

Sustenance of Patriarchal Ideology: A Feminist Critical Discourse Analysis of Musical Discourse

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Abstract

The present work aims to investigate how preconceived ideologies were used to shape and strengthen dominance in a patriarchal system of South Asia. Under the auspices of Critical Discourse Analysis, this research focuses on the analysis of the selected musical discourse that has played a leading role in promoting the ideology that women are subject to male hegemonic values, traditions, and honor. The researchers aim to demystify the ideologies hidden in musical discourse. This research work includes eleven songs from Pakistani and Indian music from 1972 to 2015. Adhering to the qualitative approach, this article incorporates key premises of critical discourse analysis, feminist critical discourse analysis, feminism, and Moscovici's social representations. The lyrics, relevant to the theme of this work, have been translated into English. After doing the content analysis of the songs, a textual analysis of these selected lyrics has been done through three-dimensional frameworks by Fairclough. After the analysis, the researcher came to the conclusion that musical discourse paved the way for the sustenance of male hegemony. They convey the message that women are subject to the traditions, values, and norms of society. They are bound and limited to boundaries, brought up by the demons of society under the title of religion and culture.

1. Introduction

Language is generally described as a medium of communication, but for many theorists and academics it is more than that. Language offers us ways of saying, being and doing things (Gee, 2011). As a medium of communication, the language offers the possibility for its speakers to speak anything in any situation. Hence, it allows people to express their ideas, emotions, thoughts, desires, etc. (ibid.). Among various modes of language, songs have been used to express people's expressions, emotions, feelings and thoughts (Martín , 2016). Aside from this clear function of expressing feelings and desires, songs also function as vehicles for ideology, as language is used to some extent as a tool for exercising power (Fairclough, 1996). Fairclough (1996) goes on to explain that language plays the main role in the exercise of power and social control and thus makes language (like song lyrics or any text language) a plausible means of convincing and (re) presenting a company. Hence, this research paper is an innovative attempt to use a form of language, namely song lyrics from Pakistani and Indian societies, to shed light on ideologies, particularly patriarchal ideologies, that , they (re)present. This work aims to specifically analyze the balance of power and status quo created, distributed, and reproduced through musical discourse in order to promote patriarchal ideology and gender inequality and how men and women in songs from Pakistani and Indian companies are represented. Therefore, this research paper aims to uncover through musical discourse the underlying problem that women are born to be oppressed and to endure fate, misery and exploitation. Indeed, musical discourses and song lyrics present dominant ideologies and ideas with the same intensity as other types of language (Martín, 2016). On the contrary, the musical discourse has the power to present a variety of subjects in a single type of musical genre, and that type of language is easily accessible to people. As a result, societies in general have associated various forms of music with preconceived norms, values and issues that are within the boundaries of those societies (ibid.). This also applies to South Asian societies as well. For example, they have a variety of seasonal songs, cultural songs, wedding songs, etc. that reflect their preconceived ideologies. Hence, it becomes an important subject of study in academia to see music beyond its role as entertainment and abstraction and shed light on the underlying ideologies, particularly the patriarchal ideologies in this article.

Following the analytical framework of Critical Discourse Analysis, this research study focuses on the analysis of selected songs that have played a leading role in promoting the ideology that women are subject to male hegemonic values , traditions, and preception of honor. The researchers want to critically assess how men wield power over women. This research is innovative in its field and covers both Pakistani and Indian songs. The aim is to demystify the hidden perspectives of the chosen discourse. It addresses the horned dilemma of subjugation of women by analysing twenty songs from Pakistani as well as Indian movies. The songs from Indian films were chosen for two reasons: on the one hand, the two companies have a long history of coexistence on the subcontinent before the birth of Pakistan, and on the other hand, the influence of Indian songs on Pakistani masses are quite large and they are very popular in Pakistani society. (Zoon et al. 2019). It is therefore very important to examine patriarchal ideology in terms of its influence which induces subordination, creates a feeling of inferiority in women, and also presents them as inferior and usable goods (ibid.).

1.1. Objectives of the Study

The current study has the following objectives:

1. The ways men and women are portrayed in the songs from both societies
2. To highlight the role of musical discourse in maintaining the patriarchal ideology
3. To underpin the impacts of these songs on creating a sense of inferiority in women

1.2. Research Questions

The research questions for this work are:

1. In what ways the portrayal of men and women are depicted in the selected songs
2. What is the role of the selected musical discourse in establishing and (re)producing the patriarchal ideology?
3. What are the effects of these songs on creating a sense of inferiority in women?

2. Literature Review

The term discourse refers to any form of ‘language in use’ or naturally occurring language (Brown & Yule, 1983). In Widdowson’s words (2007, p.8), discourse “is the pragmatic process of meaning negotiation and text is its product”. Related to this, Foucault (1977, p. 49) defines discourse more ideologically as ‘practices which systematically form the objects of which they speak’. Burr (1995, p. 48) followed Foucault’s viewpoint who defines it as, “a set of meanings, metaphors, representations, images, stories, statements and so on that in some way together produce a particular version of events. Critical Discourse Analysts Fairclough et al., (2011, p. 276) elaborates discourse in the following senses: language use in speech and writing, meaning-making in the social process, and a form of social action that is “socially constitutive” and “socially shaped”.

Musical discourse as a social practice can therefore be defined as a category relating to certain means of representing certain aspects of musical life (Aleshinskaya, 2013). However, it is commonly accepted that musical discourse cannot be reduced to music itself (Roy 2010, p. 15). For the analysis of musical discourse, various researchers suggest considering various extra-musical aspects, personal factors, artistic goals, psychological factors, social and historical contexts, stylistic conventions, etc. (Blacking 1982; Morgan 1982; De Nora 2000; Roy 2010). Thus, the study of musical discourse unquestionably becomes a multidisciplinary issue and the analysis cannot be carried out without taking into account historical, psychological, social, ritual and visual aspects, as well as linguistic characteristics (Tagg, 2003). According to Pavlovová (2013), the specific language of music discourse still remains on the fringes of the discourse analyst's interest. For this reason, this article follows the interdisciplinary approach Critical Discourse Analysis (CDA).

CDA is of course embedded in critical theory, a paradigm that has been developed over the past three decades and whose critical impetus comes from the Frankfurt school, in particular Habermas. Many of critical discourse analysts would thus endorse Habermas’s claim that “language is also a medium of domination and social force. It serves to legitimize relations of organized power. In so far as the legitimations of power relations are not articulated, ...language is also ideological” (as cited in Wodak, 2002). From the start, CDA was a discipline meant to challenge the status quo by uncovering, analyzing, but also resisting and combating acts of abuse of power conveyed in private and public discourse.

In the CDA research paradigm, nothing exists in isolation. Language is influenced by ideology and language analysis. A particularly critical discourse analysis helps researchers understand how ideology is embedded in language and practiced by dominant and powerful groups (Ahmad et al. 2019; Iftikhar & Shah, 2019; Zaidi & Sahizada 2018). The term ideology was coined by Tracy (1754–1836) during the French Revolution and first used in public in 1796. For de Tracy, ideology referred to a new "science of ideas", literally a science of ideas (Moi, 1988).

Hegemony is closely related to the concept of ideology and is another key concept used to describe the complex ways in which the ruling and most powerful class maintains control of ideas. For Gramsci, hegemony is leadership or domination and ideological hegemony refers to "the capacity of bourgeois to displace rival views and become in effect, the common sense of the age." Gramsci means that ideology is embedded in all levels of society, such as art and literature, the education system, mass media, everyday language and culture.

In theory, this article also considers some aspects of feminism as the main focus of this work to highlight how women are submissive. Feminism is a movement that diagnosed the problem of women's inequality and offered solutions (Moi, 1988). The aim was for men and women to be treated equally at every section of human society, for example politically, economically and socially. Fundamentally, feminists have focused on issues such as the political relationship between the sexes, the dominance of men, and the subjugation of women in most if not all societies.

The Analysis of Feminist Critical Discourse (FCDA) brings together for the first time an international collection of studies at the interface between Critical Discourse Analysis and feminism. The aim is to promote a comprehensive and differentiated understanding of the complex functioning of power and ideology in discourse to support a gender-specific social order. The FCDA aims to combine newer forms of critical linguistics as well as post-structuralist and feminist theorization of the third wave of the genre (Lazar, 2005; Sunderland and Litosseliti, 2002; Lehtonen, 2007). According to Lazar (2005), CDA should add a feminist theory to its analysis. The critical analysis of feminist discourse therefore hopes to bring gender analysis closer to practice by examining the linguistic and discursive construction of gender in specific texts and contexts.

Finally, social representation theory is a social psychological framework of concepts and ideas to study psychosocial phenomena in modern societies. Social representations thus allow the realization of a common social reality; These are ways of creating the world (Moscovici, 1961). On the one hand, they are created to suit objects, people, and events by placing them in a familiar context. On the other hand, once established, they serve to influence social behavior and the negotiation of social identities, to force social interaction, and to restrict socio-cognitive activities.

Such a broad understanding makes it possible to bring together different directions in the analysis of musical discourses: music as discourse (Walser 1993; Sawyer 2005; Agawu 2009); Speech of songs (lyrics) (Dunyasheva 2010; Murphey 1992); critical discourse or discourse on music (De Nora 2000; Morgan 1982); and thematic statements related to music (Mudryan 2011).

In the context of the subcontinent in general and Pakistan in particular, many studies (Asani, 1988; Ahmed, Abbas & Khushi, 2013; Kaur, 2017) have been carried out on the subject of submission of women in compliance with the CDA. While existing research on

various types of literature has confirmed the existence of stereotypes of women tied in the chains of patriarchy as subservient and meek, there is a need to conduct an in-depth analysis of musical discourse.

3. Methodology

This is a qualitative study that undertakes the analysis of musical discourse using content analysis and discourse analysis with an interpretive approach. According to Creswell (2017), the qualitative approach is a way to explore and understand the meanings that people attribute to any social or human problem. Therefore, the qualitative approach is adopted in this article because this research aims to address a social problem facing women.

Content analysis refers to the study of larger ideas, issues, and themes in the discourse, by linking them to the broader social context in order to find historical connections and power structures of the text under observation (Stevens, 2016). In this study, four broader categories have been extracted from the selected songs through content analysis (Krippendorff, 2004). This research paper aims to bring to light the specific ideology these songs defend and to find out the precise idea that the linguistic mechanisms present in these lyrics convey. According to Fairclough (1995, p.4) any text such as “a piece of music” is suitable for Critical Discourse Analysis. What is more, being songs discourses that talk about society and the real world, the application of Critical Discourse Studies to these musical expressions is “not only justified but also necessary” (Filardo 2015, p.281). Therefore, this paper will make use of Critical Discourse Analysis to discover the ideology that some of the most relevant Pakistani and Indian songs contain and the values they try to inculcate.

3.1. Data Collection

Twenty songs (see the list in Appendix A) were selected purposively from Pakistani and Indian movies in order to highlight the hidden ideologies. The collection of these twenty songs has been taken from 1972 to 2015 (see Appendix A). Some of the researches around the globe incorporated three songs (Martín, 2016), some did research only on three to four item songs (Zoon et al. 2019). Therefore, a sample of twenty songs is quite enough to unmask the hidden ideologies of both the societies, under this investigation. After selection of the songs, the lyrics of the songs have been translated into English for the analysis.

3.2. Data Process

At the first level of analysis, this paper incorporated content analysis, which is an examination of non-interactive data that exists independent of the research (Hessey-Biber and Levy, 2011). For each of the songs collected in the dataset, the researchers read the lyrical content within it. Decipher the words used and identify general message subjects to determine specific patterns to analyze. After the initial analysis, the researchers began coding the data set. Descriptive codes are basically a brief description of the various topics that ultimately lead to key concepts and categories. In this way, the researchers found four main themes in the songs.

At the second level of analysis, this paper adheres to critical discourse analysis (CDA) through the three-dimensional model of Norman Fairclough (2015). For the textual

analysis, lyrics were selected from the songs. Furthermore, the linguistic properties of Description stage are symbolism, presupposition and implicature. The Interpretation stage helps to grasp what is in the lyrics and also explores the background knowledge. In the third step of the declaration, the selected texts were examined in the broader context of social structures.

4. Data Analysis

4.1. Results from Content Analysis

Following the collection, coding, and analysis of the data at first level, four major themes emerged:

1. Sexual objectification of women
2. Man's supremacy on the earth after God
3. The wrecked fate of women
4. The dual status of men and women

4.2. Results from Discourse Analysis

As shown from the content analysis, the lyrics of these songs are replete with colorful semiotics and symbolisms where women have been presented stereotypically i.e. decorative, faithful, helpless, exploitive, passive, and manipulated. Under the influence of Bollywood, the growing popularity of songs and especially items songs in the subcontinent makes them a potent source of influencing the masses. Although, apparently songs are just a playful source of entertainment at the deeper and broader level they are used as an important tool of hegemony by constructing and perpetuating stereotypes about men and women. These stereotypes are not only constructed but they get so popular and hence get legitimized when they are consumed by the masses unquestionably. In the light of broader patterns from the content analysis, further detailed analysis of the selected lyrics of the songs in this study highlights the hidden ideologies.

i. Sexual objectification of women

- a. *Hero: Mujhay haq hai, tujh ko jee bher kay main dekhon, mujhey haq hai, bus yun hee dekhta jau mujhey haq hai*

Heroin: Pia, pia...pia bolay mera jia, tumhein haq hai! Tumheien haq hai...

(Vivah. Hindi Film, 2006)

Hero: I have the prerogative, I will look at you until my heart's satisfaction, I have the prerogative, I will just keep on beholding

Heroin; Oh beloved, beloved! My heart speaks, you have this privilege, and you have this privilege

(The Marriage. Indian Movie, 2006)

The word like prerogative implicates an ideology that presupposes a man; woman's owner. Such discourse privileges men to exercise male supremacy. The pronouns I and you in the above discourse implicate the same agency the 'male'. Thus agency is reiterated through the agent himself and by a patient as well in the conversation, the patient (woman) is made deliberately absent from the discourse to reinforce the idea of obedience for woman for her man when she replies back 'my love; you have right, instead of I have right. Moreover, the absence of the patient (woman) implicitly snatches from her the same rights; her man exercises over her: an absence is what could have been presented in the discourse but is not likely for ideological reasons (van Leeuwen, 1997). Such absence and exclusion from the text make women strayed away from the main social representations in society and cling her to feeble representations only. The lyrics show the objectification of females when she gives her man the rights on her. As described by Moscovici (1961, p.38) "To objectify is to discover the iconic quality of an imprecise idea or being, to reproduce a concept in an image". This implies that the male hierarchical orders are maintained and retained through such songs as everything that takes powers from female and gives the whole command to man is normal, natural, spontaneous, and inevitable to be as it was forever and goes on since the world came into being (Aleshinskaya, 2013). Until such male-driven society has such male-oriented organizations more; certainly, male dominant and unequal ideologies will always be glorified through discourse especially the songs.

- b. Heroin: *Vey main dil terey qadman che rakhya tu pair uttay
pa te sahee, tu ja key vakha tey sahee
Dil torien ga tey dey dyan gi jan tu ja key wakha tey sahee
Tere layee cherha ka aai wanga sat rangian, torr pan chadd
jey nee lagdian changian*

(Do Rangeelay, Pakistani Urdu Film)

Female: *Hey I put my heart into your feet, stomp it, you break
my heart, I will end my life
I came wearing seven colors bangles, if you don't like, break
them...*

(Two Colorful, Pakistani Urdu Film)

These lyrics have been taken from a Pakistani song. The lexical connotations of the word heart are delicate, romantic and full of love and emotions. The heart in this line denotes the most precious thing of human life without which one stops breathing. The foot is usually the lower part of the body. It presupposes that the foot is commonly used to walk and to kick. A woman is putting her heart on the foot of a man rather than any other part which symbolizes her objectification in a male-dominated society (Syed, Tabassum & Afzal, 2015; Yousaf, Adnan & Aksar, 2017, Dar & Masroor, 2019). This objectification of a woman symbolizes her commodification. She is enhancing women's role as subject as Althusser (1971) argues that language plays a prominent role in the constitution of the subject. Behind the lines, it reflects that women are given very little space in the patriarchal society within the context of Pakistan. A woman is a small commodity under this classical

patriarchy that could be put anywhere and could be tilted in whatever shape. The existence of women is too meaningless that even their heart does not matter.

Another word from the above-said text is a break that implicates to tear apart, wear out and end the life of some commodity which woman authorizes her male to even act adversely on her love-filled gesture of wearing bangles just to please him, that word necessarily exercises the power relations which are instilled into male and female thinking processes through male-oriented power notions and values. This type of vocabulary is used to retain male hegemony and to erase a woman's identity to make her oppressed and voiceless in the context.

ii. Man's supremacy on the earth after God

- a. Hero: *Rab se tu mang laun, hoo bahoo mang laun, perh lia hai main ne ishaq da kalma*
Tere bina jeena naeyee vey sohnya, tere rang rangi gaiee vey sohnya
Main te hun main na reyee vey sohnya!

(*Bin Roye, Pakistani Urdu, Drama Film, 2015*)

Hero: I will ask God for you and I have offered the prayer for it

Oh dear! I will not live without you, dear! I have been colored into your color, now I am no longer me...

(*No Crying, Pakistani Urdu, Drama Film, 2015*)

The lexical items like recited, God, lyrics bring to light the preconceived ideologies including the powerful and hegemonic role of men in our society which is retained in the name of God and religion. These lyrics imply and make women duty-bound to accept the social orders which are said to be words by Almighty; such words are used to reinforce the woman for stereotypical gendered roles that she accepts believing it's the only truth which is reinforced through media discourse (Aleshinskaya, 2013). The men here presented as glorified after God. Deniz Kandiyoti (1988, p.278), describes Pakistan as geographically located within a patriarchal belt where 'classic patriarchy' governs the social system. Media has powerful impacts on audiences' behaviors thus such discourse through fancy symbolism instills the hierarchical social orders into man and woman's minds automatically and effectively (Fairclough 1995; Van Leeuwen, 2012, Zoon et al., 2019). The use of modality should implicate for woman, a power relation of man over her that mostly suppresses her social representation and highlights the inevitability of man's superior role in the context. The phrase I won't live without you highlights the compulsory conditions for a woman to be attached with the man as if he is oxygen for her, such songs and such institutions which (re)produce, reinforce, and retain the male hegemonic ideas by using their effective role in the society. Hence the musical discourse confirms the hegemonic ideologies of these patriarchal social orders.

In the same vein, the following song highlights this status of man after God:

- b. *Herion: Khuda se ziada tum pe aitabar krte hain, gunah hai
jan ker bhee baar baar krte hain*
(*Dam Lga key Hasia, Hindi Film, 2015*)

*Herion: I trust jn you more than I do in God; I do it on and on
despite knowing it is a sin...*

(*Give in all your Energies, Indian Hindi Film, 2015*)

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

iii. The wrecked fate of women

- a. *Girl: Mujahy Sajan key ghar jana hai, Mujahy Sajan key ghar
jana hai*

*Singer: Jamdian maa pian ton praiyan ho jandian, teeyan mer
janian!*

*Girl: Pal ma nata torr chali main, babul ka ghar chor chali
main,*

ab to pia key des main mje jeevan sara bitan hai

Singer: Beti ki taqdeer ka likha, perh key mamta royee

(*Lajja Hindi Film, 2001*)

*Girl: I must to go to my lover's (husband) home, I must go to
my lover's (husband) home*

*Singer: Wrecked daughters belong to others the day they were
born*

Girl: I am breaking the bond and leaving father's home

I ought to stay at my lover's (husband) home forever

*Singer: Mother cries at what has written in her daughter's
fate*

(*Coyness, Indian Movie, 2001*)

The first-word lover presupposes different social representations of a man in a woman's life: a breadwinner, a protector, head of the family, etc. likewise the word home is also attached with the lover and they imply the powerful role of a husband in a woman's life after her father. According to Foucault (1977), the identity of individuals is built through language by social structures. In a similar vein, Moscovici's (1961) social representations endorse that values, perspectives, and traditions are employed to manifest an individual's identity. Apparently, such vocabulary is very attractive and is spoken in a woman's favor rather than implicates her next owner after her father is her husband. Henceforth, the home of her husband is a place for her to live there forever. The home symbolizes the importance

of shelter and protection which is normally in man's control either he is father or husband or any other male counterpart of her family. The lover is used subtly for the man to maintain male supremacy towards women. The phrase belongs to in the above discourse implies an ideology that woman is a belonging and commodity. Breaking up naturalizes patriarchal ideology to put a man ahead of a woman that an agreement between a girl's father and husband is settled. Thus, she will cease living with her father as soon as her husband has come over to take her custody. Wrecked is a negative connotation to be used for a woman that normalizes her existence as submissive and docile. The word per se reinforces helplessness on the woman's part.

The last part of the discourse fate exploits a woman and makes women quiet against fate (word by God) as it is unquestionable in the religious society like ours. Therefore, it is convenient to retain and (re)produce male-centered ideologies in the name of pseudo-religion. The discursive strategy of argumentation used through the word fate. Which entails that how recognition, transformation, and analysis of arguments are exploited by certain groups(men) in order to maintain justification or legitimization of the exclusion and discrimination of some groups(women), it has an objective of providing a justification for a particular position (Wodak, 2002). The said part of the text reinforces the nexus of practice in which every such group of the society is indulged practicing it and social actors(men & women) are involved in that particular activity (Scollon, 2001). Therefore, nexus of practice emerges as a community of practice after a period to retain the male hegemonies, ideas, and social orders.

iv. The dual status of men and women

- a. *Heroin: Deedi tera dever deevana, O deedi tera dever deevana!*
Haye Ram! Kurion ko dalay dana, Haye Ram! Kurion ko dalay dana,
Dhnda hai ye uska purana
Array dhnda hai ye uska purana
Haye Ram! Kurion ko dalay dana,

(Hum Aapka Hain Kon, Indian Movie, 1994)

Heroin: Oh sister your brother in law is crazy
Oh sister your brother in law is crazy
He keeps flirting around with girls
Oh God, this is his old business
Oh God, this is his old business

(Who we are? to you, Indian Movie, 1994)

In these lyrics from an Indian song, a girl is complaining to her sister that her brother-in-law is flirting with the other girls. It implies the dual status of men and women in a male-dominated society of India (Kaur, 2017). These lines symbolize a candid role of man in social orders and a subjective role of a woman which does harm to female indemnity in the social representations. 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 socially. It presupposes that a woman is a small commodity under this classical patriarchy that could be put anywhere and could be tilted in whatever shape. The existence of women is too meaningless that even their being does not matter. It says that she is bound to follow the social constraints whereas men are free to do whatever they want to do. Such discourses pave the way to establish as Althusser (1971) calls 'subjected being', who always submits to the authority of the social formation. Identity is a composite of images and effects; that is why images like this contribute a great deal to assert that women are destined to be submissive (ibid.).

5. Conclusion and Discussion

This research aimed to examine the hegemonic representations in the patriarchal social systems of Pakistan and India through the musical discourse of the two regions. The study provided insight into how our patriarchal system allows demons in society to exercise their power and control over women. He also described how musical discourse played an important role in establishing and reproducing gender-specific ideologies, which also paved the way for domination, coercion, and control of the oppressed (Fairclough, 1995; Van Leeuwen, 2012, Zoon et al., 2019). Analysis of the content and text of the lyrics of the selected songs shows that language and discursive practices are used to formulate the identity of an individual or group. Language is also claimed to be the basic tool for exercising power and coercion (ibid.). The clear difference in the gender representation of men and women in these songs is crucial as it promotes gender stereotypes, objectify the female body, and supports patriarchal ideologies. The representation of women in the selected songs not only reflects the ideology previously developed but also promotes certain values and ideologies in society. In this scenario, the feminist CDA is interested in both forms of oppression and forms of empowerment through discourse. Analysts of feminist-critical discourse take an explicit position to raise the voice of the oppressed and propose the deconstruction of such discourses (Lazar, 2005). This work has opened up new dimensions to future researchers. The model used in this research could be applied to other types of media discourse to explore hidden ideologies. The potential researchers can also conduct a comparative study by comparing Pakistani songs with English songs, which may highlight cultural differences from an Asian and European perspective.

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