

**EXPLORING POWER DYNAMICS IN  
AHMAD'S *THE RETURN OF FARAZ ALI*: A  
CRITICAL DISCOURSE ANALYSIS**

**BY**

**SHAHZEELA KHIZAR**



**NATIONAL UNIVERSITY OF MODERN LANGUAGES  
FAISALABAD**

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
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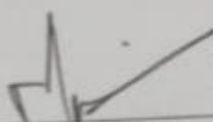
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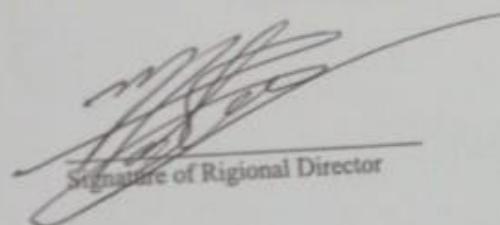
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Candidate of **Master of Philosophy** at the National University of Modern languages do hereby declare that the thesis **Exploring Power Dynamics in Ahmad's *The Return of Faraz ali: A Critical Discourse Analysis*** submitted by me in partial fulfillment of MPhil degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in the future, be submitted by me for obtaining any other degree from this or any other university or institution.

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## ABSTRACT

**Title:** Exploring Power Dynamics in Ahmad's *The Return of Faraz Ali*: A Critical Discourse Analysis

This study examines power dynamics in *The Return of Faraz Ali* by Aamina Ahmad through critical discourse analysis, using Fairclough's three-dimensional model to examine how language reflects and shapes power. It focuses on how dominant characters use linguistics techniques to assert control and how power is negotiated within familial and interpersonal relationships. This research can show different ways in which language techniques are used as a tool for power by looking at the novel's conversational elements at the textual, discursive practice, and social practice levels. The research reveals different strategies through which characters maintain or challenge authority and the complex interactions between language, identity, and social hierarchy in the narrative. It means that this analysis provides you with a deeper understanding of the social and ideological occurring in Ahmad's work, providing details into the imagery of power dynamics and the more general consequences for discourse on authority and agency.

**Keywords:** Critical Discourse Analysis, Fairclough's Three-dimensional Model, Familial Relationships, Interpersonal Relationships, Linguistic Techniques, Power Dynamics, Rule and Authority

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## **DEDICATION**

This thesis is dedicated to my beloved father, Khizar Hayat Nazir, whose unwavering support and prayers have been my guiding light throughout my educational journey.

## INTRODUCTION

This research explains the power relationship by examining the text of Aamina Ahmad's novel "*The Return of Faraz Ali*." The process of combination and duplication is explained in this short story. It represents the life story of Faraz Ali, who was the son of Wajid, a Chief Secretary's Officer. His mother was from Shahi Muhalla. "*The Return of Faraz Ali*," written by Aamina Ahmad, is looking into identity, power, and the complexities of human relationships set behind the current Pakistan we are currently living in. The novel follows the story of a police officer named Faraz Ali who returns to his hometown after years away. All he did was to face off the awful memories of his past and the societal changes that have been made in his absence.

As Faraz enters again into a community full of corruption, political disagreements, and deep-seated social issues, the novel focuses on dynamics of both personal and institutional. Ahmad skillfully deals with themes of loyalty, betrayal, and the struggle for independence that explain how deeper societal forces often shape individual choices. Through Faraz's journey, the story discusses the traditional structures and systemic differences that remain in society, offering a complex explanation of the collaboration between personal agency and socio-political realities. Overall, the novel is not just a personal story but a commentary on the power dynamics that rule relationships and society at large, making it a rich text for critical discourse analysis. Using Fairclough's model of critical conversation analysis, we can understand the power factors in "*The Return of Faraz Ali*" through three dimensions connected together: discussion, practices, and events.

The language and speeches used in the novel explain hidden power relations. Issues between characters are explained by dialogue and inner talks that show how language can boost and challenge power. For example, Faraz's interactions with his superiors and the community show power structures within the police force and societal. The struggle of individuals is explained by the use of powerful commands, threats, or manipulations. It shows the struggles faced by the characters who control these structures. The events explained in the novel, such as the administrative processes within the police department and the societal expectations placed on men and women, are important for understanding how power is introduced. Faraz's role as a police officer represents a combination of personal and institutional power. He often fights with corrupts within the system when he tries to maintain justice. The female characters in the novel also reveal gendered power dynamics, displaying the societal limits placed on women and the struggle for agency within traditional limits.

The background for the power dynamics at play is given by the events such as corruption, violence, and societal change on Faraz's return. The novel's setting during a difficult

time in Pakistan shows the influence of political power on our personal lives. The events ranging from police investigations to familial issues assist you in exploring how power shapes individual identities and relationships. Through Fairclough's model, "*The Return of Faraz Ali*" can be understood as a complex communicative interaction, social practices, and events that show the power dynamics within personal and societal contexts. Amina Ahmad's imagery of characters fighting with these forces makes the novel full of rich text for exploring issues of agency, authority, and resistance. It invites readers to critically engage with how power operates in everyday life. Power structure allows to explore the social, cultural, and political foundations of the story. In *The Return of Faraz Ali*, Ahmed introduces readers to a world where societal and familial power structures meet. This sets the social limits of Pakistan on characters' lives and futures.

The journey of the main character shows the complex themes of control, identity, and agency within the novel. It raises important questions about the role of power in personal and communal interactions. This research explores the novel's imagery of power dynamics through the lens of critical discourse analysis, specifically utilizing Norman Fairclough's three-dimensional model. Fairclough's model highlights the role of text, conversational practice, and sociocultural practice, providing a solid structure for analyzing the language and social aspects of discourse. In this context, the focus is on understanding how language reflects, maintains, or challenges power relations, exploring how Ahmad's narrative and characters use language to exercise authority or navigate resistance within complicated structures.

The critical discourse analysis of the selected lines from the novel show you how power is both manipulated and challenged. It addresses strategies for language used by dominant characters and closely analyzes how power discussions play out in familial and interpersonal settings. Through this analysis, the research contributes to larger conversations about how discourse and language continue, disturb, or remake social systems in literature and beyond.

Why my research is important Research on exploring power dynamics in Ahmad's *The Return of Faraz Ali* through critical discourse analysis is important because it focuses on the complicated relationship between language and power, revealing how techniques of languages used by dominant characters reflect and keep on social structures. By utilizing Fairclough's three-dimensional model, this study offers a structured structure that enhances our understanding of how discourse shapes and is shaped by power relations, particularly within familial and interpersonal contexts. This analysis not only contributes to literary studies by enhancing the discourse surrounding Ahmad's work and its socio-cultural effects, but it also provides insights into the complexities of human interactions and the negotiation of power

within multiple relationships. Additionally, this research serves as a critical commentary on broader societal issues, highlighting how literature mirrors and comments on the dynamics of authority, control, and resistance, thus supporting greater awareness of the role of language in shaping views of identity and social justice. Ultimately, this work motivates readers and scholars alike to engage critically with texts, assisting a deeper understanding of the fundamental ways in which power operates in both literature and the world at large.

Power dynamics refer to the complicated ways in which power is distributed, exercised, and negotiated within various contexts, such as social relationships, organizations, or societies. This concept includes the distribution of power among individuals or groups, highlighting that power is not evenly shared; some hold more authority, resources, or influence, resulting in organizational relationships. Power is the ability to influence others' minds, views, and opinions, as well as to affect the course of events. It also reflects the extent of strong agendas, plans, ideologies, and evaluations imposed on others. Brown and Levinson, (1987). Power can appear in several forms, including forced power (the ability to compel through threats), reward power (the capacity to provide benefits), legitimate power (authority derived from a position), and expert power (influence based on specialized knowledge) and referent power (arising from respect and admiration). These dynamics are not still; they are subject to negotiation, resistance, and the actions of those involved, allowing less powerful individuals or groups to challenge the status quo and potentially shift power relations. During any interaction, especially the political interviews, dynamic interactions and different levels or structures of power relations appear within the wider political, social, and ideological contexts. Power relations can be displayed openly or subtly depending on the ideological situations and contexts. Luke, (1996). He (ibid.) also adds that running power can be conducted through visible threats and by shaping the beliefs, perceptions, ideas, and desires of individuals or groups.

The resulting context by cultural, social, historical, and institutional factors can greatly affect how power is seen and engaged, affecting interpersonal relationships, communication, and decision-making processes. Powerful individuals often utilize various strategies of effective language, such as persuasion, distraction, and manipulation, to achieve their ideological goals socially and mentally. (van Dijk, 1993). Moreover, power dynamics often boost social inequalities, as those in positions of power may keep structures that benefit them while marginalizing others. Thus, understanding power dynamics is crucial for analyzing social interactions, organizational behavior, and cultural narratives, as it reveals the complex and often changing connections of authority, influence, and control that shape human experiences. The novel delicately explores themes of authority, control, and social system, making it an

exemplary text for examining how power operates within interpersonal and familial relationships. Set against the rich cultural and social frame of Pakistan, the story offers a unique lens through which to investigate the impact of power differences on individual identities and societal interactions.

The character development and dialogues of Amina Ahmad allow to analyze techniques for the language used by characters to claim their dominance or negotiate their positions. It reveals the complex power dynamics in action. Additionally, the novel's engagement and resonance with current issues such as gender roles, class struggles, and the consequences of authority ensures that this research remains timely and relevant. This helps to get new ideas about how language not only reflects but also designs social realities by critically analyzing discussion communication. It also gives a deeper understanding of representation and exclusion in literature. Ultimately, *The Return of Faraz Ali* introduces to a wide range of characters from different backgrounds that can give an examination of different voices in the story.

### **1.1 Statement of Problem**

In Pakistan, power differences are one of the major crises. It affects how you see fictional characters talk in stories. They give an unequal power structure in society. This makes it tricky and academics to understand how valid different voices are in stories. It also makes it hard to talk about the unfairness in society by keeping those unfair power differences going. It is important to look at how power shapes the stories we tell and read nowadays.

In *The Return of Faraz Ali*, the characters use language in different ways to show power or weakness. Faraz Ali, a police officer, often speaks in a controlled and careful way because he is stuck between duty and personal truth. His father, Wajid a powerful politician, uses commanding and formal language to control others and hide the past. The women in the novel, from Shahi Mohalla and Faraz's mother, often have limited chances to speak freely, which shows how power is taken from them. These differences in how characters speak show the unequal power in society, which is an important part of the story.

### **1.2 Objectives of the Study**

- a) Investigate how language represents power dynamics in interpersonal interactions and larger social structures
- b) Examine how family and interpersonal dynamics can highlight societal power dynamics

### **1.3 Research Questions**

The main questions of this research are as follows:

1. Which techniques of language are used by powerful characters in the story to exert their dominance and control over others?
2. How does the novel represent the dealing of power relations within familial and interpersonal relationships?

#### **1.4 Significance of Research**

The research on power dynamics in Ahmad's *The Return of Faraz Ali* is important because it shows the complex collaboration between language and power within the story. This improve understanding of how discussions shape social realities. Fairclough's model of critical discourse analysis in this research allows to understand the language techniques utilized by powerful characters. It shows how these strategies assert dominance and influence interpersonal relationships. This research not only contributes to the field of literary criticism by providing a clear representation of Ahmad's work but also highlights how language serves as a vehicle for both reinforcing and challenging existing power structures. Furthermore, the exploration of familial and social behavior in the novel mentions broader societal themes, encouraging discussions on authority, resistance, and identity. In a world where power dynamics are growing relevant, this work serves as an important reminder of the importance of critical engagement with literature. It encourages to focus on the effects of language in our own lives and communities. Ultimately, this research enhances understanding of the deep connections between discussions, power, and social interaction. These factors make this research a valuable addition to both academic scholarship and recent discourse on social justice.

#### **1.5 Purpose of research**

This research is made to show how power dynamics are designed and used through language in *The Return of Faraz Ali* by Aamina Ahmad. This study investigates how language techniques are used by characters in positions of power to maintain their dominance and control. By examining these language patterns, the research aims to reveal the complex layers of influence within familial and interpersonal relationships depicted in the novel. This analysis contributes to understanding how talk shapes, maintains, and challenges power structures in literary stories.

#### **1.6 Theoretical Framework**

##### **18. Critical Discourse Analysis**

Critical discourse analysis (CDA) reveals the complicated relationships between language, power, and society, revealing how discourse constructs and negotiates power dynamics and social gaps. According to Bloor (2016), discourse refers to a sample of language that can be both written and spoken, encompassing the entirety of a communicative event. This

discourse can be written or spoken and is used to reflect on social reality. (Widdowson, 2007) views discourse as the practical process of discussing the meaning and unity of the text, which is related to the unity of discourse.

According to Fairclough & Wodak (1997), discourse refers to the use of language, both spoken and nonverbal, that originates from social processes and actions. Foucault (2002) defines discourse as refers to the practices that shape the subjects it discusses. By including details from languages, sociology, psychology, and cultural studies, CDA offers a complete understanding of how language shapes social interactions within specific historical, social, and cultural contexts. Fairclough & Wodak (1997) explain the term CDA focuses on exploring the hidden ideologies and power relations within a given text, as well as the relationship between discourse and social structure. This approach explains how different social groups are shown and the ideologies that support these images. It is very important for understanding issues of identity and marginalization. Furthermore, CDA comments on dominant stories and ideologies, speeding up critical awareness and empowering marginalized voices. It allows researchers and practitioners across various fields, including education, media studies, and social policy, to develop strategies that promote equity, acceptance, and social change. Ultimately, CDA serves as a vital tool for exploring and challenging how language affects thought and action, contributing to wider discussions about representation, justice, and the complexities of human experience. Billig (2003) defines the discipline of applied language as formerly recognized as Critical Language Studies, focusing on distinct methodological approaches and analytical techniques. Dijk (1997) says it is preferred over critical discourse studies, which integrate theory, analysis, and practical application.. Critical discourse analysis hence deals with application with a critical insight of text in light of language or other theories.

*The Return of Faraz Ali* as a Critical Discourse using Norman Fairclough's three-dimensional model of Critical Discourse Analysis. Louise & Marianne (2002) state that the Fairclough model of critical discourse Analysis examines the features of language in texts, the processes involved in their production and usage, and the broader social practices to which the communicative event is connected. The approach of Fairclough (Fairclough, 1997) CDA explores the relationship between conversation practices, discourse analysis, and text, highlighting how these social practices are ideologically shaped to represent power dynamics and authority. Colonial rule is one target topic in this domain. The power relation, ideology, and critical view are central to this model.

According to Resende (2009), critical discourse analysis (CDA) is a technique used to explore the connections between social actors and their social context within a specific text.



One way to examine how language reflects ideologies is through CDA. Discourses play a crucial role in shaping identities and social relationships, and language structures are intentionally employed to convey political ideologies. It is important to note that critical discourse analysis is not only a model but also serves as a general approach to conducting communication analysis, poetics, or languages. Horvath (2009). Critical discourse analysis involves examining texts to uncover hidden ideologies and beliefs that may not be openly expressed. According to Fairclough (1995), critical discourse analysis examines the hidden relationships between conversational practices, events, and texts and the larger structures and processes where they exist. It investigates how these relationships are influenced by ideological factors caused by power struggles and other power dynamics. Additionally, it explores how the transparency of these connections between discussions and society contributes to the maintenance of power and rule.

The broad definition of CDA is an approach that is mainly used to study the use of language context (Wodak & Meyer, 2001). Critical discourse analysis is a research method that explores the relationship between language, power, and society. It examines how language contributes to and perpetuates social inequality, aiming to uncover hidden ideologies and power dynamics present in texts. The focus of language research can vary based on the discipline, whether it is in social sciences or literature.

### **Fairclough Model**

Fairclough describes his approach as Critical Language Study in his work titled "Language and Power." (1989), and he views its primary goal as correcting widespread ignorance regarding the role that language plays in establishing, preserving, and altering social relations of power. Typically, Fairclough's approach's conceptual component is its first objective. The practical side of his approach could be regarded as paying no attention, which is contributing to the conversation about how language can impact the dominance of one group of people over another. He thinks that becoming aware is the first step towards liberation. Raising people's awareness has been a major focus for Fairclough to achieve the latter goal because he believes in discourse. Fairclough's model of CDA, developed by Norman Fairclough, is a widely used structure that consists of three interrelated dimensions: text analysis, discourse practice, and social practice.

#### **1.6.1 Text Analysis**

This dimension focuses on examining a text's language elements, such as its vocabulary, grammar, and argumentation, to comprehend how language is used to create and preserve power relations. It looks at how particular language, metaphors, and storylines affect the

reader's understanding of reality and support current viewpoints. His method's primary goal is to resolve widespread ignorance regarding the role that language plays in establishing, preserving, and altering power relations in society.

### **1.6.2 Discourse Practice**

This dimension investigates the creation, transfer, and consumption of texts in particular social contexts. It analyses how institutions, the media, and other social actors shape discourse and affect the distribution of power. Through examining the creation and interpretation of texts, scholars can reveal the processes by which power is used and challenged. The practical aspect of his approach could be seen in this, as it helps to bring attention to the question of how language can affect the dominance of one group of people over another.

### **1.6.3 Social Practice**

This dimension examines the larger historical, social, and political structure within which discourse is produced. It looks at how language is used to create identities, mold beliefs, and uphold inequalities, and how power relations are included in social structures and cultural norms. Through an examination of the social aspects of discourse, scholars can reveal the fundamental power structures that control society. Fairclough has placed a strong focus on increasing people's awareness because he believes that, in discourse, subjects are not strictly aware of what they are doing and are not aware of the possible social results of what they say or do.

## **1.7 Research Methodology**

This study employs a qualitative research approach to explore power dynamics in *The Return of Faraz Ali* by Aamina Ahmad through critical discourse analysis (CDA). The research is grounded in Norman Fairclough's three-dimensional model of CDA, which integrates text analysis, discursive practice, and social practice to examine the interplay between language, power, and society. This methodological framework is well suited for uncovering the linguistic and contextual mechanisms through which power relations are constructed, negotiated, and challenged within the novel. The analysis begins with a detailed examination of textual features, including vocabulary, grammar, and rhetorical strategies used by characters to assert dominance or resist authority. Subsequently, the study focuses on discursive practices, considering how these interactions reflect broader societal norms and ideologies. Finally, the analysis situates these findings within the socio-political context depicted in the novel, connecting individual power struggles to systemic structures of power, such as patriarchy, class, and institutional authority. Data collection involves a comprehensive reading of the novel to identify relevant excerpts, followed by an in-depth analysis of these excerpts within the

framework of Fairclough's model. This qualitative method facilitates a nuanced understanding of the dynamics of power, as it allows for the interpretation of textual evidence in its broader cultural and social contexts. The chosen methodology ensures a systematic and critical exploration of the novel, aligning with the study's objective to investigate how language is used as a tool for power in familial, interpersonal, and societal relationships.

This study's reliance on a qualitative approach is particularly advantageous in examining the multifaceted nature of power dynamics in *The Return of Faraz Ali*. By delving into the subtleties of language and context, it enables the researcher to uncover implicit meanings and ideologies embedded in the text. The interpretive nature of qualitative research aligns with the novel's complexity, where power operates on multiple levels—through overt displays of authority as well as covert acts of resistance. Moreover,

Fairclough's model offers a comprehensive lens to bridge micro-level textual analysis with macro-level societal implications, ensuring a holistic understanding of how language mediates power. This integration of textual, discursive, and social dimensions underscores the intricate relationship between individual agency and systemic oppression, shedding light on the ways characters navigate, conform to, or resist the constraints imposed by societal hierarchies. As such, the methodology not only supports a detailed investigation of the narrative but also contributes to broader discussions on the role of language in perpetuating or challenging social inequalities.

This research adopts a qualitative approach to investigate the power dynamics in Aamina Ahmad's *The Return of Faraz Ali* through the lens of critical discourse analysis (CDA). The qualitative method is appropriate for this study as it facilitates an in-depth understanding of the complexities and nuances of power relationships as represented in literary discourse. The study is guided by Norman Fairclough's three-dimensional model of CDA, which serves as the primary analytical framework. Fairclough's model is particularly suitable because it examines the interplay between text, discourse practice, and sociocultural practice, allowing for a comprehensive exploration of how language both reflects and shapes power structures within the novel.

## **1.8 Analytical Framework**

The three dimensions of Fairclough's model include textual analysis, discursive practice, and sociocultural practice are applied as follows:

### **1.8.1 Textual Analysis:**

This dimension focuses on the micro-level linguistic features of the text, such as word choice, syntax, modality, metaphor, and interactional patterns. The study closely examines the

dialogues and narrative descriptions in the novel to identify how characters use language to assert dominance, negotiate power, or resist subjugation. Special attention is paid to the use of politeness strategies, silences, interruptions, and other linguistic devices that reveal underlying power dynamics.

### **1.8.2 Discursive Practice:**

This level involves analyzing the production, distribution, and consumption of discourse within the novel. It examines how character's interactions are shaped by and contribute to existing power structures. By studying patterns of speech, narrative voice, and dialogic exchanges, the research identifies recurring themes of authority, resistance, and negotiation of power in familial, institutional, and societal contexts.

### **1.8.3 Sociocultural Practice:**

The third dimension situates the discourse within the broader socio-political and historical contexts of the story. This involves exploring how the depicted power dynamics reflect and critique real-world systems of oppression, including patriarchy, class hierarchy, and colonial legacies. The analysis also considers the ways in which the socio-political setting of the novel such as the intersection of gender, class, and institutional power shapes the actions and interactions of the characters.

### **1.8.4 Data Collection**

The primary data source for this study is the complete text of *The Return of Faraz Ali*. Relevant excerpts, such as key dialogues, descriptive passages, and narrative shifts, are selected purposively to ensure that they represent significant moments of power negotiation and dominance. This purposive sampling approach ensures a focused analysis of the linguistic elements central to the research questions.

### **1.8.5 Data Analysis**

The analysis proceeds in a systematic manner, beginning with textual analysis to uncover specific linguistic features and their immediate effects within the narrative. These findings are then connected to the discursive practices by interpreting how the text mediates power relations among characters. Finally, the study places these observations within the broader socio-political context, examining how the novel critiques or reinforces existing power structures in society. Throughout the process, Fairclough's model ensures that all three dimensions are interrelated, providing a holistic understanding of how language functions as a tool for power in the narrative.

## 1.9 Rationale for Methodology

The use of a qualitative approach combined with Fairclough's three-dimensional model allows for a detailed and layered understanding of power dynamics. This methodology is well-suited for literary analysis, as it not only decodes the linguistic strategies used by characters but also connects these strategies to larger societal and cultural frameworks. Moreover, the critical lens of CDA aligns with the study's aim of uncovering the ideological implications of power and resistance in the text.

*The Return of Faraz Ali* by Aamina Ahmad is the subject of a critical discourse analysis. This qualitative methodology, allowing for an in-depth exploration of the text's underlying dynamics. Qualitative research is based on methods of data generation that are flexible rather than well-structured and rigid and are sensitive to the social settings in which data is produced. According to Denzin & Lincoln (2008), qualitative research is useful for understanding the culture, norms, opinions, and attitudes of a population. The research design of this study is descriptive and qualitative. Maanen (1983) states that "population refers to the meaning, definition, analogy, model, or metaphor that characterizes something." The process of qualitative research forms a pattern that can be used for a long time. It focuses on specific situations or people, and its emphasis is on words rather than numbers. The researcher intends to do the research from the viewpoint of critical discourse analysis, so the framework (Fairclough three-dimensional model) for completing research also comes from the area of CDA. The most developed theory and method for research in the communication field is Norman Fairclough's three-dimensional method for a discourse Analysis. Model is a problem-oriented analytical tool for the systematic analysis of discourse, created by adapting the theories and methods of Critical Discourse Analysis (CDA). It has three dimensions that are text analysis, discourse analysis, and social analysis.

## 1.10 Delimitation

The main focus of analysis is language features such as vocabulary, syntax, and discourse markers to check how power dynamics are built in the novel's conversation. The study has limited the analysis to interactions between characters within the story, excluding external texts or contexts that are not directly represented in the novel. The study analyzes the text of Fairclough's model of critical discourse analysis.

## 1.11 Limitation

This study, while providing insight into power dynamics in *The Return of Faraz Ali* through Fairclough's three-dimensional model, has certain limitations. The interpretive nature of Critical Discourse Analysis introduces potential subjectivity in the analysis. Focusing on a

single novel limits the generalizability of the findings. Only selected excerpts are analyzed, which may omit other significant instances of power relations. Although the model includes sociocultural context, this study emphasizes textual and discursive aspects more heavily. Additionally, the novel's cultural and linguistic nuances, rooted in a South Asian context but expressed in English, may lead to partial misinterpretation.

## **1.12 Organization of the Study**

This thesis comprises five chapters, each contributing uniquely to the exploration and analysis of Ahmad's novel *The Return of Faraz Ali* through the lens of critical discourse analysis.

### **Chapter 1: Introduction**

The first chapter sets the stage by introducing the research's purpose, scope, and significance. It gives a brief biography of the author and the novel's narrative.

### **Chapter 2: Literature Review**

The second chapter delves into an extensive review of the existing literature, and the gap left by earlier scholars in this field of study is also mentioned. It provides an indepth exploration of prior scholarly works and critical analyses that pertain to the novel and concept of power.

### **Chapter 3: Research Methodology**

The third chapter is dedicated to elucidating the concept of Critical Discourse Analysis (CDA) in detail. It comprehensively introduces and explicates the theoretical concepts of the study.

### **Chapter 4: Discussion and Analysis**

The fourth chapter navigates the narrative terrain of Ahmad's novel using Critical Discourse Analysis (CDA).

### **Chapter 5: Conclusion**

The fifth chapter evaluates the study's conclusion and provides recommendations for future research directions.

## CHAPTER 2

### LITERATURE REVIEW

#### 2.1 Introduction to Critical Discourse Analysis CDA

Critical discourse analysis is a multidisciplinary approach to language studies that focuses on the interactions of language, power, and ideology. It originally surfaced in the 1970s and 1980s, primarily about the works of academics such as Ruth Wodak, Teun A. van Dijk, and Norman Fairclough. Language is the primary means of communication and is structured in many patterns. According to Van Dijk (1993), critical discourse analysis examines patterns to gain a deeper understanding of how speech maintains dominance and inequality. Any talk program does not always have a straightforward story to tell. Political media agents on talk shows impersonate political figures and spread their views to influence the audience. In Pakistan, political discourse is dominated by power dynamics. Political elite class beliefs are depicted in media discourse, and media agents benefit from and reflect upon them. Critical discourse analysis is the study and analysis of written and spoken texts to uncover the discursive sources of power, dominance, inequality, and prejudice (Van Dijk 1997).

According to Martin & Wodak (2003), critical discourse analysis is fundamentally concerned with studying both clear and visible structural linkages of dominance, discrimination, power, and control as represented in language. As a result, discourse analysis provides a method for describing or narrating "reality" in a certain way since it is tied to the concept of power and its relationship to knowledge, as well as the development of identity and social knowledge. There are numerous methods for doing CDA, but the basic purpose is to investigate and learn how language is used to generate and maintain social power structure. The methods in which language is used to support, sustain, or destroy social power structures are of particular interest to CDA. It examines how language contributes and maintains social inequality.

Fairclough, Mulderrig, & Wodak (1997) define critical discourse analysis (CDA) as the study of real language in use as well as language as a social activity. CDA outlines link between language and power. It locates the bigger discursive units of the text, i.e., the fundamental unit of communication. CDA also takes into account organizational, political, gender, and media conversations, as well as the structural linkages of dominance, discrimination, power, and control as expressed in language. In this context, CDA considers key ideas, namely that every discourse is historically generated and understood, is placed in time and location, is organized by domination, and is authorized by strong groups' views.

According to Wodak (2009), CDA is a multifaceted approach with three levels: pragmatic, social, and historical. Each level has to make some decisions. CDA's understandable methodologies lend scientific accuracy to analysis. It produces real consequences. CDA differs from other social language techniques. The reason is because it deals with a variety of difficulties. That's why CDA-based studies frequently get referred to as problem-based studies. CDA takes a critical approach to challenges, highlighting and exposing social inequality and power dynamics. In addition, CDA investigates the link between power and language. CDA conveys that all languages are historical and may be understood in their context. CDA relies mostly on language analysis. It does, however, contain certain non-linguistic variables like culture, society, and philosophy.

Fairclough & Wodak (1997) explain that critical discourse analysis lacks a uniform theory or conceptual framework. Instead, it covers a broad range of discourse analysis methods. CDA includes a variety of methodologies for analyzing social conversation; these methods differ in philosophy, methodology, and the types of study topics that they emphasize. According to Van Dijk (1993), critical discourse analysis is not a single model, school, or paradigm but rather a collaborative method of doing discourse analysis, semiotics, or linguistics. Many theorists agree that CDA's primary focus is on language usage as a socially formed behavior. Language is utilized in certain social, political, cultural, and psychological contexts rather than in independence. In light of this, critical discourse analysis seeks to understand the complicated links that exist between a text's structure and its social objectives, especially when the text is used to construct and maintain different power dynamics.

Fairclough is a notable authority on critical discourse analysis. The core argument of his books is that language is not neutral but rather inextricably linked to social structures and power dynamics. Discourse produces and reflects social reality. Fairclough (1994) introduced the concept of language as a social practice, underscoring its role in shaping power dynamics, ideologies, and institutions.

## **2.2 Fairclough's Three-Dimensional Model**

Fairclough's technique includes three related discourse analysis aspects. Text analysis, discourse practice, and social practice. Text analysis focuses on the linguistic characteristics and structures of texts. Discourse practice explores how texts are created, circulated, and consumed, taking into account the roles of institutions, social actors, and power dynamics. Social practice studies the larger social and cultural settings in which speech occurs, such as historical, political, and economic issues. Fairclough's work emphasizes the need to critically examine language use to identify hidden power relations, ideologies, and social injustices.



Fairclough's model is a mix of theory and practice. Theoretically, he agrees with the view that the function of language should be studied in the context of society; otherwise, text analysis would be insufficient. This theoretical and practical discourse analysis approach consists of three analytical levels. In this model, using linguistic concepts and tools, the relationship between discourse and society's politics, ideology, and as well as the status of discourse in the power structure, are investigated (Pasha Zanous, 2016).

In explaining his goal, Fairclough defines critical discourse analysis as discourse analysis which aims to systematically explore often opaque relationships of causality and determination between (a) discursive practices, events and texts and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events, and texts arise out and are ideologically shaped by relations of power and struggles over power; and to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony (Fairclough, 2010)

### **2.3 Power Dynamics in Literature**

Power is the capacity to affect the thoughts, opinions, and attitudes of people as well as the course of events. According to Brown and Levinson (1987), it may also be defined as the extent to which objectives, methods, ideas, and assessments are imposed on others. In addition to the political, institutional, and religious authority, the sources of power are wealth, physical prowess, sex, age, and the state. It is well recognized that individuals with varying degrees of power use these levels to further their objectives and agendas, ultimately leading to various power hierarchies (Holmes, 1995).

Weiss & Wodak (2003) believe that power is a major concept in CDA. In general, it is linked to social structural relationships. The words utilized in various contexts and under the effect of power are important to CDA. Therefore, power is not just the grammatical units of a text; it is also the person's ability to dominate a certain social event through the genre of a text. According to Thomas et al. (2004). "The strongest man is never strong enough to be master always unless he transforms his power into right and obedience into duty," remarked French philosopher Jean-Jacques Rousseau. Language is used for all of this. According to some academics, the idea of freedom and duty is formed in language. In this way, language both creates and performs power.

One quality that practically exists in all social groups is power. According to the above-stated definitions, in every given civilization, power is wielded by a person or by a group of individuals. This wide definition may include the ability of an individual to exert influence over another individual or the authority of the state over its citizens. It is possible to influence other

people's behavior with or without the use of force. According to Arendt (1970), "the human ability not just to act but to act concert" is what power is (Arendt, 1970). She says that for power to take shape, two or more people must band together.

The way power is distributed can significantly impact social institutions and relationships between individuals. Hierarchical power dynamics exist when several people or organizations possess differing levels of authority. According to Fairclough (1994), power is latent in common social practices and pervasive at all levels in all spheres of existence. In the same way, Chaika (1994) says that journalism and public debate are effective ways to maintain social power structures. According to Fowler (1985), language always influences the statuses and roles that people employ to support their claims to authority, particularly those that appear to demand subservience. The discourse power concept is based on the notion that language is not neutral and may be used to influence and control narratives. Moreover, (Ullah & Akram, 2023) study explores Robert Phillipson's concept of linguistic imperialism (1992), as the central theoretical framework for analyzing the topic of linguistic imperialism and English dominance; tracing the historical roots of English as a global lingua franca, besides exploring its persistent spread through globalization mechanisms. For that purpose, a qualitative textual analysis is used to describe linguistic imperialism and its dominance in the globalized world, in order to examine the historical, educational, and economical factors that have led to the spread of English around the world. Furthermore, it explores the historical roots and development of linguistic imperialism, particularly in the context of colonialism and post-colonialism. The study also sheds light on efforts to preserve linguistic diversity in the face of English dominance and the importance of language preservation for cultural heritage. By examining instances of linguistic resistance and the promotion of bilingualism and multilingualism as alternatives, this paper offers insights into strategies for justifying the adverse effects of linguistic imperialism, (Ullah & Akram, 2023).

By serving as the major arena for ideology and as a location and stake in power struggles, language has a connection to the social (Fairclough, 1994). Through its activities both inside and outside of discourse, power actively changes it. As is usually the case, for example, in relationships between doctors and patients, power in discourse refers to how people in positions of authority limit and control the contributions of weaker participants in social interactions. According to Fairclough (1994), the study of the power behind discourse looks at how speakers are frequently placed in unequal situations that are eventually accepted as normal or natural. This leads to the consequences of power in discourse becoming ingrained in society.

Social theorists have stressed that language is the tool used to exert and oppose power because it is not always reserved for the powerful and fluctuates from person to person as situations change. The tactics are an act that sometimes serves to uphold the status of the dominated. According to Fowlers et al., people employ language in various ways to convey social experiences; our language reflects particular worldviews. Power is the basis of communication events and social relationships. Even while social theorists like Habermas and Foucault concentrated on the social component of speech, some people would rather ignore how language expresses power. The idea of ideology, language, and power can benefit from Foucault's contextualization of power. Power, in Foucault's view, is a "strategy" and a tool for managing discourse. Power is viewed as a tactic rather than a possession.

Language structure both reflects and activates the nature of interpersonal relationships since language use communicates the participants' assumed social level. Language structures are the tools on the axis of power because, according to Fowler (1985), they help members of dominant groups exert control over members of subordinated groups. Social regulations impose the control in question by creating what they call a "natural world." Both social inequality and the encoding of power in language usage come from the natural world. Fairclough defines the structure of power as a hierarchical relation of domination and subordination as language is used in Head's narrative (1972) to affect the consent of the dominated. The connection between language, power, and ideology is crucial for modern conceptualizations of ideology.

## **2.4 Discourse Analysis**

Bloor (2016) defines discourse as a sample of language that may be both written and spoken. So discourse represents the entire communication event. This discourse can be written or spoken and is used to reflect on social reality. Discourse is the use of language in communication to construct structures and transmit meaning (Holtzhausen, 2000). Discourse analysis is a multifaceted strategy for studying language usage in a social setting. It entails examining written, oral, or visual communication to understand how language impacts social interactions, power dynamics, and the formation of meaning in a specific context. Instead of focusing just on individual words and phrases, discourse analysis examines broader language units such as conversations, interviews, texts, or even entire societal discourses. According to Wodak & Krzyżanowski (2008), discourse analysis provides a framework for problem-oriented social research. Discourse analysis focuses on how language is utilized in context in a variety of societal situations.

It is an officially formed idea of speech that combines and sets behavior while also exercising power (Link, 1983). Discourse has particular qualities, such as exercising authority,

being a regulatory body and forming consciousness, structuring and shaping societies, determining reality, being super-individual, and being knitted together by everyone in society (Jaèger, 2009). Simply said, discourse is a language that is in use. It can be expressed orally, in writing, or semiotically. Discourse analysis (DA) examines how ideology manifests itself in language (Zienkowski, Östman, & Verschueren, 2011). Foucault (1989) defines discourse as (a) the universal world of all statements; and (b) an individualizable set of statements. According to Jaèger (2009), discourse is a governing body that builds consciousness, aids in the exercise of power, establishes situations for the growth of subjects, and produces, structures, and shapes societies.

## **2.5 Application of CDA and Fairclough's Three-Dimensional Model on**

The link between power and discourse has been extensively researched in media studies, notably via Critical Discourse Analysis (CDA), which examines how language and power overlap. According to Michel Foucault's theory of power, speech plays an important role in creating social hierarchies and institutional authority (Foucault, 1980). Similarly, semiotic analysis, based on De Saussure's work, looks at how signs and symbols transmit hidden meanings in media texts (Saussure, 1916). The Pakistani drama *Ehd-e-Wafa* uses discussions to show power dynamics and class inequalities, agreeing with CDA's model for revealing how producers integrate ideas (Fairclough, 1992). Such media analyses highlight the use of language to change viewers' views of power relations (van Dijk, 1993).

The investigation of power via speech has been a key field of study in (CDA), particularly in terms of gender relations. Fairclough (1989) stresses that power is taken in speech and affects social activities rather than being linked with specific persons or groups. This concept is basic to Khaled Hosseini's *A Thousand Splendid Suns* thesis, which checks how male-dominated authority is stopped and opposed via language, copying Afghanistan's sociopolitical setting. Van Dijk (2008) agrees, saying that language plays an important role in the formation and survival of social supremacy, including gender differentiation. In a similar spirit, Lazar (2005) explains the relevance of feminist critical discussion studies in checking how power relations associated with gender inequality are maintained and challenged through language. The story clearly explains the power dynamics of how women are subjected to and fight authority in an unequal society (Hosseini, 2007; Mills, 2003). This is consistent with Butler's (1990) theory of gender performance, which holds that gender identities are discursively formed, frequently in harsh ways. As a result, analyzing power in the book through the view of CDA allows for a more in-depth understanding of Afghanistan's sociopolitical and gendered views.

A Critical language Study of Bessie Head's *When Rainclouds Gather* (1972) The purpose of this study was to understand power, language, and ideology in Bessie Head's story fiction and to understand how linguistic structures express different ideological perspectives in social realities, with a focus on awareness, agency, and resistance in uneven power interactions. The study's findings revealed that the agency secured power distribution and access to resources in social behaviors. Matenge's loss of socioeconomic power to ordinary people led to his suicide. Fairclough and Fowler conducted a critical language investigation as the basis for their research.

The study of modal structures, languages, and communication interactions. Khafaga (2019) looks into Bond's *Lear* (1978), exploring the complex language description of authority. The study uses lexico-pragmatic analysis within critical discourse analysis to analyze how power dynamics affect conversational conduct. It examines diverse lexical and pragmatic tactics, such as euphemism and politeness, to reveal their significance in encoding persuasive and manipulative power dynamics.

Finally, the research shows how power is personally connected throughout the speech, affecting imaginative changes and language interactions between characters. Furthermore, Morand (2000) applies cultural and language ideas of 'politeness' to organizational studies, showing how power dynamics are communicated through Unique gestures in language used by superiors and subordinates. The article uses laboratory research to highlight the many ways these gestures are used in daily encounters. It emphasizes the possibilities for quantitative language analysis, providing insights into organizational communication, influence strategies, hierarchical communication distortion, and the assumed egalitarianism in workplace involvement initiatives.

Malik & Asghar (2013) conducted a study on the degrees of power relationships in *The Kite Runner*. The goal of this study was to examine linguistic manipulation in *The Kite Runner* using critical discourse analysis. The novel was used by the researcher to examine power dynamics, oppression, and marginalization. This study looked at the authors' employment of language strategies for statements. This study proved the writer's effect on readers via ideological statements. This study revealed new details on power views, force, oppression, and marginalization. Huckin's analytical methods were used for CDA for text meaning. The results of this study showed that the researcher used language strategies to convince readers with ideological statements. This research contributes to post-9/11 literature by checking how Pakistani novels *Home Boy* by Naqvi and *The Blind Man's Garden* by Aslam respond to the era's ideological and power changes. Using Van Dijk's Socio-Cognitive Critical Discourse

Analysis (CDA), it looks into the role of language, thinking, and social power in affecting societal attitudes. Previous studies have explained the importance of literature in reflecting post-9/11 attitudes, greatly toward Muslims. This work draws on afterward and critical discussion theories to highlight the change of acceptance into disagreement, increasing our knowledge of identity and representation.

Bapsi Sidhwa's *The Pakistani Bride* is a complex representation of Pakistani society's strict social meetings and cultural customs, with a focus on the difficulties that women face. Scholars like Zaman (2018) show how the novel shows the complexities of power dynamics and the deeply included racial system that regulates women's lives. The work discusses gender imbalances through Sidhwa's imagery and investigates the interaction of gender, class, and ethnicity (Khan, 2017). As highlighted by Anwar (2020), the story explains the different types of discrimination and subjugation that women face inside normal structures. Using Fairclough's (2013) method of Critical Discourse Analysis, this research investigates how the book shows societal power dynamics and the urgent need for change in racial countries (Ahmed, 2019). Sidhwa's book remains an important text in the talk over gender inequality and the ongoing battle for women's rights in South Asia.

The research of Nadeem Aslam & H. M. Naqvi critically investigates the ideological picture and power dynamics in two Pakistani novels, "Home Boy" by H. M. Naqvi and "The Blind Man's Garden" by Nadeem Aslam, using a comparative analysis between them. The research shows changes in political systems by focusing on the language used in these post-9/11 writings, with a special focus on analyzing American public argumentation and discourse following the 9/11 attacks. Using Van Dijk's SocioCognitive method to Critical Discourse Analysis (CDA), the study focuses on the mental aspects of discourse interpretation to reveal hidden ideologies. The findings reveal substantial shifts in post-9/11 political and social discourse, including racial prejudice, elite power abuse, and marginalized groups' resistance. Both works show Muslims as victims of hate crimes, racial prejudice, and bad media representations. The study delves deeper into issues of alienation, demonstrating how attempts at integration lead to exclusion. The article also gives insight into larger societal representations of language users, such as attitudes, beliefs, values, and ideologies expressed in the tales.

Discourse analysis refers to the linguistic examination of related text and speech. Discourse analysis focuses primarily on the use of language in social contexts. Fairclough's Critical Discourse Analysis, as a modern critical method, is extensive and dense in structure. From linguistic and sociological viewpoints, such techniques are important tools for studying works of art based on language and situational circumstances, as well as defining their

successful emergence process. The primary purpose of discourse analysis is to demonstrate how social context and power sources influence the creation of art and its language parts. This technique complements novel analysis since a story involves societal happenings and concerns. Among all literary forms, novels have the most links to society. (Sipra, 2013.) This study aims to investigate the situational and linguistic settings of "The Beggar" via Fairclough's theory.

This technique has lately seen significant development, and numerous critical analysts have used it to evaluate texts in a variety of political, social, and literary contexts. The ideas offered in this technique have piqued the interest of researchers all over the world, and as a result, a rising number of papers on critical discourse analysis are being published (Huckin, 2012). Critical discourse analysis deals with the use and abuse of language in the service of political and social power, and it seeks out ideological traces and signals in texts (Widdowson, 2007). In addition to formal and lexical features, critical discourse analysis considers cultural, social, and political variables when examining literary texts (Meghdadi, 1999). This theory is a type of discourse analysis derived from sociological studies that consider, in addition to non-linguistic context, information related to more abstract and broad levels of historical context, power relations, ideology, and social and cultural context relations as important elements in forming and shaping the language (Dabirmoghaddam, 1999; Aghagolzade, 1997).

Chen Hua (2013) employed the Critical Discourse Analysis conceptual framework to conduct her analysis. She investigated the common sense gender assumptions that persisted in British culture and underpinned the use of language in Jane Austen's book *Sense and Sensibility*. She explores gender discourse inequality among men and women in British culture, drawing on the novel. Her analysis is only on the lexical level. In the piece, she offers a quick introduction to the author, Jane Austen, as well as a brief introduction to the novel "Sense and Sensibility." In her practical analysis, she focuses on adjective adverbs, curse words, intensifiers, and diminutives. She also contributes to LAKKOF's study and its list of features of women's languages. She notices a significant difference in the language used by men and women, which she attributes to their social backgrounds, such as politics, economics, literature, and psychology (Chen Hua, 2013).

At the micro and macro levels for her analysis, Paziraie (2012) used qualitative quantitative, corpus-based descriptive and applied eclectic approach to discourse analysis. Hatch (1992) & Farahzad (2008) suggested these methods. When considering translation, she states that it is mostly a change of form. The form can be genuine words, clauses, sentences, or paraphrases, either spoken or written. She claims that discourse analysis may be carried out in a variety of social science areas, including linguistics. So, discourse analysis may be used to

scrutinize and break down texts, which is highly significant in translation. Discourse analysis is a useful technique for translators to evaluate source texts to assess the quality of their translated texts and achieve a good grasp of them and the target texts.

In the post-colonial book "Things Fall Apart," a scholar presents a brief history of postcolonial literature, citing Edward Said's masterpiece "Orientalism" and Joseph Conrad's "Heart of Darkness." She discusses translation, claiming that the Arabs heavily pushed it in the eighth, ninth, and tenth centuries. She also compares the translator's assessment of the work. She claims that by utilizing the discourse analysis paradigm, translation professors and students may properly examine texts and determine how coherent their translations are.

Horvath presents the basic ideologies and purposeful methods in President Obama's inaugural speech. He employed Norman Fairclough's Framework for analysis. Sen Santaia's speech is evaluated on three levels: ideological, linguistic, and contextual. Caballero distinguished between apparent meaning and concealed ideology. Bilal (2012) used the following criteria for his analysis: cohesiveness, coherence, intentionality, acceptability, formativeness, situationality, and intertextuality. He concludes that every television programmer supports specific views. He chose Van Dijk's Socio-Cognitive model to explore the connections between language and ideology. He analyzed 'The Gift of the Magi' using Smith's five discourse models: narrative, report descriptive, information, and argumentation.

Critical discourse analysis (CDA) has been widely used in modern literary studies to investigate the notion of power, particularly in comprehending the dynamics of societal and individual development. Fairclough's CDA model is frequently used to check how language builds and explains power relations in texts. In Ahmad Ali's *Twilight in Delhi* (1940), CDA is important in showing the hidden power fights, both personal and social, that lead to a disruption in life among people. By focusing on sentence-level analysis, CDA enables a more in-depth understanding of how colonialism and societal decline divide the characters' lives over time. The analysis shows that Ali's Illustration of life discontinuance parallels bigger national issues in which power inequalities lead to the characters' eventual death. Finally, CDA becomes a great tool for showing how these disturbances are inserted into the story.

In one research, Bilal (2012) used M.A.K. Holliday's systemic functional language to evaluate the short story "Thank You, MAM". Three types of language: ideational, interpersonal, and textual functions are used in this research. In his analysis, he chose the criteria of cohesion coherence, intentionality acceptability, formative, situationally, and intertextuality as part of the analysis of his study. He claimed that each television show promoted its own beliefs to viewers. He studied the link between language usage and ideology using Van Dijk's Socio-Cognitive



paradigm. He then went on to analyze O. Henry's short novel 'The Gift of the Magi', assigning five models to complete his analysis: narrative, report descriptive, report descriptive, information, and arguments. Awan and Yahya (2016) investigated the critical conversation surrounding Ahmad Ali's novel, "Twilight in Delhi." Awan and Perveen (2015) investigated the feminism-related poetry of Sylvia Plath and Perveen Shakir and discovered that both poetesses placed a strong emphasis on women's emancipation.

Paziraie (2012) used a hybrid technique of qualitative-quantitative analysis, corpus-based descriptive analysis, and an eclectic approach to discourse analysis at the micro and macro levels in her work. Using a corpus-based, descriptive, and eclectic approach, she investigated how novel items develop separately at both the micro and macro levels. Hatch (1992) and Farahzad (2008) proposed these views. When discussing translation, she emphasizes that it is mostly a transformation in form. The form might be true words, clauses, sentences, or paraphrases of words, either spoken or written. She says that discourse analysis may be used in a variety of social scientific disciplines, including Linguistics. As a result, discourse analysis might be used to evaluate and analyze texts, which is very important in the field of translation. As a consequence, the translator uses discourse analysis as one type of acceptable approach to examine source texts to determine the core of the translated texts and get a complete understanding of the concepts and target messages.

Chen Hua (2013) used the critical discourse analysis conceptual framework to study women's lexical usage of language in the book "Sensibility and Sense". She examined British society's widespread ideas on gender inequity. The study looked into people's reasonable opinions about gender stereotypes that survived in popular culture in the United Kingdom. The study also supported Jane Austen's choice of language in her work *Sense and Sensibility*. She utilizes the study to examine gender speech disparity in the culture of men and women in the UK. Her work focuses only on lexical analysis. She provides a brief history of the novel's author, Jane Austen, as well as a brief description of the novel "Sense & Sensibility" in her research. She investigates nouns, adverbs, harsh language, intensifiers, and diminutives throughout her parameter optimization. She also adds to Lakoff's research and the inventory of women's studies on linguistic aspects. She sees a considerable difference in the vocabulary used by men and women, which is then associated with their socioeconomic groupings, such as political choices, economics, literature, and psychology.

Du Toit (2004) investigated the way power links are expressed in Shakespeare's plays using a combination of Bakhtin and Foucault's ideas. The study revealed that power dynamics are significant in Shakespeare's plays. These features are part of the narrative of the

communication between various protagonists, each of whom has access to various modes of power based on their role on these platforms; it can be noted that power frequently occurs in the story among people in various ways, as well as among members of groups with diverse social structures. This means that power is interrelated and so cannot exist in a state of complete silence. Members of one society's actions may affect or be influenced by members of other societies who discover a presence in Shakespeare's plays.

Malik & Murtaza (2013) conducted research using Huckin's analytic tools of CDA to illustrate how the writer adjusted the text to meet his aims. The study's purpose was to discover how language techniques affected *The Kite Runner's* view of reality. The study's findings show that *The Kite Runner's* text is based on a thorough application of methods of use of language. The detailed analysis of the novel's language at macro and micro levels revealed that language devices played a major role in communicative manipulation (Ramatjanovna, 2019; Sangia, 2018). These methods are powerful tools for changing the reader's memory and knowledge foundation. The effective use of language devices is important for achieving individual and group objectives, as well as participating in public conversations and agreements. Kiren & Awan (2017) explored the feminist problem among women regarding their role in education and their standing in society through the prism of Jane Austen's classic "*Pride and Prejudice*," which examines women's roles and issues in their separate societies. According to the study, upper-class women are almost venerated as delicate goddesses in her society, and weddings are a lovely form of courtship that may be called one of the important components of British culture (Agustina, 2012).

According to Du Toit (2004), Shakespeare's works show power dynamics, with a focus on the "*Henriad*," *Measure for Measure*, and *The Tempest*. Each play is made up of a network of power interactions in which different types of power interact at various levels. Different characters in the aforementioned plays have varying degrees of power based on their place within these networks. The characters' interactions may also cause or be impacted by shifts and alterations in the networks of power connections that occur during the action. "Discourse" and "dialogue" are crucial terms for analyzing and representing power dynamics. According to Robert Young, Foucault connects "the organization of discourse...to the exercise of power." As Bakhtin's ideas of dialogue suggest, the representation of dialogue between wide voices representing different sections or groups in a society reflects power dynamics.

According to Hasan A.M.M.M (2023), gender and power relations are explained in Jane Austen's writings, showing her time's complex cultural standards. Austen's picture of individuals showing the limits and expectations forced by their gender roles shows her quick

awareness of societal Systems and traditional institutions. For example, Elizabeth Bennet's in "Pride and Prejudice" disregards traditional gender norms and questions existing views of female subjugation, while Mr. Darcy's power and rank highlight the effect of economic and social inequalities on personal interactions. Similarly, "Sense and Sensibility" and "Emma" provide slight opinions of power in the home world, where economic stability and social position affect people's actions and relationships. The difference between the sisters in "Sense and Sensibility" shows their different reactions to societal limits and the effects of human agency on their love Work. In "Emma," the main character's actions copy the power dynamics of social mobility and influence, explaining Austen's investigation of gender and power. Austen's complex debate of gendered power systems in these works highlights her ongoing literary impact while also exposing the depth of her involvement with the social fabric of her day.

According to afterward literary research, power relations are boundlessly linked to language and social practices, affecting how characters and their interactions are viewed. Fairclough's Critical Discourse Analysis (CDA) offers a thorough picture for investigating how language maintains, challenges, or weakens power structures. CDA allows one to find both oral and written discussions, showing the complex ways in which authority is maintained or questioned. In Hanif Kureishi's *My Son the Fanatic*, the issue between Western secularism and Islamic fundamentalism is seen as a father-son power struggle in which language is used to express authority and stop control. The study found that male dominance is especially common in racial environments, showing larger socioeconomic dynamics. Overall, CDA reveals the flexible and durable character of power relations in hybrid cultures.

Al-Haq & Al-Sleibi (2015) examined three speeches by the Iranian Prime Minister to determine the link between discourse and power. At the first level, three speeches were analyzed, with coaching based on CDA's fundamental concepts of text descriptions, discourse as discursive practice, and discourse as social practice. At the second level, four compelling political discourse tactics were used to determine how King Abdullah II presented the central topic in his talks. These methods include originality, reference, circumlocution, and intertextuality. They discovered that King Abdullah employed these powerful discourse tactics to communicate his messages. He employs creative phrases to depict reality as it is, namely the negative picture of the existing state of affairs and the possible positive image of the future, which is the use of power in his discourse. Negma (2015) investigated literary discourse as a platform for resisting and challenging power from a new angle: conflictual power tactics. Discourse has been proven to be a setting for not only enacting, exercising, and maintaining

power, but also for questioning, challenging, disputing, and resisting authority (Fairclough, 1989). He took discursive techniques into consideration (Fairclough, 1995). In contrast, in the current study, the discourse chosen is political, as well as the textual, discursive, and social practices of the 3D model are considered.

In another research, Iqbal (2015) looks at political leaders' pre- and post-election remarks in Pakistan. The study's goal was to examine the rhetorical devices of repetition, modality, positive self-presentation, negative other presentation, ethnicity and figurative speech (metaphor, simile, and personification), and power in discourse in pre- and postelection speeches of relatively popular political leaders in Pakistan. The research looked at the language consequences of these rhetorical strategies. To answer the underlying study issues, data was analyzed qualitatively (from a sample of fifteen renowned politicians). The findings show that politicians use persuasive techniques to get permission, exhibit ideas, and exercise authority. The employment of rhetorical techniques seems to be context-dependent. Abrahamsen (2007) Colonialism appears to be characterized in terms of formal setup and gaining authority over and occupying other people's land and possessions, but it actually relates to power relations in that location. CDA focuses on the ideology underlying an action. During colonial control, Europeans established colonies in underdeveloped nations such as Asia and Africa and ruled several geographical areas. They constructed an order based on settler dominance.

Furthermore, no relevant study has been conducted on the subject. There has never been a theory applied to this novel. As a result, our study may be the first to focus on this particular text. This research goes into an in-depth linguistic examination of the characters in the selected text. *The Return of Faraz Ali* (Sultan, 2020) explores how characters in their life exert power and shape the narrative of the novel.

## **2.6 Identity and Belonging**

Faraz's journey shows a search for identity within the limits of his past and the roles he's expected to play. Born into a low position but brought into a position of power by his father, Faraz struggles to make peace in his origins with the life he leads as a policeman. The theme of belonging is interconnected with identity, as Faraz feels neither fully part of his family nor the broader society, showing the loneliness that comes from social and personal issues.

## **2.7 Gender and Patriarchy**

The novel shows the oppressive nature of gender inequality, particularly through the experiences of female characters. Women in the novel show a world where male dominance controls their roles, behaviors, and even their voices. The theme of gendered power dynamics is the middle to understanding the limits made on women's lives and choices. Characters hold

restrictions based on gender, and their reactions show both resistance to and collaboration in racial norms.

## **2.8 Corruption and Morality**

Corruption is another notable theme, especially within the police and political systems. Faraz's work as a police officer places him in morally unclear situations, raising questions about cooperation and the cost of upholding or refusing illegal orders. Through

Faraz's internal issues and his interactions with a corrupt system, the novel comments on institutional corruption and highlights the challenges of maintaining honesty in an environment that rewards moral compromises.

## **2.9 Family Loyalty and Betrayal**

Familial relationships are complex and dangerous, with tension in *The Return of Faraz Ali*. The theme of loyalty contrasts with betrayal, particularly as Faraz's father manipulates family ties to further his power. Family loyalty often demands personal sacrifice, and this loyalty is tested throughout the story. Characters struggle with their family responsibilities versus their desires and values, leading to deep internal and interpersonal issues.

## **2.10 Social Class and Privilege**

The story explores the divisions of social class and the advantages or lack in general that come with one's background. Faraz's journey reflects his attempt to make peace in his lowly beginnings with the power he now holds in society.

The novel also discusses the social structures that limit mobility and keep people in assigned roles based on their birth and class, drawing attention to how deeply established class divides impact characters' lives and choices.

These themes together paint a bright picture of power struggles and ethical problems within both the personal and societal Globes, making *The Return of Faraz Ali* a complex exploration of human toughness, compromise, and identity in a firm social structure. This topic overview should provide a useful background for examining power dynamics through Fairclough's model in your analysis.

## **2.11 Research Gap**

There is no possible research that has been done on the topic. No theory has been written before for this novel. So, this research work is possibly the first research work on this selected text. This research focused on a detailed language analysis of the characters of the selected text. It is to examine how characters in their lives exercise power and impact the story of the text.

## CHAPTER 3

### RESEARCH DESIGN

The present research is qualitative in nature to analyze the power dynamics in Ahmad's novel *The Return of Faraz Ali*. Through critical discourse analysis theory and Fairclough's model, the study examines the linguistic features that construct and reflect power relations among the characters. The research design focuses on textual analysis to uncover the nuances of power discourse within the text. Through a comprehensive methodology that includes close reading, thematic analysis, and interpretation of language use, the study illuminates the text's complexities.

This involves a careful examination of the language, structure, and style of Ahmad's speech. Close reading facilitates the identification of language strategies and choices that communicate the power dynamics. It reveals the character's motivations and expresses broader social commentary. The research highlights how recurring themes such as authority, resistance, identity, and marginalization interact to shape the story. This analysis focuses not only on visible themes but also considers hidden ones. This provides a deeper understanding of the text's comments on societal norms and power relations. The study analyzes the language employed by characters, including dialogue and internal speeches, to uncover how language functions as a tool for pressing power or showing weakness.

This analysis reveals how language reflects and improves social systems and resists oppressive structures. This research provides a multi-dimensional perspective by using these analytical approaches to the text and to reveal the hidden ways in which power dynamics appear in *The Return of Faraz Ali*. Ultimately, the study contributes to the broader discussion on literature and power, showing how Ahmad's story questions the socio-political landscape in which it is situated.

### 3.1 Research Model

Fairclough's model of critical discourse analysis is used to critically examine the whole text and determine the power in the text. Norman Fairclough is one of the most important people in the fields of discourse, language, and society. Furthermore, he also argues that language is a part of society. He proposes a model called the 3-D model of Critical Discourse Analysis.

His three-dimensional method for discourse analysis has three stages:

### **3.1.1 Description Stage (Textual Analysis):**

In the description stage, I read and analyze the text. I explain the basic theme and situation of the text by focusing on linguistic features, which include vocabulary, sentence structure, turn-taking, etc. SFL, Systemic Functional Linguistics, is involved in this stage and discovers the (textual and Interpersonal) meta-functions.

### **3.1.2 Interpretation Stage (Discursive Analysis)**

The second stage deals with the relationship between the process of text production and interpretation. In this step, I analyze institutional practices. It deals with speech acts and intertextuality.

### **3.1.3 Explanation Stage (Social Analysis):**

In the last step, I examine the relationship between the discourse and society. I see the importance of these aids because they show us the mirror of our society, so this is one of the most important steps in the Fairclough model of CDA. Social context and era are given the highest priority.

## **3.2 Sampling Technique and Type**

In qualitative research analyzing power dynamics in Ahmad's novel *The Return of Faraz Ali*, purposive sampling is employed to select text that is rich in dialogues and character interactions that reveal power dynamics. This non-probability sampling method is suitable for focusing on specific parts of the text that reveal nuances of power relationships.

Using purposive sampling, the analysis can delve into specific, contextually loaded moments in the novel, enabling a closer examination of the power relationships that might otherwise be lost in a broader, less focused sampling method. This approach aligns well with Fairclough's model of critical discourse analysis, as it allows you to identify and analyze the text's power-laden language and situational context in a targeted way, drawing out the subtleties and implications that are central to understanding the complex dynamics in Ahmad's work.

### **3.2.1 Sample size**

I have included only one novel in this research.

### **3.2.2 Data Collection and Analysis Tool**

The main data in this study is collected from Aamina Ahmad's novel *The Return of Faraz Ali* because of its rich story and potential to show complicated power views through character interactions and dialogue. Specific sections of the text are selected based on their relevance to themes of authority, resistance, and structure to understand the complex ways power operates within the novel.

For data analysis, Critical Discourse Analysis (CDA) serves as the theoretical foundation that gives a structured framework. This model focuses on how language functions in social contexts, guiding the identification and meaning of language features such as word choice, tone, and syntax that reflect or challenge power relations. By applying CDA and Fairclough's model, this study aims to show the hidden and visible mechanisms through which language in the novel constructs, maintains, or disrupts social interactions and power structures.



## CHAPTER 4

### ANALYSIS AND DISCUSSION

In analyzing the power dynamics within Ahmad's *The Return of Faraz Ali*, this study uses Fairclough's three-dimensional model of critical discussion analysis, which checks text, discussion practice, and cultural practice. Through this structure, the analysis focuses on how characters use techniques for language to claim dominance and control, addressing the first research question. By closely looking at the key dialogues and interactions, the analysis reveals how powerful characters use specific language features such as directives, modal verbs, and assumptions to maintain authority and influence others. Additionally, the study explores the discussion of power within families and connections with others, highlighting the shifting dynamics and resistance that define these complex interactions. The selected lines from the novel serve as focal points for understanding how language reflects and constructs the social structures and individual agency central to the novel's exploration of power.

*"Well. Needs must. I'm sure you were just doing your duty. That's all anyone can ask of you," Wajid said. Faraz was shamed, knowing that this was exactly what he wanted to hear, that he wished to receive a solution of some kind, that too from Wajid. "I mean, these boys are asking for it when you think about it." (P.15).*

#### **Explanation**

Using Fairclough's model of Critical Discourse Analysis, the passage highlights power relations through the interaction between discourse and social structures. Wajid's statement, "Just doing your duty," reflects the use of ideology to authorize and normalize power systems. The style of certainty "I'm sure" serves as a mechanism to release Faraz, reducing his responsibility and arranging his actions with institutional duty. This exemplifies Fairclough's idea of how language reflects and reproduces power.

The passive style of framing "these boys are asking for it" indicates a redefining of events where the victim is blamed and structural violence is justified. The discourse reflects the unequal social relations, where those in power 'Wajid' can manipulate language to maintain dominance while silencing disagreement or moral discomfort 'Faraz's shame'. The interaction showcases how language functions can be used as a tool for maintaining and reinforcing existing power structures.

*"The thing is," Wajid said, "I'm calling because I need help with something. I hate to ask when I know Bhutto Saab intends to drag you all into his circus act." "That's fine," Faraz said. " (P.15)*

### Explanation

In analyzing the given portion from *The Return of Faraz Ali* through Fairclough's model of Critical Discourse Analysis (CDA), I can break it down using three key dimensions: textual analysis, discursive practice, and social practice. This research also look into how the grammatical structures represent power dynamics.

I'm calling because I need help with something.¶ Here, Wajid uses the first-person pronoun "I," showing his agency and control over the conversation. The shift from personal to a request signals a minimal effort of power as he frames the conversation around his need.

It serves to reduce the force, a politeness strategy that softens his demand but still places him in a position of power, as the request is being made on his terms.

*“The superintendent from the City Division is going to call you shortly. He’ll tell you you’ve been posted to Tibbi Station in the walled city.” “The walled city?” The old man was silent again. “Yes, I’m afraid so. Shahi Mohalla.” A pause. “I don’t understand,” Faraz said. “Something”s happened. And I need some help; I need someone I can trust.” (P.15).*

### Explanation

In the line from Ahmad's *The Return of Faraz Ali*, power dynamics are revealed through the interaction between Faraz and the old man, which can be examined using Fairclough's Critical Discourse Analysis model. The old man, who holds organizational power as represented by his title superintendent, controls the interaction with defining phrases like 'He'll tell you you've been posted to Tibbi Station.' This grammar and vocabulary reflect a power imbalance where decisions are made without Faraz's input, leaving him with no agency. The formal language, including the title superintendent and the naming of specifically excluded spaces like Shahi Mohalla further highlights how institutions control and assign meaning to certain spaces, reinforcing social systems and opinions.

The old man's use of statements like I need someone I can trust¶ highlights a relational dimension of power where personal loyalty connects with institutional authority. Faraz's response, I don't understand, reflects his confusion and lower status, emphasizing his absence from the decision-making process. This exchange enclosed power in discourse, as the old man dominates the interaction, and power behind discourse, as the institutional structure exerts control over Faraz's life. Through this lens, the text reflects broader social practices in which obedience to authority is expected and zones of exclusion are monitored by those in power, both physically and ideologically.

*"I know you're smart enough not to go wandering into... matters from the past. I mean, your people are all gone from there, I think. But we don't want your connection to the Mohalla announced. It'll be all over town if anyone gets hold of it." He waited. "That wouldn't be good for anyone, would it?" (P.15).*

### **Explanation**

In the given phrase from Ahmad's *The Return of Faraz Ali*, power dynamics are transferred through features of language that align with Fairclough's Critical Discourse Analysis (CDA) model. The speaker employs modality with phrases like *wouldn't be good for anyone, would it?* to express conditionality, quietly suggesting negative situations without overt threats. This indirect expression of forceful power manipulates the listener's behavior. Pronoun usage further reinforces the power imbalance, as the shift from *"your"* (addressing Faraz) to *"we"* (representing the speaker's group) signals an uneven relationship, with the speaker representing institutional authority. The assumption that *your people are all gone* minimizes Faraz's connection to his origins, removing him from agency and contributing to his social exclusion. Additionally, euphemisms and hedging are used to downplay the potential consequences, masking a hidden threat under polite language.

At the level of argumentative practice, the speaker's language functions as a form of control, warning Faraz to avoid revisiting his past. This is reinforced by the implicit threat that *it'll be all over town*, reflecting the speaker's influence over social perception and reputation. The dialogue reflects broader sociocultural practices of maintaining power through controlling identity, class, and status. By suppressing Faraz's connection to the Mohalla, the speaker reinforces the idea that class and origin are responsibilities in navigating higher social spheres. This dialogue represents how dominant power operates discursively, shaping both individual actions and collective views, in line with Fairclough's model of analyzing power relations through language.

*"Wajid said. Irrelevant meant that they were important, and not only to Wajid.*

*"They have nothing to do with this. They were just in the wrong place at the wrong time. Unlucky. When you get there, you should find the officers at Tibbi amenable to your instructions. But I need to be sure that they'll clean this up properly. No records, no paperwork. Official channels are not open on this." (P.16).*

### **Explanation**

In the given text from Ahmad's *The Return of Faraz Ali*, power dynamics are carefully incorporated within the language choices and structure, and a critical discourse analysis using

Fairclough's model reveals this in three key dimensions: textual, discursive practice, and social practice.

At the textual level, grammatical choices reflect uneven power relations. Wajid's use of imperative sentences like "I need to be sure" and modal verbs such as should and

need indicate authority and command. The phrasing you should find the officers at Tibbi amenable to your instructions shows hierarchical power, where the recipient of these instructions is expected to control lower-ranking officers. Additionally, the passive construction of no records, no paperwork distances the speaker from responsibility, reinforcing the hidden nature of the operation. This loss of accountability reflects the hidden exercise of power within institutional structures. The contrast of irrelevant with

important also plays into this, suggesting an ironic rejection of the victims' importance, highlighting their helplessness against institutional authority.

At the level of argumentative practice, Fairclough's model reveals the way this conversation shows and reproduces wider power structures. The conversation takes place in a context where Systems control is taken as usual. The fact that Wajid supposes the officers at Tibbi will be amenable to your instructions without question shows a conversational pattern where lower-level operatives are expected to meet requirements with the will of higher authorities. The removal of "official channels" in the operation shows a discussion of secrecy and corruption that further allows the abuse of power. This highlights how the Conversation of command operates in a secret, extra-legal structure, allowing powerful figures to practice unchecked control.

At the wider social level, the power view in this line show how institutions continue systemic inequalities. Wajid's concern about the operation being cleaned up properly and the removal of proof through no records, no paperwork suggests that those in power affect the system to maintain control without responsibility. The victims, referred to as being in the wrong place at the wrong time, represent specific groups who are at the kindness of a powerful, corrupt system. This shows how Talk in institutional practices can play a part in social disparities by reducing the voices of the powerless and enabling the powerful to operate above the law, thus maintaining broader structures of power and control. Fairclough's three-dimensional model helps reveal the included power relations in the text, showing how language helps as a tool for maintaining and Implementing power within both the sudden interaction and the wider social context.

*"I believe not. And I'd like to make sure it's kept under wraps, so I need someone in charge whom I trust." Trust. There it was again. "You've seen the mess on the streets.*

*We don't want to add to the drama by giving the newspapers a story that might inflame people."* (P.16).

### **Explanation**

In the given text from Ahmad's *The Return of Faraz Ali* using Fairclough's Critical Discourse Analysis (CDA) model, we can check how power dynamics are included within language. Fairclough's model focuses on three dimensions: text evaluation (description), argumentative practice (interpretation), and social practice (explanation). We'll break down the analysis using these dimensions, highlighting how grammatical choices show power and control.

This stage includes looking at the formal functions of languages in the text's grammar, vocabulary, and structure and how these act to meaning. Key elements that express power Structure include:

"I believe not." The use of "believe" is an epithet modal verb, indicating uncertainty but also setting a controlling tone. The speaker is not committing fully to rejection but leaves room for translation. This suggests a careful, controlled use of power, as the speaker avoids absolute statements but holds authority through careful language.

The use of "I" versus "we" in the line reflects different relationships with power. "I need someone in charge whom I trust" shows individual authority, explaining personal control over the situation. In combination, "we don't want to add to the drama" shifts to a group voice, distributing responsibility to a larger group (likely those in power). The shift from singular to plural quietly strengthens institutional authority.

Words like "trust," "mess," and "drama" carry powerful meanings. "Trust" is used twice, bringing out its importance as a token of power. The over-and-over signals that power is not only about managerial control but also about relationships and Reliance. The word "mess" brings a tense environment to the mind, showing the speaker's role in controlling the mess, while "drama" shows a need to manage public views.

The phrase "so I need someone in charge" hides agency behind "someone" and "in charge." The power is being given, but the speaker remains the main figure who is responsible for choosing the right person to handle the situation.

At this level, we check how the text is produced, distributed, and used within the context of social connection.

The reference to newspapers 'We don't want to add to the drama by giving the newspapers a story' that might inflame people shows the conversation within a wider

Conversational context. The speaker knows how the media can affect public views and shape social issues and reactions. This knowledge shows the power of controlling not only events but also how those events are shown in the public group.

The speaker's issue with "trust" shows an organization's structure. The need for someone they "trust" shows a top-down power view, where the speaker tests authority but

Participant's responsibility to someone trustworthy within their group. This shows a common view in power relations: control is not only about direct order but also about giving trusted agents their key roles.

The statement means a concept of control over public information. The speaker's purpose in keeping certain information under wraps shows an effort to shape public knowledge and affect social behavior, which matches Fairclough's view of how discussion reflects broader social issues and ideologies of power and control.

Here, we check the broader social and cultural context in which the text is located and how it shows power structures in society.

The speaker represents a figure of authority within a government or similar institution. The desire to "make sure it's kept under wraps" suggests control over sensitive details and, in addition, control over how the public responds to problems in society. This shows a form of harsh state power, where the control of discussion is important to maintain social order.

The passage highlights the speaker's awareness of the power of the media and public views. By controlling the story and restricting what is shared with the newspapers, the speaker is attempting to manage social tension. This represents an intersection of power and ideology the discourse surrounding what is shared or hidden reflects broader institutional efforts to maintain authority by controlling how people understand events.

The speaker's focus on the mess on the streets may reflect hidden social hierarchies. The speaker is separated from the streets, which likely represent the lower classes or excluded groups. Their concern is not with addressing the root causes of chaos but with containing its visibility and managing its public opinions.

*"A cleanup wasn't difficult; Faraz had followed orders like this before, given them when he had to. He looked up, his eyes coming to rest where the corner of the wall met the ceiling, holding it up, pinning it into place."* (P.16).

### **Explanation**

In this passage from *The Return of Faraz Ali*, power dynamics are included within both the content and the structure of the language, revealing layers of control and compliance. Through Fairclough's model of Critical Discourse Analysis (CDA), which examines the

interaction between language, social practices, and power, we see how Faraz's experience of "following orders" reflects the organizational authority imposed upon him. The choice of the verb "followed" suggests dependence, while the notion of "giving orders" indicates a shift into a position of authority. Yet, the independence with which these roles are described signals a form of inbuilt power, where obedience is no longer challenged but accepted. Faraz's gaze, resting inactively on the corner of the wall, further points out his detachment from his agency. His action of looking up might symbolically represent an awareness of the larger structures perhaps societal or political that control him, but his passive "holding it up, pinning it into place" reveals his involvement in maintaining these very power dynamics.

Grammatically, the use of passive constructions and nominalization in this passage supports the imagery of power relations. "A cleanup wasn't difficult" uses nominalization, removing agency by transforming action into a static noun "cleanup", hiding the worker, and focusing on the process rather than on those involved. This erases the subject's involvement, making the act of "cleanup" appear as a neutral and natural task rather than one filled with ethical or moral complexity. Fairclough's dimension of "textual analysis" focuses on how the choice of language, such as modality and transitivity, reflect power structures. Here, the lack of clear agency and the elimination of moral judgment point to a systemic form of institutional power, where actions are devalued and reduced to mere orders and obedience, reinforcing the domination of organizational authority over individual morality.

*"Good news," the SP said, sounding less than pleased, before announcing that Faraz was being posted to Tibbi Station, in the walled city, as the new station house officer, effective immediately. "They're sending a man for you. Be ready," he said" (P.17).*

### **Explanation**

In this excerpt from *The Return of Faraz Ali*, power dynamics are embedded in both the content and the structure of the language, reflecting relations of authority, control, and subjugation. Using Norman Fairclough's model of Critical Discourse Analysis (CDA), which considers the relationship between language, power, and society, we can break down the text into three dimensions: text analysis (description), discourse practice (interpretation), and sociocultural practice (explanation).

The SP is placed in the role of the powerful agent who is giving orders. The use of imperative and declarative sentences such as they're sending a man for you. 'Be ready' shows command and authority. Faraz is positioned as a passive recipient of the action, reflecting his dependent role.

The SP uses ‘they’ in ‘they are sending a man for you’, creating distance and uncertainty about who holds the power behind this decision. This uncertainty reinforces institutional power structures Faraz is being acted upon by an unseen force, which makes the orders feel impersonal and administrative.

The phrase effective ‘immediately’ expresses a non-negotiable situation. The lack of softening devices (e.g., perhaps, maybe) strengthens the imposition of authority, showing the non-consensual nature of Faraz’s reassignment.

The SP’s sarcastic tone, marked by sounding less than pleased, suggests dissatisfaction with this decision. This could imply a tension between personal and institutional power, where even the SP does not fully recommend the action but must enforce it nonetheless.

The crucial mood here reinforces the SP’s commanding role. Faraz is not invited to discuss or respond but is simply ordered to comply, showing the unequal power relationship between the two characters.

In Fairclough’s second dimension, discourse practices involve how texts are produced, distributed, and consumed. Here, the discourse of police authority and subordination is evident:

The SP, representing the police system, communicates from a position of institutional power. The announcement of Faraz’s posting is not a dialogue but a one-way command, typical of organizational structures where subordinates like Faraz are not expected to question or challenge orders. The phrasing and delivery of orders especially the simplicity and finality of the language fit into the discourse of policing, where authority is maintained through brief, direct communication. This discourse upholds and reinforces organizational power relations. The passive nature of Faraz’s role in the conversation reflects the broader societal and institutional limitations that he operates within. He is being posted to Tibbi Station, not out of choice but as part of his job, further showing the lack of agency afforded to him in the police structure.

The final dimension of Fairclough’s model involves situating the text within broader sociocultural practices, including power relations that exist in society.

The Pakistani police force in the novel is an institution deeply founded in the colonialism past of control and monitoring. The power occupied by the SP in making orders to Faraz shows these organizations from the colonial era, where assistants had little agency.

Faraz’s transfer to Tibbi, an area linked with social removal and crime, shows deeper societal power dynamics. Being posted to this area can be a symbolic punishment or control, strengthening the idea that the lower posts ‘like Faraz’ are subject to the wishes of higher authorities without much control or objection.



The interaction reveals the Stress between institutional power and individual agency. While the SP displays institutional authority, his tone shows internal unhappiness or lack of full authority. This tension hints at the Accuracy of power interactions within the organization itself.

The SP's direct, official tone shows up as institutional power within the Conversation. His language is a tool of control, and Faraz's lack of voice in the interaction signals his lack of power.

The social structures that underpin this interaction, including the police system and the historical context of power in post-colonial Pakistan, are crucial to understanding why Faraz is placed in a subordinate position. These structures shape and constrain the characters' behaviors and language use.

*"A boy pounded against the cell door. "I'm dying," he cried. Faraz wanted to say, I'm not ready, I can't, the things he didn't dare say to Wajid. Perhaps he could say, What about my men here? But the SP wouldn't care, and he wasn't supposed to, and he knew his men didn't. So he thanked the SP for this unexpected opportunity and promised not to let him down." (P.17).*

### **Explanation**

In this passage from *The Return of Faraz Ali*, several aspects of power dynamics are visible, and Fairclough's model of Critical Discourse Analysis (CDA) can be employed to reveal the underlying relations of power. According to Fairclough, the text can be analyzed on three levels: the linguistic features (text), the discourse practices, and the sociocultural context. By examining these dimensions, we can find how language reflects the hierarchical structures in this scenario.

At the level of language, the grammatical choices used by Faraz reveal his obedience and internal conflict. The declarative sentence Faraz wanted to say<sup>11</sup> indicates his suppressed agency he wanted to speak but avoided doing so, symbolizing his lack of power. The verb phrase I'm not ready<sup>11</sup> further shows his weakness, which contrasts sharply with his position as an officer, a figure expected to declare control. The absence of modal verbs like should or could in his interactions with the SP (Superintendent of Police) shows his complete submission. In contrast, the SP is referred to with certainty and authority, signaling the clear power imbalance through simple, direct statements like thanked the SP and promised not to let him down. These language techniques highlight Faraz's failure to defeat authority, making him a subordinate in both social and institutional systems.

Fairclough's second view, conversational practice, includes how language is used in social contexts to keep power relations. Here, Faraz's thoughts and silence show his harmony

with arranged conversations of authority. His conformity in thanking the SP regardless of his trouble shows how language is used to increase power frameworks. By submitting to this Conversation, Faraz is both upholding and maintaining the institutional control of the police system.

His hesitation to question authority, reflected in the absence of interrogative sentences, maintains the status quo. Even his internal speech, represented by Perhaps he could say,<sup>11</sup> is only fictive, as he never verbalizes his doubts, further highlighting his constrained position within the discourse of law enforcement.

At the social-cultural level, the narrative reflects broader social structures, particularly the inflexible power dynamics in Pakistan's political and social spheres, where class, rank, and loyalty to authority play dominant roles. Faraz's hesitation to speak against his superior shows the hierarchical control in state institutions, where disagreement or disobedience is discouraged. His need to "thank" the SP, despite his discontent, reflects cultural expectations of deference to authority. The sociocultural pressure to maintain loyalty and the internal conflict Faraz experiences as he navigates these power structures reflect not only his struggle but also the wider social tensions between individual agency and institutional power. Through this lens, Ahmad's novel explores how individuals are embedded in systems of power that govern their actions, often leaving little room for resistance.

*"That was, of course, why Faraz had never vied for a chance to go back to Shahi Mohalla: because of these matters, and because Wajid had spent a lifetime telling him never to return. He hadn't even wanted Faraz to take the posting in Ichra when it came through six months ago."* (P.18).

### **Explanation**

In this portion, the power dynamics between Faraz and Wajid are established through the use of direct speech and indirect specification. Wajid's lifelong warning to Faraz not to return to Shahi Mohalla reflects an authoritative voice, suggesting a hierarchical relationship where Wajid exerts control over Faraz's choices. The phrase 'never to return' signifies an absolute prohibition, revealing Wajid's power to dictate Faraz's actions. This command not only shapes Faraz's personality but also constructs a narrative of obedience and submission, where Faraz's desires are overpowered by Wajid's expectations. The grammatical structure reinforces this dynamic; the use of the past tense (had never vied) indicates a long-standing influence, meaning that Wajid's power over Faraz is not just immediate but historical. The text further shows power structure through the image of Faraz's hesitation to return to his base in Shahi Mohalla.

The line 'he hadn't even wanted' highlights a sense of withdrawal, showing that Faraz's motivations are influenced by external pressures rather than personal agency. The grammatical use here, particularly the past perfect tense, suggests that this Interest is not just a current emotion but a view of integrated control. Additionally, the use of passive voice had spent a lifetime telling him shifts the view from the action to the effect of Wajid's effect on Faraz. This method shows how power operates not only through powerful commands but also through the weaker ones, more secret systems of socialization and expectation, further settling Faraz in a position of powerlessness.

Lastly, the broader consequences of the power dynamics shown in the text connect to themes of Personality and belonging. Faraz's decision to take the posting in Ichra can be taken as a way to escape Wajid's power and get some degree of independence. However, the phrase when it came through suggests a lack of agency, as if the opportunity was imposed upon him rather than actively searched. This inconsistency embodies Fairclough's notion of power as relational; Faraz's struggle for autonomy occurs within a context where Wajid's voice weaves large, affecting his decisions and shaping his identity. The interplay of tense and mood in the narrative serves to illustrate the complexity of power relations, where the interplay of personal desires and external limitations creates a complex portrait of Faraz's internal conflict and social positioning. This analysis shows how linguistic choices can reveal deeper social dynamics, illustrating the multifaceted nature of power within the narrative structure of Ahmad's novel.

*"And now Wajid, who had the power to have him posted anywhere, was sending him to Tibbi Station, despite everything he had repeated to Faraz over a lifetime: Wajid had rescued him, a Kanjar from Shahi Mohalla, from the curse of a grim ancestry and an even grimmer future." (P.18).*

### **Explanation**

In the section, Wajid's official position is underscored through the grammatical structure that highlights his control over Faraz's fate. The phrase "Wajid, who had the power to have him posted anywhere," uses the modal verb "had," which communicates Wajid's authority and agency.

The use of the past tense here shows that Wajid's power is not only current but also made and long life. This structuring positions Wajid as a keeper of opportunity, showing the power inequality between him and Faraz. Moreover, the important tone in "Was sending him to Tibbi Station" shows the lack of choice for Faraz, who is tested to

Wajid's will, further showing the dynamics of power and subordination in their relationship.

The connection between Wajid's role as a protector and the dark fate associated with Faraz's family shows the complexities of power in the story. The line "despite everything he had repeated to Faraz over a lifetime" shows an ongoing discussion that reveals Wajid's manipulation of power dynamics. By again and again establishing a narrative of rescue and Regaining, Wajid releases psychological control over Faraz, showing his actions as beneficial while at once carrying out a subordinate position. These Multiples is forced through the use of the terms "Kanjari" and "Shahi Mohalla," which are culturally full and attract social systems. The language choices highlight the stigma attached to

Faraz's personality, further complexing the concept of empowerment in the context of systemic oppression.

Additionally, the phrase "the curse of a grim ancestry and an even grimmer future" use symbolic language to protect Faraz's sense of detention within Social issues structures. The imagery of "curse" and "grim" increase the sense of despair that affects Faraz's presence, suggesting that his past and future are explained by societal norms. This view of Conversation points out the struggle for agency within subjugated power dynamics, as Faraz's potential is regularly weakened by the weight of his past and the choices made by Wajid. Through Fairclough's lens, this interaction can be viewed as a small-scale of broader societal issues, where language serves as a tool for both domination and resistance, highlighting the intricate ways in which power is negotiated and exercised within personal relationships.

*"Of course he had been brought up by Wajid's poorer relatives because he wasn't respectable enough to be seen with his powerful father." (P.18).*

### **Explanation**

In the given text, "Of course he had been brought up by Wajid's poorer relatives because he wasn't respectable enough to be seen with his powerful father," the grammatical structure reveals great power dynamics. The passive voice in "he had been brought up" shows a lack of organization for the subject, showing his obedience to the power of others specifically, Wajid's relatives. This grammatical choice shows a complex relationship where the character's identity and raised are followed by external societal factors. The phrase "poorer relatives" serves to contrast financial statuses, suggesting that respectability is connected to wealth and social standing. The use of the word "powerful" about the father increases this connection, showing how power makes familial relationships and social views. The allies section "because he wasn't respectable enough" shows a condition that continues his specific status, increasing the idea that societal norms set personal worth and respectability.

Fairclough's model explains the connection between language, power, and ideology, and this portion enclosed that dynamic. The grammatical buildings show how power operates through social structures, where financial status directly effects individual identity. The wording choices, such as "respectable" and "powerful," transfers societal values that advantages certain identities over others, showing a political stance that combines moral worth with wealth. This overviews how power dynamics are inserted in language, reflecting wider societal inequalities. Moreover, the effects of respectability serve to continue a cycle of negation where those from lower economic status backgrounds are considered unworthy of association with powerful figures, thus reinforcing their removal. Through this analysis, we see that the text not only conveys personal stories but also comments on the societal structures that uphold such differences, aligning with

Fairclough's focus on the relationship between discourse and social power.

*"Look at you now, would anyone believe it, he liked to say as if he could hardly believe what he had made of this Kanjar boy. And then he would warn: Imagine if people knew; imagine if Mussarat ever found out. Do you think a woman with any kind of reputation would stay with a man she discovered was a Kanjar? You would lose*

*everything, all of this, he said, by which he meant the life he had given Faraz."* (P.19).

### **Explanation**

In the passage, the speaker's use of the phrase "look at you now" conveys a sense of incredulity and power, highlighting a transformation that elevates Faraz from his origins as a "Kanjar boy." This transformation signifies not just personal growth but also a shift in social status, suggesting that power dynamics are complexly tied to identity. The grammatical structure of the sentences, particularly the conditional "imagine if" and the modal verb "would," reflects the fictitious nature of social acceptance and reputation. This indicates a range where Faraz's current status is based upon the perceptions of others, reinforcing how societal norms dictate individual worth.

The use of direct speech shows the speaker's power, suggesting a fatherly link where the speaker sees himself as the oversight of Faraz's newfound personality. .

The reference to Mussarat and the implications of reputation foreground gender dynamics within the power structure. The conditional statement "Do you think a woman with any kind of reputation would stay with a man she discovered was a Kanjar?" calls on a societal expectation that women uphold specific standards, revealing the unstable nature of Faraz's position.

The term "Kanjari" itself is filled with social Decision, showing a marginalized identity that can put personal relationships at stake. The grammatical choice to phrase the query fictitiously highlights the weakness taken in Faraz's situation, showing that his social gain is weak and could be broken down by the revealing his past. This tension shows the power view at play, where gender and class meet, affecting personal relationships and social approval.

Finally, the speaker's caution about losing "everything" includes the high risks involved in maintaining a certain identity. The prescriptive "all of this" explains the material and social gains Faraz has gained, while the future-oriented modal verb "would" shares a sense of trust and fear about possible loss. The syntax here shown a fatherly, almost forceful, aspect of power, as the speaker's alerts frame Faraz's personality as something that can be easily lost if not watched over.

This conversation reflects a broader societal narrative where power is not merely held but is also based upon the maintenance of a façade that aligns with social expectations.

Through Fairclough's model, this text illustrates how language constructs and reinforces power dynamics, exposing the complex interplay between identity, reputation, and societal norms.

*"A constable dozing in a chair outside the holding cell woke, stood up, and said, "Sir," apologetically. When Faraz told him to let the boys out, he squinted uncertainly—the orders from on high were that they were supposed to charge as many of the hooligans as possible—but then he obeyed, as Faraz knew he would; an order was an order." (P.19,20).*

### **Explanation**

In this excerpt from "The Return of Faraz Ali," the interaction between Faraz and the constable serves as a small-scale exploration of power dynamics. The constable's initial napping signifies a passive position within the hierarchy of authority, reflecting the deeply embedded power structures at play. His apologetic address of "Sir" immediately establishes Faraz's authority over him. The use of the formal title 'Sir' indicates a hierarchical relationship, reinforcing Faraz's position as a figure of command.

The constable's insecurity in following Faraz's order shows the issue between institutional rules and personal agency, focusing on the tension inherent in power relations.

The phrase 'an order was an order' included the constable's internal struggle and the rigidity of the institutional power dynamics that govern his actions. This repetition underscores a significant grammatical feature: the use of a clear sentence that communicates the future of obedience in a structured environment. Through this view, Fairclough's focus on the relationship between language and power is obvious; the constable's language shows his

submission while also showing the limitations implemented on him by the complex framework. Furthermore, the connection of Faraz's official presence against the constable's inactive compliance mentions the opposing viewpoint between power holders and those exposed to it, thus showing the pervasive control of institutional power.

Additionally, this moment enclosed a critical discussion analysis view by showing the wider consequences of power dynamics above individual interactions. The constable's Uncertainty shows the societal norms that control behavior within authority structures, giving that such dynamics are not simply personal but institutional. Fairclough explains the importance of context in understanding discussion, and here, the setting police station provides details into the normalization of power systems in the law enforcement.

By examining the language choices and grammatical structures, we see how power is not only exerted through direct commands but also the subtleties of language, ultimately shaping the identities and relationships of those involved. This analysis reveals the complex interplay of power, authority, and compliance, which are central themes in Ahmad's narrative.

*"Shauka stood in the doorway, holding two cups of tea. He held one out to Faraz. "Sir?" Faraz put the girl's hand gently down by her side. "I don't want anything right now," he said. Shauka put the cup on the floor and took a long slurp from his own." (P.32).*

### **Explanation**

In the given passage from *The Return of Faraz Ali*, a rounded depiction of power dynamics shows up through both the vocabulary choices and interaction patterns between Shauka and Faraz. Analyzing this interaction through Fairclough's model of critical discourse analysis, we can observe the social structures at play, especially the relationship of hierarchy between the characters. Shauka's use of "Sir?" demonstrates the implementation of authority and deference, reflecting his lower status in the power hierarchy. Faraz's refusal to engage with Shauka's offer of tea, expressed through the statement, "I don't want anything right now," signifies a power imbalance, as Faraz exerts control not only over his actions but indirectly over Shauka's. Shauka's reaction, where he places the tea on the floor without a verbal response, implies subordination, reinforcing this power dynamic. The tea itself symbolizes a social interaction where power is discussed, and Faraz's rejection of the tea can be seen as a withdrawal from this negotiation, maintaining his authoritative position.

In terms of Fairclough's three-dimensional framework, this passage exemplifies the text, discourse practice, and socio-cultural practice. Textually, the grammatical structure highlights how power relations are included in everyday language: the vital tone of Faraz's

refusal, contrasted with Shauka's offering, mirrors their roles in a hierarchical society. From a discourse practice perspective, the repetition of non-verbal cues like

Shauka 'holding out' the tea and then 'putting it on the floor' shows how non-verbal actions contribute to maintaining power relations. Socio-culturally, the interaction reflects broader societal norms regarding authority and subordination in a colonial or post-colonial setting, where class differences and Work play critical roles. Through both verbal and non-verbal communication, the discourse sustains Faraz's higher status while subtly enforcing Shauka's subservience.

*For a moment you might think they were worth having, worth taking. He pocketed them clumsily, and when he turned, he caught a glimmer of a smile on Shauka's lips. The sub-inspector had seen him. Good, he thought, good.—No witnesses, no weapon, family are accounted for. As you can see, sir, there isn't much to go on here.¶(P.33,34).*

### **Explanation**

In the given text from *The Return of Faraz Ali*, power dynamics are intricately woven through both vocabulary choices and grammatical structures, in line with

Fairclough's model of Critical Discourse Analysis (CDA). The power imbalance is evident in the hierarchical relationship between the characters, as shown in the phrase he caught a glimmer of a smile on Shauka's lips. The sub-inspector had seen him. Here, the use of the definite article "the sub-inspector" in a passive construction subtly raises the status of Shauka, positioning him as an official figure whose gaze holds significance. The phrase 'he caught a glimmer of a smile' signifies an observation of power that may imply an acknowledgment or complicity, suggesting that the act of

'Pocketing' was noted but unchallenged by Shauka, who holds the dominant position.

Grammatically, the simple past tense, 'he caught', and the direct object pronoun 'him' also reflect a subject-object relationship, where Shauka, as the subject, passively witnesses the main character's actions, maintaining his authority through silence and subtle observation. The glimmer of a smile is ambiguous, hinting at both awareness and latent power that Shauka holds over the main character, who is forced to anticipate with his authority.

Furthermore, Fairclough's second dimension, which focuses on discourse practice, is also obvious in the way the dialogue reflects institutional power. The statement No witnesses, no weapon, family are accounted for is framed as an official report, using concise, declarative sentences that suggest certainty and control over the narrative. The repetition of the word no adds an authoritative tone, reinforcing the removal of any alternate narrative. This language



positions the speaker in control, dictating the flow of information while simultaneously restricting any possible challenge.

In the final clause, *There is not much to go on here*, the choice of informal language really connected with the use of negation reduces the significance of the situation, downplaying any opposition or further inquiry. The phrase *as you can see, sir* further reinforces power relations, as the speaker defers to a higher authority, acknowledging their position in a hierarchical structure. This linguistic construction reflects Fairclough's third dimension, which examines the relationship between discourse and society, where the language reflects broader organizational and societal power dynamics, with subordinates maintaining their status through both verbal and non-verbal actions.

*"I mean, as you can see, we don't have enough to file an FIR," Shauka said. It was up to the police to file a first information report, and without one, nothing would happen; there would be no investigation. Not filing an FIR was the simplest and most efficient way to make a crime disappear. This, Inspector Karim used to say, is how illiterate men like ourselves write history and sometimes rewrite it. When Faraz did not respond, Shauka added tentatively, "Suicide is a possibility." Faraz looked at him. "An unusual pattern of gunshot wounds for suicide." Shauka sighed; he knew it was ridiculous, too. "In that case, it could only be . . . a mishap with the gun. An accident." (P.34).*

### **Explanation**

In this excerpt from *The Return of Faraz Ali*, the power dynamics between characters are beautifully depicted through both the content of the dialogue and the structural features of the language, reflecting Norman Fairclough's model of critical discourse analysis. The conversation between Faraz and Shauka shows the organizational relationship within the police force and the use of institutional power to manipulate social reality. Shauka's statement, *We don't have enough to file an FIR*, reveals the power held by the police in determining the course of justice. By controlling the filing of a First Information Report (FIR), the police effectively have the authority to decide which crimes are recognized and investigated, a clear reflection of how discourse can shape, reinforce, or hide power relations in society. Fairclough's dimension of text as a social practice is evident here, as the simple act of filing or hiding an FIR serves to control the story of history and truth, expressing the police's institutional power over marginalized groups and individuals.

Grammatically, power is embedded in modal verbs and options used in the dialogue, reflecting the unequal power relations between the characters. Shauka's use of modal constructions like *"could only be"* and uncertain phrasing like *Suicide is a possibility* showcases

his subordinate position as he walks on tiptoes around the authority that Faraz holds. Shauka's uncertainty and attempts to present explanations for the death reflect a lack of autonomy in the conversation. The passive construction, there would be no investigation, highlights how the absence of an FIR prevents any active strike of justice, emphasizing the institution's capacity to obscure truth through administrative language. The grammatical choices also mirror Fairclough's concept of discourse as a form of social control, as the structure of the sentence itself suppresses accountability and allows those in power to maintain control by being overlooked.

In Fairclough's third dimension, discourse as a form of social practice, the extract reflects broader societal power struggles. The police's ability to rewrite history through selective documentation suggests a systemic abuse of power that mirrors larger institutional corruption. Shauka's deference to Faraz, coupled with Faraz's critical response An unusual pattern of gunshot wounds for suicidal reinforces the idea that individuals within the institution are aiding in maintaining restricting structures but are not necessarily the ultimate decision-makers. Shauka's sigh represents a symbolic acknowledgment of the ridiculousness of the situation, hinting at a suppressed awareness of injustice. The discourse here not only reflects the internal hierarchies within the police force but also extends to the wider socio-political context, where truth and justice are flexible under the weight of institutional power.

*"Exactly right," Shauka said. "Go on, you heard the inspector." The boy looked from one to the other. "I said, go on," Shauka bellowed. His clothes and chappals still splattered with his sister's blood; the boy backed out of the door, as if afraid to turn his back on them" (P. 35).*

### **Explanation**

In the given text, the power dynamics are clearly shown through the interaction between Shauka and the boy. Using Fairclough's three-dimensional model of critical discourse analysis text, discourse practice, and sociocultural practice one can examine how power is constructed and maintained. First, at the textual level, the direct speech and imperatives used by Shauka 'Go on, I said, go on' signal his dominance and authority. The command structure highlights his position of control, with the over-and-over use of "go on" adding intensity and reinforcing the threats. Shauka's language is forceful and lacks any modal support verbs like "might" or "should" that could soften the demand. The statement you heard the inspector not only reminds the boy of an external authoritative figure but also implicitly signals the alignment between Shauka and institutional power 'the inspector'. Shauka's bellowing adds a layer of violence,

establishing fear and obedience in the boy, whose passive response is shown through the verb "backed," indicating retreat and submission.

On the discourse practice level, the text reflects broader power relations common in the setting of the novel. Shauka's actions and speech draw upon socially established Systems of age, gender, and authority, with Shauka working traditional power and violent masculinity over the emotionally vulnerable boy as implied by his clothes being "splattered with his sister's blood." The absence of any verbal resistance from the boy, combined with his retreat, highlights his oppressed position. On the sociocultural practice level, this scene can be interpreted as an implementation of systemic power dynamics, where violence and threats are normalized in certain societal structures. The boy's silent compliance reflects the absorbed fear and societal norms where authority figures, like Shauka and the inspector, are unquestioned. Thus, the grammatical structures and interactional styles in this excerpt exemplify how language is used to reinforce power and dominance in both personal and institutional contexts.

*"Didn't you hear me?" said the woman. "I said, get out. Finish and go. I don't want to talk to any of you." Her voice rose to a screech. "I'm not here to upset you, bibi," Faraz said." (P.37).*

### **Explanation**

In this exchange from *The Return of Faraz Ali*, power dynamics are obvious through the use of language and interaction, as analyzed through Fairclough's model of critical discourse analysis. The woman's essential command get out and the instructions finish and go signal her attempt to declare authority and control the interaction. These grammatical structures are examples of direct orders, which place her in a position of dominance, attempting to expel Faraz from space. Her repetition of commands 'Didn't you hear me?' and 'I said' points out her frustration and reinforces her power through dedication, further strengthened by the intensification in tone 'Her voice rose to a screech' indicating emotional intensity and desperation, which complicates her position of power with underlying vulnerability. Faraz's response, 'I'm not here to upset you, bibi' reveals his awareness of the tension and an attempt to reduce the power imbalance by using respectful language bibi meaning "ma'am" a term that acknowledges her social status. The use of the negative construction 'I'm not here' softens his response, making it less aggressive, and shows his position as attempting to navigate the situation through negotiation. Through Fairclough's three-dimensional model textual, discursive practice, and sociocultural practice this interaction reflects how power is negotiated both in terms of language and socially. Textually, the grammar of commands and politeness strategies indicate incompatible power roles. In the argumentative practice dimension, the

speech exchange patterns reflect ongoing power struggles between gender and authority. Socioculturally, the interaction reflects broader societal systems, especially in terms of gender and social status, where a woman, possibly excluded, tries to assert power against a male authority figure, but her emotional reaction reveals deeper complexities of powerlessness within the broader societal structure.

*“An expression of disgust crossed her face and she mumbled another insult. Then she was silent, and her mouth went slack. Faraz moved closer.*

*The boy turned. He seemed more focused. Here he had someone to protect. She didn’t turn to look at Faraz as he sat down next to her but stared blankly into the distance. “My condolences, Bibi.” She said nothing, but her eyes welled. “Why are you here? What do you want?” (P.37).*

### **Explanation**

In this section from *The Return of Faraz Ali*, power dynamics are complexly woven into both the language and non-verbal signals of the characters, which can be analyzed using Norman Fairclough’s three-dimensional model of critical discourse analysis. According to Fairclough’s model, the text itself, the interaction process (discursive practice), and the broader social structures all reveal layers of power. At the textual level, expressions of silence, non-responsiveness, and controlled emotions point toward power imbalances. For instance, the woman’s initial reaction her face contorting in disgust and mumbling an insult suggests her resistance to Faraz’s presence and the imposition of authority he represents. Her silence afterward, along with her slack mouth, reflects a moment of surrender or loss of power. Faraz, as a male figure, moves closer to her unwelcome, reinforcing a power dynamic rooted in gender, where male closeness and speech are actions, while the woman is inactive and silent.

From a grammatical perspective, the imperative ‘Why are you here? Do you want?’ signals an attempt to recover power through interrogation. However, it is still defensive rather than forceful, contrasting with Faraz’s calm expression of power through the polite phrase ‘My condolences, bibi’ this language of kindness, combined with Faraz sitting down without asking, points out an inequality in social roles. His use of *bibi*, a term of respect, maintains an image of politeness, yet it also serves as a silent reminder of traditional structures. The woman’s refusal to make eye contact and her emotional caution further shows societal limitations on women’s agency in this setting. In terms of discussion practice, this connection shows how language and behavior both reflect and duplicate existing social systems. The non-communicative cues silence, lack of eye contact and the grammatical structures used here show

how based on gender power and social control play out within the Personal interactions dynamics of this scene.

*“Similar groups dotted the whole park, Faraz saw, and he and George, in their uniforms, were drawing their attention. “We’re not going to meet many fans here,”*

*George said as he steered them to the eastern corner of the park” (P.100).*

### **Explanation**

In this section, the dynamics of power are subtly demonstrated through the interaction between Faraz and George. The mention of "uniforms" suggests authority and control, highlighting how their appearance commands attention and reinforces their status. George's remark about not meeting fans indicates an awareness of social systems, reflecting how power shapes interactions in public spaces. The choice of the word "steered" means directional control, reinforcing George's agency in navigating the environment. This exchange sets the stage for exploring how language techniques, such as authoritative language and social positioning, serve to discuss power relations in familial and social contexts throughout the novel.

*“Faraz pulled out his gun and waved it. Those in the front stopped, and a few panicked and fell back, but some couldn’t see the gun or saw it and didn’t care. There was nothing left for them to fear.””(P.103).*

### **Explanation**

In this passage, Faraz's act of waving his gun serves as a stark display of power and authority. The varied reactions panic, indifference, and fearlessness highlight the complex dynamics of power; not everyone responds uniformly to threats. The phrase "nothing left for them to fear" suggests a deeper commentary on elimination or retirement, indicating how extended exposure to violence can alter perceptions of power. This moment enclosed the tension between dominance and vulnerability, reflecting the struggle for control in both the public and personal realms. Ultimately, the scene underscores how power is not merely imposed but negotiated through individual responses and societal context.

*"Tshepo didn’t think they were going anywhere better; he laughed when the men left.””(P.141).*

*“A day at the docks meant Tshepo would pilfer what he could...” "He drea “The men who were given cards guarded them fiercely...” (P.141).*

*"They looked back only once. Their eyes did not say: Sorry to leave you, chaps, or We’ll meet again...” (P.141).*

*He dreaded Tshepo's departure, even for a few hours—he was bereft without the succor of Tshepo's steady voice..." (P.142).*

### **Explanation**

The line "The men who were given cards guarded them fiercely..." highlights the power dynamics at play within the camp. The possession of the cards represents hope or escape, with those holding them occupying a wealthy status over their peers. The intense guarding of these cards underscores a system among the men, highlighting the desperation and vulnerability of those without. This divide not only reflects the physical power held by the Italians but also creates emotional effects for the characters left behind, reinforcing their beneath position.

In contrast, the line "They looked back only once. Their eyes did not say: Sorry to leave you, chaps, or we'll meet again." This illustrates the emotional distance and resignation experienced by those departing.

The absence of goodbye shows the indifference of the powerful toward the powerless, explaining the harsh reality of loneliness. This line enclosed the power dynamics that can border individuals of their humanity, leaving those left behind linked with feelings of desperation and loss.

Tshepo's reaction in "Tshepo didn't think they were going anywhere better; he laughed when the men left" gives as an act of opposition against the current power structures. His laughter represents a coping process and a form of protection, reversing expectations of sadness and surprise. By arguing that their destination will not offer betterment, Tshepo argues on the situation rather than simply giving up to it. This view allows him to recover a sense of agency, putting himself as someone who understands the broader consequences of their situation.

The line "A day at the docks meant Tshepo would pilfer what he could..." further explains the theme of agency in a context of weakness. Tshepo's will to steal food shows a small but significant act of unrest against the powerful system. His creativity shows the discussions of survival among the POW's, explaining how they attempt to recover some power over their situations, even in small ways. This act of stealing becomes a means of getting a sense of control in an otherwise waning environment.

Finally, the emotional dynamics are taken in "He dreaded Tshepo's departure, even for a few hours he was bereft without the succor of Tshepo's steady voice..." This line shows the deep emotional reliance that can make in oppressive settings. Tshepo represents stability and hope for Wajid, and his lack of leaves Wajid feeling insecure and lost. This shows power is not only structural but also emotional. The relationships built among the characters provide vital strength and toughness within external oppression.

Together, these lines offer a complex exploration of power dynamics in the narrative, revealing how characters navigate their roles within a system of dominance. They emphasize the interplay between external control exerted by the Italians and the internal negotiations of power among the POW's, underscoring themes of hope, resilience, and emotional interdependence.

*"No one chooses anything in this life. It's all God's will, Firdous said. She couldn't argue with that. No one was free from what God had fated for them... But Firdous had also always said that prayers could mitigate and appease, that God was generous and merciful and would hear you, that the women buried here were powerful intermediaries who would plead on your behalf, and miracles did happen; wild, impossible miracles happened." (P.168).*

### **Explanation**

In this passage, power is shown through both delusional belief and the hope for divine intervention. Firdous's assertion that no one chooses anything in this life reflects a political use of language, promoting a sense of set powerlessness under God's will. This fatalism, however, coexists with a belief in the power of prayer, suggesting a complex negotiation of agency where even in powerlessness, there is space to influence fate through love. The language shifts from passive resignation to active hope, implying that power can be mediated or "mitigated" through rituals like prayer. Through Fairclough's model, this text shows how religious discourse both constrains individual agency and offers a route for reclaiming control, reflecting broader discussions of power within interpersonal and cultural domains.

*"Wajid looked at Firdous for a moment, then shrugged in a gesture of So what?"*

*"Where is he? We want to see him. Amma wants to see him."*

*"I don't know. And I don't appreciate your coming here. This is my home."*

*"Wajid," Firdous said. He winced at the sound of his name in her mouth." (P.174).*

### **Explanation**

In *The Return of Faraz Ali*, these exchanges between Faraz and Shamsuddin illustrate layered power dynamics in the police structure, shaped by societal and individual beliefs. Through Fairclough's three-dimensional model, we see the interactional and social dimensions of discourse at play. In terms of language,

Shamsuddin's shrug and refusal of praise show his self-confidence and a quiet rejection of organizational validation, signaling his commitment to duty over social recognition.

Faraz's phrase 'You sound like the mullahs' blends doubt with hesitant admiration, revealing an internal negotiation of power where he respects Shamsuddin's principles yet sees

him as an outlier. Finally, Shamsuddin's awareness of institutional barriers, evident in his remark about never becoming SP, highlights the ethnic power imbalance that constrains his potential, despite his merit. Through these discursive interactions, Ahmad portrays the subtle negotiation of dominance and confidence within systemic power limitations.

*"Faraz had said goodbye to Shamsuddin at the station, and told him he'd recommended him to be made acting SHO, but Shamsuddin shrugged. He wasn't interested in policing for East Pakistan anymore, not if they weren't free. He'd held out his hand, courteous as ever, but firm: We've tolerated too much already, it is time you left; our country belongs only to us." (P.195).*

### **Explanation**

In this passage, Shamsuddin's statement, Our country belongs only to us,<sup>1</sup> directly challenges the authority of West Pakistan, symbolized by Faraz. This statement represents a form of resistance against colonial control, underscoring Shamsuddin's self empowerment and his willingness to risk his life for the independence of Bangladesh.

Linguistically, his decisive tone and use of possessive language 'our country' position him as a figure of moral authority and patriotism, while also claiming collective ownership. The exchange shifts the power dynamic, as Shamsuddin's quiet focus contrasts with Faraz's internal conflict and his momentary recognition of himself as an "occupier." This interaction illustrates how language is employed to redefine power relationships, revealing shifts in authority through declarations of autonomy and national identity.

*"It's our home and we have to go in now." Rozina just wanted the day to be over, to begin again.*

*"I'm not going anywhere," Mina said." (P.211)*

### **Explanation**

This passage reflects Rozina's declaration of authority through her imperative command, It's our home, and we have to go in now.<sup>1</sup> In the face of overwhelming grief, she attempts to navigate the chaotic emotions surrounding her mother's death and take charge of their immediate situation. Her choice of assertive language not only signifies her desire for control but also illustrates her determination to meet their shared reality. This moment packs the shifting power dynamics within familial relationships, as Rozina seeks to impose stability amid the chaos, challenging Mina's retreat into helplessness.

*"He did the right thing for a while, for as long as he thought he should. Kept seeing her, and kept giving her money. As her belly grew, he had her move on top of him, enjoying the*



*weight of her, his hands around her stomach. But it seemed to him as if these changes in her body were consuming her, making it hard for her to keep up her usual performance." (P.220).*

### **Explanation**

In *The Return of Faraz Ali*, the passage reflects the dynamics of power within intimate relationships, where physical closeness is interconnected with underlying control. Here, the male character's gestures supporting her physically while she is on top of him superficially suggest tenderness. However, his perception of her changing body as something "consuming her" reveals his view of her as an object of both physical and emotional labor, rather than an independent partner. Using Fairclough's three-dimensional model of discourse analysis, we see how Language choices convey dominance subtly. The terms "kept giving her money" and "kept seeing her" indicate a transactional relationship that places him in a position of authority, reinforcing the power he holds over her as a provider, despite the intimacy they share. This power dynamic is representative of the larger societal control exerted by powerful characters throughout the novel.

*"What is it?" Zafar hissed. Faraz shook his head, nothing. "Put a little backbone into it," Zafar said. Faraz glanced up at the whites of the man's eyes. "You'd think you didn't want to get out at all, Inspector." (P.234).*

### **Explanation**

In this portion of *The Return of Faraz Ali*, the power dynamic between Zafar and Faraz is emphasized through the language of command and control. Zafar's imperative statements like "put a little backbone into it" exhibit a tone of authority, pressing Faraz to conform to his demands. This direct, forceful language choice highlights Zafar's power, creating a sense of intimidation that Faraz responds to inactively, simply "shaking his head." The use of the pronoun you'd think implies a subtle manipulation, making Faraz question his motivation. Fairclough's model, especially the relational dimension, reveals Zafar's higher social position as he reinforces dominance through language choices, controlling the interaction, and positioning Faraz as a subordinate.

*"He was jostled by officials doing their best to manage the process, the mass of people and paper. He felt the flash of a camera, and he covered his face; they were a spectacle, a curiosity, but also a suspect. They had looked at one another in the camp suspiciously trying to work out who had been where, who might have done what, and who might now turn and work for the Indians. Now, at home, the same suspicions would follow them" (P.253).*

### Explanation

In this passage from *The Return of Faraz Ali*, power dynamics are quietly included in the characters' connections and settings, revealing a layered tension between institutional authority and individual agency. The main character is 'jostled by officials' a phrase that conveys his limited autonomy as he is physically directed by figures of authority, reinforcing an organizational structure where officials actively control both people and processes.

Terms like 'spectacle' and 'suspect' point out a discussion of excluded and misunderstanding, placing these individuals as objects of examination, empowering their exclusion and weakness within an administrative setting. This examination speeds an atmosphere of reservations, where persons within the group looked at one another in the camp suspiciously, showing how power relations interfere with communal bonds and speed up a sense of monitoring oneself. This breakdown of trust shows an absorbed view of control people are conditioned to view one another as possible threats or informants, showing the officials' imposed nervousness. Through Fairclough's model, this passage shows how power operates on different levels: externally, as officials implement dominance through mistakes, and internally, as individuals become agents of control within their group. These dynamics highlight the complex The societal and political setting of Ahmad's story, where post-colonial tensions and built mistrust spread both interpersonal and societal relationships, creating a multilayered talk of power and resistance.

*"It is not your job to lead, to use your mind, Macguire says. It is your job to follow the orders I give. Know your place, he means." (P.258).*

### Explanation

In this passage, power dynamics are strengthened through Macguire's language, which eliminates Ghazi's Separation and says strict submission. By saying, "It is not your job to lead, to use your mind," Macguire shows that independent thought is not acceptable, positioning Ghazi as weak within the military system. This important language highlights a colonization structure where native officers are expected to act without question, redeveloping institutional norms of supremacy. Fairclough's model reveals how such conversation normalizes colonial submission, as power is altered not only through commands but also through an expectation of deference. The interaction shows how language maintains structural control, keeping colonial order by limiting individual agency.

*"He was thinner and fitter, but his temper was changed. He had no patience for the small pleasures his parents cherished: tea on the veranda, a game of bridge, and gossip about their neighbors. His father tried to engage him in discussing the news." (P.264).*

## Explanation

In this section from Ahmad's *The Return of Faraz Ali*, several language features highlights the changing of power dynamics within the family. The different Adverbs "thinner" and "fitter" emphasize the character's physical change, which equivalent his emotional separation from familial values. The phrase "he had no patience for the small pleasures" shows his removal of his parents' favorite activities, suggesting an degrading attitude toward their lifestyle and displaying his appearing authority as he distances himself from their norms. The father's attempt to participate in conversation by "discussing the news" reveals his weakness in the face of his son's indifference, while the lack of requirements explains the lack of direct communication and authority. Lexical choices like "gossip" and "bridge" attract insignificance, which the son sees as beneath him, further arguing his separation. Additionally, the mention of "temper" signifies a struggle for independence, positioning the son in opposition to his parents. Through these Language elements, Ahmad shows the complications of power dynamics as the son asserts his independence, creating a split within the family unit.

*"You sent me there in the first place."*

*Wajid threw him a quizzical expression: Did I? (P.269).*

*„You“re not chief secretary anymore. Anyone who questions you won“t have their hands tied by that now."*

*„Is this why you came? To threaten me?“" (P.271).*

## Explanation

In this passage from *The Return of Faraz Ali*, the dialogue between the characters reflects a complex negotiation of power dynamics, primarily through the use of direct speech and questioning. Wajid's response, 'Did I?' suggests a difficulty to authority and suggests that he is no longer bound by the previous system relationship, emphasizing a power shift. The phrase 'You're not chief secretary anymore' reinforces this power shift, marking a change in social status and emphasizing the temporary authority. The interrogative 'Is this why you came? To threaten me?' introduces an element of disagreement, where threats become a tool for putting in power, indicating that Wajid is positioning himself as someone who can challenge and resist. Language features such as direct address and modal verbs e.g., 'won't' signify a struggle for supremacy, where questioning serves not just to gather information but to assert control and confront the other's authority.

This collaboration of questions and forceful statements shows the characters' attempts to move around and Rewrite their power relations, showing how language functions as a medium for both arguing and competing power in social relationships.

*“He liked the way the actress, a lone woman carefully dressed on a set busy with men, directed the technicians, impressed them, laughed with them, at them. She was powerful here, and comfortable with her power. A professional, and they treated her as such.” (P.2713).*

### **Explanation**

In this line, the author shows the actress as an amazing figure on a dominated by men film set, explained as "a lone woman skimpily dressed" among men, showing her Separation yet remarkable presence. The verbs "commanded," "charmed," and "laughed" defines her multifaceted approach to power, showing that she works influence while maintaining coziness and accessibility, highlighting her confidence and skill in getting around this environment. This representation suggests a complicated discussion of power dynamics, as her ability to order respect signifies a change of traditional gender roles, challenging societal expectations of femininity and masculinity. By showing her as both commanding and charming, Ahmad talks on the based on gender power structures often stays in the entertainment industry, where women are continuously marginalized. This picture resounds with modern discussions adjacent women's roles in professional settings, showing their capacity for agency and power. Ultimately, Ahmad's view serves as a discussion on the potential for female empowerment within restricting structures, inviting readers to rethink traditional power Systems and recognize the complications of female agency in getting around male-dominated spaces.

*“Last year, when my father had his first stroke, he told me that when the time came he wanted me to give you that.” Faraz stared at the envelope, a strange dread coming over him. “I looked. I suppose I wasn’t supposed to, but I did. They’re photographs. I don’t know what they mean. Well, that’s not true. I just don’t know why he wanted you to have them.” (P.283).*

### **Explanation**

In this passage from *The Return of Faraz Ali*, the dynamics of power and control unfold through the character’s dialogue and narrative voice, which can be analyzed using Fairclough’s three-dimensional model of critical discourse analysis. At the \*textual level\*, the dialogue conveys an Indirect System between the father and Faraz, who is handed a legacy of secrets through the photographs, suggesting that the father’s control extends beyond physical presence. The unsure language ‘I suppose I wasn’t supposed to’ and the unclear intentions of the father ‘I don’t know why he wanted you to have them’ highlight an uneven distribution of knowledge and authority, placing Faraz in a position of submission even in the father's absence. At the Argumentative practice level, these words serve to reinforce familial power dynamics as information is selectively passed down, creating a tension between transparency and hidden motives. Finally, at the social practice level, this exchange reflects broader societal values

around traditional authority and legacy, where familial relationships are mixed with unspoken expectations and control, quietly shaping individual identity and agency.

*“The house was small and a little apart from the main cluster of homes; perhaps they knew no other way to live than at the edge of a community. When Faraz approached, he could hear sounds behind the mud walls; a radio playing, a child singing along with it. Then children fighting, a woman intervening. She spoke firmly, and soon the play began again”. (P.286).*

### **Explanation**

This passage quietly illustrates power dynamics through spatial and auditory explanations, reflecting Fairclough's three-dimensional model. According to language, phrases like *at the edge of a community* suggest the family's marginalization, hinting at imposed or internalized social distance. The sounds Faraz hears children playing, a woman's firm intervention show an intimate family system where authority is trained and accepted. As Faraz observes from outside the mud walls, his position as both insider through family ties and outsider due to societal forces emerges. This scene captures the layered social structures shaping Faraz's identity, underscoring how power and belonging are interconnected quietly yet powerfully within Ahmad's narrative.

Building on the dimensional and auditory cues, the passage also uses symbolism to highlight Faraz's complex relationship with power and sharing. The "mud walls" act as a physical difficulty that not only distances Faraz from his family but also means the firm boundaries applied by societal expectations. These walls express the limits forced on him, both by external social issues forces and internal family views. Faraz's failure to cross these walls freely shows his limited agency within a social system that rules his identity. The children's laughter symbolizes innocence and freedom, different firmly with Faraz's complicated position, while the official tone of the woman's assistance points out the established power structures within even the most personal relationships. Thus, Faraz's detached observation of these sounds and sights illustrates his liminality caught between an insider's familiarity and an outsider's loneliness. Through this layered portrayal, Ahmad skillfully weaves power dynamics into the narrative, inviting readers to question the forces that define and confine individuals within social structures.

*“They show her the new clothes she will wear; and they tell her what a beautiful bride she will be for this one night. They tell her she is so precious and special that this man is paying a fortune for her. But she is still afraid”. (P.291).*

## Explanation

In this passage from *The Return of Faraz Ali*, the power dynamics are obvious through the use of compelling and forceful language, positioning the girl as a passive recipient of others' intentions and actions. Fairclough's three-dimensional model of critical discourse analysis examining the text, discourse practice, and sociocultural practice can clarify this power imbalance. In terms of language, the phrases "they show her," "they tell her," and "she will be" employ both declarative and future-focused language, implying that her agency is overshadowed by external control. The special attention to her beauty and special value, shown as a financial thing, reveals a transactional view of her worth.

Looking at this discussion practice shows that she is silenced and condemned, strengthening a societal power that puts first male supremacy and simplifies female bodies. Culturally, the text illustrates societal norms that recognize female acceptance, particularly in contexts of ordered or developed detonation. This line thus shows the forceful power at play, where language and societal norms meet to limit personal agency. The critical conversation analysis of *The Return of Faraz Ali* reveals that Ahmad carefully use language as a way to explore and show power dynamics within both personal and societal worlds. Using Fairclough's three-dimensional model, we look at how language is carefully used by characters to maintain dominance, talk social roles, and boost or challenge power structures. In particular, the language choices of characters in positions of authority show the hidden and exposed ways through which they impact, control, or refuse each other, expressing broader socio-political and familial power dynamics. The story shows how power relations are continuously being agreed upon, reshaped, and sometimes undermined, offering readers a complex view of authority, opposition, and agency. This analysis explains how Ahmad's subtle use of Conversation not only shapes character interactions but also requests readers to express on the broader consequences of power in forming individual identity and social relations. Through this study, *The Return of Faraz Ali* shows up as a appealing literary text that expands our understanding of power's widespread role in human relationships, resonating real-world struggles for control, independence, and voice.

## CHAPTER 5

### CONCLUSION

#### 5.1 Findings

In *The Return of Faraz Ali*, power dynamics are multifaceted and involved in character's dialogues and interactions, showing how conversation shapes, strengthens, and occasionally reduces personal structures. Through Fairclough's model of critical discourse analysis, it becomes apparent that language is a critical system for putting in control, as seen in Wajid's line, Just doing your duty. This use of ideological language conveys the normalization of the system by showing actions as organizational duty, thus allowing power structures and letting go individual responsibility. Such claims reveal Fairclough's concept that discourse can add dominant ideologies, making power appear as a neutral or even moral need. In interactions involving authority figures like the supervisor, stating statements such as He'll tell you you've been posted to Tibbi Station points out the organizational difference, where Faraz's agency is reduced inside a rigid framework. The old man's language, strengthened by formal titles like superintendent and the naming of excluded spaces such as Shahi Mohalla, spots institutions as administrators of control, attaching social discrimination to individuals based on location and identity. This use of language not only shows institutional power but also indicates that the social order itself lies down upon boundaries marked by class and authority.

Additionally, Ahmad's novel shows the complex communication of power within personal and social relationships. Characters refuse, adapt, and take on their responses to authority in different ways, adapting Fairclough's view of language as both an instrument of supremacy and a prospective source of agency. Faraz's simple response, 'I don't understand' reveals his exclusion from decision-making as well as the power differential that forms family and institutional relationships, where his voice is approved by those in higher power. In reverse, acts of disregard, like Tshepo's laughter and his creative taking of food, show how the marginalized move around and fight institutional constraints, recovering Parts of autonomy even in contexts of marginalization. This imagery of opposition in small acts highlights Fairclough's dispute that discourse, and by extension, social action, can reflect toughness within repressive system. The discourse surrounding the cards held by some characters at the camp creates a order within an already subjugated group, representing a wealthy status for those holding cards and assisting to an emotional section that explains the hopelessness and vulnerability of those left without. Through such symbols, Ahmad shows how language and social markers can shape psychological and physical dynamics within a space.

Furthermore, *The Return of Faraz Ali* looks at the emotional dimensions of power, showing how characters find strength in each other within institutional oppression. Wajid's reliance on Tshepo for emotional support shows how authority operates not only at the structural level but also on a personal, relational level, where weakness and vulnerability necessitate support on interpersonal bonds. Such dynamics express a unique angle in Fairclough's model, suggesting that power is not only maintained through obvious control but also the emotional effects enforced by a dominating environment. These findings collectively demonstrate how Ahmad's novel uses conversation to capture the complex cooperation between social power, individual resistance, and emotional reliance. Through the characters' different responses to System, the novel reveals how language shapes Personality, strengthens social hierarchies, and provides a means of small opposition, making power not just an abstract structure but a existed experience with deeply personal consequences. Ahmad's novel thus gives as a rich case study in the ability of language to both maintain and challenge the systems of power within which People live.

## **5.2 Recommendations for Future Researchers**

To further improve your thesis on power dynamics in *The Return of Faraz Ali*, you might consider investigating how Fairclough's multidimensional model can represent the beneath, often hidden ways power works on multiple levels within the text. Ahmad's novel presents a rich teamwork of language and societal structures, and a determined analysis of both the clear and hidden forms of power represented in family, institutional, and societal situations could result in sophisticated insights. Begin by looking into the historical and sociological context in which the novel is set, as this background can greatly form and inform the language and behavior of characters, adding a layer of detail to your analysis of power.

By linking this contextual layer to Fairclough's dimension of social practice, you can show how larger discussions around authority, tradition, and social status diffuse individual interactions. Pay particular attention to specific language features such as method 'expressions of certainty or doubt' and Change 'agency in verbs' in dialogues and story descriptions, as these factors can intentionally show how characters enforce or subvert power. For example, in conversations between family members or in institutional settings, the way characters show respect, enforce control, or seek to challenge power can suggest their location within power structures, adding details to your study of how language reproduces or challenges social systems. In addition, it could be helpful to consider what is left unsaid or imagined, such as silences, mistakes, or pauses, as these can act as powerful markers of submission or resistance, reflecting accepted power dynamics that language itself may not explicitly transfer. By also



looking at how characters with different social standings share their agency, you could investigate how the family unit or social relations mirror a larger societal structure, offering a tiny view of Social issues power relations. Lastly, focus on the systems of power opposition and reproduction by evaluating how characters either uphold or carefully resist the standard roles given to them, particularly in family dynamics where societal power structures are both boosted and challenged. Altogether, these approaches provide a comprehensive structure to analyze Ahmad's text, capturing the complicated ways language mediates and revealing the complex network of power that underpins both the characters' lives and the social world they live in.

### **5.3 Contribution of Research**

The help of this research lies in its novel application of Fairclough's three-dimensional model of critical discourse analysis (CDA) to the literary domain, particularly within South Asian literature. By focusing on *The Return of Faraz Ali*, this study provides a canvas for examining how language choices by characters reflect and strengthen power relations, extending the traditional use of CDA beyond political and media texts to include the complex exploration of power in fiction. This research contributes to the understanding of how language operates within the socio-political and familial contexts of Pakistani society, highlighting how characters negotiate authority, control, and resistance.

Moreover, it improves the talk surrounding South Asian writing by revealing the specific strategies of languages that reveal complicated cultural and societal structures, especially as they meet with gender, familial roles, and personal agency. This study thus gives a connection between CDA and literary studies, giving details that apply to both academic fields and speeding up greater awareness of the effects of language in Building power dynamics in both thoughts and reality. This research also takes part in the field of literary studies by giving a critical discourse analysis of *The Return of Faraz Ali*, a crucial work that works on the complex societal, political, and familial views of Pakistan. By using Fairclough's three-dimensional model, this study shows the layered ways in which language is used as a tool of power, control, and discussion, providing details into the language techniques that characters use to represent supremacy and set up a social system.

### **5.4 Conclusion**

In conclusion, *The Return of Faraz Ali* by Aamina Ahmad carefully shows the structure of power within both societal and private aspects, showing how language functions as a tool for practicing and dealing with power. By using Fairclough's model of critical discourse analysis, this thesis has revealed the techniques of languages used by powerful characters to

show control, such as official tone, advantageous silence, and manipulation of the conversational system. These methods emphasize both the open and delicate ways in which societal structures are accepted through conversation. The novel's illustration of familial and social relationships further defines how power is reached agreements within close bonds, showing that power dynamics are not restricted to societal institutions but diffuse private spaces as well. This is apparent in Faraz's relationship with his father, where hopes and personal goals create a complicated struggle for agency and identity, underscoring the complex nature of familial authority and resistance. Ultimately, Ahmad's novel tells us that language is not just for communication but also a powerful vehicle for forming social facts. Through this analysis, it becomes clear that *The Return of Faraz Ali* helps as a reflective lens for wider societal power structures, giving details into themes of control, independence, and resistance that spread beyond the novel's right-away context. This study assists in a deeper understanding of how literature and language work together to symbolize and question the power structure that forms human experience, enhancing the value of critical discourse analysis in literary research.

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