازہ کھول کر دیکھا تھا نا؟

(Did you open the door? Did you see after opening the door)

Then he is satisfied with his wife. He himself is ready to open the door regardless of his illness as it is shown in the following sentence.

زیدی: دیکھتا ہوں دروازے پر کون ہے۔ تم تو جاتی ہی نہیں۔

(Zaidi: Let me see who is at the door. You are not willing to see at the door).

The above analysis shows that the dramatist has presented the traits of two contrastive personalities: Dr. Burhan as a responsible doctor and Dr. Zaidi as an irresponsible doctor. Both the doctors are different with regard to the service of humanity. Dr. Zaidi preferred relaxation to service during his young age whereas Dr. Burhan preferred

service of humanity to rest. Dr. Burhan is an ideal doctor. He is loyal to his profession. The wife of Dr. Zaidi admires the character of Dr. Burhan as follows.

بیگم: میں نے اتنا ذمہ دار اور فرض شناس نوجوان نہیں دیکھا۔ سوئے کام کے اور کچھ سوچتا ہی نہیں۔
ہر وقت کام، دن ہو یا رات، کام کے علاوہ اور کوئی غرض ہی نہیں۔ یہ ہے فرض شناسی۔

(I have not seen such a responsible and dutiful young man. He can do nothing except duty. Every time, he does work day and night. There is nothing except working. This is dutifulness).

Even Dr. Zaidi himself is found praising the sense of responsibility of Dr. Burhan. In fact, a doctor should be an ideal person. He should be well aware of his responsibilities. He should help the ailing patients. He should prefer the service of humanity to his relaxation. The dramatist shows the ethical and professional norms of a doctor through the character of Dr. Burhan. The dramatist intends to say that the duty of a doctor is 24 hours.

The dramatist has shown Dr. Burhan as a dutiful doctor and Dr. Zaidi as an undutiful through the linguistic patterns such as. Dr. Zaidi did not bother to treat an ailing person whereas Dr. Burhan used to come to treat Dr. Zaidi even during the winter season and stormy nights. Dr. Zaidi praises Dr. Burhan as he (Dr. Zaidi) says ironically that the doctor should be dutiful (ڈاکٹر کو فرض شناس ہی ہونا چاہیے). It is obvious in his dialogues that Dr. Zaidi is not himself dutiful and commenting on the dutifulness of others. This phenomenon is common in our society. In the professional arena, people do not correct themselves towards the fulfilment of their obligations and require others to be correct in fulfilling the obligations.

The dramatist has shown Dr. Burhan as a passionate character and Dr. Zaidi as a dispassionate and tired person. Through the character of Dr. Burhan, the dramatist reveals societal values and standards about the profession of medicine. Ideologically speaking, the dramatist shares a code of conduct through this drama for the doctors in the field of medicine. Dr. Burhan is so passionate that days, nights, rain, storm, thunder, illness, etc can stop him in treating the patients. On the other side, Dr. Zaidi has been delineated as sluggish, tired and self-centered.

Dr. Burhan has dedicated his life for the service of mankind. His service is above board. He does not revenge on Dr. Zaidi since Dr. Zaidi is responsible for the death of his father. Dr. Burhan visits his patients days and nights. Even he makes his patients take medicine as it is apparent from the dialogue of Begum Zaidi:

بیگم: ڈاکٹر برہان نے کہا تھا میں خود آ کر دوا پلاؤں گا۔

(Wife: Burhan had said that he would himself make him take medicine).

The dramatist has tried to convey that a doctor should dedicate his life for the service of mankind even in difficult time and circumstances. On the other side, the dramatist has discouraged the self centeredness and irresponsibility of Dr. Zaidi. There are also Dr. Zaidis in our society but they are not appreciated and respected.

Dr. Burhan has been portrayed as a rational character. He does not believe in unethics, immortality and revenge. He examines and treats Dr. Zaidi despite the fact that he knows that his father died due to Dr. Zaidi as Dr. Zaidi did not treat his father. When Dr. Zaidi shows superstition as:

بیگم: یہ بھی تو ایک بیماری ہے۔ دروازے پر کوئی نہیں اور آپ ہیں کہ دستک کی آواز سن رہے ہیں
۔ ایک بار نہیں گئی بار ایسا ہوا ہے۔

(Wife: It is also a disease. There is no knock at the door and you are listening the knock. It has happened many times).

In the above sentence, the dramatist shows that Begum Zaidi takes Dr. Burhan as a rational person. She also adds that a doctor should not be superstitious. As she says:

بیگم : اگر ڈاکٹر بھی کسی واپسے کا شکار ہو جائے تو پھر اس کے علم سے کیا فائدہ؟

(Wife: if a doctor becomes suspicious, then what is the benefit from his knowledge?)

The dramatist has shown two traditions through the characters of both the doctors. Dr. Burhan is a modern and rational person. He is an open-minded person. On the other side, Dr. Zaidi is a superstitious man as is evident in the above sentence. The dramatist also conveys a tussle between past traditions and present traditions through the characters of both the doctors. Dr. Burhan is an ideal person due to his goodness in the service of mankind and Dr. Zaidi is considered ill-tempered and careless person as he does not bother to treat the son of the suppliant despite knocks numerous times.

Dr. Burhan has been presented as a happy and contented person through his dialogues. He does not complain about winter and thunder. He does not peep into the past. He lives for the present. On the other side, Dr. Zaidi is sad throughout the drama. Dr. Zaidi repents on his past action as he does not treat the father of Dr. Burhan. The dramatist has tried to communicate that the person who lives for others is happy and the person who is self-centered becomes sad in his life. Moreover, the dramatist also shows the means and ways of happiness and sadness through both the doctors of his play.

Dr. Burhan is satisfied and placid inwardly as he does not complain of his tough routine and condition of weather. But on the other side, Dr. Zaidi is upset inwardly. There

is something wrong inside Dr. Zaidi. He asks his wife again and again to see who is at the door. Despite the fact that no one is at the door. This shows restlessness in the mind of Dr. Zaidi. Through the inner conflict and inner satisfaction of Dr. Zaidi and Dr. Burhan respectively, the dramatist tries to convey the reasons of anxiety and fear inside a man. If someone does wrong, he is disturbed inwardly and if someone serves others, he is calm and placid inwardly. He is liked and respected.

Through the categories of trust and doubt, the dramatist has tried to foundations of trustworthy and doubtful personalities. If someone takes care of others, he is trustworthy and if someone does not care about others, he becomes doubtful in his life. The dramatist tries to inspire his readers to adopt the quality of trust for becoming an ideal person.

Conclusion

The current research study has analysed and explored drama DASTAK at the levels of word, sentence, discourse and society in order to find out the hidden ideologies behind these elements and the relationship among these elements. The results of the research study show that the dramatist uncovers every possible aspect of the discourse to convey ideology.

It is concluded from the data analysis chapter that various words and sentences have been used to show the ideology of anxiety and fear, responsibility and irresponsibility, dutifulness and un-dutifulness, trust and lack of trust, service of others and self-centeredness, etc. The words and sentences also remind the past incident as the doctor had denied accompanying the man to examine the son of the suppliant. It may be said that it is the moral duty for a doctor to visit the ailing person. The writer shows the conflict of present and past in the mind of the principal and main character, Dr. Zaidi. The writer conveys the voice of conscience against the societal practices of inhumanity.

Ideologically speaking, the dramatist has tried to show foundations of trustworthy and doubtful personalities. If someone takes care of others, he is trustworthy and if someone does not care about others, he becomes doubtful in his life. The dramatist tries to convey the reasons of anxiety and fear inside a man. If someone does wrong, he is disturbed inwardly and if someone serves others, he is calm and placid inwardly. He is liked and respected. The dramatist has also tried to communicate that the person who lives for others is happy and the person who is self-centered becomes sad in his life. Moreover, the dramatist also shows the means and ways of happiness and sadness through both the doctors of his play. The dramatist has tried to convey that a doctor should dedicate his life for the service of mankind even in difficult times and circumstances.

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