PERSUASION AND IDEOLOGICAL REPRESENTATION IN FACEBOOK PAGE KHABEES ORAT; A CRITICAL DISCOURSE ANALYSIS

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Abstract:

This Research applies the theory and method of Critical Discourse Analysis (CDA) to examine the ideological components of the Facebook page (Khabees Orat) memes. Drawing on analytical concepts from CDA and related perspectives, such as multimodal discourse analysis and social semiotics, this research analyzes the visual and textual elements of a sample of the Khabees Orat memes. The Research argues that the text and images featured in the memes are ideologically salient and discursively construct oppositional binaries between "us" and "them" in terms of many social standards and our own created norms.

Introduction:

Khabees Orat is trending now a days on social media presenting the content which shows all the aspects of society in every manner. Taking advantage of these liberties and opportunities provided by modern day media, amidst this "chaos and confusion", a fictional character is born in Pakistan who takes social media by storm. She portrays the opposite of what an average Pakistani woman is expected to be, in return becoming the representation of the inner voice of a large majority of local women. The character refers to herself as "Khabees Orat." Where "Orat" can literally be translated into "woman", "Khabees" is a combination of "notorious," "wicked, "dishonorable," "devilish" and "corrupt" qualities. This page reflects society through memes.

Meme is an image, video, piece of text, etc., typically humorous in nature, that is copied and spread rapidly by Internet users, often with slight variations.

This page is owned by a Pakistani female "Lubna Akhtar". She is blunt and offensive. She does not care for the ways of the society. She is independent, bold and unapologetic. The character, through social media posts, places herself in everyday situations and shapeshifts into various roles a woman is supposed to undertake such as a wife, or a mother. By using humor and sarcasm as her weapons, she challenges the unquestioned norms, the suppression and exploitation of women in the Pakistani society. She fills the role of a superhero for the average middle-class women in Pakistan. As she herself comments in an interview "I get hundreds of messages…most of them are by girls with one thing in common that they love me because I say what they want to say but they can't".

With the rise of the information society in the recent years, the impact on cultural production has been prominent and drastic (Gass, and Seiter, 2018). A move towards participatory media platforms and the introduction of mediums such as 'memes' and 'vines' have evolved the practices of visual culture by bringing a level of freedom of expression that was otherwise unknown. Such freedom which, in one way allows for the producer of content to reach the maximum number of audiences with minimum censorship, also results in the explicit usage of multicultural tropes, which may or may not be interpreted in the intended way by the audience. Saeed et al. (2020) and Iqbal et al. (2020) explains the appropriation of such tropes by saying, "…in the postmodern era we are enmeshed in such a bewildering web of signs that they lose their salience. Signs come from so many directions and are so diverse, fast-changing and contradictory, that their power to signify is dimmed. Instead, they are chaotic and confusing."

Critical Discourse Analysis:

Fairclough and Wodak (1997) define Critical Discourse Analysis (CDA) as "the analysis of linguistic and semiotic aspects of social processes and problems" (p. 271). The authors state that CDA views social and political processes as having "a partly linguistic-discursive character" and that "social and political changes in contemporary society generally include a substantive element of cultural and ideological change" (p. 271). Fairclough, one of the founders of CDA (Fairclough, 2003), described the purpose and function of CDA in the following way: 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 of and are ideologically shaped by relations of power and struggles over power(Zakariya et al., 2019; Baig et al., 2019).

There are several different approaches referred to as Critical Discourse Analysis, and (Kang, 2018; Aazam et al., 2019) identify five features common to all of them: the view that discursive practices constitute the social world, including identities and relations; the perspective that discourse not only constitutes the social world but is also constituted by other social practices; linguistic textual analysis of language use in social interaction; the position that discursive practices have ideological effects, creating and reproducing unequal power relations amongst social groups; and a political commitment to social change. The framework used by Fairclough draws from a range of concepts for analyzing discursive practices,(Nurrosyidah, 2016; Ihalainen and Saarinen, 2019) cite the view that there is a dialectical relationship between discourse and social relations (i.e. that discourse is constitutive as well as constituted) as a defining characteristic of Fairclough's CDA, a trait that distinguishes it from poststructuralist discourse theory.

In Fairclough's framework, social relations in both general society and specific institutions consist of discursive as well as non-discursive components, which taken together comprise the social structure. Fairclough's approach to discourse analysis is text-oriented and combines three traditions: detailed linguistic textual analysis (Farahani, 2021), macro-sociological analysis of social practices (Jackson, 2019), and micro-sociological interpretation (Kankash et al., 2021). To outline the research methods of Fairclough's CDA and illustrate how an analysis would be performed, Phillips and Jorgensen present a six-step research process. The first step is identifying a problem that the research will help to solve; CDA is a perspective committed to social change, and as a critical social research methodology it should contribute to "the rectification of injustice and inequality in society". Next, research questions are formulated. This step should begin by identifying the social practice in which the discourse is embedded. As the CDA approach considers discursive practices dialectically related to other social practices, the character of a discourse is dependent on the social practice it is part of. The third step is selecting the research material to be analyzed, and the choice of material will be influenced by factors such as the researcher's knowledge of relevant material, the availability of relevant material, and the specific research questions. If the research material is a speech act or other forms of talking, then the fourth step is to transcribe the material. The final two phases of the process are the actual analysis of the text and writing the research results. Fairclough (2003) outlined a "manifesto for critical discourse analysis" focusing on the characteristics of CDA that distinguish it amongst other critical social research approaches and other forms of discourse analysis. Fairclough states that much of CDA research focuses on the contemporary transformations of capitalism referred to as "new capitalism" (e.g. globalization and neo-liberalism) based on a belief that understanding of these developments is "crucial to improving the human condition" (p.203).

Textual analysis is an important tool for gaining such understanding because the removal of obstacles to the new economic order exemplified by neo-liberalism is powered and guided partly by discourse (p.204). Fairclough describes the notion of social practice within CDA as relatively stable forms of social activity comprised of different elements such as activities, objects, time and place, and values (p.205). While the components of social practice are distinct from each other, they are not considered wholly discreet and separate from one another as they are dialectically related (p.205). The objects of analysis in CDA are these dialectical relationships between discourse and the other elements of social practice (p.205). Fairclough identifies radical changes within contemporary social life as the primary concern of CDA. Locke (2004) describes CDA as specifically concerned with how power relations are produced by discourse, and the ways in which these power relations are maintained or challenged through texts and social practice (p.38). Fairclough states that "text analysis is an essential part of discourse analysis, but discourse analysis is not merely the linguistic analysis of texts" (p.3). In Fairclough's discourse analysis, discourse is considered in the context of "new capitalism," referring to the "most recent of a historical series of radical re-structurings through which capitalism has maintained its fundamental continuity" (p.4). These radical re-structurings involve transforming relations in the economic, political, and social realms, as well as adjusting relations among different levels of social life (p.4). Bonvillain (2019) describes neoliberalism as a political and economic theory "that proposes that human well-being can best be advanced by liberating individual entrepreneurial freedoms and skills within an institutional framework characterized by strong private property rights, free markets, and free trade" (p. 2). Harvey locates the origin of neoliberalism in government reforms enacted after the close of the Second

World War designed "to prevent a return to the catastrophic conditions that had so threatened the
capitalist order in the great slump of the 1930s" (p. 9). Harvey identifies two possible
interpretations of neoliberalization: as a utopian project to reorganize international capitalism
according to theoretical designs; and as a political project to ensure capital accumulation and
restore the power of economic elites (p. 19). Harvey characterizes the neoliberal attitude toward
technology as a fetishistic belief that every problem has a technological solution (p. 68). Harvey
considers wealth redistribution, rather than wealth generation, to be the "most substantive
achievement" of neoliberalism (p. 159).

Harvey states that this redistribution of wealth was achieved through a process of
"accumulation by dispossession" comprised of four key elements: privatization and
commodification; financialization; the management and manipulation of crises; and state
redistributions (p. 160). Fairclough (2003) defines neo-liberalism as "a political project for
facilitating the restructuring and re-scaling of social relations in accordance with the demands of
unrestrained global capitalism" (p. 4). For the most part Fairclough uses the term "new
capitalism" rather than neo-liberalism to refer to "the most recent of a historical series of radical
re-structurings through which capitalism has maintained its fundamental continuity" (Quasthoff
et al., 2017). Like Harvey, Fairclough identifies the origins of new capitalism as a "response to a
crisis in the post-Second World War model" (Khalil et al., 2017). These "re-structurings" are not
limited to economic issues, and involve the economic, political, and social domains (Murphy,
2017). Fairclough suggests that critical research into new capitalism should be concerned "with
how these transformations impact on politics, education, artistic production, and many other
areas of social life". Among the effects of new capitalism Fairclough identifies "an increasing
division between rich and poor, increasing economic stress and insecurity and stress even for the
'new middle' classes, and an intensification of the exploitation of labor" (p. 5). Torfing (1999)
characterizes neo-liberalist discourse as consisting of "attacks on the centralist and bureaucratic
'nanny state', celebration of the family and individual entrepreneurship, and appraisal of the
market as a privileged steering mechanism". Torfing states that "neo-liberal forces have
criticized what they see as an excess of democracy and an excess of equality" and that some
intellectuals have suggested that "liberal values such as individualism and free market economy
should take precedence over democratic values such as political and socioeconomic" equality"
(p. 271).

Van Dijk (1993), one of the scholars most associated with CDA along with Fairclough,
described CDA as concerning "relations between discourse, power, dominance, social inequality
and the position of the discourse analyst in such social relationships" (p. 249). Van Dijk
encourages critical discourse analysts to take "an explicit sociopolitical stance" in order to
achieve "change through critical understanding" (p. 252). Van Dijk states that "dominance may
be enacted and reproduced by subtle, routine, and everyday forms of text and talk" (p. 254), and
that when "the minds of the dominated can be influenced in such a way that they accept
dominance, and act in the interest of the powerful, out of their own free will, we use the term
hegemony" (p. 255). Van Dijk defines the core of CDA as "detailed description, explanation and
critique of the ways dominant discourses (indirectly) influence such socially shared knowledge,
attitudes and ideologies, namely through their role in the manufacture of concrete models" (p.
258). Van Dijk analyzed parliamentary discourse on ethnic affairs from several governments to
examine how the structures of dominant talk employ positive self-representation and negative
other-representation (p. 265). This sort of "top-down" discourse analysis, or focus on text and
talk by influential elites such as politicians and the press, is common in CDA, and van Dijk states

that such elites are "the most obvious target of the critical approach in discourse analysis" due to "the unique access of these elites to public discourse, and hence on their role in the discursive management of the public mind" (p. 280). Parliamentary discourse is a salient object of discourse analysis because the speakers are powerful and influential individuals whose arguments can reproduce dominance and legitimate racist attitudes (Paul, 2017;Baig et al., 2020; Hamidi & Mirzaee, 2012).

Van Dijk states that discourses can justify inequality through two complementary strategies: positive representation of the own group, and negative representation of the other group ((van Dijk's, 1977; Hamidi, & Mirzaee, 2012). Among the discursive strategies used in parliamentary talk about ethnic minorities and immigrants van Dijk identified apparent sympathy ("We make these decisions for their own best interest."), apparent democracy ("The people do not want more immigration."), and blaming the victim ("They are themselves to blame for discrimination, unemployment, etc.") (p. 267). Van Dijk advocates a multidisciplinary approach to CDA, stating that the most relevant methods are "able to contribute to the main aim of the critical approach, namely the understanding(Cahyono, 2021; Aazam et al., 2019; Baig et al., 2019; News Desk, 2019) of social inequality and injustice" (p. 279). Critical analysis presupposes the serious study of dominance and inequality, and van Dijk argues that analysts should choose positions and perspectives "against the power elites and in solidarity with dominated groups" (p. 279). Van Dijk states that in order for CDA to make a significant contribution to critical social and political(Ko, 2015, Ting, 2018; Alghamdi and Rand, 2019) analysis it must "provide an account of the role of language, language use, discourse or communicative events in the (re)production of dominance and inequality" (p. 279).

Literature Review:

Memes:
The idea of memes is central to the analysis undertaken in this study, but the meme concept itself has been conceptualized and defined in different ways by different people. Although the term itself was only coined in 1976, the intervening years have seen the popular understanding and use of the meme concept undergo several amendments and alterations. It is therefore helpful to trace the development of the meme idea from its inception to its popular understanding today. The history and development of the meme concept can be divided into two epochs: memes understood as theoretical units of cultural transmission, and memes understood as particular Internet artifacts. This section will first address the origin and development of the meme concept to represent units of cultural transmission, then proceed to an overview of the term's usage in Internet culture. Finally, this section will conclude by summarizing and elucidating the connections between the two broad phases of the meme concept

Meme as unit of cultural transmission:
The term "meme" originated in zoologist Richard Dawkins' book The Selfish Gene (1976/2006). The bulk of the book addresses a central question within the perspective of Darwinian evolution concerning the nature of the biological unit that either survives or is extinguished in the process of natural selection (p.viii). Dawkins identifies this unit as the gene, and the book proceeds to expound on the attributes of the gene and the process of genetic transmission. One chapter of the book, however, is dedicated to exploring not genetic transmission but cultural transmission. Dawkins cites several examples of cultural artifacts that evolve in historical time through non-genetic means; these include language, customs, ceremonial practices, trends in dressing and

eating, fashions in art and architecture, and engineering and technology (p.190). Dawkins identifies an analogous relationship between genetic evolution and cultural evolution, noting for example the pervading sense that modern medicine is superior to ancient practices, but states that cultural evolution "has really nothing to do with genetic evolution" (p.190). To explain the apparent similarities between the two separate processes Dawkins proposes the emergence of a new replicator on the planet. Previously Dawkins had established the titular selfish gene as "all replicas of a particular bit of DNA" (p.89). The proposed new replicator functions to replicate cultural, rather than genetic, material. Dawkins suggests a name for this new replicator: meme (p.192).

Examples of memes presented by Dawkins include "tunes, ideas, catch-phrases, clothes fashions, ways of making pots or building arches" (p.192). The name "meme" was chosen due to its similarity to the word "gene", as well as its relation to the Greek root "mimeme" meaning "that which is imitated" (p.192). Imitation is key to Dawkins' notion of the meme because imitation is the means by which memes propagate themselves amongst members of a culture. Imitation as a definitive characteristic of a meme is evident in the Oxford English Dictionary entry for meme: "A cultural element or behavioural trait whose transmission and consequent persistence in a population, although occurring by non-genetic means (esp. imitation) is considered as analogous to the inheritance of a gene" ("meme," 2012). Dawkins compares the process of genes spreading themselves in the gene pool, "leaping" from body to body, to the process of memes spreading through the "meme pool" by leaping from brain to brain via imitation. Dawkins quotes colleague N.K. Humphrey's argument that memes should be considered living structures: "When you plant a fertile meme in my mind you literally parasitize my brain, turning it into a vehicle for the meme's propagation in just the way that a virus may parasitize the genetic mechanism of a host cell" (p.192).

Although memes may replicate through imitation, not all memes that are imitated survive in the meme pool as successfully as others. Dawkins identifies three qualities associated with high survival in memes: longevity, fecundity, and copying-fidelity (p.194). As with genes, the longevity of any one copy of a meme is insignificant compared to the lifespan of the meme itself. For example, Dawkins' ideas about memes as they exist in his mind will only survive as long as he does, whereas the idea of memes as reproduced in The Selfish Gene can be said to survive as long as the book remains in print. For particular copies of a meme fecundity is more important than longevity. The fecundity of a particular meme refers to how widely it is spread among members of a culture. A particularly catchy pop song may receive extensive airplay on broadcast radio and also be hummed or sung by many people; in this example the meme as tune has high fecundity. Finally, copying-fidelity refers to a particular meme's resistance to alteration as it is transmitted from person to person.

Alteration of some kind is inevitable as the meme is transmitted; a salient example from American culture is the children's game of Telephone, where a phrase is whispered from person-to-person, and often the message is so distorted throughout the process that the phrase as understood by the final recipient bears little resemblance to what was originally said by the initial sender. Dawkins states that the meme transmission "is subject to continuous mutation, and also to blending" (p.195). In addition to fulfilling the three characteristics outlined above, successful memes must also compete with rival memes. The scarce resources for which rival memes must compete include the attention of human brains, billboard space, newspaper-column inches, radio and television broadcast time, and shelf-space (p.197). Blackmore (1999) took up Dawkins' concept of memes in The Meme Machine. Blackmore uses much of the terminology

introduced by Dawkins for describing memetic transmission, including the distinction between replicators and vehicles: a replicator is anything of which copies are made, and vehicles are entities that interact with the environment (p.5). Vehicles carry replicators around and protect them from the environment. Blackmore also addresses what concepts are memes and what are not, stating that anything learned by imitation is a meme (p.6), but perceptions and emotions are not memes because they cannot be passed on to others (p.15). Imitation as defined by Blackmore involves decisions about what to imitate, complex transformation between different viewpoints, and the production of similar (or matching) physical actions (p.52).

The emphasis on imitation is crucial in distinguishing memetic transmission from other processes of cultural propagation. Blackmore states that much of human learning is Skinnerian rather than memetic (i.e., reliant on principles of conditioning and reinforcement as opposed to imitation) (p. 45), and that in memetic terms developments in art and science can be considered instances of selective imitation (p.29). The emphasis on imitation leads Blackmore to conclude that humans alone are capable of extensive memetic transmission (p.50).

Theoretical Framework:

The modern meme is defined as a humorous image that is copied, with slight variations, and quickly shared across the internet. Funny pictures and jokes are enjoyed by all, but are they actually important in social media communication?Social media users love visual content. The algorithms of many social sites prioritize visual content over text-based content. Viewers are six times as likely to remember if it is paired with a relevant visual than the text alone. Because of advances in technology affordances, the corporate producers commonly called "the mainstream media" are no longer the sole creators of news and entertainment media content (Sharif, 2015; van Dijk, 2018).

Instead, digital media technologies and social networks allow regular people to contribute to the general media environment through their online activities— and those contributions have the potential to reach a wide audience. In a culture where "going viral" is a measure of value, content from relatively anonymous or little-known sources can be widely consumed by internet users (Jenkins, Ford & Green, 2013; Wasik, 2009). However, little is currently known about how different kinds of user-generated media content influence the people who view them, especially when the content deals with real-world issues such as politics. Internet memes are one form of user-generated, digital media content that may have real-world effects on those who view them. Memes—often light-hearted, often referencing pop culture, usually created anonymously by regular people, and circulated online—matter for politics in part because they may influence how people feel about important political issues. How people feel is vital to engagement with information, especially political information, because it changes what issues they pay attention to, influences how they look for political information, affects how they process that information, shapes how they view the world, and ultimately, can change a range of political activities (e.g., Wyer, 2004). When considering the relationships between citizens' media use and their political decision-making, it is easy for memes to get overlooked because they may not appear to be substantive content. Although according their formal definition memes are units of culture passed on by imitation (Blackmore, 1999), this study uses the term as defined by popular usage.

Practical framework:

Article aimed at exploring the connection between meme in social media and public opinion representation. Object examined in this study was the meme about the social condition in Bekasi.

A qualitative descriptive method was applied to analyze issues that are expressed by meme about Bekasi and the motivation of distributing them in social media. The result shows that opinion expressed in meme could carry more than one issues, such as distance, bad traffic, extreme hot temperature, and damaged roads. The motivation of using meme is because it is funny, easily understood, and more likely to get a response. The result also shows that responding to a meme by retweeting or repathing do not necessarily mean agreement with the issues. Keywords: meme, public opinion, representation theory, social media. **THE USE OF MEME AS A REPRESENTATION OF PUBLIC OPINION IN SOCIAL MEDIA**
We examined the influence of meme consistency (vs. inconsistency) and intragroup status on the spread of memes in virtual communities. Prior research suggests that information consistent with the theme of the group is remembered better and that ideas threatening to the group identity are rejected. In addition, previous research shows that low-status group members mimic high-status members and communicate with them to seek information and approval. We analyzed social interactions among members of four online forums from January 1, 2010, to February 21, 2014. Contrary to our prediction, our results show that memes initiated by low-status members spread faster than memes started by high- or moderate-status members. In line with prior research, memes that were consistent with a forum theme were spread more frequently than inconsistent memes. (PsycINFO Database Record (c) 2019 APA, all rights reserved)
Impact of status and meme content on the spread of memes in virtual communities.

Delimitation:
Khabees Orat is a fictional character. We are getting daily dose of sarcastic hilarious dialogues with cool stickers layout. These memes are so funny and ironical that one can't stop laughing because these are the reality based ironical jokes.
Dare to be honest, even if other get offended.

Research Methodology:
Textual analysis is being used for this research. Textual analysis of meme of Facebook page Khabees Orat.
Data collection is the process of gathering and measuring information on variables of interest, in an established systematic fashion that enables one to answer stated research questions, test hypotheses, and evaluate outcomes. Data is collected from different websites, the Facebook page Khabees Orat

Sampling:
The samples for this research are taken from Facebook page Khabees Orat, where her owner Lubna posted many memes.The sample of this research indicates Pakistani society and its results can be lemmatized to a society

Statement of Problem:
Critical discourse analysis revolves around many ideologies. Language is the main part of any context of discourse, and because of language we are able to communicate, and can address the social issues.
Khabees Orat is a Facebook page owned by a woman. This page uses still images of women from vintage American advertising along with biting Urdu text that serves as a subversive commentary on society, politics, and the trivialities of everyday life. This is a sociolegal research

and has a great impact on society. As it's memes shows different meanings. Few of her images, which she uploaded going to be discussed here.

Khabees Orat is one example, every day we are exposed to such information, where symbols, icons, and attributes are borrowed in the name of popular culture and humor. We derive pleasure from them without realizing what they portray on subliminal levels. Webster quotes Jean Baudrillard to have said, "there is more and more information, and less and less meaning" (1983a, p. 95). There is more and complex information all around. However, there is less meaning because, in this rapidly changing environment of today, there is no time or liberty to realize deeper meanings. We have lost the patience to truly 'see' and understand something.

Significance of the Research:
This research aims to bring out the hidden impact of constructed ideologies particularly in the discourse of Facebook page Khabees Orat. This research is beneficial for society because in this research there are many positive as well as negative aspects of society are highlighted. My research is also beneficial for youth and new generation. Significance of my research is this page is, A biting social commentary page with a unique template. This research is based on three domains.
Social Domain
Environmental domain
Lingual domain.
In this research the character, is also not any white woman, she is the symbol of the 'perfect, obedient, housewife' used in the awfully **sexist American advertisements** of 1950's and 1960's. The imagery being used in the adverts and this blog, however refers to a stereotypical understanding of a woman and her role in the society, their context and meanings in both cases are completely opposite.

Aims and objectives:
Research is done to aim the new generation, as I am educating them and drawing their attention towards those points which are being deteriorated for so many years in our society and molded our hypocritic society.

Research objectives:
To examine memes posted by Khabees Orat.
To evaluate the significance of memes posted by Khabees Orat.
To examine how memes by Khabees Orat reflect the true face of Pakistani society.

Research question:
Honesty is an offensive policy by Khabees Orat. Explain?
How do Khabees Orat dictate the real face of Society?
Why few norms of Pakistani society are so harsh to be accepted?

Data Analysis:
Critical discourse analysis (CDA) is an interdisciplinary approach to the study of discourse, or put simply talk and text, that views language as a form of socialpractice. Scholars working in the tradition of CDA generally argue that (non-linguistic) social practice and linguistic practice constitute one another and focus on investigating how societal power relations are established

and reinforced through language use.[1] In this sense, it differs from discourseanalysis in that it highlights issues of power asymmetries, manipulation, exploitation, and structural inequities in domains such as education, media, and politics.

Here are some memes of khabees Orat and its CDA.

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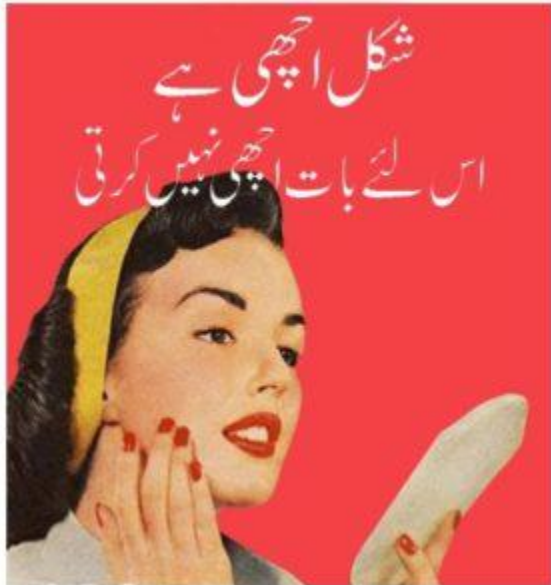
In this meme, a beautiful lady is holding a mirror and examining herself that is she looking beautiful or not. She is looking beauty conscious. she is saying this ironically, showing ideologies of Pakistani culture. It is a well-known ideology of Pakistan "If you don't have good face, then at least talk good" so here this woman make this phrase opposite and she said "I have good face, that's why I don't talk good". She does not look Pakistani or South Asian. She is white! White in the color of her skin. White in the way she dresses up. White in the way she carries herself. The absurdity of the juxtaposition of a white woman's vintage illustration with Urdu text becomes visible once you see it that way. Calling out on the incompetent and dependent nature of the male species so proudly highlighted in the original poster. Nicholas Mirzoeff (1999) explains such inconsistency in the meaning of an image by pointing out that, "…visual image is not stable but changes its relationship to exterior reality at particular moments of modernity." Hence through the use of very specific visual elements, including the choice of font for the Urdu text and its composition, that can directly be compared to locally produced Urdu magazines also known as 'Urdu Risalay' or 'Urdu Digest' whose primary audience is the average Pakistani woman Khabees Orat portrays.

She is having a white color mirror in her hand, wearing red lipstick and red nail paint which shows her fashion sense and tied her hair in bun.

Social Domain:

This meme is showing social ideologies. As the ideology presented in the is of Pakistani culture but the women presenting ideology is looking white lady (western culture). A well-dressed lady is saying that she has good face that's why she isn't talking good in a very proud tone. She doesn't care of anyone what others think of her. She has her own life and have the right to say, do anything she wanted to do.

Mera Jism, Meri Merzi.

Environmental Domain:

I look good that is why talk good. A comment on the popular saying, if you don't look good at least say something that's good. This meme also shows the beauty standards of our surroundings. This meme having white lady which shows white complexion as beautiful. This also shows that beautiful one can say anything or can do anything. There are no restrictions for the ones who are beautiful.

Lingual Domain:

Urdu language is used in this meme. Urdu language is international language of Pakistan. And this meme is also given by a Pakistani woman. The text written in meme is (Shakl achi h isliye bt achi nai krti) means I have good face that's why I don't talk good.

In this meme, a couple is standing in the kitchen. looks like its morning time and husband is ready to go to office because of his dressing and wife is holding a bowl in her left hand and spoon in her right hand which shows she is giving him food. Kitchen is looking neat and clean and light full. Wife has an ironical smile on her face and she is looking on husband's face. While Husband is looking downward to spoon. Wife is wearing an apron which shows her manners and ethics. The text which is written on meme is (Hlka phulka tashadud krny waly shor ko hlka phulka zehar dy dyna b jaiz h) means Its okay to give some poison to husband who make violence sometimes.

Social Domain:

Violence by men to their wives is getting very common now a days. Men who violate in their homes thought they are braver than men who live peacefully and with love with their wives. Society is getting harsh day by day. If life depends on society a person can never live happily according to society norms. The man who leave peacefully with his wife is called Joru k gullam

(servant of wife) by society and the one who do violation is called Zalim or hywan (Cruel and animal) by society.

So, here in this meme it is said if husband do little violation you can also give him a little amount of poison.

Environmental Domain:

Our surroundings play a main role in building our ideologies. Surroundings include people, society etc. The ideology shown in this meme is being very common thing now a days. Oppressiveness by men is very common and is trending in surrounding environment. Men which violate, think their selves as Brave but in actual they are coward.

Lingual domain:

Language used in this meme is Urdu language. This is an international language. Text written in meme is (Hlka Phulka tashadud krny waly shor ko hlka phulka zehar dy dyna b jaiz h) means It's fine to give little poison to husband who violate a little.
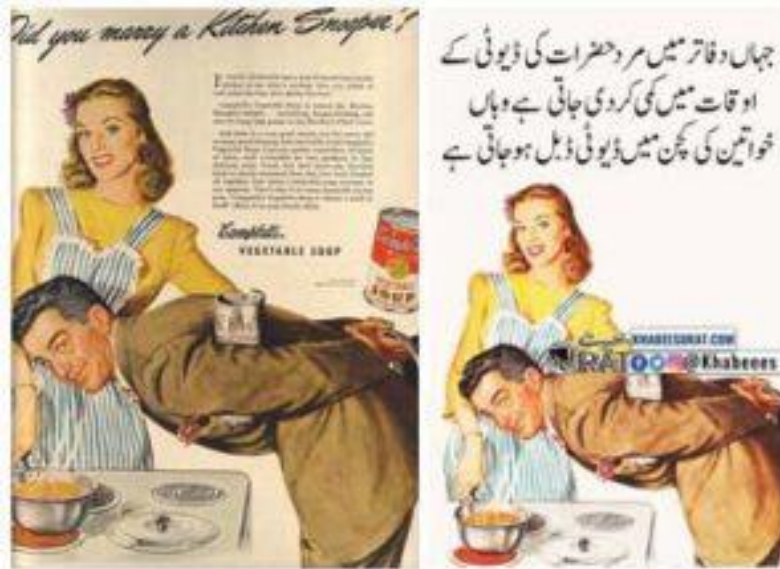
One more meme presenting by Khabees Orat. Based on wife husband relation. In this meme wife and husband are standing in the kitchen, wife is cooking meal and husband is smelling it. And the text is written on meme is (Jha dfatir m mard hazrat ki duty ky Oqaat m kami kar di jati ha wha khawaateen ki kitchen ma duty double kar di jati h) means (Where time table of office duties of men get shorter, there, duties of women in kitchen got double). This means when husbands are at home they again and again request their wives to cook different food for them. For this they work in kitchen doubled then before. This meme can also relate to present circumstances (Covid-19).

Social Domain:

This meme shows that women are meant to work in home, in kitchens where men are meant to work out side in offices. It's a social truth which can't be changed. It can be happening that women also do work in offices like men but men can never do households, if they do, society don't accept this. Society creates their own rules and their own regulations which are necessary

to be obeyed by everyone. Men, while they're more likely than ever to embrace the idea of gender equality, are still slackers when it comes to household work, according to a new Gallup poll.

"Our beliefs about gender are really strong and sticky."
— Joanna Pepin, a sociologist at the University of Texas at Austin

Environmental Domain:
In our environment, Gender discrimination is very basic thing till 21st century. It's a man based society, here every priority and importance goes to men first. Gender discrimination is a non-tradition security threat to Pakistan and it has implications for Pakistan security. Pakistani women are more than half of the total population, but women are treated inhumanly within their homes by their husbands or dominant males through different ways like its necessary that women are meant to be for kitchens and other households.
Lingual Domain.
This meme is written in Urdu and English language. At one side Urdu is written and on the other side English is written. Because this meme is taken from an international page Khabees Orat. Foreigners also go through these memes; English is written for the English people.
English is the international language of Pakistan.

She might forgive but she never forgets

In this a woman face is showing on which, she is putting her hands being afraid of something. She is looking tensed and is looking like she is remembering something and getting sad over that. The text on meme is written in Urdu which is (Hum bhool gay ray tere har baat, magar tere maar nai bhooly) means I forgot everything of yours but I can't forget violence by you.

Social Domain:

Violence against women (VAW), also known as gender-based violenceand sexual and gender-based violence (SGBV), are violent acts primarily or exclusively committed against women or girls. Such violence is often considered a form of hate crime, committed against women or girls specifically because they are female, and can take many forms.

VAW has a very long history, though the incidents and intensity of such violence has varied over time and even today varies between societies. Such violence is often seen as a mechanism for the

subjugation of women, whether in society in general or in an interpersonal relationship. Such
violence may arise from a sense of entitlement, superiority, misogyny or similar attitudes in the
perpetrator, or because of his violent nature, especially against women.

The UN Declaration on the Elimination of Violence Against Women states, "violence against
women is a manifestation of historically unequal power relations between men and women" and
"violence against women is one of the crucial social mechanisms by which women are forced
into a subordinate position compared with men.

Violence against women and girls is a problem of pandemic proportions. At least one out of
every three women around the world has been beaten, coerced into sex, or otherwise abused in
her lifetime with the abuser usually someone known to her.

Environmental domain:

This is very common in our environment. According to a study carried by Human Rights Watch,
between 70-90% of women in Pakistan have suffered some form of abuse. The dilemma is that
not only men but many of women believe that domestic violence is justified. There is a weird
mindset existing since ages that "If she argues, she must be beaten by husband." and it has fed in
our minds so many times that we can't see it as a BIG DEAL.

Let's educate our-self and others that we have to stop it rather than accepting it. Domestic
violence includes physical, sexual, emotional, psychological, verbal and also economical abuse.
If you see your father beating up your mother since you were a child, for God sake don't take it
as a normal matter. You are living with a dead mother. Do whatever you can to stop it. Let's end
it together.

Lingual Domain:

This meme is written in Urdu language. Urdu language is International language of Pakistan.
Text written on meme is not pure Urdu. This type of Urdu is mostly spoken in Karachi sided
area.

One more meme by Khabees Orat. A woman is standing in a joyful gesture in this meme. Text
written on meme is (Pakistanio ko pasand ki shadi ka moqa tab milta ha jab wo apni olad ki
shadi kar rhy hon) mean Pakistani's got chance of love marriage only when they do their child's

marriage. It's an ironical meme which means in Pakistan it is very difficult to do love marriage. Love marriage is not acceptable in this society.

There is no law against love marriage in Pakistan but it is not something held in high esteem and discouraged due to cultural conservatism. People are more concerned about their so-called perfect image rather than giving their children the freedom to love whoever they want

Social Domain:

The majority of marriages in Pakistan and amongst British Pakistanis are arranged, including a high proportion of between 38 to 49 percent with first cousins. These figures tend to support the popular assumption that Muslim marriage structures, and Muslim life more broadly, leave little room for personal choice and agency. This project will problematize such popular beliefs through a focus on individual desires and motivations in marriages. In particular, the research will shed new light on the ways in which recent transformations in urban Pakistan, such as religious change and the rise of a private media industry, have affected marriage expectations and ideas on romantic love and intimacy. Linked to these debates, the project is also concerned with the impact of sucrh changes on transnational cousin marriages between Pakistanis and British Pakistanis. In sum, this project will break new intellectual ground by unravelling the linkages between intimate desires, personal agency and contemporary Islamic discourses.

Environmental-Domain:

In urban Pakistan, as in other parts of the Muslim world, there is a growing presence of a form of religiosity that emphasizes the personal study of the Quran and other Islamic texts. Increasingly, young urban Pakistanis believe that they can acquire and cultivate Islamic ethics in their everyday life by understanding the meaning of Quranic verses and listening to the sermons of religious scholars. This phenomenon may appear as inhibitive of personal freedoms but, in fact, has opened spaces for individual agency. A growing number of men and women use their piety and knowledge of the Quran and Islamic laws to challenge conventional marriage norms and practices. For example, according to my research, sons and daughters argue that they have a right to contest an arranged marriage to a cousin if they felt that he/she was not equally pious and suitable. Similarly, while divorce is typically considered as taboo, pious women increasingly consider that under Islamic law it is their right to divorce if expectations for a happy marital life are not met. These transformations raise questions about the forms of intimacy that exist in spaces opened by Islamic discourses and how such modes of thinking differ from secular discourses on marriage and desire.

Lingual Domain:

This meme is written in Urdu language. Urdu language is very much nearer to Hindi language because these both languages are from same subcontinent.

People are beautiful outside and Horribly Dead inside.

This meme is also taken from Facebook page Khabees Orat. Khabees Orat is written on meme as logo. A lady well looking is in the meme holding lipsticks and tied a hair band on her head. She has short hair in Bob cutting style. Text written on meme is (Rozana thora sa makeup khaa bi liya kryn, Shayad andar ki badsurti pay koe asar pray). Means Eat a few amounts of makeup daily so you can get beauty from inside also.

This meme is totally about inner and outer beauty.

Social Domain:

Society prefers external beauty more than internal beauty. Society never accepts the one who have ugly face but have beautiful heart. It will prefer beautiful face over beautiful Heart.

People would say they believe inner beauty is more important, but they don't really believe in that themselves.

It is really hard for people to change their habit of judging an individual by their physical appearance. Many would say that they believe internal beauty is more appealing, but most of them are not aware of (or refuse to acknowledge) that they actually judge one's inner beauty by their outer beauty.

Environmental Domain:

Inner beauty is for more important than outer beauty. Inner beauty simply refers to the personality of a person, including their mind and characters. Outer beauty means the look of a person. The look of a person can be easily changed through tons of ways, for example, make up, dressing, or even cosmetic surgery. People lives in our environment prefer beautiful face because its attractive and can have more attention.

Lingual Domain:

The language used in meme is Urdu language and the logo is written in English language. This meme is a bilingual meme.

Conclusion:

It is concluded that Facebook page Khabees Orat is ironical page which states the fact and harsh face of society in humorous way. This project will help researchers to define Asian society as well as Pakistani norms and regulations. The conclusion is intended to help the reader to

understand why social norms stick to few points likewise in whole world few things are totally same as bright skin tone, women empowerment etc.

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