

PalArch's Journal of Archaeology  
of Egypt / Egyptology

**STRUCTURES OF POWER IN MAHEENUSMANI'S TWELVE MINUTES  
OF FAME: A STUDY OF CRITICAL DISCOURSE ANALYSIS**

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Structures Of Power In Maheenusmani'stwelve Minutes Of Fame: A Study Of Critical  
Discourse Analysis , Palarch's Journal Of Archaeology Of Egypt/Egyptology 18(10),  
423-434. ISSN 1567-214x.**

**ABSTRACT:**

This research paper aims to demonstrate critical discourse analysis using three part analytical model of Fairclough and its implementation on the short story Twelve Minutes Fame by MaheenUsmani a contemporary Pakistani fiction writer. The patterns and inter-connections of the selected are analyzed on the levels of description of the text, interpretation of the text, and explanation of the text. This paper is an attempt to uncover the dangling relationship between various binaries and power structures with an aim to uncover the operations of journalism as presented in the selected short story. It aims to analyze critically the covert and overt message of the story which seems to be didactic. The intended meanings of the selected short story are explored and the paper sheds light on the Fairclough's model of CDA. Since the framework of the research is complex as all the three levels of Fairclough's CDA model are embedded into each other, the analysis is not meticulously tidy.

**1. INTRODUCTION**

This paper is about power structures and exploitation of the powerless by the powerful. Moreover, this paper explores media discourse which is an epitome of power in the

contemporary world. In this section the relevant literature is reviewed to strengthen the argument in the data analysis. Twelve Minutes of Fame is woven in the web of power structures. There are binaries teacher/student, employee/employer, father/son, lover/beloved that struggle against each other. Their relation of plurality exhibits power relation. Gordon (1980) explains that power is a struggle. Indeed, for Foucault the balance of power is combined always in the plural. One could even say with Foucault that power is always in relation to another, which leads it to have no other object nor any other matter than the force itself. Any force is then a "power".

Power structures exist in social structures and work mostly covertly. Merton (1968) explains that society is a combination of privileged and less privileged people that constitute normative patterns that are called power structures. Moreover, there are material privileges, status, and the inequalities of power which provide the individuals in a society greatly different alternatives and opportunities. These inequalities, in complex societies, determine different classes, or strata. Power structures exploit power to gain their interest. Thus inequality is justified in one way or the other by using discourse. Power structures are always above law and accountability. These ideas are regarded as reflections of class interests and are connected to the power structure, which is identified with the class structure. Twelve Minutes of Fame deals with power structures and class interests. In this regard, media discourse is quite significant since it is in the centre of Twelve Minutes of Fame.

### **1.1 Critical Discourse Analysis, its origin and development**

The origin of CDA goes back to twentieth century when it was established in 1970 under the fabric of Critical Linguistics. As a proper discipline CDA was developed in Britain in the 70s. Hence, there is a deep relationship between Critical Discourse Analysis (CDA) and Critical Linguistics (CL). The foundation of CL is on the Systemic Functional Grammar of Halliday (Fowler et al, 1979). The primary objective of Critical Linguistics is to explore and separate ideology hidden in discourse. Moreover, it describes the ways and processes through which ideology is conveyed, manifested as systems in discourse (Trew, 1979). The contribution of Halliday to discourse is substantial and important as he set a field for Discourse Analysis (DA). In his field of DA there are processes of language that consist of phonological level, grammar level and semantic level. (Halliday, 1979) asserts that every specific text is combination of process and product. Therefore, it is created in some social context and interpreted in that. Thus social context is stitched with discourse. Discourse is embedded in a social context.

By the end of twentieth century the addition of the word 'critical' with discourse analysis is seen. The scholars and practitioners like Chouliaraki, Fairclough and Van. Dijk brought it in use. In a way CDA was an enhancement and broadening of CL. Fairclough (1995) brought "interpretive practices of audience" into light. Although the earliest Critical Linguists were of the opinion that the reader and the experts interpret the text in similar ways, they did not focus much on their separation. Text is self-explanatory. Moreover, Fairclough (1995) also emphasized on the "intertextual analysis of text". Further he argues: "the linguistic analysis of early CL is very much attached to clauses with little attention with little attention to higher-level properties of whole texts" (p. 28). Experts analyze text systematically and common people make use of their critical thinking and results are nearly the same. Interpretation of text requires many parameters and most important one is that of context. Every utterance makes meanings in a context. Wodak and Ludwig (1999) assert that also maintain the notion that "the right interpretation does not exist. Interpretations can be plausible but they can be false" (p.13). The same sort of question was also raised by Fairclough earlier in 1995. Critical Discourse Analysis is chiefly qualitative in

nature. However, Van Dijk advocates that in a CDA analysis the classical methods that consisted of quantitative content analysis can also be combined with ideological analysis of a discourse, it is so as there is nearly no difference or distinction between content analysis and explicit discourse analyses (1993).

Commonly it is observed that Critical Discourse Analysis is meant for political discourse or media discourse. Particularly, in my country Pakistan it is a trend in the English departments of the universities to choose speeches of political leaders for critical discourse analysis. Nevertheless, this paper is CDA of a short story that narrates the events related to journalism and media. Media discourse is convincing hence it should be viewed both literally and ideologically because both of these two levels can lead to the intended meanings. Media discourse is popular among the discourse analysts because media discourse is easily available on internet and other media.

## **1.2 Summary of the short story**

Twelve Minutes of Fame by MaheenUsmani is a story of a young man, Danish who works at McDonald's and is in search of a better job. There he meets his teacher, Sir Ahmed who recognizes him as his student and asks about his odd job. Danish tells him that he is in search of a good job but hasn't still managed to find one. Upon this Sir Ahmad expresses his concern and gives him his contact number assuring him to secure a better job for him. Later he calls him after a few days. He is instructed by Sir Ahmad to appear in an interview with his personal reference at a garment factory. Danish's parents are happy to hear the news but also express their protective attitude towards their son. Later, he comes across his friend, Maya, with whom he wants to marry.

When Danish passes by the burnt out shell of the garment factory, he sees that the workers have been reduced to a cinder in the inferno, cotton wisps were floating in the air, the incessant noise of machinery, the heaving piles of clothes waiting for shipment to Europe, the cloying humidity, fierce heat, the air of slavery left him depressed.

He parks his bike and goes inside. He puts the CV balances it on knees as his feet beat an impatient tattoo. His mobile jumped in to the life, startling him into the dropping file. It was a call. He was going to be the shift in charge and money was good. His life was going to be transformed. There was a thought in his mind that if someone from his social strata would ever be able to work there but Sir. Ahmed's recommendation was there. When he was about to leave the building, it caught fire. In his mind's eye, he relived the horror of the fire at the garment factory. He wanted to find a way out for his rescue but in vain. He fell out of the building from where he was taken to the hospital. Then, the media intervenes with breaking news of this coverage and putting questions to Danish's parents.

## **1.2 Fairclough (1995): different analysis of each of three dimensions is required.**

**Following are the three dimensions of CDA given by Fairclough (1995):**

1. Description. It is the text analysis.
2. Interpretation. It is processing analysis
3. Explanation. It is the social analysis.

### **1.3.1 Text Analysis (Description)**

“Text” is the very first center of attention on Fairclough’s three dimension model. According to Fairclough (1995), text analysis is in fact linguistic analysis, that is, it dissects the text on the levels of language e.g. above the sentence level the use of parts of speech, types of sentences, types of voices, use of vocabulary, sound system of discourse, semantics, organization and cohesion” (p.57). Text is any specimen of any type of discourse written or oral that is meaningful. The formal properties of the text are analyzed on the basis of linguistic description. At this level of analysis text is the data which is explored linguistically. In other words the language of the text is minutely and critically observed, dissected and analyzed. Therefore, first comes grammar of the text. Text is produced when it written or spoken by people and it falls in the hands of readers or listeners that interpret the text and generate meanings. Every text is produced in some context (Halliday and Hassan, 1976).

Halliday (1984) argues that text is not a simple phenomenon rather it is rich, complex, and has many dimensions hence it generates meanings that are different in different contexts. Therefore, every text is open for analysis with different perspectives. The meaning making resource of modern English is explained in details in Halliday’s Functional Linguistic Theory of Grammar for the linguistic analysis. Constituency is the compositional structure of language which is a very important dimension of language for the text description. In simple words constituency is the larger unit of language that is consisted of many smaller ones.

### **1.3.2 Processing Analysis (Interpretation)**

The relationship between the text and the processes of discourse is projected in interpretation. Interpretation is the result of reading or listening of a discourse. Reading is an outcome of an interface between the properties of the text and the interpretative resources and practices which the interpreter brings to bear upon the text. The range of potential interpretations will be restricted and delimited according to the nature of the text (Fairclough, 1995).

### **1.3.3 Social Analysis (Explanation)**

This stage shows a relationship between discourse and socio- cultural reality. The immediate circumstance (context), from which a text is evolved, is important for the authentic interpretation of the text. This analysis emphasizes on the individual words in language that shape a text. This approach gives liberty to the analyst to select the step of his own choice for analysis. One can select any stage to start the analysis which ultimately collaborate all the three steps in the end of discussion. Discourse is a part of social life is the main belief of this framework.

## **1.4 Objective of the Research**

The objective of the research is to sort out the hidden ideology – class system and power structures of MaheenUsmani in producing the text of the short story Twelve Minutes of Fame by using Fairclough’s Model as a framework of research.

## **1.5 Research Question**

How does MaheenUsmani uncover the heinous inhuman motives of the power structures (media) in her Twelve Minutes of Fame?

## **2. DTATA ANALYSIS**

### **2.1 Sentences to Analyze, extracts from the text**

- i. "Do I know you?"
- ii. He hesitated, torn between the desire to avoid this new humiliation and looking the man in the eye and saying yes.
- iii. "What nonsense you are a smart boy with a degree to your name and here you are in this menial job?"
- iv. My father is retired my family depends on me".
- v. you see how many tables are waiting for you? No talking to customers, boy, clean up. Now!
- vi. "Yes Sir"
- vii "what is this, hain?"
- viii. No talking to customers, Danish don't you know that?"
- ix. The manager directed a smile at Sir. Ahmad, snorted Danish's direction and lumbered away, looking for a new target.
- x. a retired postal office employee, Abbu sat the whole day on his wicker chair, reading at intervals, looking out at life passing him by.
- xi. "Don't stay out late. Come home as soon as the interview is over"
- xii. He was on television channels that day from morning till night. A noose circled his hurtling body which the camera followed faithfully from descent to impact. Tickers ran across the screen proclaiming that XYZ channel was the first to bring the amazing forage of the death leap.
- xii. The camera man was in seventh heaven as his boss patted him on the back. "kya shot tha, bhai... what a shot! Our TRPs have gonethrough the damn roof"
- xiii. "do you know his father saw him jumping right on our channel? We were the first to show the footage!"
- xiv. "Chalo go to his house and ask his parents 'how did you feel the boy jumped? Jaldikaro! Hurry up."
- xv. "Sir, what are you feeling seeing these shits of your son falling to his death? Do you know we are the first to get this exclusive?"

#### **2.1.1 Description**

As this stage I will analyse the formal properties of the discourse such as use of vocabulary, grammar and textual structures.

#### **2.1.2 Vocabulary**

This paper deals with power relations in the form of superior and subordinate and in the form of discursive practices which the ideology of the people in this case it the media discourse which

alters and shapes the ideology of the people. Therefore, in vocabulary I will mainly focus on words classes which exhibit power structures and power relations.

### 2.1.3 Verbs.

Danish (lines)	Verbs	Meanings, modality
Line 2	Hesitated	It indicated nervousness of Danish, powerlessness
Line 2	Torn	It is in passive mode, shows powerlessness of Danish
Line 2	Looking, saying	Active, it results in humiliation, when he says 'Yes' to his teacher.
Line 4	Retired	Passive, for his father, shows powerlessness,
Line 4	depends	Active for Danish but shows powerlessness.

The Manager (lines)	Verbs	Meanings, modality
Line 5	See	First form of the verb, shows power of the speaker
Line 5	Waiting	Order, the receiver waits on table, powerless.
Line 5	Clean up	Command, shows power of the agent.
Line 5	Know	First form of the verb, order, show dominance of the subject

Now I would explore relationship between nouns and adjectives that qualify the nouns use for and used by certain characters that express power relation and power structure. In the following adjectives are in bold and precede nouns they qualify.

1. **Smart** boy (line iii) informal Having or showing a quick-witted intelligence. It qualifies Danish. Sir. Ahmad reduces the impact of Danish's humiliation by using first degree of adjective of quality.
2. **Menial** job (line iii) dated attributive (of a servant) domestic.) Teacher versus student. Sir. Ahmad degrades Danish through this attributive adjective.
3. **New** target (line ix) The Manager after humiliating looks for a new target. This attributive adjective expresses meagerness of the noun.
4. **A retired postal office** employee (line x) three back to back adjectives of attributes describe pathetic powerless condition of Danish's father.
5. **Wicker** chair (line x) this attributive adjective shows misery of the subject (father of Danish)
6. **Seventh** heaven (line xii) the media persons exalted, media discourse elevated through this attributive adjective. It conveys powerfulness.

### 2.1.4 Nominalization

12 Minutes of Fame is being told from a second person's perspective, we notice the nominalization of He.

For example:

- i i. He hesitated.
- ii ii. He slanted his face.
- iii iii. He gave a half smile.

### 2.1.5 Danish vs. the Manager and the Teacher

The Teacher says, "What nonsense you are a smart boy..."

The Manager says, "No talking to customers, boy,"

Both of the powerful characters in relation to Danish use the word "Boy" for Danish. It is a derogatory word and often used for subordinator/subjugated. It is also bare and contains no adjective such as 'dear'.

## 2.2 Grammar

### 2.2.1 Types of sentences

Out of all the selected discourse majority of the discourse is of imperative nature. From all the fifteen chunks of discourse thirteen sentences are 'Imperative' which involve direct orders. Then there are interrogative sentences which are uttered by the power structures since the powerless cannot interrogate. Imperative sentence in the selected discourse only involve 'Commands' and questions only 'Interrogate'.

The manager	<p>Sentences</p> <ol style="list-style-type: none"> <li>1. No talking to customers. (Imperative)</li> <li>2. No talking to customers, boy, clean up. Now! (Imperative)</li> <li>3. You see how many tables are waiting for you? (imperative cum interrogative)</li> <li>4. What is this, hain?" (imperative cum interrogative)</li> <li>5. Danish don't you know that?" (Imperative cum interrogative)</li> </ol>
Sir. Ahmad	<p>Sentences</p> <ol style="list-style-type: none"> <li>1. "Do I know you?" (Interrogative)</li> <li>2. "What nonsense you are a smart boy with a degree to your name and here you are in this menial job? (Interrogative)</li> </ol>
Danish's father	<p>Sentences</p> <ol style="list-style-type: none"> <li>1. "Don't stay out late." (Imperative)</li> <li>2. Come home as soon as the interview is</li> </ol>

	over”(Imperative)
Media Persons	<p>Sentences</p> <ol style="list-style-type: none"> <li>1. “kya shot tha, bhai... what a shot! (Exclamatory)</li> <li>2. Our TRPs have gone through the damn roof” (Declarative)</li> <li>3. “Do you know his father saw him jumping right on our channel? (Interrogative)</li> <li>4. We were the first to show the footage!” (Exclamatory)</li> <li>5. “Chalo go to his house and ask his parents ‘how did you feel the boy jumped? (Imperative cum interrogative)</li> <li>6. Jaldikaro! Hurry up.” (Imperative)</li> <li>7. “Sir, what are you feeling seeing these shits of your son falling to his death? (Interrogative)</li> <li>8. Do you know we are the first to get this exclusive?” (Interrogative)</li> </ol>

The types of sentences convey the idea of superiority and inferiority. Commands and orders are coming from the side of the Manager, the Teacher, the Father the Media people.

## 2.3 Interpretation

Now the story begins with power structure. In the opening scene there is a student who comes across his teacher. Young man in the role of a restaurant worker comes across his teacher in the role of a customer. The attitude of the worker is quite submissive and the attitude of the customer, although civilized, but superior in air clearly indicate two different world standing face to face each other.i “Do I know you?” . Danish covers his misery. ii “He hesitated, torn between the desire to avoid this new humiliation and looking the man in the eye and saying yes.” The protagonist Danish in the role of a waiter plays the card of misery and hopes to get his work done. His hidden agenda is to secure a better job through recommendation in which he succeeds by displaying his miserable condition in a submissive manner. “My father is retired my family depends on me”. The same scene involves encounter of the manager and waiter (Danish). Manager knows the hidden agendas of all the workers and is never influenced by the misery card which the workers generally play. “No talking to customers, Danish don’t you know that?” He is stern with the workers as his position demands him to be. By the end of the story there is very strong media discourse. “Sir, what are you feeling seeing these shits of your son falling to his death? Do you know we are the first to get this exclusive?”

### 2.3.1 Characters

In the character list we have Danish (a student, a worker, a lover, a son), maya (a student a beloved), Sir. Ahmad (a teacher), the Manager (a boss). Danish in all his roles receives most of the commands in the story by other characters. His manager commands him because of his submissive social standing. He is a worker at a restaurant and dependent upon the power structures of capitalism. The manager exercises power through discourse and performs acts

through language and establishes the fact that language is power. Sir. Ahmad is the binary of student/ Teacher is on the side of power. His discourse with Danish is also imperative. At the last we have a father who is powerful at the face of his son, Danish. His discourse with Danish is also of power. The beloved of Danish is at the level of Danish in terms of discourse still her tilt is on the side of power. The secretary in the office who enlists candidates also exercises power through discourse.

### 2.3 Social Analysis(Explanation)

This short story is about power structures which control, monitor and regulate public opinion and ideology. The story opens with power structures coming into conflict with powerless domain. The first encounter between Danish and Sir. Ahmad is in a famous restaurant of the city. This restaurant itself is a symbol of power and runs on the blood of powerless. Danish is a waiter here and one of his university teachers visits that place where by chance Danish serves him. This first encounter for a university graduate is not comfortable at all. The moment he serves his teacher he finds himself under the burden of shame and social stigma. The teacher belongs to power circles and power circles construct reality and decide who will have what. They stigmatize and normalize social events, positions and standings. Sir. Ahmad in this context acts as expected. He looks down upon Danish and encourages him to do something better than doing humiliating odd job in a restaurant. He interrogates what Danish conceals.

Sir. Ahmad asks, “Do I know you?” The state of mind of Danish is quite perturbing; he cannot lift his head with pride and give a lecture to his teacher on the glory of work. He fails to quote the life examples of the prophets of God who served humanity, never hesitated to do menial jobs for sustenance. He fails to put morality into context rather he is drawn by Sir Ahmad into a spectacle of public humiliation. “He (Danish) hesitated, torn between the desire to avoid this new humiliation and looking the man in the eye and saying yes.” This affirmation from the side of Danish is heavier than any tray he ever lifted in the restaurant. He finds his conscious under some burden and shame. His teacher says, “What nonsense you are a smart boy with a degree to your name and here you are in this menial job? Danish accepts whatever his teacher puts into context and in a quite apologetic manner he explains, that he couldn't find any suitable job according to qualification because he doesn't have any letter of recommendation. In the domain of power structures and capitalist markets letter of recommendation is much more important than nay talent. The following discourse suggests that Danish is not merely a cat but a cat to grab an opportunity. He lowers himself down as much as he could to gain what he deems fit for him. He plays his card to grind his axe successfully. “My father is retired my family depends on me”. The discourse of the powerless people suggests that they can gain what they desire only to create sympathy in the domains of power structures as Danish does in this context. In this episode the third eye of society is not missing. When the manager finds Danish engaged in conversation with a customer he rushes to Danish and reminds him that he is neglecting his duty and crossing his boundaries. He as expected behaves sternly with the poor worker. He says, “you see how many tables are waiting for you? No talking to customers, boy, clean up. Now!” the entire discourse of the manager is ‘Imperative’. One command is followed by the other commands. These orders are comply with submission. Danish replies, “Yes Sir”. It is the social role of Danish which holds him inferior to his immediate boss. He dares violate the code of conduct set by power structure but this time he is brought back to his senses more sternly. The manager says, “What is this, hain? ... No talking to customers, Danish don't you know that?” on his insistence he is intervened by the customer himself. He is faced by another person from the

power structures. "The manager directed a smile at Sir. Ahmad, snorted Danish's direction and lumbered away, looking for a new target." Lumbered away looking for a new target is the way of the power structures. These structures construct reality, label phenomena, normalize it and change it according to their convenience.

Father of Danish is a retired post office employee but he retains the position of a father at home. He is worthless for the world outside but in his small domain of house he has maintained his hold over a past many years. His way to life is quite relaxed now but under this relaxation there is much deeper burden of existence. "A retired postal office employee, Abbu sat the whole day on his wicker chair, reading at intervals, looking out at life passing him by". This is how his father spends his days and nights. When Danish on the day of information informs his parents at the time of leaving the house his parents become concerned all of a sudden. "Don't stay out late. Come home as soon as the interview is over" in this discourse Danish's father uses imperative to control the movement of his son. Other than the socially constructed power structures on the institutional level there is a strong theme in the story related to media discourse. The moves round the desperate move of a young poor boy that runs like a dog to earn his livelihood to sustain his family. The story is about his death leap from the building which catches fire. It bleakly portrays the ways of the third pillar of state.

More specifically this power structure is the world of journalism. Media is believed to be the fourth pillar of any state but if the role of media is biased and corrupt then the change is unexpected. The title of the story is quite suggestive with a little modification. It is the morphed form of 'Fifteen Minutes of Fame' a common expression for media/journalism. 15 minutes of fame is short-lived media publicity or celebrity of an individual or phenomenon. The expression was inspired by Andy Warhol's words "In the future, everyone will be world-famous for 15 minutes", which appeared in the program for a 1968 exhibition of his work at the ModernaMuseet in Stockholm, Sweden. Photographer Nat Finkelstein claimed credit for the expression, stating that he was photographing Warhol in 1966 for a proposed book. A crowd gathered trying to get into the pictures and Warhol supposedly remarked that everyone wants to be famous, to which Finkelstein replied, "Yeah, for about fifteen minutes, Andy." The phenomenon is often used in reference to figures in the entertainment industry or other areas of popular culture, such as reality television and YouTube.

The story refers to 'Yellow Journalism'. Yellow journalism and the yellow press are American terms for journalism and associated newspapers that present little or no legitimate well-researched news while instead using eye-catching headlines for increased sales. Techniques may include exaggerations of news events, scandal-mongering, or sensationalism. By extension, the term yellow journalism is used today as a pejorative to decry any journalism that treats news in an unprofessional or unethical fashion

O'Keeffe (2006) explains that in English, the term is chiefly used in the US. In the UK, a roughly equivalent term is tabloid journalism, meaning journalism characteristic of tabloid newspapers, even if found elsewhere. Other languages, e.g. Russian, sometimes have terms derived from the American term. A common source of such writing is called checkbook journalism, which is the controversial practice of news reporters paying sources for their information without verifying its truth or accuracy. In the U.S. it is generally considered unethical, with most mainstream newspapers and news shows having a policy forbidding it. In

contrast, tabloid newspapers and tabloid television shows, which rely more on sensationalism, regularly engage in the practice.

In the power structure there are binaries of capitalist/labourers, teacher/student, worker/manager, interviewers/interviewee, rich/poor, news maker/news watcher. Constructed reality/accepted reality, truth/falsehood.

Danish reaches the factory in have his interview on time. The hall is full of candidates who have gathered there to seek a position in the factory. Danish becomes fretful at the sight of too many people about manages to comfort himself with the idea that he has a letter of recommendation in his pocket. It gives him a quantum of solace. In societies like Pakistan talent or worth of an individual cannot match a letter of recommendation. It is mightier than any knowledge or talent in the country. Right at the doorstep of first success of his life Danish is caught in the fire that has overtaken the floors of the factory. He finds no way out but to plunge from a window. When he is hanging on the window to jump several feet down all the cameras are there to shoot him and get higher TRPs. This is the way of power structures. White (1997) contends that morality in the world of electronic media in general has been reduced to business norms. It is with a view of business that the media corporate work.

He was on television channels that day from morning till night. A noose circled his hurtling body which the camera followed faithfully from descent to impact. Tickers ran across the screen proclaiming that XYZ channel was the first to bring the amazing forage of the death leap.

There is a huge competition in the market among the news channels. All these news channels are putting huge efforts to topple each other. They without caring about human loss break the news first in inhuman manner to gain their material objectives. In the background of the Baldia Town tragic incident a young man loses his life and the TV channels were covering it faithfully. Nobody around bothered to collect mattresses from the nearby store to save the life of the desperate young man. Usmani decodes the code of conduct and their cold attitude towards humanity. "The camera man was in seventh heaven as his boss patted him on the back. "kya shot tha, bhai... what a shot! Our TRPs have gone through the damn roof." Usmani questions humanity and debunks the notion that man is for man. She removes the curtains of double standard outlook from the society and social structures and institutes. What can be more inhuman than to sprinkle salt on the fresh wounds of the parents that have recently lost their son? In the world of journalism there is no code of conduct. Media can bring shame to anyone it targets or is spoken to target. Yellow journalism in a country can destroy the ideology of that country. It is the media which formulate ideology and structure public opinion. "Do you know his father saw him jumping right on our channel? We were the first to show the footage!"

xiv. "Chalo go to his house and ask his parents 'how did you feel the boy jumped? Jaldikaro! Hurry up."

xv. "Sir, what are you feeling seeing these shits of your son falling to his death? Do you know we are the first to get this exclusive?"

Bhatia (1993) asserts that in the media corporations, professionalism is everywhere and it is nowhere. So far as humanism is concerned it is absolutely extinct. It runs on personal interest and there is no intervening morality between.

### 3. CONCLUSION

To sum up the CDA of 12 minutes of fame is becomes quite clear through the analysis that the story delineates two different worlds at odd with each other. Power relation and inequalities and media discourse and common people are the centers and margins respectively. The tussle between the power structures is unending since it is lined with their existence. Danish the protagonist becomes victim of his teacher, the manager, the factory owner capitalist his father and media. His powerlessness is conveyed by the writer through the discourse. On the contrary the power structures exercise their ideology through the discourse in the story.

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