



Contents lists available <http://www.kinnaird.edu.pk/>

Journal of Research & Reviews in Social Sciences Pakistan

Journal homepage: <http://journal.kinnaird.edu.pk>



CRITICAL DISCOURSE ANALYSIS OF EMOTIONS REFLECTED IN INDIAN AND PAKISTANI ACTRESSES' COMMUNICATION: A MUTIDISCIPLINARY STUDY

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Abstract

This research analyses the discourse of emotions reflected in verbal and non-verbal communication of two actresses from two different geographical areas having the same historical background. The aim is to investigate different kinds of emotions, variations in ideologies, the 'why' and 'how' of their verbal and non-verbal discourse patterns with Norris' Multimodal Interaction Analysis as a theoretical framework. This exploratory research scrutinizes the disparities in actresses' ideologies by analysing their discourse produced at an international forum. The idea of the lived experience of language emphasizes the inter subjective breadth of language towards others and throws light on the often ignored corporal and emotional dimensions of perception and speech. It concludes with findings that bring more insight into actresses' verbal and non-verbal behaviour and recommends new avenues for critical discourse analysts for future research. It has far reaching implications for academicians in cultural studies and media studies as how to combine linguistics and Discourse Studies/Critical Discourse Analysis with their own disciplines and make them truly interdisciplinary in nature.

Keywords

Critical Discourse Analysis, Multimodal Interaction Analysis, Norris, Verbal And Non-Verbal Discourse, Emotions, Actresses



1. Introduction

1.1. Background of The Study

High on the heels of communication, discourse studies seem to be overshadowing all others in the research field. In the act of discourse, people do not merely talk. They also direct their eyes, shift postures, localize their bodies, and move hands to show such behaviour that constitutes an overall interactive event. Discourse Analytical Studies assume meaning, purpose, and unit as stretches of language in communication and their uses. (Johnson & Johnson, 1998). Verbal and Non-Verbal are two domains that complement this process of discourse. Nonverbal communication is a process of generating meaning using behaviour other than words. Thus viewed Non-verbal communication includes all communication other than language (Andersen, 1999). Ignoring non-verbal and focusing on just verbal part can lead to misinterpretations and misperceptions.

Scholars today call for more integrated approaches towards verbal and nonverbal discourses for a holistic view of the social setup. However, this is not as easy as it sounds. Jacob *et al.* (2012) worked on the authenticity of the two domains of communication and found that whenever there was a conflict between the two, people usually considered nonverbal to be more authentic. The domain of this research project is verbal as well as non-verbal discourse, i-e., emotions deduced from spoken accounts and expressions of body language and gestures. Where verbal reveals our purpose loud and clear, non-verbal communication also

impacts our verbal communication as we communicate much more than words. Verbal communication is deemed conscious and non-verbal, unconscious; it happens that sometimes we unknowingly express some confusing or negative non-verbal indicators which may be incongruous to what we have spoken. Both types of communication are culture-based; it is mandatory to be aware of the signs and symbols and what they mean. The present study is a critical discourse analysis of the emotions reflected in the verbal and non-verbal communication of two female actresses belonging to two different regions.

1.2. Significance of the Study

The actor's verbal and non-verbal discourse leads to a higher understanding of human nature as they are truly engaged in reflecting the society, culture, history and psyche of the nation. The present study shows the difference in the way actors use a platform to showcase their art by applying systematic and structured analytical approach to their discourse. Both verbal, as well as non-verbal discourse, go together in the making of this art. Using the purposive sampling techniques, the researchers analyzed the emotions reflected in the non-verbal and verbal discourse of one Pakistani and one Indian actress at the Cannes Film Festival 2018. Media critics deem this annual film festival as one of the most prestigious festivals in the world. In 2018, for the first time in the history of Cannes, a Pakistani actress Mahira Khan represented Pakistan. The study shows how she and her Indian counterpart Deepika Padukone

reacted to the questions put forward to them in an interview. They express their emotions via their spoken and non-verbal discourse, which leads to a greater understanding of their social structure. An actor's verbal and non-verbal discourse springs from his/her attitudes, cultural upbringing, and reactions to the things around (KhosraviNik, 2010). They represent their social setup. Thus, the discursive representations of social groups can be investigated by studying the discourse patterns of actors. This treatise is directed towards the critical discourse analysis of the emotions reflected via the spoken and non-verbal discourse of Pakistani and Indian actresses. It helps in a better understanding of the form of art of communication and throws light on the various social factors involved in the emotional discourses of actresses from different lands.

1.2.1. Implications

The research is exploratory and opens up new dimensions and has the following implications for further research:

- i. It probes into the variations in emotions carried out in the non-verbal and verbal discourse enactments of Pakistani and Indian actresses.
- ii. It investigates the disparities in their ideologies as well as in the personal demographics, opinion, rhetoric, and performance reflected in their verbal and non-verbal discourse.
- iii. It paves new paths in critical discourse analysis to understand why and how

of the emotional verbal and non-verbal discourse of actresses for an excellent audience-actor bond across cultures.

- iv. The study gives an insight into actresses' verbal and non-verbal behaviors for further research on actors from different social backgrounds.
- v. Since actors are representative of their cultures, a critical discourse analysis of their discourse patterns helps contextualize and relate findings to their respective societies.
- vi. It shows how micro-level discourse patterns are related to macro-level structures within various levels of contexts.
- vii. It investigates the way actors from different social structures conduct themselves at international forums.

The study not only explores the emotions mirrored in the verbal and non-verbal discourse of actresses but also paves the way for a better comprehension of their communicative acts in social interactions, which are essential to the conception of the actor's role in impacting the image of his/her country .

1.3. *Delimitations of the Study*

This study embraces the emotional pace of two young actresses belonging to India and Pakistan. The data has been taken from interviews conducted at the Cannes Film Festival 2018. It hinges on how they deal with the emotional

baggage that comes as a PRE part of their work. Since an event of communication involves both verbal as well as non-verbal expressions, this comparative study includes a critical discourse analysis of emotions mirrored both in the verbal as well as in the non-verbal discourse of Pakistani and Indian actresses. Future researchers may bring in gender perspective and focus on male actors and also may address cross-gender comparative issues in national and cultural representation through discourse.

1.4. Objectives of the Study

This research has the following objectives:

- i. To probe into the emotions carried in the discourse of verbal and non-verbal enactments of a Pakistani and an Indian actress.
- ii. To investigate the variations in the ideologies and personal demographics, opinions, rhetoric, and performance reflected in their verbal and non-verbal discourse.
- iii. To do a critical discourse analysis of the discourse patterns of actresses to contextualize and relate findings to their societies.

1.5. Research Questions

The present research aims to investigate the following:

- i. How different kinds of emotions are reflected in the non-verbal and verbal discourse of Pakistani and Indian actresses?

- ii. Which types of variations in the ideologies and the personal demographics, opinion, rhetoric, and performance are reflected in their non-verbal and emotional discourse?
- iii. How does these actresses' emotional non-verbal/verbal discourse relate to their societies?

1.6. Theoretical Underpinnings

Establishing a link between discourse and society has always been of great interest to the discourse analysts. Social values ascertain which interactive elements are related to the meaningful properties of discourse (Kleijn, 2017). It involves the knowledge, attitude, and ideologies of the participants. Interestingly no two people are alike, so the job becomes more complicated for the linguists. Nevertheless, still, they have always tried to look for patterns to draw some links. Whether they spring from the society or the mind, they certainly broaden the vision and root out hidden domains. The approach followed by CDA is Trans disciplinary; that is to say, it draws on linguistic as well as social theories (Flowerdew, 2013). This comparative exploratory research aims to do a critical discourse analysis of emotions expressed in the verbal and nonverbal communication of Pakistani and Indian female actresses from a linguistic and social perspective. The aim is to contribute to a broader understanding of the patterns in the emotions reflected in the verbal and non-verbal discourse of young actresses across two different ethnicities

and show the role of resistance and understanding in different actresses' discourse. For this purpose, we have used Norris's Multimodal Interaction Analysis to consider all embodied communicative modes encompassing the verbal and non-verbal communicative behaviour of a Pakistani and an Indian actress.

The study tends to be preliminary work and may lay bedrock for future studies worth pursuing in this area.

2. Literature Review

2.1 . Discourse and Communication

The word "Discourse" stands for a channel via which communication takes place. Communication involves verbal as well as nonverbal expressions. Be it the sound of the voice or the blink of the eye. Every act is an act of discourse because every act communicates something. Discourse analysis acts as a tool for understanding these acts. In recent times that tool has been used to understand the why and how of communication. People use language for many purposes. They use it for communication and cooperation. Language builds reputations, institutions, and marriages. It is used for constructive as well as destructive purposes. People use language to lie, harm people, and to gain an advantage. Discourses are analyzed with multiple approaches. Some approaches have their roots in linguistics and are tied closely to grammar; however, some approaches do not have such close connections with grammar and concentrate more on issues, ideas, and themes expressed in text and talk (Gee, 2010). They carry

the load of our emotions, perceptions, and social makeup. One cannot segregate the emotions and perceptions that go into the making of discourse.

On the other hand, the psychological and linguistic approaches are taken a step ahead and analyzed critically by critical discourse analysts. It stands in stark contrast with the type of analysis done by modern linguists who focus more on grammar and its smaller bits like sounds (Phonetics and phonology), parts of words (Morphology), meaning (Semantics), and word order (Syntax). CDA digs deep and investigates the way social actors play roles in a 'social story'. The 'why' and 'how' of their roles are scrutinized (KhosraviNik, 2010). It explores the notions of resistance and appropriateness in discourses produced by social actor sand by doing do; the discursive constitution of the social world is manifested. Moreover, it also shows how discourses can be changed, manipulated, or reconstituted to constitute a new social world. (Hammersley, 2003). Our discourse makes us different from the people around and, at the same time, binds us with the people who belong to the same setup. We are individualized as well grouped at the same time. This is the beauty of discourse studies.

2.2. Verbal and Non-verbal Discourse

Our social interactions are based on the transmission of both verbal and nonverbal communication. Some instances prove that interlocutors are not only impressed by the implicit but also by the explicit. It is well understood that our emotional body language

plays a crucial role in social interactions. Where verbal is deemed essential, a significant part of our communication is nonverbal that involves expressions, gestures, body movements, and eye contact. Emotions, like sadness, happiness, annoyance, hurt, and anxiety, are usually revealed through non-verbal communication. Most of the time, no conscious effort is made to show such emotions. (Bajracharya, 2018). Non-verbal communication improves the effectiveness of communication as it constitutes a significant part of conversations. Nonverbal communication brings up the effects of communication by different means other than the spoken words. (Knapp & Hall, 2013). Traditionally experts tend to agree that nonverbal communication, along with verbal carries the impact of a complete message.

A speaker's sincere disposition and a clear body language usually help in attaining a perfect message. (AlShehri, 2015). Even in the political discourse of politicians, truth is always far from reality. The verbose speeches always take the innocent into a 'make-belief' state (AlShehri, 2015). That is where the linguists jump in. They study the verbal and nonverbal domains of language and try to ferret the hidden meanings. Likewise, in the field of acting, the actor's body acts as an instrument. Many such factors are optimally tuned for effective performance. The tuning requires years of training since it is impossible to let go of the natural demeanor. Where most of the time, words make it easy for the audience to understand some messages

sometimes, lack of coordination between words and gestures makes the job of an interpreter complex (Edwards, 2017). It is because our body shows what we think and feel even if we say otherwise. The nonverbal communication of an actor's body language is loaded with multiple interpretations. These include social and ideological perspectives. One cannot do without the other. To have a better understanding of such perspectives, one needs to study the verbal along with the nonverbal. Verbal alone will not suffice.

2.3. Emotions in Discourse

Our emotions are interplay of conscious experience, physiological awakening, and expressive behaviors. An average man goes through the roller coaster of emotions in his/her everyday life. An actor/actress experiences more than that because he/she plays different characters and lives and goes through various emotions in his/her life in front and away from the camera. He/she caters and channels the real and work-life emotions, and his/her verbal and nonverbal gestures play the part along the way (Gallagher & Gallagher, 2019). Verbal expressions exhibit emotions like hesitance, stress, tension, and submission, combined with vocal control, vocal amplitude, length of discourse says a lot about social fabric. An actor uses these as tools to paint different modes of his discourse. In addition to verbal discourse, an actor's non-verbal discourse (face, posture, gesture) and other modes manifested via non-verbal communication also patent a lot about human emotions. For example,

in interpersonal interaction, the smile is often associated with a low power position (Burgoon & Dunbar, 2005). This emotional expression varies across gender and power positions. A person who smiles a lot is usually deemed to be a person with less confidence or low power position. The social position is gathered from the non-verbal emotional reaction. An actor's verbal and non-verbal discourse has a twofold purpose. It unveils his/her personality in some way and uncovers the character he/she portrays. It is fascinating when an actor has to 'act' like an average person even when he/she is not so in the real life. However, as an ambassador of his/her ethnicity, he/she still 'acts' to play his/her role and responsibility.

2.4. Discourse and Mediated Action

A prominent name in the field of discourse is that of Michael Foucault. Theorists have generally quoted his views on society, discourse, and knowledge, and many have utilized his philosophical views for theoretical and methodological frameworks to conduct research. He theorizes that interpersonal relations and social power are interrelated and acknowledged by constructive meaning in discourse (Foucault, 1994). The framework of Multimodal Interaction Analysis has similar objectives too. Foucault does not limit himself to the verbal part of communication. He goes on to add non-verbal to this notion as well. Conceptualization of truth hangs on to the verbal as well as non-verbal discourse. According to Mediated Action Theory, discourse performs a mediated action between

individual and social context because the actions of an individual are linked to both. (Wertsch, 1991). Mediated Discourse Theory takes Mediated Action Theory a step ahead and brings in the concept of multimodality (Scollon, 2001). It propagates that a social semiotic system is constructed when different modes get involved in a discourse event. When different modes come into play in different fields, one cannot separate verbal or non-verbal. Mediated discourse declares that multimodality, including non-verbal, should be given due importance when analyzing social interaction. Multimodal Interaction Analysis encompasses both Mediated Action theory as well as Mediated Discourse Theory. It asserts that discourse is not an object to be scientifically analyzed but should be seen as a social action hinging on individuals' cultural and social lives who act through mediated actions in discourse (Norris, 2013). Through these actions, a semiotic system is created, which helps in the re-evaluation of individuals' historical and cultural contexts in the act of discourse. Not only the verbal rhetoric, but the non-verbal communicative actions are also of crucial significance in elucidating such enactments. Be it the discourse of a layman, or the discourse of an actor, the multimodality of their interactions and enactments show a lot about the emotional contextualization of their discourse patterns.

3. Research Methodology

3.1. Multimodal Interaction Analysis

In this research, Multimodal Interaction Analysis has been used as theoretical bedrock. Where other

methods in this domain focus more on the effects of discourse on social interactions in some social setup, this method takes up the analysis of the imagers and non-verbal passages in their contextual importance concerning the verbal rhetoric. Multimodal Interaction Analysis not only focuses on the verbal part of the communication but also includes non-verbal communicative modes (Norris, 2013). It considers the said and unsaid expression of communication equally important. It means this framework considers all actions involved in humans from multimodal perspectives.

An individual's communicative action and expression in a socio-cultural world is a mediated action that can only be understood contexts. Different non-verbal and verbal modes like gaze, posture, spoken language, and gesture result in various mediated actions. These actions are categorized into three levels (Norris, 2004):

- 1: Lower-level actions constitute the smallest meaningful units of a mode, for example, the use of a microphone, which involves many mediation tools like breath, lips, body, and hands. They lead to higher-level action.
- 2: Higher level actions, which are a mixture of various lower-level actions form communication through debate.
- 3: Frozen Actions, where higher-level actions contain material objects incapable of any actual communicative behaviour on their own with the mediation of a living being.

Though different tools have evolved for this type of analysis, the framework of the Multimodal Interaction Analysis used in this research provides an extensive analysis of the data under study to address the research objectives. Though a complete analysis takes months and fills hundreds of pages given the magnitude and complexity of all mediated actions, this research limits the dataset to chunks to be studied as a representative for the full context.

3.2. Data Selection

The data for this research comprises of audiovisual footage of Cannes Film Festival interviews, Mahira Khan from Pakistan and Deepika Padukone from India conducted in May 2018. Both actresses were representing a global brand L'Oreal. The overall setup of these interviews was similar. They were conducted separately for the program 'Asian Culture Vulture'. The interviewer ensured little disruption so that the behaviour of the actresses does not get influenced by anything else. There was no audience in the program. The similarity in environmental factors made data selection easy for the researcher for more valid and reliable results.

3.3. Analysis Method

The collected data were analyzed by using three levels of mediated actions. The analysis started with lower-level actions, then shifted to higher-level actions and ended with frozen actions. Gradually, the approach of Multimodal Interaction Analysis was used. The analyzed outgoing modes encompassed polemics, spoken language, gesture,

posture, gaze, and head movement. The spoken discourse was transcribed and analyzed, followed by the non-verbal discourse analysis. All communicative modes were analyzed separately to have an in-depth analysis of the principle communicative actions of Mahira Khan and Deepika Padukone that were relevant to their interpersonal relations in a particular social context. Visual transcripts were also used to record salient actions elucidated via non-verbal communication. Suprasegmental speech and text size were also analyzed, along with other significant components of non-verbal and verbal discourse.

4. Data Analysis

Data were analyzed with the help of critical processes of management, abstraction, and interpretation. The analysis of non-verbal and verbal communication of Pakistani and Indian female actresses revealed all three types (lower level actions, high-level actions, and frozen actions) of mediated communication. For this research, multimodal interaction analysis is used because of the following reasons:

- a) It differs from *discursive* approaches.
- b) It differs from other *multimodal* approaches.

Multimodal interaction analysis views language and other modes not as some phenomenon existing outside the individual as separate entities; in fact, it champions to analyze and investigate language as part of the individuals in the world. To put it simply, individuals, their actions, their

environment, and the objects within, all come on the same page. Multimodal interaction brings together the things 'within' and 'without' an individual. There is no denying that language, and its modes are part of individuals who live in a socio-cultural setup, but many theories fall short of connecting the two. If language constructs the social or is constructed by the social, how can we investigate this detail? Multimodal interaction analysis provides such details. It provides that framework where every action is taken to have interceded at multiple levels. The following analysis based on multimodal interaction analysis provides a detailed account of emotions reflected in the verbal and non-verbal discourse of two different actresses.

4.1. Verbal Analysis of Mahira Khan's Discourse

4.1.1. Topic Choice

The topics that were touched and driven along the course of conversation were varied. The topics encompassed her presence at Cannes, women's rights, motherhood, Pak-India tension, future projects, and Loreal ambassadorship. Mahira Khan gave pertinent answers and made her stance pretty clear about all of the topics touched by the interviewer.

4.1.2. Coherence

The actress completely synchronized herself with the conversation and had a comfortable pace while conversing and giving answers. Her composed state and coherent replies brought a very poised yet casual sort of attitude of hers to light. She

seemed comfortable with the pace of conversation and indulged in giving brilliant and coherent opinions on the topics and questions ahead so much so that at times she gave the impression of leading the interviewer.

4.1.3. Hesitation

Although Mahira seemed at ease when she was being asked multiple questions, yet there were some places during the conversation where it seemed that she wanted to add more of her opinion on the things but refrained herself. Specifically, when asked about the tension between her country and neighbouring India, she pulled herself back and answered briefly and as sanely as possible due to the topic's sensitivity. It was interesting to note that she was asked this type of question, but Deepika was not asked any question on the same topic in her interview even though the year, time, and occasion were the same.

4.1.4. Repairs

The actress gave an impression of being very comfortable with the questions and the situation but was found repeating some words time and again like the repetitive use of words like *Thank you*, *Well* and *So*, but still, she made it look like a part of her conversational style. She did use repairs in her conversation at times to lay stress on some words or to gain time and to correct herself.

4.1.5. Syntactic Structure

In her interview, the actress was seen using a very conversational and colloquial style. She did not use very complex structures and kept her style upbeat and straightforward.

4.1.6. Lexical Style

Mahira used simple diction, though she was very fluent, yet her choice of content words was unpretentious and modest.

4.1.7. Rhetorical Figures

Mahira Khan used a lot of rhetorical figures throughout her interview. She gave many examples (a reference to her twitter account, etc.) and was very allusive in her expression.

4.2. *Verbal Analysis of Deepika Padukone's Discourse*

4.2.1. Topic Choice

Deepika's interviewer talked about previous Cannes experience, Hollywood projects, Loreal ambassadorship, and upcoming projects. There were no questions about her personal life compared with Mahira's interview, where she was asked about motherhood. Moreover, the actress was not asked anything about the tension between India and Pakistan.

4.2.2. Coherence

Right from the start of her interview Deepika looked a bit edgy. The interviewer looked very excited, but Deepika's style was not very conversational, and she looked like making efforts with her answers by bringing short yet pithy answers to each question. Her linguistic expressions lacked coherence at some places. She even gave the impression of holding her answers.

4.2.3. Hesitation

The actress looked preoccupied and hesitated on many occasions. She was not very fluent in her expression. Long pauses were observed, and it

seemed she was calculating every word and every expression.

4.2.4. Repairs

Though there were not many occasions where the actress was seen indulging in repairs, in case of repetitions, Deepika in comparison with Mahira was more economical in her expression, when the interviewer welcomed, Deepika she said 'thank you' once, Mahira said the same 3-4 times. It seemed the actress was fully cognizant of her presence on an international platform and made conscious efforts of being perfect in her expression.

4.2.5. Syntactic Structure

Deepika used more complex structures in comparison with Mahira. While doing so, her style became abrupt and intricate. There were unexpected starts and quick endings.

4.2.6. Lexical Style

Deepika's choice of content words was rich compared with Mahira, maybe because she used more intricate patterns and was very conscious.

4.2.7. Rhetorical Figures

In comparison with Mahira, the Indian actress used less rhetorical devices and kept her answers short and to the point.

Table 1. Comparative Verbal Analysis

Mahira Khan		Deepika Padukone		
Topics Covered	Varied	Topics Covered	Less in comparison with Mahira	
Coherence	More use		Less use of	

	of cohesive devices		cohesive devices
Hesitation	Less hesitation		More Hesitation: More pauses observed
Repairs	Notmany observed	Repairs	Not many observed
Syntactic Structure	Simple	Syntactic Structure	Complex
Lexical Style	Simple and modest	Lexical Style	Complex
Rhetorical Figures	Used frequently	Rhetorical Figures	Less use of rhetorical devices

4.3. Non-verbal Analysis of Mahira Khan's Discourse

4.3.1. Lower Level Actions

In addition to the linguistic analysis of Mahira Khan's speech, the following lower-level actions were observed:

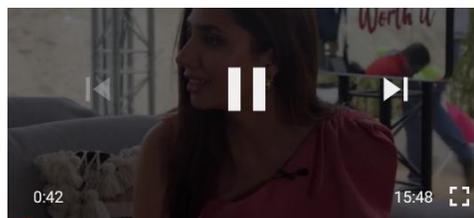
a) Conversational Ownership: The spoken language of Mahira Khan in this interview revealed her passion, devotion, and excitement for each section of the talk. She showed complete interest in the activity from the start and maintained the same demeanour until the end.

b) Vocal Control: Mahira's speech in the interview was the perfect representation of her emotional self on the topics touched. She talked in a confident, natural, and poised way. A sense of

humility and positivity was evident from her handling the questions, even the tricky ones backed by many controversies. The way she listened and responded to the questions made the interview an easy and exciting affair. She was very open to discussing multiple topics ranging from personal, national, and international and did not show a lack of confidence. Her soft speech pattern portrayed her as a modern progressive ambassador.

c) **Vocal Amplitude:** Mahira's vocal amplitude ranged from low to high. Depending on the nature of the question, she kept adjusting her vocal amplitude. When she talked about motherhood, her voice became soft and low. When she talked about ambassadorship, her voice became loud and fluctuated between high and low notes. Her voice also showed the points where she wanted to say a lot but held herself from going over the top. There was much variety in her amplitude that made the whole interview activity more rhythmic, exciting, and engaging.

d) **Quantity of Speech:** The analysis of Mahira's speech showed that she was more on the giving end. There were no short or one- or two-word answers that would give an air of snobbishness or superiority complex. She was very interactive, and her short interview lasted for 15 minutes, 48 seconds. Her frequent use of examples and allusions was a clear indication of this thing that she was not bored and wanted to make the best of that interview.



e) **Physical Ownership:** Mahira Khan looked very comfortable in the setting. The noise or the people moving around did not perturb her. She seemed fully engrossed in the interview and looked very comfortable with the whole setup.

f) **Facial Expressiveness:** The very first thing Mahira Khan addressed was the Cannes debut. Her facial expression showed her deep sense of gratitude towards this opportunity that had come her way.



Her lifted eyebrows showed her excitement, passion, gratitude, surprise, and sense of responsibility that she felt towards the privileges she had got. She smiled throughout the interview with excitement in her eyes.



Mahira's excessive use of facial expressions conveyed a lot about her emotional state and proved her to be equally expressive in real life too. Her eyes, eyebrows, and smile made her communication more engaging and exciting with every topic she discussed.

g) Body Posture: Mahira's conversation was very interactive, and she maintained herself as an expressive person; hence her posture also kept changing throughout the conversation. She did not conceal her emotions about any of the topics and hence kept changing her sitting position. At points, she would excitedly come forward on the sofa. She was swaying her hands and running them through her hair; she kept tossing her head, and was always changing her sitting posture. All this showed that she was too excited about the whole affair or wanted to give a confident air about herself. She did not bore the audience by being too mechanical. She made use of her body language to keep things rolling.

h) Gaze Retention: Mahira was very good with eye contact; she kept looking straight into the interviewer's eyes and was very much at ease with that. She did not look uninterested for even a minute and was rather chirpy. At times she looked into the camera as well to interact with her audience.



4.3.2. Higher Level Actions

These actions are performed when the speakers are usually conscious of their surroundings. We can say that lower-level actions synchronize with other lower-level actions and lead to higher-level actions. So we can see Mahira Khan used a lot of lower-level actions. Mahira's chat in the interview was very rich in mediated actions and facial expressions alike. All her lower-level verbal and non-verbal actions were totally in harmony. She moved forward, tilted her head, ran fingers through her hair, maintained eye contact, nodded her head, smiled frequently, and at the same time, kept the conversation going. She performed a host of mediated actions incorporating socio-cultural, political, psychological, and physical dimensions to the topic under discussion while adhering to the theoretical notion of mediated discourse. She provided a rich amalgamation of lower-level actions resulting in higher-level actions in the form of action laden discourse. The range of actions: hand movements, lifting of eyebrows, unibrow sneers, relaxed and alert sitting postures, smiling, smirking, moving hands lead to higher-level actions of a part or different parts of the conversation.



4.3.3. Frozen Actions

In addition to the lower and higher-level actions, there is a third unit in multimodal interaction analysis called frozen action. This concept relates to the exploration of relevant actions executed by a social actor at a prior time and later become

frozen in objects or settings. It looked like a photo shoot set, and it seemed the actress was shooting for something when the interviewer joined her.



There was a director's chair in the background, which became visible when the cameraman focussed on the interviewer. The actress was sitting on a sofa, and she looked very comfortable in it. It seemed that she was already sitting there before the interviewer came. The host's position was upright, but Mahira looked very comfortable. The mic pinned on her dress showed that being an actress, she was familiar with all that already and had no issue with something pinned on her dress. The mirror in the background with 'Worth it' written on it also threw light on the nature of the event, and the actress embraced all this gracefully because being a person from showbiz it was all a part of her routine. Since the place looked like a set with objects scattered and people moving around holding cameras, all these constituted

frozen actions: things which told a lot about the actor's social, psychological, and physical traits involved in multimodal interactional discourse. The formal interview had an informal background. With that being said, these interpretations of read-off actions may not be correct, but they can certainly help in the interaction analysis.



4.4. Non-verbal Analysis of Deepika Padukone's Discourse

4.4.1. Lower Level Actions

a) Conversational Ownership: In comparison with Mahira, Deepika Padukone's verbal language was very poised and lacked vigour. She let the interviewer do most of the talk and seemed somewhat disinterested. She did not look very passionate about it, maybe because it was her second time and did not give the interviewer much lead from her answers.

b) Vocal Control: The analysis of Deepika Padukone's speech reveals that she was steady and fluent and kept herself classy. She had absolute control over her speech, which almost sounded like a monotone. Her voice lacked emotional appeal and was more mechanical than vibrant.

c) Vocal Amplitude: Where Mahira was very colourful in the variation of vocal amplitude; Deepika did not show much highs and lows in her voice. She talked with the same tone throughout her interview. Her voice was loud, yet it lacked variation in amplitude.

d) *Speech Quantity*. Deepika's interview lasted for 7 minutes and 4 seconds, and that was maybe because she was always to the point. She did not use many speech devices and kept her answers were short and pithy. On some occasions, she held herself from giving too much by abruptly ending the answers. Maybe she did not have much to say or had a short time. Her short answers were easy to comprehend, yet they did not give much lead to the interviewer.



e) Physical Ownership: The analysis of the non-verbal communication of Deepika Padukone reveals that she was not passionate and was very reserved, maybe because it was her second appearance at Cannes, and she had already experienced everything a year ago. Even though

she gave the interview, but she still looked indifferent and unaffected by the whole affair.

f) Facial Expressiveness: In comparison with Mahira, Deepika's facial expressions were very stoic. She did not smile a lot, made less use of eye contact, and kept her expressions minimum. Like the economy that she exhibited in her verbal expressions, she did the same with her nonverbal expressions. Even though she is a phenomenal actress, yet she kept the use of facial expressions to the minimum.



g) Gaze Retention: Deepika's body, head, and gaze were directed towards the host, not towards the camera. There were occasions where she did not even meet the eyes of her host. She looked down repeatedly, which showed that maybe she was thinking too hard or was not interested in the activity.



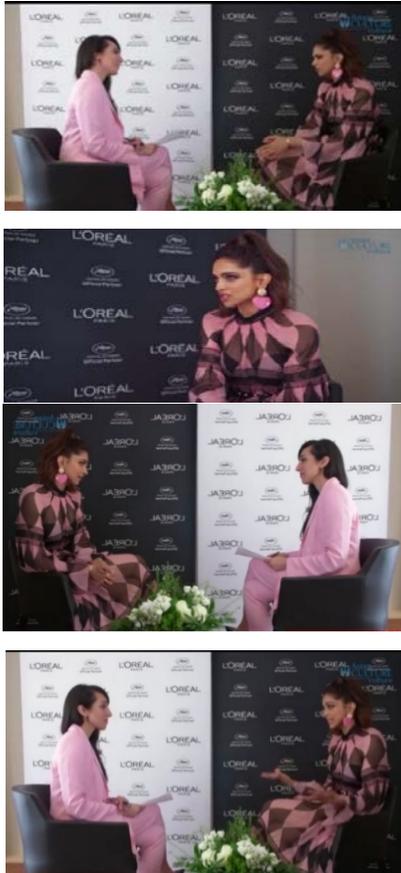
h) Body Posture: Mahira changed her posture a lot during her interview; Deepika sat in the same posture for 7 minutes. There was no posture shift during her speech. It was slightly bent forward, and her back was not against the chair. Her shoulders were slouched. All this could be because of her height as well, and maybe she was not comfortable in that chair, or maybe she wanted to be done with the whole thing as soon as possible.



4.4.2. Higher Level Actions

Deepika's mediation of lower and higher-level actions did not seem to be in harmony on most occasions. At times it felt that her speech, facial expressions, and thought processes were a bit scattered. Her conversation in the interview was not very rich in the constitution of mediated actions. She did not move her body and head, but

it could even be because there was no variety in her expression. The range of monotonous communication sans any facial, head, hand, and body movements gave the impression that maybe she was tired, bored, preoccupied, or too proud to make any effort.



4.4.3. Frozen Actions

The interview was formal with a very formal background with a black and white Loreal board in the background since Deepika was representing that brand at Cannes as its brand ambassador. Not once she looked around because maybe for her, it was a routine matter. There was a glass vase on the table between interviewer and interviewee, giving the whole environment a formal touch, but

Deepika seemed oblivious. The way she sat on the chair also conveyed a lot. She looked a bit lost and did not try to sit upright like the interviewer. Her sitting posture conveyed a lot about her personality, and she did not look very comfortable in that space.



5. Conclusion

A lot can be gathered from the multimodal interaction analysis of the emotions of Pakistani Actress Mahira and Indian Actress Deepika Padukone. The present study reveals the kinds of emotions reflected in the non-verbal and verbal discourse of Pakistani and Indian Actresses. Mahira's expressive, communicative actions naturally conveyed more conversational and physical ownership. Mahira exhibited a wide variety of emotions, both verbally and non-verbally. The actor seemed to be pretty much at ease with showing up variety of emotions, be it excitement, devotion, love, sadness, passion, or discomfort. All of her non-verbal expression complimented her verbal skills, equally making her look convincing about all that she believed in. In contrast, Deepika Padukone was a bit reserved in her deportment and kept her verbal and non-verbal discourse under control stifled. It could be because for Indian actress Deepika, the Cannes

platform was not new. She was already familiar with the nature of the event and tried to show her grace, poise, elegance, dignity, and style. It could also be because, compared with Pakistani actresses, Indian actresses are more exposed to such international platforms, and they use such a medium to showcase their status, power, and dominance.

Mahira Khan was very vocal about her ideologies, and she knew she was there not only as Loreal's ambassador but also as her country's ambassador. She gave very definite views about multiple topics like 'change' and 'Pak-India Relations'. She tried to give a reliable and positive image of her country. In comparison to Mahira, Deepika seemed too mindful of the words she spoke, very calculated, and sure. She never gave away too much of herself. She was religiously on point, there were no digressions, and she acted like a thorough professional.

The discourse of Mahira's emotions can be contextualized in this way that Pakistanis are known to be open-hearted and expressive people; hence the actor displayed the very same quotient in her aura. She was expressive and elastic and yet had some substantial views to reckon. Deepika's discourse of emotions was her opposite. Though Indians are also known for their vibrant and rich culture, it was not evident from Deepika's attitude. It lacked warmth and emotions.

5.1. Recommendations

Acting is a great domain to showcase emotions, ideas, and art. An actor's strength lies in his

excellent command of verbal as well as non-verbal discourse. The larger the variety of expressions an actor has to offer, the more refined he becomes an actor to withstand the test of time, age, and career. This research that mainly focused on the actresses of Pakistan and India has drawn conclusions based on thorough research on the conduct of two leading ladies of the countries. The verbal part of the conversation was effective on both sides as both the ladies were confident, but Mahira won the game of expressions as she was more expressive with a wide range of facial expressions and much energy. It suggests one should be equally expressive in non-verbal communication. It is said that gestures and expressions also grab the attention of audiences/listeners. An actor cannot rely solely on verbal or lower-level actions.

Nevertheless, it should not mean being over-expressive. Anyone pursuing acting as a profession or as a hobby should consider verbal and nonverbal interaction equally crucial as the two make a complete whole. It is interesting to note that an actor's real personality comes to limelight during interviews, promotions, media appearances, etc. because that is where an actor's real personality is seen as his/her work is a piece of art or a character written by someone and played by the artist and it is not the artist's actual self.

Acting is all about the game of expressions, and during the conversation, Mahira was high on that, and it only made her talk more relatable as compared to her counterpart. She showed a high

level of interactive discourse. However, Deepika, though at the top of her career, displayed some jaded mediation in her discourse at multiple levels. Despite being a phenomenal actress, she did not appear very appealing in the interview and maintained a reticent bearing throughout the interview. She did not appear compelled to discuss topics she was asked about; due to her single word responses that appeared to be a little rude at times, the interviewer quickly finished the interview, giving the impression that it ended even before it started. The fact that both actresses are from the same region, yet different countries, reveals how they differ in their ideologies, context, and personality. This article has elucidated some vital notions of multimodal interaction analysis using examples from interviews of two actresses. This framework with robust methodological tools situates social actors with their cognitive, physical, and psychological dimensions and links them to their socio-cultural and physical environment. An analysis of these two actresses' discourse shows how multimodal interaction analysis is based on the sociological welfare of ACTORS acting in the world with the double role of social actors. This type of interaction analysis has developed into a robust framework with a profusion of methodological tools that make this analysis possible thus, opening future research into innovative and promising directions.

The present study has tried to contribute to existing body of knowledge in the domain of linguistics, media, and cultural studies in different

ways. It invites the researchers to be interdisciplinary, transdisciplinary, cross-disciplinary, and multidisciplinary. Accordingly, linguists can enter in the domain of media and cultural studies and media researchers can work using the linguistic lenses under the umbrella of Discourse Studies, Discourse Analysis and Critical Discourse Analysis.

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