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Globalization and Pakistani Cinema: A Discourse Historical Analysis of *Khuda Kay Liye*

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ABSTRACT

Globalization as a vast phenomenon has a continuous influence on the world. The very tool as well as the output of globalization is English language that has become the lingua franca of contemporary societies. One cannot deny the crucial role of English in global context as English has become a global language. What makes it a global language involves a long history whereas the main component that has contributed to the current status of English is 'power'. Thus, it is not wrong to suggest that English has become a power discourse. This study analyzes the impact of globalization and the use of English language as a discourse of power in Pakistani film *Khuda Kay Liye* (2007). The study is designed under triangular theoretical framework of Cultural Globalization by Appadurai (1996) and DHA (Discourse Historical Approach) by Wodak (2009). The study has used Relational Analysis (1990) by Carley as method of analysis. Findings of study authenticates that globalization has influenced Pakistani media wherein English language has become a power discourse that motivates, influences and subjugates not only national/local languages of Pakistan but has also become an indicator of intelligence.

Keywords: power, ideology, globalization, DHA, English, Urdu

Introduction

Socio-cultural changes are linked with individualities and their possessions which are further connected with other social factors that establish a new social convention. Therefore, we can say that 'change' is a basic component of any society. In today's world a country secluded from rest of the world cannot survive alone for every single country of the world is connected with the other: economically, socially and politically. This socio-political and economic bound leads to acculturation. Acculturation is a process in which a person or a group adopts the practices and values of the other culture while adhering to their own culture at the same time. Acculturation usually attributes to a minority living with majority but as acculturation is a two-way process, majority can also adopt minority's culture. Same factor with different other socio-political and economic features lead towards globalization, the term, we frequently hear in our day to day lives (Ervin, 2016).

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Globalization is a worldwide movement towards economic, trade and communicative integration. Communicative integration plays a crucial part in globalization. One cannot deny the importance of language in communication. In Critical Discourse Analysis language and its use is termed as power discourse (Foucault, 1991). Wodak (2009) explains about power through the semblance of individuals and social institutions that control and define rules such as; what is good or bad in terms of language that can bring change in society due to the capability of power. Wodak (2009) asserts that language procure power through its use by powerful personages.

In global perspective, English has a prominent status among other languages of the world. Crystal (2012) in his book has traced the history of English language from global perspectives, and identifies the relation of language with power. According to him “there is a close link between language dominance and economic technological and cultural power, and this relation will become increasingly clear as the history of English is told” (p. 7). In Subcontinent as well English language has/had a bulbous position there is a long historical perspective of this central position. The history of Indo-Pak contains many evidences of such lingual dominancy of English language over the local and state languages. This hegemony of English over Indo-Pak took its roots when Persian was replaced by English as a state language. Hence, it is not a wrong assumption that the subjugation of any nation starts when its native language is taken over by foreign language.

Even after centuries the influence of English over Subcontinent is visible. Both India and Pakistan being once colonized by English are still under the same dominancy. Though the land is apparently decolonized yet minds are still colonized. English is still widely spoken by both the countries even after partition and it has proved its supremacy in almost every sphere of life, education on one hand or naming brands on the other. To quote such kind of lingual influence, a recent trend is noticed in Pakistani cinema that is to make movies in Urdu as well as in English such as *Beyond the Last Mountain* (1976), *The Blood of Hussain* (1980), *Khuda kay Liye* (2007), *Waar* (2013) and *Yalghar* (2017) are some of famous among them. Following the contemporary trend, this research is a qualitative rational analysis of the movie *Khuda Kay Liya* (2007). The research probes to see the impact of globalization in the above-mentioned movie in order to analyze English language as a discourse of power even after the British colonial hold.

Literature Review

Pakistani media plays an ideological role in the transformation of Pakistani society for almost every discourse based upon the relationship between nation and culture, delineated through media. Media is also a source of awareness for individuals. To some extent, Pakistani film industry is also trying its level best to inculcate awareness through films. These movies do not only project ideologies in the global context but also suggest solutions. Rehman (2016) has examined the discourse of gender, religion and culture in the movie *Khuda kay Liye* along with three other Pakistani movies for which he has used Discourse Theory by Jorgensen and Philips (2002). While Yusuf et al., (2017) has investigated the challenges of patriarchal ideologies and

depiction of female by using socialist concept of Feminism as their framework. Palkara (2017) in her review, asserts that it is a thought-provoking movie that touches upon a plethora of issues, which are of immense global importance. Hamza et al. (2016) in their research, have talked about the knowledge of Islam within the perspectives of movies. They have focused mainly upon Islamic knowledge and ideologies.

Dijk (2009) has stressed upon the importance of discursive component of ideology since people acquire, express and reproduce ideology through text and talk. The same function of ideology is also seen in the films for film is a discourse that has a worldwide exposure. Similar notion is discussed by Fairclough (1989). He has stressed upon the construct of power in discourse. He examines the way a text is used in order to exercise power. According to Dijk (2009), CDA is a study of association between power, social inequality, discourse and dominance. He has further suggested that CDA wants to know what kind of strategies of text and talk play a role in communicative event for the production of power relations. The primary focus of CDA is on the effect of power relations and inequalities due to which social wrongs are produced.

Mukherjee (1993) in her article asserts about the power of English language and writes “... the complicating factor that English is not just any language-- it was the language of our colonial rulers and continues even now to be the language of power and privilege” (p. 79). Fairclough (1989) has defined two ways of exercising power, power by consent and power through physical coercion. Media is a source for manufacturing power by consent. In this way language can be manipulated to shape the public opinion. Fowler and Bunck (2010) suggest that language continuously constitutes the status and role upon which people claim to exercise power.

DHA focuses on multiple genre, large data corpora and on argumentative, rhetorical and pragmatic interdisciplinary analysis (Wodak, 2009: 1). In DHA, three conceptual figures are taken into consideration that are; concept of critique, concept of power, and concept of ideology. In order to analyze a text, the critique must comprise of the following three aspects. First aspect is called text or discourse immanent critique which targets at investigating the text or discourse and intends to find the inconsistencies and contradictions; it is worth mentioning as this aspect is primarily knowledge based. Second aspect is called socio diagnostic critique. It is concerned with decoding the latent or manifest, persuasive or manipulative components in discourse. The analyst discusses the discourse on a wider frame of social relation to infer discursive event. It also brings out the difference between discourse and other social practices as a form of social control. It relies on social, political and historical background knowledge.

The third and last facet is called prognostic critique or prospective critique in which a critique contributes to the transformation and improvement of communication. In DHA ideology is being viewed as an apparatus to establish and maintain unequal power relations wherein the role of language cannot be denied in this regard. DHA does not identify language as independently powerful but emphasizes on the use of it by the powerful people. DHA also discusses about in and out group constructs which implies the use of strategies of positive self-

presentation and negative representations of others. There are five types of discursive strategies that are involved in positive self and negative other presentation. According to Flowerdew & Richardson (2017), by strategies it is meant more or less accurate, more or less intentional plan of practices” (p.51).

Referential or nomination strategies are approaches by which social actors are represented through the creation of in-groups and out-groups by using metaphors and synecdoche etc. It also implies to describe a part as representation of whole or a whole standing for the part. In predicational strategies the members, individuals, or group members as a whole are linguistically characterized through predication e.g., evaluation of whole group in negative or whole group in positive sense. Argumentation strategies are used to justify why we think negative/ positive about a group, an individual or any social actor. It simply legitimizes our negative or positive attributions. Fifth strategy in DHA is intensifying and mitigating; both of these strategies are used to qualify and modify the epistemic status of proposition by using illocutionary force of utterance (Flowerdew & Richardson, 2017).

Appadurai’s (1996) Cultural Theory of Globalization is a social theory which deals with five dimensions. According to Appadurai, globalization consists of five different ‘scapes’ that can help us understand the cultural globalization. These five scapes are: Ethno scape, Techno scape, Finance scape, Media Scape and Ideo scape. Ethno scape refers to people and group such as tourists, immigrants, refugees and exile etc., who move around the globe. It also represents the world as a mobile phenomenon instead of a static one. Techno scape deals with the aspect of technology which moves across the borders with a greater speed due to which the product of one country is easily available in other countries. Techno scape arises from rapid technological diffusion, and it also deals with cultural invention and exchange through the power of technology. Finance Scape is another scape discussed by Appadurai that is the movement of global capital and finance through currency markets. It also deals with organized crimes and its relation to finance scape. Media escape is a global production and dissemination of media and its images. Basically, it is a representation of the world as perceived by media. Media scape deemed to provide large and complex images and narratives to local groups around the globe like watching Holly Wood movies in Pakistan and Turkish soap serials dubbed in Urdu language. It also plays a role of creating new culture within the specific media-oriented culture. Ideo scape is related to the movement of ideologies across the globe. These ideologies could be religious or political. Appadurai (1996) suggests that globalization itself is not just one movement but the movement of several different areas that may conflict with each other. He has termed this conflict as ‘disjuncture’ (Appadurai, 1996).

Pakistani film industry is not that much old in terms of new revival of cinema with the movies like *Khuda kay Liye* (2007) that contains multidimensional themes. With the perspective that media projects ideologies and inculcates them globally by using the global language English. This study aims to investigate two aspects: Globalization and the use of English language as a discourse of power in Pakistani media.

Research Questions

After a detailed review of literature, the following research questions were designed to fill the gaps in the existing research.

- How does the selected film represent the impact of globalization in Pakistani cinema?
- How English language is used as a discourse of power in the film?

Theoretical Framework and Method

The notion of globalization cannot be defined within a set time frame. It cannot be defined as a process of beginning and end as it involves economic integration and policies reaching across the borders. Globalization is prominently related to transmission of knowledge, ideology and culture. This study is based upon a triangular theoretical framework of Cultural Theory of Globalization by Appadurai (1996) and DHA by Wodak (2009) in order to analyze the use of English language as power discourse in the aforementioned movie within/through Pakistani media. There are different types of triangulation such as, data triangulation, investigator triangulation, theoretical triangulation and methodological triangulation (Angouri, 2010). The procedure of triangulation offers the research with sufficient visions to analyze and interpret data. Methods of triangulation are useful to crosscheck and validate the data. Wodak and Scollon (2008) have also recommended triangulation in order to evaluate the quality of findings and validity of qualitative research. Wodak has specifically focused on the theoretical triangulation that is based on the concept of context.

The first research question is analyzed through Cultural Globalization Theory proposed by Appadurai (1996), mainly focusing on Ethno escape, Media escape and Ideo escape to identify the impact of globalization in Pakistani cinema. Whereas, the second question is scrutinized through In-group and Out-group aspects of DHA for which the first four above mentioned strategies are applied by the researchers. Different dialogues spoken in English and scenes of the film are analyzed by the method of Relational Analysis (1990) by Carley. This study is a qualitative research. We find the following commonly emerging themes in the movie in the figure 1.

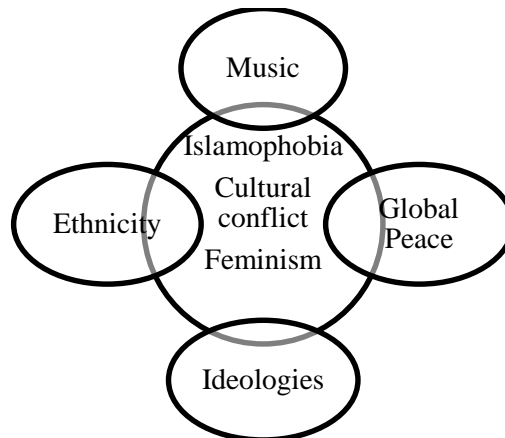


Figure 1. Commonly emerging themes in the movie

Relational analysis, like conceptual analysis, commences with the performance of detecting concepts present in a given text or discourse. However, relational analysis pursues to go a far from discovering the relationships between the recognized concepts. The concentration of relational analysis is to search for semantic, or meaningful relationships. According to relational analysis individual concepts have no intrinsic meaning unless different elements of text are analyzed in relation to each other for the purpose to take out meaning. Rather, meaning is a product of the relationships among concepts in a text. Carley (1992) states that notions are "ideational kernels;" these kernels can be thought of as signs which procure meaning through their relation to other signs. The analysis of film is done while focusing on the above-mentioned techniques of Relational Analysis. Characters, scenes and dialogues of the film are scrutinized as different connected parts of a complete whole (film) that have deeper symbolic meanings to represent globalization as a contemporary phenomenon that has given vent to the English as a power discourse.

Critical Discussion

The dominant role of English as a power discourse cannot be repudiated. It has proved itself as a power language since its advent in Subcontinent. British arrived in India at the beginning of seventeenth century when Mughals were in power. They came to India as traders and marked their presence with the East India Company in 1600. They expended their trade by eclipsing the Portuguese in their business. For fifty years after the death of Aurangzeb in 1707, English merchants kept away from politics. Later with the decline of Mughal rule the company saw an upswing of fortune and transformation from trading company to a ruling enterprise. In this regard, Macaulay's *Minutes on Education in India* (1835) played a very crucial role which was a conscious effort to bring forth English language as an important factor for the development of so-called illiterate natives. Persian as the national language was replaced by English while the local languages such as Sanskrit and Arabic were pushed into the background (Lawson, 2014).

Several decades after partition, English Language is still widely spoken and understood in Pakistan and India. In today's world English is one of the topmost languages of world for it has a great communicative value. In order to pace the ladder of advancement and progress the third world countries have embraced English as a key to success. In Pakistan mostly the system of education is English, whether short essays written by children at primary schools or research works written by highly qualified people, English has become an intellectual criterion. In past few decades, English as a power discourse has found its way in Pakistani cinema too. It was already there in print media in the shape of English Newspapers and magazines.

Khuda kay Liye (2007) starts with a visual of half dried flower peeking through the concrete surface struggling for life. The text on the screen says 'Chicago autumn (2002)'. Scene then shifts to the main character of movie and again the barren branches of a tree are shown on screen, which signifies the up-coming upheaval of events in the movie. The characters are linked with each other through use of technology, mainly television and news channels. As the invention of new musical instruments also comes in the category of technology hence, it represents Techno scape. Music in the film is taken as a focal point for preaching global peace

and harmony. For instance, when Masood starts singing a song in a music school, all his class fellows (people from different ethnic groups) complemented Masood by playing with their own musical instruments to the tune of song while his music teacher introduce him through these words, “from western sound, let’s move on to a very different genre of music, the music of Pakistan!”.

Plot of the film project different scenes similarly the characters too move from one place to another representing the Ethno scape. Different places and the movements of characters from one area to another delineate the notion of ethnicity. For when a person moves to another country and leave his homeland, he becomes the ethnic of the migrated country such as Masood and his family are an example of this kind of displacement. The movie shows a cluster of ideologies for instance; ideology regarding music, islamophobia, feminism, ideologies regarding cultural conflicts and Jihad, thus fulfilling the global aspect with the depiction of Ideo scape. Therefore, through the depiction of these three ‘escapes’ the film represents the impact of globalization within Pakistani cinema. It is through globalization that world has become a global village and because of which ideologies of one nation, race or community travels across the globe just as the above-mentioned ideologies are depicted in the film that are present in the western world along with east. Simultaneously, technology has also become a global phenomenon due to the World Wide Web and other forms of information technologies projected in the film. Ethnicity is also a contemporary issue of most of the individuals who are transnationals or diaspora just like Masood and other Pakistani/Muslims presented in the film.

In-group and out-group constructs are visible by the major characters in different scenes of the movie. The first instance of referential strategy was set in the scene when Hussain khan, father of Merry (Merriam) had an argument with his friend regarding Hussain’s daughter that she is befriended with an English guy. The person by the title of Shaikh starts argument, “kuch haya kro Hussain khan, naam Rasol Allah kay nawasay ka, aur harkatian Abu Jayhil jaisi? Ku deen ko kharb kr rhy ho? Gouri bivi sy dil nahi bhara jo damad bi gora la rhy ho? (You should be ashamed of yourself Hussain khan, your name has affiliation with grandson of Prophet (PBUH), and your acts resembles to Abu Jayhil deeds. Why are you spoiling Islam? Wasn’t your English wife enough, that you are seeking an English son in law too?). This incident led khan into an argument with his wife upon Merry dating an English guy. Khan says, “We need to talk about Merry, she is seeing someone”, followed by a smile on her wife’s face and asking, “So?”, “I want you to tell her that her association with that boy is not in our interest, she must stop it immediately. Merry’s mother replies that “she is not a child any more, you and I cannot tell her what to do”, in response of Merry’s statement Khan replies that the guy is not Muslim rather a Christian. This scene sheds light on the in-group/out-group dichotomy. One can clearly detect the relevant social actor ‘us’ denoting (British, Christian superior, respected) and Asians as ‘them’ (Muslim, terrorist, extremist and inferior). The smile on Khan’s wife says a lot what she thinks about her husband’s mentality. She also says, “Why are you making so much fuss? Dave is a lovely boy”, Merry’s father asserts that, “she is a Pakistani Muslim girl, she can’t

marry a White boy”. This represents the clashes of two ideologies, east/west that has been suggested by Appadurai (1996) as ‘disjuncture’.

There is a scene in the film where Masood is indulged in a conversation with an American girl about Pakistan wherein her quick response was, “is that a country?” Masood’s reply is delineative of perspective representation for he traced the entire history of the Muslims who were the rulers of Subcontinent in response of her question regarding Pakistan, especially when she says, “oh! So, you are India’s neighbor? I know India they have great Taj Mehal, I love that story”. Masood replies, “thank you, we made it. Shah Jahan built Taj mahal in the memory of his wife, and he was a Muslim like me”.

Later on, in one of the scenes Jennie (future wife of Masood) is handed over a leaflet by a passerby with a printed text that says, “They want to kill us, it’s written in Quran, ‘do Jihad and kill them’, they can never be our friends”. Here we can observe the use of predication strategy with the relevant social actor ‘them’ (all the Muslims, enemies of Americans). As they have wrong intentions so “they can never be our friends” this denotes the argumentative strategy in order to inculcate the in-group feelings against the Muslims (out-group). Another act that represents a dialogue between Masood and American investigation officer related to the reading and understanding of Arabic further highlights Us/Them notion of DHA. Masood told him that in Pakistan its normal as majority of people can read Quran but do not understand it. He says” ‘I swear to God’ ‘You swear?’ ‘Yes! Upon God sir.’” The officer at once replied “Bustards-you kill in the name of God and you lie in His name too.” The use of plural word here denotes ‘them’ (all Muslims are liars, all of them are cheaters and not trust worthy). In the course of further conversation, the officer asked a question. “Why you hate Americans? Let me rephrase the question, why Muslims hate America so much? I guess they are jealous of our progress, why do Muslims believe in terrorism?” In response Masood replied that “they don’t, not all Muslims are terrorists”. “May be! But all terrorists are Muslims” was the response of the investigator. The dialogues clearly show the predicational strategy at work that suggests ‘us’ (progressive and peace loving) versus ‘them’ (terrorist and envious) notion.

Through the lens of Cultural Theory of Globalization along with DHA (Discourse Historical Approach) the current study represents the impact of globalization in Pakistani media. It is important to note that all the above analyzed data is selected as it aptly represents the critical discussion based upon the theoretical framework. It is also significant to note that the selected dialogues are spoken in English other than the film that is made in Urdu language. Relational Analysis of the film through selected characters, dialogues and scenes depicts that the film sufficiently represents an impact of globalization in Pakistani cinema. It equally projects the use of English language as a power discourse in Pakistani media through Discourse Historical Approach.

Conclusion

The study has revealed power relations in the selected text through the lens of DHA. For all the dialogues that have significance, and project some kind of grand narrative and ideology they

are spoken in English that negates the value of Urdu as a powerful discourse. It suggests that Urdu language does not have the global value like English, thus, to delineate any important message through the movie the director and writer of the film has made use of English language. The use of English for projecting critical ideas and ideologies instead of Urdu establishes the hegemony of English over Urdu through Pakistani media. For wherever English is used in the film it sets out to overpower Urdu.

Although different studies are conducted on the aforementioned film, yet this study is unique as it has traced the impact of globalization along with DHA in order to develop a notion that English has become a power discourse of the contemporary Pakistani culture and society that has an essence to shift the national language towards margin and take hold of center. The study has verified through the above critical discussion that Pakistani films are under the impact of globalization and English language is indeed used as a power discourse in the film.

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