REGISTER ANALYSIS OF BURKA AVENGER

Sadiq Khan	MS English Linguistics, Foundation University School of Science and Technology, Islamabad.
	Email: khansadiqii408@gmail.com
Zohaib ur Rehman	MS English Linguistics, Foundation University School of Science and Technology, Islamabad.
	Email: zohaiburrehman119@gmail.com
Farooq Ahmad	MS English Literature, Foundation University School of science and Technology, Islamabad.
	Email: farooqahmad6971@gmail.com

ABSTRACT

The study aims at exploring lexis, types of grammar, mode, field and tenor developed by K.K. Holliday. The object of study for these tools is the text of Burka Avenger Pakistani Animated Cartoon (2013-2016). Whereas, purposive sampling is applied by keeping in view the qualitative paradigm of study. The study has given a strong attempt on the register analysis of the text and has ended up in the basic themes of freedom, identity, equality, education and entertainment. Overall, the register analysis applied on the text showcases the real and potential meaning with the proper thematic messages, formerly mentioned, to the audience belonging to Pakistani and international communities.

Key words: lexis, grammar, mode, field, tenor, Holliday, Burka Avenger, Pakistani, animated, cartoon, purposive sampling, register analysis, freedom, identity, equality, education, entertainment, potential meaning, thematic messages, audience and communities.

1. INTROUDCTION

Language is the means of communication at all levels of mode. We are unaware how much the underlying rules make our utterances, syllables and words meaningful. All these make a system of language that results in the properly conveying message where media is an unavoidable platform to use it and create the worldview. In the 2Ist century, it has greatly helped brining entertainment into the world. Such tendencies nowadays serve firmly at the interest of all nations. In that sense, media texts get almost a total influence from the values, norms, customs and culture of those nations. In other words, the media text is produced, distributed and consumed by peoples. The contemporary media texts have been a hallmark of edutainment; hence, the meaning communicated through the language in use can be best understood in a great effect. Keeping this in view, images and symbols that the media texts depict make viewers enable to understand the message as whole. Correspondingly, semiotics creates an ease to get a discourse meaning hided in the text, whereas, the Pakistani animated Burka Avenger

cartoon series is one the best semiotic and discourse meaning based examples that the researcher has taken as a source to conduct his forthcoming research.

The Burka Avenger cartoons released between the periods of 2013-2016. It has got four seasons and fifty two episodes produced by Haroon a Pakistani producer. It is a comedy and super hero fiction. There are three main characters from whom this whole series revolves; Twins, Ashu and Immu. They have a friend called Mooli and he has a goat named Golu who give company to the former friends. Jiya who is originally known as the Burka Avenger is at center, her adoptive father Kabbadi Jan is her mentor in the series who teaches her the art of facing hard times with best strategies. IS also includes a corrupt politician Vadero Pajero working at his own interest by exploiting others life. Further, villainous magician Baba Bandook is known for his craftiness, genius, typical mindset and misogyny. Among them, some characters are fragile and are always facing gender based discriminations and oppression at the hands of the villains of the series. However, Jiya rescues them at every fatal moment. She is in a burka symbolizing post-humanistic behavior. She fights for identity, education and equal look to girls in the Pakistani society. She struggles for the oppressed girls of the series so as to take away all the obstacles restraining them from getting educated. At the end, the Burka Avenger gives a victory of equality, conformity of identity, freedom and a right to education to all girl characters of the series. On the whole, the central theme edutainment associated with identity, right of self-determination and freedom of this series conveys a message of equality for girls in society.

The concept of Genre deals with context of culture and its creation requires a special discourse community featuring a common public goal, proper mechanism of intercommunication between community members, procedure of providing information and feedback, other co-related genres to meet the ultimate goal, specific lexis as well as a threshold level of experts to guide; whereas, register deals with the context of situation influenced by linguistics action. Analyzing the genre of a text is traced from three various models: Cars model deals with moves and steps where the former unites writer's purpose to the context of their intentions by ensuring moves such as establishing a territory, establishing a niche and occupying the niche, while the latter is lower to each of the above moves, purposing giving options to a writer to set up the text; New Rhetoric approach is more related to spoken text, applying ethno-methodological analytical technique to a text, purposing explore textual and social context; and Systemic Functional Grammar contributed by M. Holliday mainly focuses on the meaning of the text through writer's linguistic choices. Here, two main areas are identified: one is genre which is the context of culture, and another is register which is the context of situation. Genre is realized through language and the realization of language in a situation depends on register. Register is a variety of language corresponding to a variety of situation; it covers the total range of our language activity. Register features all the things related to language including the degree of formality, spoken and written mode of texts and the three strands i.e., field, tenor and

mode and visuals. As a semantic concept, register ensures expressions, lexico-grammatical and phonological features, which construe situational meaning, hence, it establishes a mediating function between a text and its socio-semiotic environment. In that sense, register tends toward sociolinguistics and ethno-methodology, purposing how people manage their abundance of possible meanings in social situations. The language of context features semantic-meaning and realizes the context of situation, and register is used for textual convenience, dealing with the coherence of discursive passage to persist the context of situation. Register analysis under linguistic system is not restricted to a single domain; rather it is used for all kinds of domains in a genre. Semiotic theory of situation determines the abstract and perceptive information through visuals that overall create potential meaning which is register meaning, shaping external meaning. For identifying register, discourse situation is analyzed which includes speaker, topic of discussion, relationship between addressee and the speaker. Further, understanding reason, place, time and mode of conversation are also determined to understand the potential meaning of the text.

1.1.   Research Objective

- To explore the linguistic choices made of the Burka Avenger series (2013-2016) the potential meaning they convey to the audience.
- To understand the tenor that help overall to the register meaning in the Burka Avenger animated cartoon series (2013-2016).
- To identify the visuals and silent language that rescue girls and other little kids in the series of Burka Avenger (2013-2016).

1.3 Research Questions

- What type of tenor is used? It is formal, informal or mixed of both?
- How social conventions are developed that in the Burka Avenger animated cartoon series (2013-2016) that constrain female characters from their rights?
- What impact does the Pakistani animated Burka Avenger cartoon (2012-2016) have on its targeted audience?
- How visuals and other silent language used by Jiya rescue girls and other little kids in the series of Burka Avenger (2013-2016)?

1.4. Statement of the Problem

The problem of this research is reflecting on the register analysis of the Burka Avenger (2013-2016). The scholar has unveils the textual level embedding potential meaning of the text. The researcher has touched upon cultural context that influence the situational context of the text. The goal of the scholar through this study is to highlight the broader meaning and significance of the series for the audience.

1.5 Significance of Research

The study is Burka Avenger (2013-2016) is the rigorous source of analysis. Many scholars have undertaken for various purposes by applying different models. However, none of the scholars have touched upon this animated cartoon from Hollidayan model of Systemic Functional Grammar. Significantly, the scholar through this study has

identified the register of the text and overall potential message that series conveys to its audience. Broadly, this study has analyzed the visuals of the text at both textual and contextual levels; hence, the study gives a satisfactory interpretation for those who wish to understand the hidden meaning or register of the series through the lens of SFL.

2. LITERATURE REVIEW

The literature review reflects is a source where scholars can find researches on animated cartoon series representing Pakistani society. At that level, Burka Avenger Pakistani animated cartoons (2013-2016) has become a great source of study for most animated cartoons interested researchers. Therefore, the researcher has attempted to reflect on many reviews by putting them precisely below.

The perspective of Pirzada (2017) is that both the Gogi and Burka Avenger animated cartoons have reflected on the sophisticated recognition of the Muslim girlhood at both local and external levels. His study of these two animated cartoons is taking Western narratives in view, tracing the representation of the Muslim girlhood. The study has addressed the issues Muslim girls experiencing based on their gender. To focus only the study of Burka Avenger of the scholar, it has created awareness among the public related to local as well as transnational issues that affect Muslim girls for their safety, visibility and empowerment. The study has also figured out the nuanced image Islam-phobia, War on Terror as well as militaristic conflicts that have always given a tough time to the Muslim girls in any situation signaling a platform of getting ahead for women.

According to Shah, et al., (2020), this study has examined Burka Avenger animated Pakistani cartoons through the 3D model of CDA a model rendered by Norman Fairclough (1989), Whereas, semiotic theory by Ronald Barthes (1957) is mixed with the former model. The study has criticized the animated cartoons for the impacts it throws upon the psyche of children. For that this study has explicated the way the kids are mentally manipulated throughout this animated cartoon.

In the view of Khalid and Baig (2021), the text of Burka Avenger cartoons features non-technological aspects that create new social and cultural perspectives of ideology specifically stereotypical ideas in Pakistan. Having such intentions in view, this study focused the text of the Burka cartoons from Panofsky's approach (1972). It has mainly studied the iconographic analysis of different characters and places done in three steps such as pre-iconographical description, Iconographic analysis, and Iconographical interpretation. Where, iconographic analysis traces Burka Avenger for its stereotype indoctrination that reflects on the good and bad traits in Pakistani cultural societies. Through this analysis, the scholars have come up with some reasonable themes from the text of the cartoons Burka Avenger. The themes include, Culturally Accepted Women's Empowerment, Class Divide, Banana State, and Feudal-Clergy Nexus. In the last, the text of this study gives some directions to eliminate the disparities and stereotyped views portrayed on the screen.

To Nadira (2019), the text is rich from feministic agency and empowerment features. The scholar has understood the burqa as a symbol of change and securing rights of women by raising questions against the limited binary of oppressive laboratory applied to Muslims. This study has followed a close reading technique for the text and has debated over the Muslim girlhood, freedom and the autonomy women strive to achieve in Pakistani society.

To Liaqat and Mukhtar (2020), the analysis of the post-human feminist discourse of Burka Avenge is must to study. For that, this study has discussed non-Western post-human feminism. By analyzing the historical genealogy of Pakistani feminist activism, the study has traced the Burka Avenger for the contribution it gives in the two major discourses of Pakistani feminist struggle i.e., right to education and veiling debates. Further, through the Burka wearing character of Burka Avenger cartoons, it has portrayed how Pakistani post-humanist figures challenge the social order established in Pakistan. This study features onto-epistemological shift.

While the study of Riaz (2021), has depicted the minor significance and worse effects of the Burka Avenger Pakistani animated cartoon (2013-2016). Children taking interested in watching the Burka Avenger series greatly affects their mentality, language and behavior in which overall highly influence their lives. Furthermore, the scholar has studied the thematic advantages of this cartoon series for the Pakistani children which have broadly contributed to the national identity of Pakistani society at the world forum.

3. MEHTODLOGY

3.1 Overview

This study has mainly focused on the Burka Avenger Pakistani animated cartoons by keeping in view Halliday Systemic Fuinctional Grammar as a tool to analyze the text of the former cartoons.

3.2 Research Paradigm

Throughout this study qualitative paradigm is used by keeping in mind the discourse model Systemic Functional Grammar in view proposed by M. Halliday. According to Creswell (2014), qualitative study is a method wherein which solution to human problems is understood and explored, where emerging questions and procedures are involved, and data are collected through natural setting and inductive way of analysis is used for analyzing and interpreting the meaning of the data. According to Kumar (2011), qualitative study is an approach in which situation, phenomenon, problem, or event is described and nominal or ordinal are used for measurement of variables. It is qualitative in nature as it uses research questions exploring and describing the model of discourse.

Data Source

Burka Avenger (2013-2016) is the object of this study. The researcher has attempted to analyze the genre of this study through the tool systemic functional grammar by M. Holliday.

3.3 Technique of the Study

Close reading technique is the tool with which the researcher has tried to collect the data.

According to Payumi and Hartati, (2018), close reading has a grave influence in comprehending texts. A reader goes through texts with the help of scanning and skimming of the texts. According to Brown (2013), the study of close reading has five levels Close reading as a technique mindfully requires a conscious reading of a reader. Viewing the study of the Elder-Paul (2008), he further gives five levels of close reading technique with specific behaviors for each; level first is to paraphrase a text sentence by sentence, level second is about summarizing the text paragraph wise, level third involves analyzing the text, level fourth involving evaluation of the text and level fifth is about placing readers in the position of the author.

3.4 Sampling

Purposive sampling is used as a selecting criterion for the selection of the data. Data have been picked up as per using judgment of the researcher. According to Kumar (2011), purposive sampling or judgmental sampling primarily relies on one's own judgment. Judgment of the researcher has throughout the study been the main consideration in purposive sampling.

3.5 Theoretical Framework

This model undertaken as a tool is mainly investigating the meaning through linguistics choice. In view of this model, two main areas are identified: one is genre which is the context of culture, and another is register which is the context of situation. Register is further categorized into three variables which are field, tenor and mood. These three variables describe respectively describe what, who and how. Field is the subject matter of the work, like what is written; tenor specifies that who are involved in a discourse and mood specifies that how something is done. These three variables are connected with three strands of meaning which are ideational, interpersonal and textual respectively. These strands of meaning make discourse semantics and collectively we call it metafunctions. These metafunctions and variables are realized by lexicogrammar that are transitivity, modality, and thematic structures. Field, ideational meaning and transitivity are associated with each other; tenor, interpersonal meaning and modality patterns are associated with each other, and, mood, textual meaning and thematic structures are associated with each other. The SFL model in association with semiotic features coherence and cohesion aiming to explore the underlying meaning depicted through visual text of the burka Avenger series (2013-2016). The researcher studies Burka Avenger by means of five categories of discourse situation i.e., field, tenor and mode, lexis and grammar.

I.Field

It refers to the expressions that create a particular ideology. Through Burka Avenger (2013-2016) the researcher has attempted to portray themes of edutainment, identity, freedom and fighting against discrimination that the girl characters in the series face.

II.Tenor

Tenor refers to negotiation of social relationships among participants, writing Burka Avenger (2013-2016). It projects interpersonal meaning depicted through visual or semiotic relationships. Tenor mediates semiotic relationship by highlighting status, contact and affect. Where status is the relative position of interlocutors in a culture's social hierarchy; contact refers to the degree of institutional involvement with each other; and affect covers the emotions that the cartoon participants show. Two major types of tenor are functional tenor and personal tenor, where the former facilitates the expression of ideology through lexical choice and grammatical structure related to the ideology of expression, and the latter refers to who speaks while keeping in view the purpose of Personal pronouns.

III.Mode

This refers to the form of text. Here, spoken, written and visuals are undertaken that have helped to understand the overall discourse meaning of the visuals of the Burka Avenger (2013-2016). In that case, mode involves ellipsis and other grammatical features. The semiotic study of visuals has covered this category.

IV.Lexis

In the Burka Avenger series (20231-2016), basic themes of identity, fighting against discrimination, freedom, struggle for education for girls and peace are created through the proper use of lexis. Overall, the lexis produced in Burka Avenger leading the text towards the conveyance of potential meaning which is register.

V.Grammar

Grammar in use of the text has helped produce the intended meaning that affect the audience. It includes ellipsis, voice and narration, types of sentences and other visual organization. It has helped produce the overall discourse meaning of the text of the cartoons Burka Avenger (2013-2016).

3.6 Ethical Considerations

The researcher, throughout his studies, has been mindful of the following: intellectual integrity/honesty, credibility and accuracy of definition.

3.7 Limitations and Recommendation of the Study

Due to the limited knowledge related to Hollidayian SFL model, this study has only attempted on lexis, grammar, mode, field and tenor parts of register. Understanding them of the whole series was also a hard point for the researcher; hence the scholar took only two episodes from the series of Burka Avenger (2013-2016). Therefore, there is a huge space within this object to study. To trace it, the future research scholars can use the same categories to find rich data of the rest of the Burka Avenger Animated Series (2013-2016).

4. DA**TA FINIDNG AND DATA ANALYSIS**

4.1. Findings

- First and Second Categories Lexis and Grammar:

The Burka Avenger is rich from discursive and culture reflecting content words and simple phrases and sentence structures. Among such words and structures, some are frequently used throughout the series which create an essence to the highlighted themes of identity, freedom, fighting against discrimination and edutainment. The following lexemes and syntactic structures have greatly influenced the whole register of the text. In the light of these categories, the following are the findings:

Lexis:

Jiya/ Burka Power Justice Peace Education forces Tyrani Ingnorance	Takht Kabaddi Ji Strength Complete Body Command Charisma Courage Practice Inner peace Situation tell	Ash, Mooli and Immu Look, Come Stop Fooling Rock concert Dressup Bath Awesome Takeaway Future Education Generation Illiterate Doom Shut down Heard	Baba Bandook Charity Fool Cleaning Toiling Washing Making roti Beatings Formality	Vejaro Pedaro Taking Do	Haroon Saw Face Troubles Determination Breath Alive Concert	Media Stop Shut down Breathing Eating Standing Tyrants

Grammar:

1. I use my Power for good
2. Takht kabadi style
3. I stand for Justice, peace and education for all
4. I fight against the forces of tyranny and ignorance because I am Burka Avenger
5. Takhat Kabaddi does not requires the strength of your weapon, but a complete command over your mind and body.
6. Im worried that Baba Bandook and is men will cause destruction, What if I fail to stop them.
7. You had strength, courage and charisma.
8. I am all dressed up today and even Golu had a bath.
9. She is my favorite teacher.
10. These fool brain will only work once that school shuts down.
11. Mooli, let's go school there is no something such as ghosts.
12. We are the future of this country.
13. If mothers are not educated then future generations will also remain illiterate.
14. Without education we are doomed.
15. Stop trying to be angel. It is time to get rid of these pests. Scare them all from here.
16. Why is nobody standing against these tyrants?
17. I wish I could stop them.
18. It is excellent now that your school is opened once again.
19. Keep the belief alive, do not despair, your troubles will stay afar in every breath keep the determination.
20. Don't ever let anyone stop you from gaining knowledge.
21. Whether you are girls or boys education is your right.
22. If you want to be successful, make books and pens your best friends.
23. We have been beaten up by BA so many times that now we should stop this work and instead open up a tailor shop.
24. Today I will tell you about conduction.
25. I have heard of bus conductor which conductor are you talking about?
26. We were talking about you Baba Bandook.
27. Cut the formality I am extremely worried.
28. I did not suffer so many beatings ever from my mother as I have from Burka Avenger because of you.
29. You will really become a good person.

- Category Mode through Visuals

The black color of pen, board, dresses and robot.
The blue color of book.
Fisting the scene of desperation by Burka Avenger
Baba Bandook's slaps his goons in the face
Baba Bandook and his magic in use.
Vejaro Pedaro and his saying "we were talking about you Baba Bandook".

- The Categories of Field and Tenor:

As per the field category, words and phrases like the charity fool, clad meddler, girls for cleaning, washing and making roties and the use of magic give a rise to the ideology traced through the text. For the part of tenor, in formal tenor personal pronouns are; Kabaddi Ji, we in the line 'we run through the drill everyday', you, your and I in the line you were just a child when your mother and I adopted you', me in 'believe me you are ready to whatever may lie ahead', we in the line 'we are the girls of today and mothers of tomorrow', I from the line 'I wish I could stop them', you in the line 'Whether you are girls or boys education is your right', we in the line 'We have been beaten up by BA so many times that now we should stop this work and instead open up a tailor shop', I in the line 'I was trying to call Burka Avenger' and you from the line 'you will really become a good person'.

Informal tenor in personal pronouns is in the examples; they in line 'Do they girls want to be modern?', Charity fools, pests in the line 'It is time to get rid of these pests', they from the line 'Will they stop them from eating and breathing too?', you form line 'the girls school is shut down and all you care is the concert?', you from the line 'Let's start the concert, are you ready?' and I in the line 'I am pleased to see that faced with adversity you fight with determination'.

4.2. Data Analysis

The first portion from the finding lexis and grammatical phrase as well as sentence structures have overall helped boosted the whole sketch of the Burka Avenger animated cartoon series (2013-2016). The findings of lexis are the essence to both the phrases and sentences whereas the register meaning is created with the help of them. The lexis produced by Jiya or Burka Avenger challenge the social order to restructure it. Her phrases and sentences in the findings depict her courage and inspirations for the budding kinds of the series and becoming a source of defeat for the Baba Bandook and his friends; Whereas, the words and sentences are of simple and stylistically well practiced and more known to everyone in the Pakistani society. Overall, the language is shaped which plainly develop the ideology of the text.

The category of mode showcases the semiotic features of the text. Character Baba Bandook slapping his companions in the face visually showcases his inner groaning to the viewers against Burka Avenger who fights for the girls kept under the toughest cultural fences. The fisting scene of Burka and Media channel anchor person right at the moment when Ashu mourns on the locking of school, showcase their strong opposition. Moreover, the black color of Burka Avenger makes her equally represented while fighting against Baba Bandook. Overall semiotic meaning has rightly showed Pakistani society.

From the look of the last two categories, field is the development of ideology and the finding have well-constructed the overall discourse and potential or register meaning of the text. Words and phrases like charity fool, clad meddler, girls for cleaning,

washing and making roties have reflected on the overall tradition. The character Burka Avenger challenges such common sense by both prevailing awareness and getting girls educated in the series. It firmly showcases breaking down the socially constructed ideology and rather develop the one which give freedom, equality and edutainment equally to girls in community. On the other hand, tenor used in its mixed nature; it is more formal, as per the finding, on part of the Burka Avenger, Takht Kabaddi, Ashu, Immu and ,Mooli, however it is informal on the part of the Baba Bandook and his other companions.

5. CONCLUSION

To conclude this study, the researcher has found that the Burka Avenger Pakistani Animated Series (2013-2016) has got a dense use of tenor which is of both formal as well as informal forms. The characters of the series have used all the personal pronouns according to their attitude that the characters show toward others. The Burka Avenger is more stick to the formal use of tenor and the Baba Bandook and his men bring its informal use in practice,

As per the men strongly controlled society, there is a persistent continuity of conventions. The linguistic choice of Baba Bandook and his companions have throughout the series been a key to bring girl characters under pressure. As a result they face discrimination, lack of freedom, suppression of identity and absence of equality in the series.

Having such scenes in hand, from start to almost ending episodes it greatly influence the targeted audience. In general, the series creates a room in the hearts of the audience; hence their all sympathies go toward the girl characters. The negative attitude of all the bad characters of this series make the audience informed to beware of the bad repercussions of such behavior. Coming toward the basic influence that the audience get by watching this series, they become aware of the basic women rights i.e., education, freedom and entertainment for the existence of peace and harmony in society.

Lastly, it is the silent and visual language of Burka Avenger series that have constructed the discursive meaning for the viewers to watch. Baba Bandook enables himself to disappear of the scene by using magic, while Burka Avenger and Media anchor female characters, become appeared in the front to rescue girls. It is through the visual of their fists that motivates both characters and the female among the audience to keep life determined and never step back from the rights they deserve.

REFERENCES

Shah, S. K., Riaz, A., & Aqeel, A. (2020). The politics of innocence: a semiotic analysis of the Pakistani animated cartoon series burka avenger. International Journal of Applied Linguistics & English Literature, 9(5), 40.

Khalid, B., & Baig, F. (2021). The Icons Speak Out: An Iconographic Analysis of Pakistani Animated TV Series Burka Avenger. Research Journal of Social Sciences and Economics Review, 2(3), 55-65.

Nadira, S. (2019). Veils and Vigilantes: Burka Avenger and Representations of Muslim Girlhood. Postcolonial Text, 14(2).

Liaqat, Q., & Mukhtar, A. (2020). Non-Western Onto-epistemological Paradigm Shifts: Posthuman Feminist Discourse of the Pakistani TV Animation Series Burka Avenger (2013–2016). Journal of Posthuman Studies, 4(2), 195-215.

Pirzada, T. (2017).Narrating Muslim girlhood in the Pakistani cityscape of graphic narratives. Girlhood Studies, 10(3), 88-104.

Riaz, M. (2021).USING NATIONAL SYMBOLS TO PROJECT NATIONAL IDENTITY OF PAKISTAN THROUGH A CARTOON-CHARACTER. Journal of Immersive Media and Creative Arts, 1(1), 1-26.

Creswell, J. W. (2014). Research design: Qualitative, quantitative, and mixed methods approaches. SAGE Publication, Inc.

Payumi, C. M., & Hartati, Y. F. (2018). "The Use of Close Reading Technique to Improve Students Reading Comprehension." PROJECT (Professional Journal of English Education), 1 (03). 187-194.

Brown, S. (2013). What is Close Reading. Retrieved on march, 26.