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SUBSISTENCE OF PATRIARCHAL SOCIAL ORDERS THROUGH MUSICAL DISCOURSE: A FEMINIST CRITICAL STUDY

Abstract

  The study examines the patriarchal social orders comprising social values, norms, concepts and ideologies that are (re)produced, established and maintained through discourse. The researchers undertook Urdu/Hindi/Punjabi musical discourse i.e. songs which are popular among Pakistanis to analyze that how patriarch-centered ideologies are (re)produced and reinforced through above mentioned discourse. Since musical discourse can be interpreted as social practice, it mulls overcertainways of representing maininclination of the social (musical) domain. A form of Critical Discourse Analysis named Feminist Critical Discourse Analysis (FCDA) has been applied to critique the aforementioned discourse as Lazar (2005, p.5)statesthat discourses sustain a patriarchal social order i.e. relations of power that systematically privilege men as a social group and disadvantage, exclude and disempower women as a social group. FCDA has therefore been taken as

theoretical framework, then a triangulation of van Dijk's (2008) "Socio-cognitive Approach" with "Social Representation Theory" by Moscovici (1972) is formulated to analyze selected data i.e. Urdu/Hindi/Punjabisongs.The study exploitsideas of "male" and "dominance" to find out the reciprocation of gender, male dominance and possible implications on audiences'conception.The findings indicate that said musical discourse helps in sustaining patriarchal hegemony and gender inequality. The discourse exploits various strategies in order to naturalize stereotypical roles of male and female. This study also suggests that critical analysts need to challenge implicit social values and decided images for male and female to voice the depressed i.e. women.

Keywords:*Patriarchal social orders, critical discourse analysis, songs, feminist critical discourse analysis, ideology, stereotypes, hegemony.*

1. Introduction

In this paper, the researchers illustrate that Urdu/ Hindi/Punjabi songs/musical discourse play a pivotal role in determining and constructing audiences' ideologies, attitudes, values and notions towards daily life likes and dislikes, social representation, Nexus of Practice❶ and Community of Practice. ❷ This work specifically attempts to analyze what and how power relations and status-quo are established, distributed and reproduced through musical discourse in order to promote patriarchal social orders and gender inequality, and how men and women are represented in the said discourse to reinforce their stereotypical roles. It intends to uncover the deliberate effort on the part of media to make women submissive and docile in so-

❶ Nexus of Practice:A nexus of practice refersto a group of people who come together to engagein a number of related social actions.

❷Community of Practice: A term developed by Lave and Wenger (1991) to describe the ways thatpeople who have shared sets of common goals interact with each other, particularly related to contexts where people learn tocarry out certain practicesin 'apprenticeship' situations. It is a set of relations among persons, activityand world, over time and in relation with other tangential and overlappingcommunities of practice.

cial representation that is (re)produced, reinforced, and exercised through media. The aim of this study is to emancipate the women of dynamically modeled cognitions based in the name of norms, values and stereotypes. This paper bringsCritical Discourse Analysis(CDA) and feminist studies together in proposing a Feminist Critical Discourse Analysis(or feminist critical discourse studies), which carries an understanding of the intricate workings of power and ideology in discourse in sustaining (hierarchically) gendered social orders. It is relevant in present times when gender ideologies and institutionalized power (a)symmetries among men and women groups are so intricate, tangled and entwined moreover the other variables do play a part viz. cultural, social etc.(Lazar,2010). FCDA likewise CDA undertakes to emancipate and transform women's social representation furthermore to unshackle women from restricted and stereotypical roles. With regard to CDA, feminist scholarship is also motivated by the same goals i.e. the critique of largely unequal social orders, social emancipation and transformation of discursive practices of social injustice (Lazar,2010). FCDA emerged out of feminist theory that was a result of feminist movements long ago since Christine de pizan when she wrote *epitre au dieu damour* (*epistle to the god of love*) in the 15th century for the first time in history.Similarly, the feminist ideas and actions associated with the women's liberation movement beginning in the 1960s (which campaigned for legal and social rights for women) must have been the foundation and need for such a praxis to be made in the world of critical studies. Linguistic theory describes feminism in 1990 and explains that one of other objectives was to question the whole scholarly objective bias of linguistics and to show how assumptions and practices of linguistics are implicated in patriarchal ideology and oppression (Cameron, 1992). Feminism, CDA, FCDA share the destination as for as women's liberation, emancipation and transformation are concerned because feminism involves political and sociological theories and philosophies related with issues of gender rela-

tions, as well as a movement that supports gender equality for women and works for women's rights and interests.

There have been debates and notions, theories and movements to map out woamen's rights as human beings not based on how they anatomically shaped up or how fragile or submiisive they are, rather they are human beings hence be treated equally to men. Van Dijk's Socio-Cognitive Discourse Analysis is an approach which interplays between cognition, discourse and society, it is applicable to our study as the hierarchical social orders are fixed into cognition at first place, then are deliberately made the part of discourse and at last are exercised in public domains i.e. family, work place, religious organizations etc. Cognition, realized in collective mental models as a result of consensus, is the interface between societal and discourse structures (van Dijk, 2009). Moreover, such research will achieve little more than detailing gender divisive practices that we describe in society. While unearthing such practices we will not then be guilty of that; we, as social researchers"calmly ignore social inequalities, political violence, wars, underdevelopment or racial conflict"(Moscovici, 1972 andReicher, 1997). This is especially pertinent in today when Pakistani women is going through the ideological shifts regarding their better representation in the society moreover issues of gender, power and ideology have become gradually multifaceted and delicate.

1.1 Objectives of the Study

The current study has the following objectives:
1. To unearth the role of Urdu songs/musical discourse in Pakistani audience that how media discourse establishes, maintains and reproduces stereotypical women's role in society
2. To spotlight the role of musical discourse in maintaining the patriarchal social orders
3. To emancipate women from the fear of conventional representation in musicaldiscourseand to create

awareness of their human rights

4. To draw attention to that a systematic production of desired ideologies through Ideological State Apparatuses and gender stereotyping
5. To bring an insight to understand why songs are loudly appreciated by the public.

1.2 Research Questions

The study is based on the following research questions:

1. How do songs overtly appreciate submissive and stereotypical women but play covertly with their psyche to make them obedient and tamed to their male counterparts?
2. How do selected songs/musical discourse aid patriarchs in Pakistani society to maintain the patriarchal social orders to sustain power hierarchy?
3. How male hegemonic ideologies through music are being underpinned covertly into human thinking by using Ideological State Apparatuses i.e. notions and concepts?
4. How male dominance is made to believe natural, spontaneous and inevitable?
5. What are the common grammatical structures and discursive strategies which strengthen and reinforce the exploitative representation of women?

2. Theoretical Framework and Methodology
2.1 Feminist Critical Discourse Analysis (FCDA)

The theoretical framework of analysis for the study is Feminist Critical Discourse Analysis (FCDA) a form of Critical Discourse Analysis which is exploited to do critiques of the texts or discourses that eliminate women as a social group and benefit men as social group to maintain and retain the power hierarchy (Lazar 2005, 5).Moreover it takes special concern to analyze such discourses with analytical tools to interpret the hidden ideologies that are systematically (re)produced and retained.

2.2 Ideology and Ideological State Apparatus

Ideology is inevitable to maintain a relationship among world and people. Itis further defined as a discipline which carries notions, concepts, norms, values, stereotypes, decided images, restricted domains etcetera. Althusser (1969) elaborates ideological stateapparatus, Ideological State Apparatuses (ISAs) function through ideas that notion, norms and values are true and natural. ISAs belong to the private institutions- to churches, schools, families, and so on.They produce and retain the rule of the dominant class via ideologies. People become submissive just to avoid social ridicule .The ISAs function in a hidden and a symbolic manner *(Leitch,2001).* Therefore ideologies become representation of social practices and sustain unequal power relations to benefit a few (Dijik, 1995). Through our present research it helps to analyzewhat ideologies, notions, norms and values are enacted in songs which naturalize themale-dominance, while thewomen play roles as submissive and docile. For now it is inevitable and pertinent what power modes control our thinking to make us believe ideologies and stereotypes as subtle truths.

2.3 Gender Stereotyping

The present study is also more about stereotypes that are 'mental representations of socialcategories' (Kunda, 1999) he views stereotypes purge a person or a social group on the basis of some particular traits more often negative and criminal that are usually exaggerated and are used to create difference among groups or classes (Kunda, 1999). Stereotypes are limits and boundaries …boundaries…must be clearly detailed and so stereotypes, few of the mechanisms of boundary maintenance are characteristically fixed, clearcut, unalterable (Dyer, 1977). Stereotyping tends to occur when there are inequalities of powerand canlead to socialexclusion. In the context of our present research songs/media discourse are the means of gender stereotyping which has been maintained and retained through ideological, cultural and religious boundaries, where women

are supposed to believe in such stereotypical roles as natural, spontaneous and inevitable.

3. Research Methodology

The model applied for analysis is "Socio-Cognitive Discourse Analysis" (van Dijk, 2009) in triangulation with the "Social Representation Theory" (Moscovici, 1972).The former is an approach tocarry out Critical Discourse Analysisdeveloped by Teun vanDijk which makes possible to understand the link between discourse, cognitionand society. In praxis, it analyses topics or macrostructure, local meanings (word choice etc.), ideologies, concepts, knowledge and attitudes, doing so it does explicit the relationship of cognition, discourse and society (van Dijk, 2001). It is as a'permanent bottom-up and top-down linkage of discourse andinteraction with social structures' (ibid.).The latter i.e. "Social Representation Theory" by Moscovici is "systems of values, ideas and practices with a two-fold function; first, to establish an order which will enable individuals to orientate themselves in their material and social world and to master it; secondly, to enable communication to take place amongst members of a community by providing them with a code for social exchange and a code for naming and classifying unambiguously the various aspects of their world and their individual and group history "(Moscovici, 1973).

4. Analysis of the Selected Musical Discourse

Urdu/Hindi/Punjabi songs/media discourse from music industries Lollywood, Pakistan and Bollywood, India have been selected for analysis since these songs have a witnessed inclination on audiences' attitude and social practices. These songs have charming lyrics which are replete of colorful semiotics and symbolism where women are presented stereotypically i.e. decorative, faithful, helpless, exploitive, passive and likely to be manipulated. The study has taken nine songs (relevant chunks) from the aforementioned film industries and

analyzed collectively.The analysis of lexical categories determines the linguistic features, more specifically, the selection of vocabulary. ❶

The uses of vocabulary represent ideological framework. According to Fairclough (1989) one can analyze the discursive participants' choice of vocabulary in relation to their experiential, relational and expressive value of words; with these choices encoding assumption about power is manifested. The producer represents the experience of social world by the pragmatic value of words. Such as the following text expresses.

Merd:	***Mujhay****haqhai,* ***tujh****kojeebherkay****main****dekhon, mjheyhaqhai,busyunheedekhtajaumjheyhaqhai*
Khatoon:	*Pia, pia…piabolaymerajia, tumheinhaqhai! Tumheienhaqhai…* (Vivah. Hindi Film, 2006)
Male:	***I*** *have right to look at****you*** *and keep on looking…*
Female:	*My love, my love …. my heartsings out loud…* ***you*** *have* ***right****…* (The Marriage. Indian Movei, 2006)

Since a patriarch society where man's honor is attached with his woman's outlook the word ***right****implicate notions and ideologies that necessarily make men their women's owners. Such vocabulary in the discourse produces control of men over their women and sanctions them a privilege to exercise male hegemony. Linguistic feature; linguistic agency❷ in the above text; *I* and *you* showsthere might be ideological significance of presented (or misrepresented) agencies in the text "the powerbeing exercised here is the power to disguise power . . . it is a form of thepower to constrain content: to favour certain interpretations and "wordings" of events, while excluding

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❶ The bold italicized expressions (discourse) are analyzed features of the research and are done collectively either under grammatical, linguistic categories, discursive strategies or hegemonic analysis.

❷ Agent: Agrammatical agent is a participant in a situation who carries out an action.Linguistic agency refers to how characters or objects are represented inrelation to each other. . In example 'The policeman attacked the woman, the policeman is the agent, while thewoman is the patient.

others . . . It is a form of hidden power"(Fairclough, 1989) the pronouns *I* and *you* in the above discourse implicate the same agency the 'male'. It inculcates the centuries old ideology that man is a protector of woman that inevitably takes power from female and gives command to man in such a normal, natural, and spontaneous way.Until societiesproduce such male oriented ideologies; male dominance will always be glorified through discourse specially the fancy ones i.e. the songs.

Girl:	*Mujahy***Sajan** *key gharjanahai, MujahySajan key gharjanahai*
Singer:	*Jamdianmaapian ton* **praiyan** *ho jandian, teeyanmerjanian!*
Girl:	*Pal ma* **natatorr***chali main, babul kagharchorchali main,* *ab to pia key des main mje***jeevansarabitan***hai*
Girl:	*I have to go to my **lover's (husband) home**, I have to go to my lover's (husband) home*
Singer:	***Wrecked** daughters **belong** to others **ever since** they are born*
Girl:	*I am **breaking up** the bond and leaving father's home in a while* *I ought to stay at my lover's (husband) home forever from now onward*
Singer:	*Mother cries at what is written in her daughter's **fate***

(Coyness, Indian Movie, 2001)

The first word *lover* embodies different social representations of a man in a woman's life: a bread winner, a protector, a head of family etc.

Belong and ever since:the word*belong* sets a notion and concept that woman is a belonging and a commodity, first to be put at father's place then be shifted to another (husband's place) customarily(as a result of marriage), the text *eversince*alludes that; since the human inceptionit's atruth: natu-

ral and inevitable that woman has to get married, that sustains the ideology of man's control on woman.

Breaking up tells automaticity of breaking one bond for another. It is a naturalized way to maintain the hierarchal orders that one bond and agreement of dwelling with father can be broken up for the other only when the husband is in. It also implicate that woman can break up the bond living with her family only if there is her husband on the contest utterly neglecting her personal choices whether what she likes, with who she wants to live up or how she wants to enjoy her very own existence.

The last part of the discourse which by using the word *fate* exploits the woman and makesher hushed up against the fate (word of God). Since the fate is unquestionablein the religious society like ours where man is supposedly an earthly God so the male centered notions, concepts and ideologies are largely (re)produced and retained in the name of pseudo religion. A blind religious following makes women dumb in a natural way that they themselves say it is our fate and a liking of God for women to be obedient to males. There is a discursive strategy of argumentation[5] has also been exploited through the word *fate*and the rest talk and text, which emphasizes the recognition, transformation and analysis of arguments along withthrowinglight on how arguments are exploited bycertain groups in order to maintain justification or legitimizationof the exclusion and discrimination of some groups, it has the objective of providing ajustification for a particularposition (Wodak, 2001). It is achieved through nexus of practice for a certain period of time. At last centuries practiced ideologies are transformed into community of practice to retain the particular male hegemonies, ideas and social orders.

Khatoon: *Vey **main**diltereyqadman**vichrakhyatu**pair uttay **pa**tesahee, tuja key vakhateysahee*
*Dil**torien**gatey**deydyangijan**tuja key wakhateysahee*

*Terelayeecherhakaaaiwanga sat rangian, **torr** **pan**chaddjey nee lagdianchangian*
                                    (Do Rangeelay, Pakistani Urdu Film)

Female: Hey **I put my heart into your feet, step up**, *if you* break **my** *heart,* **I** *will* **forfeit** *my life*
          I have worn seven color bangles for you, if you don't like them, break them…
                                    (Two Colorful, Pakistani Urdu Film)

The lexical connotations of the word ***heart*** are: something so delicate, romantic, full of love, emotional, naïve, something guile and easily tempted to be fooled hence is used deliberately to denote woman. In the similar vein thetext ***I put my heart into your feet***thatindicates the power of man over woman.She herself willingly puts her heart in man's feet and he has all authority to smash it in his feet. In Pakistani society the foot, the shoe and many other such low ranked words are used to referstereotypical social representation of woman. The word ***forfeit*** is used to implicate woman's vulnerability in front of her male. It conceals the power of man that woman is quite helpless to acknowledge her man's orders whether she likes or dislikes, rather,more often she compliesto him with her own choice.Though if not truly but seemingly she does so with her all free-will. For desired role of her she is conditioned through such media discourse to behave in the same manner likewise the woman displayed on the television screen. Seeing the rest text of the said song ***Ihave worn seven color bangles for you, if you don't like them, break them***from the text ***break***that implicate to tear apart and end the life of some commodity. The woman authorizes her male to even act adversely on her love-filled gesture of wearing bangles which she wears to please

❶ Argumentation: It defines argumentation as a DiscursiveStrategy, which has the objective of providing a justification for a particularposition. which focuses on the identification, reconstruction andevaluation of arguments as well as showing how arguments are used bycertain groups in order to justify or legitimize the exclusion and discriminationof other groups(Wodak, 2001).

him.The discourse necessarily impacts human minds and instills the required and preconceived gender roles into thinking processes. Since the discourse i.e. song is sung by the woman that further ratifiesand reinforces the ideology that man has authority to exercise power over her and there is no other choice left for her except being into his slavery.

> *(Male singer on behalf of the woman):* **Rab** *se tumanglaun, hoobahoomanglaun, perhliahai main ne ishaq da* **kalma**
>
> *Terebinajeenanaeyee vey sohnya, tere rang rangigaiee vey sohnya*
>
> *Main tehun main nareyee vey sohnya!*
>
> > *(Bin Roye, Pakistani Urdu, Drama Film, 2015)*
>
> *(Male singer on behalf of the woman): I have recitedthe* **verses***of Kalma (***Kalma** *is the faith that God is one) of love, I* **should** *ask* **God** *for you! The one similar to you…*
>
> *Oh dear! I* **won't live** *without you, dear! I have been colored into your color, now I am no longer remained me…*
>
> > *(Without Crying, Pakistani Urdu, Drama Film, 2015)*

The lexical items like*recited, God, verses* carry sacred sanctity in our devout society along with male dominant ideologies and notions which are retained in the name of God and religion. The aforementioned words implicate and make women duty bound to accept the social orders which are said to be words by God. Hence, theyserve as Ideological State Apparatuses to build up male oriented notions and hierarchal social orders.

In the same vein, look at another song which is:

> **Khatoon: Khuda** *se ziada tum pe***aitabar***krtehain,* **gunah***haijankerbheebaarbaarkrtehain*
>
> > *(Dam Lga key Hasia, Hindi Film, 2015)*

> **Female:** *I **trust** you more than **God**;I do this again and again despite knowing it's a **sin**…*
> *(Give in all your Energies, Indian Hindi Film, 2015)*

This discourse reinforces an unequal power relation between man and woman implicating man's supremacy on the earth after God. Whereas for woman trusting her man in any circumstance is inevitable and is liken to trust God (supreme power).The vocabulary such as **trust**, **God and sin**are exploited as good deeds and ill-doings according to their good and bad connotations in the particular religious society.

> **Lerki:** *Tuliadeymujhey golden jhumkay, main kannanvichpavan chum chum key!*
> *Man ja vey tu menu shopping kradey, mannja vey tu menu picture dikha de!*
> *(Roy Hindi Film, 2015)*

> **Girl:** *Bring me golden earrings that I will kiss and wear*
> *Please take me to the shopping, and watch me a movie* ❶
> *(Roy Indian Film, 2015)*

The text shows economic dependency of woman on her man that inevitably makes her submissive, dumb and docile to her man.As he is the sole breadwinner for her so he controls decisive and financial roles and keeps the powers restrained to himself only. That economic and decisive power ultimately earns a man supremacy and dominance over woman. Further, it entails the reinforcement of power hierarchy and male hegemony. Besides that, it is conventional here for woman to be decorative and beautiful, this convention benefits men as a social

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❶ Modality: Aspects of modality are sometimes focused on in critical discourse analysis,particularly because modal verbs oftenhighlight powerinequalities orideology– deontic modality can be used to express authority, whereasepistemic modality canconstruct different representations of the world.

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group hence exploited enormously. The woman is lead to believe that her beauty is everything to her so she remains busy styling and beautifying herself neglecting exploitation being done to her by that very moment. In the money or decisive matters it is instilled into her mind that the notions of male superiority are natural and based on absolute truth. The naturalization of the male dominance is further reinforced to keep woman thinking and burning her all energies to look beautiful. For the purpose to look pretty she needs money to spend on which she takes from her male counterpart and subdues to him in return.

Lerka: *Tereliye he to signal tor taarkayayaDilliwaligirl friendchorrchaarkay*
                      (YehJwaniHaiDeevani, Hindi Film, 2013)
Boy: *Only for you I broke road signals, left Dillli based girlfriend and came to you (Dilliis a city in India)*
                      (The Youth is the Crazy one, Indian Film, 2013)

There is another power abuse of a patriarch society to women, that a man can proclaim openly for a new girlfriend or a new wife having already one two or more while the same rule is not applied and workable for woman who can't exercise such practice neither she can have any boyfriend nor extramarital affair except a legitimate husband. Such notions are displayed through media to naturalize them in the text and context respectively.

In a similar stuff:

Lerki: *Deediteradeverdeevana, haye! Ram kuriokoda-laydana*
Girl: *Sister your brother-in-law is a crazy guy, oh God! He flirts with the girls!*

In the above chunk from an Indian song a girl is com-

plaining to her sister that her brother-in-law is flirting with the other girls. Through such media discourse a candid role of man in social orders and a complaining role of a woman are reinforced to men and women in a light and causal manner. That naturalizes the process of reproduction of desired male dominancy in a spontaneous way that seems not to be harmful but in fact it does harm to female indemnity in the social representation, it gives an image of her as something fragile and weak. Through such media discourse, it is retained that a woman is an easy target to exploit physically, mentally and more of socially.

> ***Lerki:***   *Aai**chiknichambili**, **chupp** key akailiboohachar-*
> *ha key aai*
> ***Note hazaron** key khullaychuttakrnayaai, **hu-***
> ***san**kiteeli se berry chilmjalanayai*
> <div align="right">(Agni Path Hindi Film, 2012)</div>
>
> ***Girl:***   *A **hot and beautiful** girl **sneaked outof home***
> ***alone bolting the door***
> ***Thousands Rupees currency** she needs to get*
> *change with…**she will burn the cigar with the***
> ***fire of her beauty***
> <div align="right">(The Path of Fire Indian Film, 2012)</div>

There are many other means to exercise patriarchy in Pakistani society e.g. the notion and compulsion of being pretty enough to attract man's attention is attained by engaging her to worry about her good or bad looks.Such means are exercised by values and customs which carry hegemonic notions e.g. controlling her assets by male counterparts, pushing her into an agreement for a monetary dependency on men. The above said discourse *she will burn the cigar with the fire of her beauty* reinforces her accustomed role in a male dominated society, the notion of being hot and beautiful as symbolized in the song puts a compulsion on her to look beautiful and to work out on it, it is further reinforced by an idea that her beauty can buy her male's attention and money as well.

5. Conclusion

The woman's representation through musical discourse subtly misrepresents truth and manipulates the people to make them think that patriarchal notions, values, customs and ideologies are natural, spontaneous and inevitable. Women have been portrayed in the musical discourse as; patriarchal society and the state want them to be, for instance: decorative dummies, submissive wives or sisters, efficient mothers and housekeepers. In such a symbolic violence, it becomes essential to elaborate how inequality is made legitimized through sophisticated language. Media and such songs are important in shaping behaviors and for that reason it is needed to look at the discourse embedded in the local context from a view of Critical Discourse Analysis. Therefore, in this study such discourse is analyzed critically that how the use of language in the development of such notions can be manipulative. The present study is a contribution in the field of FCDA. It tries to elaborate the effect of language, presentation of setting on the existing power relations. Finally, this work has emphasized on how grammatical structures can strengthen and reinforce the exploitative representation of women in a docile form.The study would provide motivation and inspiration for women of Pakistan seeking liberation from the chains of patriarchy.There are a plenty of other such media discourses on Pakistani media which can be sieved out for the same or other study questions in relation to women emancipation and liberation. This research is the hope, if occasionally illusory, to change through critical understanding of discourse. The perspective, if possible, that of those women who suffer most from dominance of their male counterparts. Thecritical thinking targets the patriarch-centered institutions that enact, sustain, legitimate, condone or ignore social inequality and injustice. Another aim of this work is solidarity to those who need it most.

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