



Critical Discourse Analysis of the Interview of Pakistani Film Actress Mehwish Hayat

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Abstract

The current study has concentrated on the interview of a Pakistani film actress's, Mehwish Hayat, conducted by the BBC Asian Network. The study aims to examine the actress's ideology towards women empowerment in the Pakistani society as well as pin point the self-other representations evident from the pro-women empowerment sentiments in her discourse. In order to examine Hayat's discourse, the framework of Critical Discourse Analysis (CDA) has been employed with the specific focus on the Ideological Square Model developed by van Dijk (1998). For the linguistic inquiry, Halliday's Systemic Functional Linguistics theory has also been used with the emphasis on the Interpersonal Meta-function. The research revealed strong evidences of self-other binary in Hayat's discourse where she has applied various discursive strategies and techniques to represent her strong ideology of women empowerment in a positive way, while representing the traditional Pakistani male dominant society as negative. In her representation of women of Pakistan, most of her beliefs are pro-women empowerment.

Keywords: Critical Discourse Analysis, Ideological Square Model, Systemic Functional Linguistics, Interpersonal Meta-function, Mehwish Hayat, Women Empowerment

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1. Background and Introduction

The media has become an important source of information as well as it is one of the main aspects of mass communication with the advancement of technology in the modern era. Malkawi (2012) opines rightly, “Media text functions as a window through which we can view the world and live the events as real. It has the power to influence readers by all means since it is an effective mechanism for affecting individual perceptions of reality. By analysing the media text ideologically, we are able to see the debates in society through text” (p. 22). According to Croteau and Hoynes (2003), cited in (Aslami and Salmani, 2015), media lets people to see the kind of ideas revolving around through the text in the media discourses. They further confirm that the media allows us to look at how such ideas are constructed and changed with the passage of time. It is arguable, according to Malkawi (2012), that the media communicates via media discourse as a vehicle and social reality influences people’s mind. It can be concluded from their views that there is a close relationship between media discourses and ideologies. However, the purpose of this discourse (interview) was to gather information about the Hayat’s views, ideas and feelings about making such films as reflect the condition of a woman in the Pakistani society.

An interview involves face-to-face interaction of both, the interviewer and the interviewee. It also involves spontaneity, exchange of information and non-verbal behaviour which make the listener infer the situation and understand the meaning of the discourse. Nunan (1993) asserted that spoken discourse is less densely packed with information than the written one. As this interview was a spoken discourse, it contains the use of informal words and interpersonal language. “The number of lexical or content words per clause is referred to as lexical density”, Nunan (1993, p. 11). Therefore, this spoken discourse has lower lexical density than the lexical density of any other formally written discourse.

According to Richards and Schmidt (2002) as cited in Paltridge (2006), genre is “a type of discourse that occurs in a particular setting, that has distinctive and recognizable patterns and norms of organisation and structure and that has particular and distinctive communication functions” (p. 224). Therefore, it is an important analytic tool in discourse studies since its emphasis is on structure and function in meaning-making and communication. Genre is not independent of the context, and the dynamics of genres exist in their local and global situations. Context is crucial for the analysis of discourse. Nunan (1993) states, “Context refers to the situation giving rise to the discourse, and within which the discourse is embedded” (p. 7). He further states that there are two types of context, the first of them is the linguistic context, and the second one is the non-linguistic or experiential context. The linguistic context refers to the language that accompanies or surrounds the piece of discourse that is under analysis. The non-linguistic context refers to the one within which the discourse takes place. It includes the type of communicative event, which in this case is the interview of Mehwish Hayat, the Pakistani film actress, conducted by Haroon Rashid, the entertainment reporter of the BBC Asian Network.

Genre of this discourse is interview because it has the features of an interview. It is different from any other genre involving written discourse, e.g. academic essays and newspaper reports. According to Nunan (1993), spoken and written discourses may have similar range of broad functions – to provide information, get the things done and to entertain. However, the difference lies in the context of both the kind of discourses. According to Halliday (1985), written language is used for information, action and entertainment, and these purposes are reflected in the characteristics of these texts. For instance, the newspaper reports are used to provide information and communicate with others who are removed in time and space. While, a teacher-student discourse can function to provide information and get the work done, and this communication is usually a face-to-face interaction in the same time and space.

However, one of the purposes of writing this article is to investigate how the text functions rather than seeing the text or language at the level of sentences. According to Halliday (2006), text of the language can be looked at from the two ways or directions: 1) By focusing on the text of the language as an object in its own right and 2) by considering the text as an instrument to unveil something else. In order to make this notion clear, Halliday (2006) exemplified that a grammarian, by focusing on the text as an object, may ask the questions such as: Why does the text mean what it does? Why is it valued as it is? However, by concentrating on the text as an instrument, the grammarians may ask about what the text unveils regarding the system of the language within which it is written or spoken. Hence, it is difficult to explain why the text means what it does, with wide range of readings and the values that maybe given to it. However, it can be explained by relating the text to the linguistic system as a whole. At the same time, one cannot apply the text as a window on the linguistic system except for the fact that he/she understands what it means and why. Therefore, the application of Systemic Functional Linguistics for the qualitative analysis of the text, which is the interview in this study, is useful to unearth the meanings conveyed by the speaker that is interviewee in this study. According to Young (2009), the scholars of Systemic Functional Linguistics see a text in a semantic and functional way rather than viewing it from another way; looking at sentences as a syntactic object as well as formal object. Hence, Halliday's (1985) functional grammar concerns the function and use of the language in which clause is the highest unit to for the analysis; however, as mentioned by Winch (2013), all types of the text are dealt with in Systemic Functional Linguistics (SFL). The aim of this paper is also to demonstrate and investigate how the study on the language usage in a particular context reveals the representation of particular ideologies. Therefore, Interpersonal Meta-function introduced by Halliday (1985) is employed to identify the choice of elements found in the text and van Dijk's Socio-Cognitive Theory is the most suitable to find out the ideologies lying in the speaker's mind revealed by her choice of words.

One of the main problems in the Pakistani society has been the issue of woman empowerment. It is vital for all the societies in the world, and more specifically, for the self-esteem of the women in the Pakistani society. Therefore, the major reason for the choice of this discourse is that Hayat's discourse reflects the need of the woman empowerment not only in the

film and television industry, but also in every institution of Pakistan. It also reveals the need of equal rights and self-respect of the women in the Pakistani society. Hence, this paper explores the ideologies found in the text of the interview of the popular film actress, Mehwish Hayat, by adopting the Critical Discourse Analysis (CDA) approach.

2. Literature Review

2.1 Ideology

As opposed to the traditional concepts of ideologies, van Dijk (2000) defined ideologies as, "I propose to found a new theory of ideology based on a more explicit socio-cognitive theory, in which ideologies are first defined as fairly general and abstract mental representations which govern the shared mental representations (knowledge and attitudes) of social groups. Second, the societal dimension of the theory makes explicit which groups, group members, or institutions, are actually involved in the formation, confirmation, reproduction, or change of such ideologies" (p. 93). While discussing CDA, Fairclough (1995b) explained that media output is "shaped by ideology and media texts may be said to function ideologically. In the views of Fairclough (1995a), ideologies are present in the texts, and it is impossible to read off the ideologies from the texts. Therefore, they contribute to reproducing social relations of domination and exploitation" (Fairclough 1995b, pp.2-44). Furthermore, according to Fairclough and Wodak (1997), social relations are reflected and produced in discourse, and Fairclough and Wodak (1997) as cited in Paltridge (2006), "ideologies are produced and reflected in the use of discourse" (p. 197). In the views of Hatim and Mason (1997), ideologies include value systems, tacit assumptions and beliefs, and they are shared by a social group collectively. Moreover, the notions such as gender, ideology, power and hierarchy along-with sociological variables are seen as pertinent for the interpretation of the text (van Dijk, 1993). Thus, ideologies present in the texts are interpreted and analysed under CDA approaches.

2.2 Critical Discourse Analysis

CDA can be used to for describing, interpreting and analysing as well as for critiquing social life aspects present in discourse (text). One of the characteristics of CDA is the analysis and description of the physical or material factors of a language. It explores how the non-transparent relationships are the aspects of obtaining and securing hegemony, dominance and power. In addition, according to Fairclough (1992), CDA draws the attention towards the social inequalities, power imbalance and other several kinds of injustices present in the societies. Fairclough (2013) states that CDA does not merely view the linguistic units, it also looks at complexities of the social phenomena which require multi-methodological as well as multidisciplinary approaches. It involves the analysis of discursive practices and forms of domination, power and inequalities (Fairclough, 1995). Chilton, Tian and Wodak (2010) emphasised on the term "critical" in order to clarify that this term can be utilised to study

positive as well as negative social as well as political experiences and events. Fairclough and Wodak (1997) explained that the critical approaches are distinctive in viewing the relationships of the society and language, and between the analysis and the practices to be analysed. Van Dijk (1998) stated that CDA studies, as a powerful research and analytical tool, the manner in which social inequalities, power abuse and dominance are reproduced and enacted by the talk and texts in social and political contexts. Thus, CDA emphasizes particularly on the ways in which persons or events are legitimised within the ideological beliefs. It also fills the gap between micro and macro approaches set up by sociological construction in the society.

2.3 Related Studies

Numerous scholars and researchers have used CDA to analyse discourse in the past. Bayram (2010), utilised CDA framework to analyse a political speech (political discourse) in order to reveal the political ideologies present in the speech of the Turkish President. Harb and Serhan (2020) adopted a multidisciplinary qualitative analysis to analyse Trump's political discourse unveiling xenophobia towards China. They used the CDA models of Fairclough and van Dijk as well as Halliday's SFL to reveal ideological hegemony present in the political discourse. The study of Fernandez (2018) was conducted, using SFL, to find out layers of semantic meanings via lexical and grammatical choices of the interviewee. Khan et. Al (2019) employed CDA as an analytic tool and used van Dijk's Ideological Square Model to study the anti-Muslim ideologies present in the discourse of Donald Trump. The interpersonal meta-function of SFL was applied by Nur (2015) to analyse the language, Mandela's inaugural speech. Therefore, based on the studies conducted using CDA and SFL framework, it is justifiable that the spoken discourse, the interview in this study, can be appropriately analysed.

2.4 Systemic Functional Linguistics Theory

Systemic Functional Linguistics (SFL) was first introduced by Michael Halliday in 1985. According to SFL, language is functional, and grammar is a system and not the rules, therefore, claiming language to be a meaning potential. Halliday took the concept of situation from Bronislaw Malinowski, a Polish anthropologist according to Mick (2012). "Context of situation" of Halliday is the total environment of the text which conveys the meaning of the text. The context of the situation contains three main features or components that are interlinked with three meta-functions of language: 1) Field of Discourse (experiences, situation, total event, and activities), 2) Tenor of Discourse (people and participants who use language, social relations, writer/reader and speaker/listener relationship), and Mode of Discourse (manner in which discourse is used, role of language, channel of communication, and medium of the text). Therefore, through these social contexts, meanings of exchanges occur. According to SFL theory, these three are the social component of the semiotic system and the three functional components are Ideational Meta-function, Interpersonal Meta-function and Textual Meta-function.

Table 1. Relationship between situational elements and functions of language.

Field	Reflected by	Ideational Meta-function
Tenor	Reflected by	Interpersonal Meta-function
Mode	Reflected by	Textual Meta-function

The four strata of SFL are as follows:

1. Context (Field, Tenor and Mode)
2. Semantics (Ideational, Interpersonal and Textual Meta-functions)
3. Lexico-Grammar (vocabulary and grammar, and syntactic organisation)
4. Phonology (analysis of expressions and sounds)

(Collaborators, 2020) and (Almurashi, 2016).

According to Halliday (1985), ideational meta-function concerns the representation of human experiences of the world as well as the lexico-grammar of the language. It also encompasses two sub-functions namely, experiential meta-function and logical meta-function. However, the basic unit for the analysis in the functional grammar is clause which has the same significance in the other two main meta-functions of language. Since the experiential meta-function reveals the experience of the world around us and of the human experience of the world, its analysis is done under transitivity system known as Transitivity Analysis. On the other hand, logical meta-function is analysed with complex system of clauses of the text.

The interpersonal meta-function deals with the relationship of the two people or human relationship via the mood system. Three grammatical categories, such as modality, tone and speech functions, are included in mood, (Larashayu, 2019). The interpersonal meta-function entails the focus on the social roles and relationships, degree of formality, clausal mood and pronouns. According to Halliday and Matthiessen (2013), grammatically, mood is present in the subject corresponding to the nominal group and the finite verb form. Therefore, mood is a tool in order to recognise the grammatical variations during exchanges and interactions. It assists the researchers to recognise and identify the clauses; exclamatory, declarative, interrogative or imperative. The mood system also helps to understand polarity of the clauses—whether or not the clauses are positive or negative or the meaning they are conveying is positive or negative. This mood system also enables the researcher to know about the modality of the clauses to be analysed. Furthermore, one of the important characteristics of discourse and ideological discourse, in general and particularly respectively, is the use of specific lexis which reflects mood. According to Fairclough (1989), “the structure of a vocabulary is ideologically based” (p. 115) since the writer or speaker may embed ideology in his or her vocabulary. Therefore, he stresses and emphasises the significance of lexis for analysing a particular text. Such ideologies carried by the words of vocabulary bear ideological beliefs, (Fowler, 1991). These vocabulary

words in Systemic Functional Linguistics function as “the direct realisation of terms in grammatical system” (Halliday and Matthiessen, 2014, p. 64). Lexis and grammar are the two poles of a particular one or single cline within Systemic Functional Linguistics framework, (ibid), and a word in the text reflects “the kind of authority behind it” as well as “the positive or negative loading” of its usage, (ibid, p. 64). Lexis is structured into the network(s) of lexical relations within the text, (Halliday and Matthiessen, 2014). Therefore, oppositional words are used by the speaker/writer to convey the interpersonal mood in discourses. Similarly, van Dijk (1998) argues that the lexical style is employed by the writers or speakers represent themselves (in-group) in a positive manner and the opponents (our-group) in a negative way, although the choice of words may give positive or negative evaluation.

Textual meta-function deals with cohesions and coherence in the text, and it is analysed to know the meaning conveyed by the speaker/writer through the organisation of the text. In this meta-function, a clause is divided into two components called theme and rheme. Usually, theme is the major component of the clause to be analysed. According to Halliday and Matthiessen (1985), textual meta-function brings and conveys both ideational and interpersonal meanings. Eggins (1994), states that theme is the element which comes first in the clause and it is the element which the clause is about. “It is the point of departure of the message”, (Halliday, 1994, p. 37). According to Paltridge (2006), theme is the initial point of the clause or it is the first part of the clause according to the theme and rheme division, and the local context is present in the theme of the clause. The thematic structure of the clause is constituent in the combination of theme and rheme, (Bloor and Bloor, 2005). Themes in the textual meta-function is further categorised into three: Ideational theme, interpersonal theme and textual theme. However, according to Paltridge (2006), the textual meta-function analysis can be done through thematic progression.

2.5 Ideological Square Model

On the other hand, there are many different approaches as well as methods in CDA to reveal the elements of power, ideology, identity, racism, inequality and dominance represented and present in language. Van Dijk Ideological Square Model (1998) is one of the most important ones. It is mainly utilised to focus on the *self-other* or *US vs Them* dichotomy. The *US vs Them* is identified and highlighted by exploring *self-other* schema. This binary of positive self representation and negative other representation serves to reinforce the practices, sentiments and beliefs related to the ideologies. Therefore, in order to explore self-other scheme, Ideological Square Model of van Dijk (1998) is one of the most appropriate and key model.

This study uses the Ideological Square Model as well Systemic Functional Linguistics theory on the pro-women or women empowerment sentiments and ideologies that were present in Mehwish Hayat discourse, in her interview with the BBC Asian Network, a British Radio Station operated by the BBC. Exploring *self vs other* schema, evident from the discourse related to

women empowerment is the most salient feature of this study. The polarising macro strategy of *positive self representation and negative other representation* to be focused upon in this model makes it the most appropriate model. According to Reynolds (2018) and Cabrejas-Penuelas and Diez-Prados (2014), the Ideological Square Model is very much suitable and relevant to analyse the discourse of media and political discourses in which the construction of self and other are on the basis of conflicts related to ideologies. In addition, van Dijk (1998 and 2004) affirmed that this tool for analysis is the most suitable in order to highlight the polarity of us and them or *us vs them* in a situation in which the speaker and/or her/his collaborators or allies are “in-group /us” and, on the other hand, her/his opposite party or opponent(s) are the out-group/them category. Therefore, the oppositions of self-other representation, where the in-group/self is represented as positive and the out-group/them is represented as negative, is emphasised in the Ideological Square model. In the self representation, not only positives of the self are highlighted by the speaker, but also the other negatives are also highlighted. Also, the speaker mitigates the negative self and positives of others. Therefore, the researcher of this paper strongly feels that, in order to reveal how Mehwish Hayat presented herself along-with the people she supports (us) as positive, and how she presented the traditional Pakistani culture (them) as negative, the Ideological Square Model is an appropriate tool of analysis.

Therefore, according to van Dijk (1998), there are two stages of the analysis;

1. Micro Analysis
2. Macro Analysis

The strategies identified by van Dijk (1998) are four which are as follows;

1. Emphasise positives about “us.”
2. Emphasise negatives about “other.”
3. De-emphasise negatives about “us.”
4. De-emphasise positives about “them.”

Thus, for micro analysis, the researchers have employed Systemic Functional Linguistic theory. The Interpersonal Meta-function is used for the analysis.

3. Research Methodology

Since the research is about exploring why and how the problem appeared, and not about what, when and where, the researcher has used qualitative approach, combining the elements of Ideological Square Model and Interpersonal Meta-function of SFL. This method of qualitative analysis under CDA and the research tool has been developed under the Critical Research Paradigm by the constructionists in the 1970s.

Moreover, the analysts of the discourse studies, as mentioned in (Khan et. al 2019), are not necessarily concerned about the sample size of the corpus as the large scale data can be unmanageable if nothing is added to the analytical outcome of the research. So, with the small size of the corpus, in discourse studies, the useful analytical interpretations can be done, (Waikar, 2018). A researcher, in discourse studies, is always selective and specific about selecting extracts from the piece of discourse or text, speech, statement or interview and key words become the basis of selection, (Baker, 2006). In addition, he asserts that the researcher must focus on the quality of the data rather than the quantity. The subtle meaning of the phenomena and its understanding are the key concerns of the researchers in the qualitative inquiry, while they are not concerned with how much the sample size is.

3.1 Selection and Background of Mehwish Hayat's Interview

This paper examines the spoken text of an exclusive interview, with a film and television drama actress from Pakistan, Mehwish Hayat, entitled, "Mehwish Hayat interview with Haroon Rashid", premiered on YouTube. The duration of the interview was twenty minutes and thirty four seconds long aired, in 2019. The anchor of this interview was Haroon Rashid, an entertainment journalist of the BBC Asian Network, a British Radio Station operated by the BBC. This interview took place in the radio studio of the BBC Asian Network, in 2019. The interview was pre-recorded which means that it was not broadcasted live. Although, it was a formal interview, the level of formality of the interview was medium as the glimpses of the casual interaction between the two participants, the interviewer and the interviewee, were visible in it. It took place when Hayat was invited by the BBC entertainment reporter, Rashid, to the radio studio. Mehwish Hayat spoke about the controversy surrounding her Tamgha-e-Imtiaz, the fourth highest civilian honour in Pakistan, being selective with her work and Bollywood's reaction to the rise in tensions between Pakistan and India. She also discussed the pressure on her to maintain a certain level of success and the range of roles for women in the film and television industry.

Thus, the excerpts from the text to be analysed are 2 in total, and the text is also the research instrument in this study. Researchers in the past have used text as an instrument for CDA research and CDA as an analytical tool. Shakoury (2018) used text as an instrument for his CDA research while analysing a political speech. Moreover, while performing the textual analysis, Gadavani (2002) analysed the discursive strategies of a political discourse, he used text as an instrument. The researcher has taken the spoken text from the below-mentioned YouTube link;

<https://www.youtube.com/watch?v=CbHAv1DqVtA>

3.2 Analytical Framework and Procedure

In order to examine the ideologies present in the text (discourse), the linguistic features are required to analyse. Since the Ideological Square Model does not have the syntactic feature, as van Dijk (1998 and 2004) has identified merely the 24 discourse structures, as mentioned in Daghigh, Sanatifar and Awang (2018), the Interpersonal Meta-function of SFL by Halliday (1985) are employed on this research to analyse the discourse after identifying the ideological elements found in the text. This involves mood analysis and the analysis of the pronouns and lexicalisation.

Moreover, the analytical procedure put forth in this study encompasses one systemic functional level of the analysis; the textual analysis that is represented in the resources of lexicogrammar and those resources are realised semantically in interpersonal level of analysis. After that, the Ideological Square Model developed by van Dijk (1998) is the macro analysis incorporated to interpret the hidden ideologies in the discourse of Mehwish Hayat.

4. Data Analysis and Findings

At this stage of the study, the researchers have analysed the data using Interpersonal Meta-function of Systemic Functional Linguistics developed by Halliday (1985) which is mentioned in the literature review. The researchers have also applied micro and macro analysis simultaneously; first the micro analysis, that is, mood analysis, by using Interpersonal Meta-function analytical framework, and secondly, the macro analysis based on the 4 strategies of *self-other* binary identified by van Dijk (1998, 2004 and 2006).

The ideologies present and rooted in the discourse of the speaker, Mehwish Hayat, in the interview can be deciphered semantically, through the analysis of verbal exchanges in the interview, on the interpersonal level of analysis. Also, the pro-women ideologies or the ideologies related to women empowerment in the Pakistani society have been used by Hayat interpersonally with some discursive strategies that are based pragmatically. Therefore, at this level of analysis, the focus has been laid on the way by which the speaker conveys the intended message and her ideologies. She has employed the discursive strategies such as mood and, pronouns, oppositional lexicalisation, in this regard, which reveal her ideologies related to women empowerment in the Pakistani society.

Excerpt 1 has been analysed based on lexicalisation and pronouns.

Excerpt 1.

Host: That must have been really disheartening for the fact that your films have done so well. Your work does speak for it. Does it feel like Pakistan is still judgmental with the way they look at women, with the way they think women have achieved what they have?

*Mehwish Hayat: It is unfortunate because no **man** has ever been asked. I hate to use the **woman** card because, to me, being a **woman** is a sign of **strength** and not **weakness**. But, you know, it was **the people** who made **me** come to the point where I had to speak up and (and) it became... and because no **man** has ever been asked. So, yes, as artists, **we** deserve **respect** and **acknowledgement**, and **mindsets** are changing but we need to work on that **mentality** because artists all around the world are given the **respect** and the level of **acknowledgment** which they deserve for the kind of work **we** do. **We** generate money. You know, (in) 2017, our movies made around 2.5 billion rupees, and (in) 2018, approximately 5 billion rupees. So, it is a growing business and **we** are all contributing into making, you know, bringing a softer image of Pakistan in front of the world. So, I think all we need is **respect** and **acknowledgement**. That's all **we** ask for.*

The ideology of women empowerment and equality, of men and women, in the Pakistani society, at social level as well as in all the stages of life as working women for the women of Pakistan, is reflected interpersonally in Hayat's discourse pro-women discourse. She has used this ploy by characterising the relationship between the two opposite groups: women and men. A number of vocabularies reflecting her ideology and the pronouns have been used by her to describe both the opposing groups. Consequently, she has semantically antonymised the words such as *men, man and strength* by *woman and weakness*, as oppositional lexicalization, and synonymised the words such as *respect* and *acknowledgment* as well as *mindsets* and *mentality*. Importantly, this opposed lexicalisation intends to reflect the positive representation of the in-group members and the out-group's negative representation. This is the evidence for the idea that the speaker or the writer can encode his or her ideology in the vocabulary he or she used by the choice of words as well as the meaning relations in the words. The synonymous words, *respect* and *acknowledgment* as well as *mindsets* and *mentality*, reflect the discursive strategy of Hayat in a way that the words 'respect' and 'acknowledgement' are ideologically contested words to be associated with the in-group, while the words 'mindsets' and 'mentality' are related to the out-groups; men and the male dominant Pakistani society. In the same way, the employment of the word *strength* as opposed to *weakness* to associate it with the woman unveils her ideology that a woman, who is meant to be weaker in the (opposite) male dominant society (out-group/*them*), that a woman should be empowered (in-group/*us*). The above mentioned words reveal that the speaker believes that there is lack of respect and acknowledgment that the women of the Pakistani society deserve, specifically who are linked with not only the film industry, but also with any field of work. However, the words 'mindsets' and 'mentality' unfold the opposing mentality of men; male dominant in which man as counterpart of woman.

These ideologically contested words of Mehwish Hayat indicate two ideas: first, they emphasise the meaning that women empowerment is one of the main ideologies of the actress, and secondly, they demonstrate the interpersonal relationship between the Pakistani women and the speaker herself as a positively self-represented in-group and the opponents, the society of Pakistan and men, as negatively other-represented out-group. At the same time, these

expressions used by the speaker reflect the second feature of van Dijk's Ideological Square Model, that is, to emphasise the negative things about *them* since she has spoken against the social norms and the unacceptable mentality of the society which is evident from the phrase 'no *man* has ever been asked'. In addition, the first feature of the model, which is the emphasis on the positive things about *us* is reflected in the phrase 'being a *woman* is a sign of *strength* and not *weakness*'.

Since spoken discourse is produced in real time, Cameron (2001) asserted that the speaker uses more repetition and redundancy in utterance than the writer in writing. The words *man*, *woman*, *respect* and *acknowledgment* have been repeated by Hayat suggest that she expressed her strong opinion of value and respect as a woman. The repetition of these words has been used by her to influence and strengthen her points so that the listeners agree with the position argued. Moreover, she has utilised the pronouns such as *we* repeatedly to show herself as positive as well as in the support of women who are the part of society and working in every field. 'We' has been repeatedly employed so that the audience pays attention to her beliefs, which she portrayed as "positive", however, the pronoun '*me*' of in-group has been pronounced by her as opposed to the out-group '*people*' to show the biased and unequal behaviour she had to come across. It reveals her belief that if a woman is empowered and strengthened, she is able to seek access of getting equal rights.

Excerpt 2 has been analysed through mood analysis. Mood analysis is one of the tactics used to unearth the women empowerment ideologies of Hayat. The relational values between the participants are reflected in this concept. Mood has been realised in Mehwish Hayat's discourse through the lexical patterns: the type of clause structure utilised in discourse which is the manner of delivering the clause; declaratively, directly, or commissively, manifests speech acts.

Excerpt 2.

(a) *It is unfortunate because no man has ever been asked.*

(b) *I hate to use the woman card because, to me, being a woman is a sign of strength and not weakness. But, you know, it was the people who made me come to the point where I had to speak up and (and) it became... and because no man has ever been asked.*

(c) *So, yes, as artists, we deserve respect and acknowledgement, and mindsets are changing but we need to work on that mentality because artists all around the world are given the respect and the level of acknowledgment which they deserve for the kind of work we do.*

The above mentioned statements differing grammatical patterns revealing declarative sentences used to discuss the situation of the Pakistani society and their treatment with women which, through the statements, can be inferred to be worse and based on inequality. It can also be inferred that the speaker, by using declarative tone, wishes to reveal the social reality of society

which is male dominant and is not just with the women. It is obvious that all the above statements are circling around the strength, rights and empowerment of women.

According to Halliday (1985), subject and finite are the main elements along-with polarity, either positive or negative, associated with the mood block or mood, and are significant for the mood analysis in the interpersonal meta-function. The dependent clause of the statement (a) in excerpt 2, *because no man has even been asked*, has *man* as a subject and *has* indicates finite, however, polarity is realised in the words *no* with ‘man’ indicating this statement as “declarative + giving information.” This statement carries such discursive expressions that explain Hayat and her opponents: first, by the employing the ideologically-based word *man* (as opposed to *woman*) which emphasises the second feature of the Ideological Square Model, that is, emphasise the negative things of *them* and Secondly, the opponents, from the out-group which is ‘*man*’ (and the male dominant society). The statement (b) consists of *woman* as subject, *is* as finite as well as *strength* and *weakness* as complement(s) has major parts, in which Hayat represents self/*us* as positive of the in-group of van Dijk’s model and, in the second main part, *the people who* as subject and *made* as finite as other/*them*, she represents men of the Pakistani society as negative of the out-group. The “declarative mood + giving information” has been used by her as to represent her women empowerment ideology to show discrimination and inequality in the society of Pakistan. Moreover, she uses the two feature of the Ideological Square Model of van Dijk (1998); 1) emphasis on the self-positive and 2) emphasis on the negative-other. In this way, she has also delivered her message of pro-woman ideology by making use of the declarative mood on the different levels of the classes of the words: nouns, verbs and adjectives.

In part (c), she utilises synonymous words like *mentality* and *mindsets* as well as *respect* and *acknowledgement*, in the clauses “*we deserve respect and acknowledgement*”, “*mindsets are changing*”, “*but we need to work on that mentality*” and “*because artists all around the world are given the respect and the level of acknowledgement.*” These clauses are declarative too, and in all of them the mood tone demonstrates the “giving information” concept of interpersonal meta-function. This reveals the mindset and beliefs of Hayat. The pronoun ‘*we*’ as subject, ‘*deserve*’ as finite and ‘*respect and acknowledgment*’ as complement, ‘*mindsets*’ as subject, ‘*are*’ as finite and ‘*changing*’ as predicator, ‘*we*’ as subject, ‘*need*’ as finite, ‘*to work*’ as predicator and ‘*mentality*’ as complement, and ‘*artists all around the world*’ as subject, ‘*are*’ as finite, ‘*given*’ as predicator and *the respect and the level of acknowledgement* as complement, are the elements in the four clauses of the part (c). These statement encompass the discursive patterns which support the in-group and out-group polarisation in a manner that the two main features of the Ideological Square Model. The clauses, “*we deserve respect*”, “*mindsets are changing*” “*we need to work on that mentality*” and *artists all around the world are given respect*”, show the sentiments of the speaker, Mehwish Hayat, towards not only the women, but the women, as artists, working in the film and drama industry as well as in all other fields of work, and all the ordinary women of Pakistan, which indicates her women empowerment ideology. Her supportive statements about all these women manifest the feature of van Dijk’s model, that is, emphasise the

positive self (*us*). It also shows her mind and belief that women in the society are also, along with the men, the source of positive contribution to the society and country.

5. Conclusion

According to Wallace (1992), "our interpretations of texts are socially determined" (p. 67), and "all texts construct for their reader a reading position" (p. 68); every text has its "ideal or model reader" (p. 68), and therefore, restricts the reader, or listeners in this case, to read (or listen) in a certain way. He further states that the discourses are "ideologically determined ways of talking or writing about persons, places, events or phenomena" (p. 68). Since the text was uploaded on the official channel of the BBC Asian Network on YouTube, the intended audience of the text is the young girls and women of Pakistan, the young girls of rural areas in particular. The directors, actors and actresses of the films and dramas of Pakistan as well as the directors, actors and actresses of the Bollywood industry are also the intended audience of the text. The text also includes the politicians in the provincial assembly of the Punjab province in Pakistan, news reporters, film actors and actresses from Pakistan, journalists, social workers and social media users as the intended audience. The followers of the actress Mehwish Hayat and the interviewer, Rashid, are also the intended audience. Those people who watch her films including her fans are also the intended audience of this text. Hence, Mehwish Hayat delivered her message of women empowerment in the Pakistani society to her audience through her interview. The purpose of the interview was achieved by getting insight into the pressure on Mehwish Hayat about the civilian award and her roles for the women empowerment in Pakistan. She delivered a message of viewing women with neutral lens and without discrimination. She sought the attention of the audience towards woman empowerment in the Pakistani society.

Moreover, the analysis unveils the constant macro strategies of polarisation by Mehwish Hayat in her interview (discourse), representing the women of Pakistan and herself as positive and the men as well as the traditional conservative and male dominant society of Pakistan as negative. The language used by Hayat embedded with the discursive strategies reveals polarised strategies. The deeply divisive strategies employed by Hayat reinforce the negative perception of the men as well the traditions of the Pakistani society. Discussing about the career of women in not only the film industry, but also in the every field of work, and their social lives in Pakistan, it can be said that she on one side is very active and optimistic about the change in the society, but on the other side, she is dissatisfied with how women are treated in the society.

In this study, the researchers have explored and investigated Hayat's emphasis and focus on the controversies regarding her own life as a celebrity as well her fellow women of Pakistan. Those controversies related to women empowerment have a long history, therefore, from her emphasis on them, it can be concluded that her sentiments are pro-women empowerment in the Pakistani culture. Also, her message reveals her strong sentiments and ideology for the strength, equality and empowerment of the women of Pakistan.

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