

Synergizing Critical and Corpus Based Approaches in Studying Pakistani Lawn Fashion Discourse

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Abstract

The study examines the social media verbal representation of apparel industry in Pakistani for which it delimits itself to female eastern wear apparel specifically branded and designer lawn only. The paper draws its framework from Barthes' theory of fashion system. I built a specific corpus after observing Instagram posts of eight highly followed brands to define the rhetoric of Pakistani apparel fashion brands and the counter hegemonic discourse of bloggers and fashion writers published online commenting on these designer lawn collections. AntConc is used for corpus analysis of concordances, collocates and key words in context (KWIC). The findings reveal that in Pakistan lawn is not a mere comfortable clothing fabric to fight the soaring temperature in the hottest summer when temperature escalates up to 48 °C rather in summer another war is waged between the designers launching heavily embellished expensive collections with foreign destination shoots. KWIC list of top 50 words include lawn, design*, collection*, embroidery*, store*, fashion, festive, luxe* but excludes comfort* and simple* that reflect the emerging discourse of luxury collection of heavily embroidered designer lawn. Verbal structure has been constructing a rhetoric in order to make a product more fashionable than it really is.

Keywords: corpus, concordance, fashion, discourse, AntConc

1. Introduction

The paper analyses the emerging discursive practices of Pakistani fashion discourse produced by female apparel brands (delimited to lawn collections only) and interpellative role of language not only in defining Pakistani feminine fashion reality but also fabricating the verbatim in constructing the brand positioning among female consumers. The specific corpus of fashion discourses is generated and examined. The linguistic analysis of this corpus reveals the functional and rhetorical components of the posts.

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Pakistan, the region's sole producer of lawn fabric, is blessed with unique seasons and weather conditions that necessitate a complete clothing change with each season, from warm/heavy shawls, jerseys, and jackets in the winter to cool/light cotton and lawn in the summer. Summer, the longest season, begins in March and lasts until October. New arrivals of the businesses' summer lawn collections reach the market as early as February. Although a comfortable three-piece (henceforth 3pc) suit can have these garments, it normally includes 2.5-meter fabric for bottoms, i.e., pants or shalwar, 2.5-meter fabric for a shirt and 2.5 meter fabric for a head scarf called dupatta in an unstitched suit or a stitched suit. Despite the fact that a lawn dress is a basic necessity and the most sought-after everyday object in the country's hottest and humid weather conditions, donning (dressing-individual parole) a magnificent three-piece dress (social-langue) has associative semantics and a social ideology to express. The price range, brand emblem, and style statement carried while wearing a dress allow one to identify with a specific social group.

A lawn dress was the most comfortable and basic garment for casual day-to-day use to combat the heat around two decades ago, when the market was not overloaded with mushrooming brands. With the rise of commercialism and branding, a new grass brand arises every other day, making it difficult to list the existing designers and companies offering a wide range of textiles. According to Jamal (2017), around 100 designer lawn companies are engaged in a market war with double the size replica makers and tiny businesses. A growing middle class and an increase in disposable family money as a result of an increasing number of working women have aided the lawn generating sector in increasing market size and share by skyrocketing prices through niche marketing. Similarly, the concept of luxury lawn has cleared the path for price increases by adding accessories for adorning the dress and spreading its fixed contextual usage. Women are now wearing three-piece designer lawn dresses to nighttime parties. This increased use of lawn dresses has increased the demand for additional elaboration and ornamentation in the form of embroidered patches, patterns, fringes, tassels, and laces matched with silk, chiffon, or embroidered net dupattas to elevate the category to that of a luxury collection. Thus, developing a niche market for an exclusive range with a few articles available that are booked before the collection's premiere increases customer demand for must-have ones before it is sold out or worn by someone else. As a result, a simple dress requirement becomes a competitive advantage not only for producers to launch before

their competitors, but also for consumers to don their new arrivals before a rival, whether a cousin or a friend.

2. Literature Review

Clothing serves as a means of protecting oneself from harsh atmospheric and weather conditions, as well as displaying modesty and covering oneself. Dress is a nonverbal social communication system that not only provides comfort to the wearer but also transmits cultural and personal associated semantics. As a result, the clothing system is a semiotic discourse that transmits the community's and individuals' religious, cultural, ideological, and social values. The dress discourse, like other discourses, is context dependent. The choice of style is determined on the occasion. When strolling to a job interview, the candidate would wear a formal suit and shoes rather than lounge wear and flip-flops.

The accumulation of dresses in one's wardrobe promotes creative expression and expands one's vocabulary in order to generate more sentences using the 'grammar of fashion' ("Visual Rhetoric/Semiotics of Fashion," 2018). Fashion rhetoric replaces diction and emotion with apparel diversity, designer and brand options, style adoption, and so on. Style-setters are the elites and celebrities in most civilizations, and style-emulators buy imitation and reproductions to demonstrate their taste, financial means, and ideology. Miller (2013) investigated the interaction of pleasure-seeking and ephemeral fashion among luxury fast fashion and imitation buyers. Interestingly, Karen noted in her piece the situation of a Chinese bride wearing a replica of Middleton's wedding gown within a day of Prince William and Kate's wedding, as the Faviana design team begins working within 10 minutes of any major award telecast.

Similarly, Thompson and Haytko in 1997 investigated the appropriating discourse on fashion through analysing verbatim of 20 phenomenological interviews, which resulted in consumers' counter discourse demonstrating resistance to the hegemony of normative fashion practices in the social milieu.

Females in Pakistan are getting increasingly brand and status conscious. Zeb, Rashid, and Javeed (2011) investigated the impact of brands on the purchasing habits of Pakistani females. According to the report, girls are fashion and brand conscious, and they want to look contemporary. A survey of 415 respondents was conducted using a quantitative and

empirical study approach. The findings demonstrated a positive relationship between females and brand consciousness, as well as paying a premium for branded items to acquire social recognition.

In an empirical study, Khurram, Qadeer, and Sheeraz (2018) investigated the influence of brand memory and recognition in real purchase using price consciousness as a moderate variable. The poll was done at three lawn brand retail locations: Gul Ahmad, Firdous Clothing, and Al-Karam. The findings demonstrated a positive association between brand recall and brand recognition, with the top 10 lawn brands being Gul Ahmad, Nishat linen, Sana Safinaz, Al-Karam, Bareeze, Wardha, Kayseria, Firdous, Mausammery, Asim Jofa, and Khaadi. Due to the fact that the survey was done on Gul Ahmad, Firdous, and Al-Karam outlets from buyers at the billing counter, the responses appear to be influenced by social desirability biases and impression management motivations, and thus failed to disclose the true picture. The authors have not offered a reason for selecting these three brands. Gul Ahmad, Firdous, and Al-Karam's brand recall differs due to their status as pioneer textile producers. Gul Ahmad was the first brand in Pakistan's grass industry history. However, the current paper found varying trends such as Gul Ahmad not being found in the top eight brands on Instagram and Maria B becoming the most followed brand on all social media accounts whereas Gul Ahmad was on the ninth number and Bareeze, Al-Karam, and Firdous facing intense competition with the emergence of new designers and brands such as Sapphire, Elan, and ZaraShahJahan as these brands have gained prominence on social media through their stylize

Shuo and Zhenmei (2014) compared self-built corpora of a female fashion magazine Cosmopolitan's English and Chinese versions for the cross-linguistic advertising strategies. The use of AntConc and wordsmith tools of wordlist and keywords revealed the cultural intertextuality and glocalization trends to cater to the target audience needs in the advent of globalization.

Critical discourse analysis has been considered a qualitative paradigm of discourse studies and regarded as a subjective interpretative exploration only. However, since the methodological synergy of qualitative critical discourse and quantitative corpus approaches in the examination of refugees, asylum seekers, immigrants, and migrants (jointly termed as

RASIM) by Baker et al. (2008) has rightly paved ways for discourse analysts to examine more objectively and impartially.

This present paper employs the synergy of corpus and critical discourse approaches to examine the underlying hegemonic practices of powerful brands in creating a niche for 'luxury lawn' in order to benefit more from high prices of a basic commodity. The paper attempts to answer the following research questions:

- In what ways are lawn fabric collections linguistically defined and constructed in the corpus?
- What are the frequent topics and issues discussed in corpus?
- What are the female fashion trends in summer in Pakistan?
- Does verbal structure change the social sartorial norms?

2.1 Theoretical Framework

After Mallarme, Barthes was the first to investigate the relationship between fashion and language. Barthes' (2013) fashion system theory was the first of its sort, defining the link between two independent spheres epistemologically separated. His theory used structuralism, which was inspired by Saussure's signifying concept. He believed in two fashion systems: iconic and verbal, and that real dress is the third component of this holistic system. The iconic is referred to as 'picture clothing,' whereas the verbal refers to written clothes or described design. In theory, these two clothes pertain to the same reality, namely actual clothing or real garment. Because of the differences in representational substances and structures, these may be equivalent but not identical. The substance of written clothing is verbal, with the unit being the word, and its structural relationship can be syntactic if not logical; nevertheless, the plastic structure of image-clothing and its substances, lines, shapes, colours, and surfaces are spatial in relation. In contrast to these two systems, the third, real clothing, is technological, and its units are signs of manufacturing and production. One system gets converted to another.

There are three structures for each fashion system: technological, iconic, and verbal. The genuine clothing is translated into an iconic structure, which is then transferred into a verbal code via three shifters: real to image, real to language, and image to language. The meaning supercoded through words is imposed on a real clothing, '... for it does nothing but

signify in a crude fashion the reality of the world and of the garment, in the shape of nomenclature,...' (Barthes, 1990, p. 35).

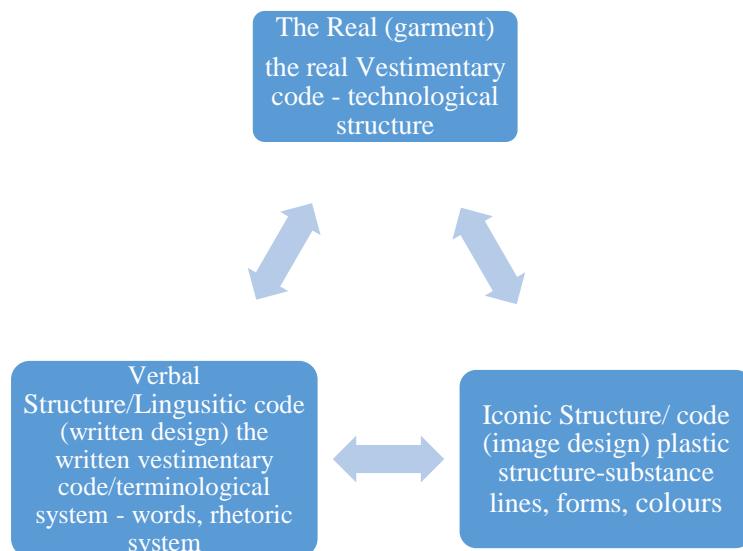


Fig.2.1: Roland Barthes' Theory of Fashion System

3. Methodology

The paper adopts a synergy of methodology. The methodological triangulation of mixing CDA and corpus approaches widens the perspective and scope of the study as it not only views the concordances of the terms but also reflects on the power differentials in terms of CDA. According to Sinclair (1991) a corpus study begins by creating a corpus in the first place; the researcher built a specialized representative corpus 'of and about' lawn. Here these two prepositions are self-explanatory as 'of lawn' meant for a corpus of Instagram posts of eight mostly followed lawn brands which were observed for around 10 days in summer 2019 for their new launch and Eid festive collections. However, 'about lawn' included a corpus of newspaper and blog articles available online published since 2014. Altogether there were nine text files of varying sizes as some brands were not actively updating their social media accounts whereas others were regularly posting on IG. The corpus of blog articles was the biggest in size.

Table 3.1: Corpus Specifics

Sr #	File/brand name	Followers	File size	Corpus size	Characters
1	Maria B	1.8 m	2KB	201	1562
2	Khaadi	1.6 m	6KB	819	5885
3	J.	1.1 m	2KB	328	1940
4	Faraz Manan	1 m	1KB	127	823
5	Sana Safinaz	1 m	8KB	1282	7635
6	Sapphire	990 k	6KB	168	5302
7	Nishat	954 k	5KB	753	4640
8	Elan	878 k	5KB	633	4199
9	Lawn corpus		58KB	9804	58045

AntConc 3.5.8 (Anthony, 2019) was used for quantitative analysis of Concordances, Collocates and KWIC list. For the generation of KWIC, BNC wordlist was used as a reference corpus and it was downloaded from (Anthony, 2019).

4. Results and Discussion

4.1 High Frequency Words

To begin with the analysis, word and KWIC lists were extracted. For this specific corpus, top 50 high frequency word list sorted by Keyness has been mined. This list has been manually edited to remove some insignificant words like repetition of brand names and some abbreviations like PKR for mentioning of price in Pakistani Rupee etc. Keyness is the statistical significance of high frequency words in the corpus. Following is the list of 50 words:

Table 4.1: List of Top 50_High Frequency KWIC Sorted by Keyness

#Keyword Types: 400

#Keyword Tokens: 6492

#Search Hits: 0

Sr#	Rank	Freq	keyness	effect	keyword
1.	1	316	+	4110.24	lawn
2.	2	84	+	959.81	online
3.	3	43	+	750.87	instores
4.	4	41	+	715.94	unstitched
5.	5	35	+	566.58	dupatta
6.	6	64	+	554.93	designer
7.	7	75	+	468.35	collection
8.	8	28	+	440.05	eid
9.	9	38	+	410.92	embroidered
10.	10	42	+	369.17	prints
11.	11	50	+	361.54	printed

12.	12	49	+	351.27	0.0055	shirt
13.	13	33	+	345.95	0.0044	festive
14.	15	35	+	323.73	0.0045	outfit
15.	16	31	+	321.58	0.0041	Pakistani
16.	17	25	+	311.9	0.0034	chiffon
17.	18	28	+	299.11	0.0037	embroidery
18.	25	31	+	283.38	0.004	textile
19.	26	16	+	279.37	0.0022	traditional
20.	27	36	+	275.53	0.0044	Pakistan
21.	28	43	+	269.4	0.0045	wear
22.	30	51	+	247.85	0.004	summer
23.	31	36	+	244.94	0.0041	designs
24.	33	32	+	224.46	0.0038	stores
25.	35	15	+	209.94	0.002	colors
26.	37	12	+	209.52	0.0016	threepiece
27.	38	22	+	208.37	0.0029	floral
28.	39	29	+	201.54	0.0035	fabric
29.	41	23	+	195.03	0.003	brands
30.	42	26	+	194.39	0.0032	suits
31.	43	28	+	193.47	0.0034	brand
32.	44	11	+	192.06	0.0015	dupattas
33.	47	26	+	182.94	0.0032	collections
34.	49	22	+	174.67	0.0028	designers
35.	50	10	+	174.6	0.0014	freedomtobuy
36.	54	9	+	157.14	0.0012	muzlin
37.	55	11	+	154.55	0.0015	florals
38.	56	13	+	151.76	0.0018	luxe
39.	57	13	+	146.35	0.0018	color
40.	58	19	+	145.7	0.0024	linen
41.	59	14	+	143.78	0.0019	mania
42.	60	47	+	140.82	0.0023	available
43.	62	14	+	139.64	0.0019	stitched
44.	63	26	+	135.23	0.0027	fashion
45.	64	27	+	133.78	0.0027	code
46.	65	19	+	123.67	0.0023	luxury
47.	69	7	+	122.22	0.001	readytowear
48.	70	7	+	122.22	0.001	schiffli
49.	77	21	+	113.39	0.0023	classic
50.	79	11	+	109.18	0.0015	jacquard

High frequency words determine various significant themes and topics under discussion in the specialized corpus of lawn brands. Like designer collections of lawn three-piece suits are more significant and popular than

branded lawn suits. Firstly, the higher keyness of designer +554.93 and collection +468.35 as compared to brands i.e +195.03 represent the trends in the corpus which are prevalent not only in discursive practices but also in the social milieus too. Lawn collections are predominately divided into designer wear and brands collections. Although the terms are interchangeably used yet designer wears are the labels famous for the designers like Sana Safinaz, Maria B, and Faraz Manan etc. However, Sapphire, Nishat Linen, Khaadi, and J. are the popular brands which launch their lawn collections but in these brands, designers are not prominently known except Sapphire and Elan designed by famous Khadija Shah and undoubtedly her name became a reason for the fame of these two brands. However, Khadija Shah is no more designing for Sapphire.

Secondly, embroidered and embroidery are present in the top 50 words list with keyness i.e +410.92 and +299.11, and embroideries follow just after jacquard with a substantial keyness value of +108.34 defines lawn fabric linguistically to be a heavily embroidered, florally printed and luxury item available in store and online on all designer and branded retail stores. Lawn is no longer a comfortable breathable light fabric to beat the heat of tormenting summer temperature rather a festive fashion collection paired with chiffon dupattas in traditional and classic designs of schiffli embroidery. In past, on Eid and parties, chiffon, silk and jacquard were popular fabric choices among females as these fabrics have shimmer, elegance and royalty associated with them and contrarily lawn was a simple comfy attire for everyday casual uses. The considerable factors were the cost, designs and durability of chiffon and silk etc. Nonetheless, presently, lawn has become a popular party and eid wear and there are multiple factors contributing to this fashion change. One factor is the soaring temperature on Eid festivals and elongated summer season starting from March-April lasting till October. This climatic weather change has been one of the key reasons for a wide wardrobe of lawn collections. Besides, this the hegemonic discourse of apparel fashion brands is another causal aspect as these brands have more profit in lawn being a highly sold and sought after collection and comparatively with higher profit margins being more disposable and less durable.

4.2 Concordances and Collocates

Concordance is a basic tool of AntConc software. It shows how and how often a search term has been used in the target corpus. Concordance plot projects the frequency occurrence of a term. While analysing the

concordances and collocates, the researcher has drawn concordance plots and looked for Clusters/N-grams along with collocates of the searched terms. Data findings of concordances, clusters and collocates have been organized in the following tabular form (table 3). While searching for the term, advanced settings have been used by checking search terms from the list below and cluster size at minimum and maximum 2 words. By using advanced setting list of words have been added using synonyms, general and then specific terms and applying * to extract lemmas and all the possible derivatives. The list of KWIC from table 2 aided the selection of lexical items for concordances in table 3. This table is not arranged from highest to lowest concordance frequency rather it has been organized with contrasting or related lexemes for comprehensive discussion. There are 20 key items which are further categorized under broad themes for ease in elaboration.

Table 4.2: Concordances and Collocates

Lawn brands collection and fabric	Sr #	Search term	Concordance hits	Total Concordance plot	Total no of Collocate types	Total no of collocate token	Total no of cluster types	Total no of Clusters/N-Grams token
	1	Lawn*	331	7	1030	3309	158	331
	2	i. Collect* ii. Range* iii. Launch*	145	8	519	1450	104	145
	3	Design*	143	7	621	1430	87	143
	4	Print*	110	7	442	1098	65	110
	5	Summer*	64	8	310	635	41	64
	6	Brand*	54	2	278	540	43	54
	7	i. fabric* ii. slub* iii. jacquard* iv. chiffon* v. net* vi. cotton* vii. silk* viii. organza* ix. karandi* x. crinkle*	119	8	397	1190	72	119
Simple versus	8	i. Embroider* ii. Chikankari* iii. Schiffli* iv. Lace*	336	8	781	3358	220	336

	v. Embellish* vi. Ornament* vii. Print* viii. Digital* ix. Tilla* x. Motif* xi. Décor* xii. Tassel* xiii. Sequin* xiv. Zari* xv. Appliqued* xvi. Adorn* xvii. Cut work* xviii. Patch* xix. Detail* xx. Intricate* xxi. Pattern* i. Floral*						
9	i. premium* ii. exclusive* iii. luxe* iv. limited* v. superior* vi. royal* vii. regal* viii. elegant* ix. lavish*	47	6	254	468	41	47
10	i. simple* ii. comfortable* iii. breathable* iv. light v. plain* vi. cool* vii. absorb* viii. cheap* ix. inexpensive* x. casual* xi. affordable* xii. informal* xiii. everyday* xiv. basic* xv. necessity* xvi. essential*	33	5	166	330	31	33

		i. fashion*	97	8	431	970	86	97
		ii. styl*						
		iii. Silhouette*						
		iv. trend*						
		v. statement*						
		vi. chic*						
	11							
	12	i. Wear*	94	6	372	940	76	94
		ii. Buy*						
		iii. Purchase*						
		iv. Carry*						
		v. Drape*						
		vi. flaunt						
	13	i. Dress*	105	7	414	1050	79	105
		ii. Threepiece*						
		iii. 3pc*						
		iv. Jora*						
		v. Attire*						
		vi. Suit*						
		vii. 2pc*						
		viii. Ensemble*						
	14	i. Shirt*	58	5	220	580	23	58
		ii. Kurta*						
		iii. Kaftan*						
	15	i. Dupatta*	48	6	193	480	29	48
		ii. Scarf*						
	16	i. Shalwar*	16	3	68	160	9	16
		ii. Trousers*						
		iii. Pants*						
		iv. Lowers*						
	17	i. Fem*	48	7	239	480	41	48
		ii. Woman*						
		iii. Sister*						
		iv. Daughter*						
		v. Girl*						
		vi. Mother*						
		vii. Mom*						
	18	i. Pret	33	6	178	330	25	33
		ii. stitched*						
		iii. readytowear*						
		iv. Couture*						
	19	i. Unstitched*	53	7	222	527	26	53
		ii. Loose*						
		iii. Freedomtobuy*						

Counter discourse	20	i. Mania* ii. War iii. Battle* iv. Frenz* v. Craz* vi. Fever* vii. Shoot* viii. Obsess*	46	1	221	460	42	46
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Lawn brand collection and fabric types are enlisted in the first seven categories where initially lawn as an individual entry has been looked for and the details of the findings are illustrated in the following figures 4.1 and 4.2:

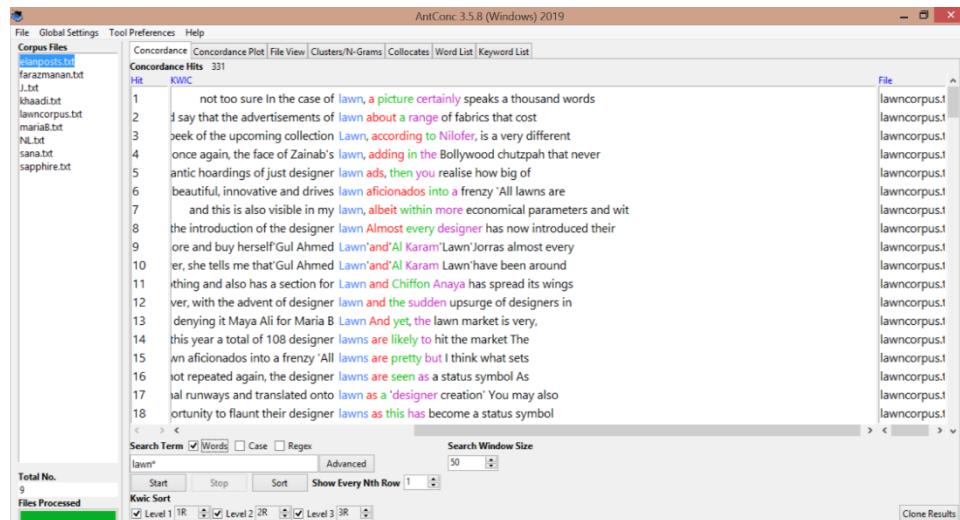


Fig. 4.1: Lawn Concordance Hits

Figure 4.1 illustrates the occurrence of lawn word in the TC. The frequency of lawn is depicted through 331 concordance hits for the term lawn which are plotted below (figure 3) in the TC:

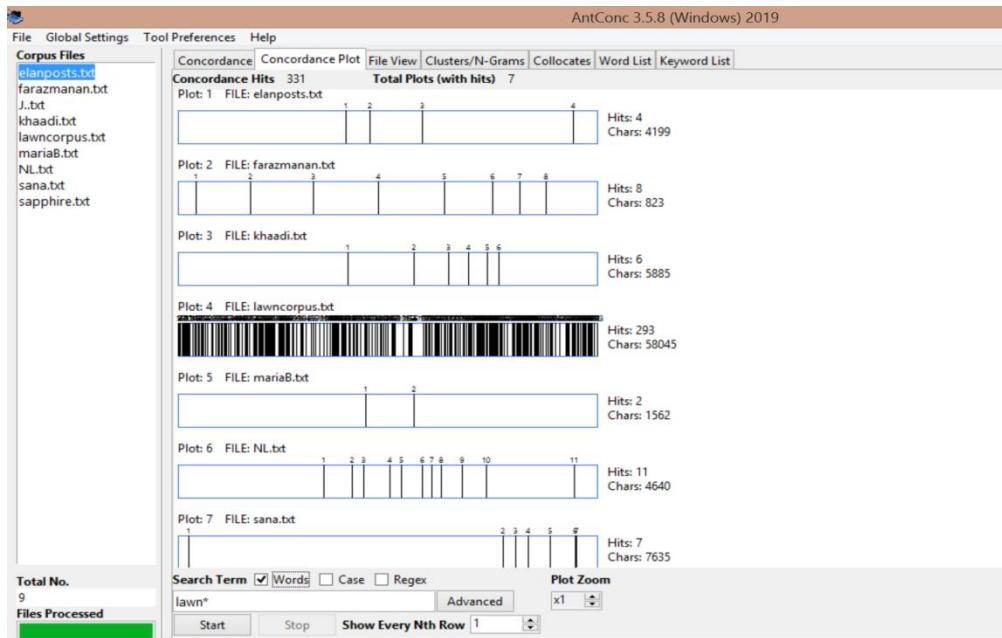


Fig. 4.2: Lawn Concordance Plot

Concordance plot visualizes the occurrence of the search term in the target corpus. Out of nine corpus files, search term 'lawn' has been present in the seven files and the maximum hits are in the lawn corpus file comprising of the articles written on lawn collections i.e 293 hits and the Clusters/N-grams of this word present the presence of the search term with the neighboring words in the target corpus. Total no of collocate types are 1030 and tokens 3309. The total types of N-grams are 158 whereas total no of N-grams token is the same as concordance hits with 2 minimum and maximum words cluster size. The analysis of N-grams reveals that besides the lawn collections, brands, prints, suits, debut, outfit etc. lawn mania, lawn fever and lawn shoots are highly frequent clusters in the counter corpus comprising of lawn blogs and articles. All the lexemes of counter discourse will be deliberated later. However, collection, range and launch are synonymously used in the TC so together these lexemes were observed, and the results were 145 hits found in 8 files of the TC. Furthermore, lemma design* and its derivates have 143 concordance hits in 7 files in contrast to this lemma brand* is 54 times present in two of the TC files. Here designer* has been separately searched and its concordance hits are 86 and found in only one file i.e lawn corpus. The hypothesis of designer lawn being more popular than branded lawn has been proved here through numerical values of concordances. Interestingly, the cluster

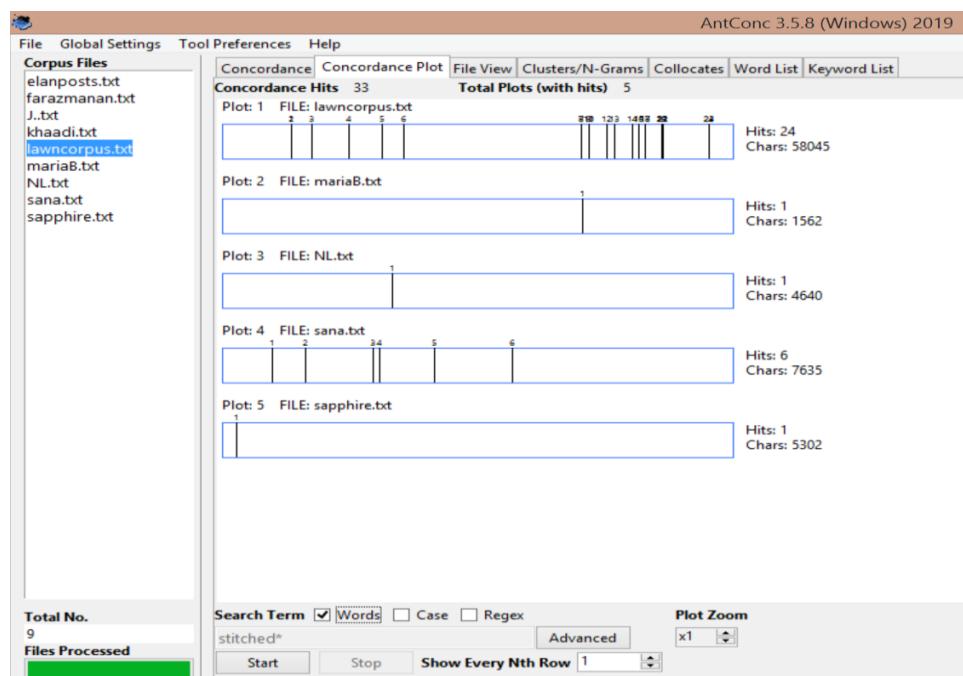
of designer lawn has been voiced mainly by the bloggers and fashion writers.

Unlike global trends of fashion, wearing prints is common among Pakistani females. Informal, and semi-formal female apparel fashion is peculiarly full of prints of various types: rotary, digital, block and/or screen print. These prints are chiefly floral and rarely geometric. Print* search term resulted in 110 concordance hits in total 7 files of TC with 442 collocate types and 1098 tokens of collocates. The collocates of print are lawn, digital, shirt, dupatta, chiffon, back, sleeves, classic, borders, daman, shalwar, pants etc inform that females dresses comprising of 3pc or 4-5pcs with sleeves and back separately available have all the pieces printed. Presently, Pakistani lawn signifies whimsical prints. Printed lawn or lawn prints are proudly flaunted by the females in offices, at homes or in parties; and they struggle to wear a print before anyone else as seeing another woman wearing the same print is relegating the purchased jora. Rehman (2016) appreciated the debut collection of Feeha Jamshed using delicious for prints: 'utterly delicious prints ' giraffes, zebras, and eye-catching psychedelia ' which makes one wonder what took her so long to delve into lawn'. Interestingly, prints are not probably experimented in apparel anywhere as these are in Pakistan truly sumptuous and intricately patterned for a unique style statement. The notion of 'less is more' is upturned in Pakistani apparel feminine fashion that enchant's 'more is less'.

Moreover, fabric a generic term along with the specific proper names of the fabric types i.e cotton, karandi, chiffon, organza, net, silk, jacquard, slub, and crinkle are searched, and the concordance hits are 119 in 8 files and 397 collocate types and 1190 tokens. The clusters reflect that chiffon, crinkle chiffon, silk, organza and net are phenomenally popular fabric types for dupatta and cotton shalwar is preferred. However, jacquard and slub are recent trends for summer collections to add uniqueness and shimmer in summer wear making it perfect for a night party or occasion wear.

Second major category of simple versus ornamented luxury lawn is analysed through comparing three sets of entries one is of simple with its similar words, the other of embellishment and its various form of ornamentation used in the dresses and synonyms of embellishment; here the third set of lexemes comprises of luxe* and its synonymous words

used to express the concept like exclusiveness. The first significant search entry is lemma embroidery* with asterisk to extract all its forms along with specific embroideries like schiffli, and chikankari and other variant forms of decoration used to adorn the dresses like tassel*, motif*, tilla*, cut work*, lace*, patch*, applique* zari*, sequins*, pattern*, print*, floral*, digital*, detail*, and intricate* produced 336 significantly high concordance hits in eight files of the corpus with 781 collocate types and total token 3358. Surprisingly, tilla, sequins, zari and tassels are incorporated in formal wear meant for parties and weddings as Pakistani apparel concept of formal wear is primarily occasional and festive wear. Unlike the global conception of formal wear that means official wear, our local trend of formal is ceremonial. These accessories of silk swathes, chiffon/net dupattas, embroidery laces and patches with zari motifs and sequins have made lawn a luxury collection fit for the festivals not a mere everyday casual wear to feel cool and comfortable in hot summer. Comparing it with second entry of simple* and related words like light, comfort*, plain*, cool*, absorbent*, cheap*, affordable*, breathable*, casual*, informal*, basic*, necessity*, essential* and everyday* that resulted in mere 33 concordance hits in only five files where the maximum number 24 is in the counter discourse lamenting the absence of cheap, simple and comfortable cool lawn for everyday use.



When compared with the third entry of luxury*, exclusive*, limited*, premium*, superior*, royal*, elegant*, regal*, and lavish*, the results were strikingly higher concordance hits i.e., 47 in six files with 254 collocate types and 468 collocate tokens.

The next, third category is fashion* with its synonyms like trend*, style*, statement*, silhouette*, and chic* which created 97 concordance hits in 8 files with 431 collocate types, and 970 tokens. Pakistani fashion is dependent on prints and embroideries rather than silhouettes, cuts or crafting of tailoring skills.

The fourth category wear* with its related verb lexemes e.g. buy*, purchase*, drape*, flaunt*, and carry* extracted a higher concordances i.e. 94 in 6 files with collocate types 372 and 940 tokens. Women take pride in wearing a print before anyone else wears it and this has added such terms as flaunting than wearing.

Fifth grouping type, lawn suit items have four sets of entries dress*, (threepiece*, 3pc, suit*, jora*, attire*, ensemble*, 2pc) shirt*, (kurta*, kaftan*), dupatta* (scarf*), and shalwar* (pants*, trousers*, lowers*). Comparative assessment reflects that after lawn three-piece jora/ dress which gives 105 single concordance hits, shirt or kurtas are more prevalent as 58 concordance hits are there in contrast to dupatta 48 hits and shalwar with only 16 occurrences. Shirts are with more hits as dupatta is becoming an optional choice because an increasing number of socialites prefer not to carry a dupatta and those who observe hijab prefer neutral plain scarves to be paired with as a stylized easy carrying of head cover and of course economical on budget too. Whereas shalwar is concerned women prefer neutral coloured basic shalwars, trousers, jeans, chorri pajamas or tights to be paired with the shirt instead of buying a full suit which of course is economical and other than this heavily printed lowers are not preferred. However, unlike dupatta, which is an optional wear, lowers are still obligatory in a Muslim society and an unlikely absence for the common eastern wear of shalwar suit.

On sixth number there is only one lemma entry i.e. female* with all its synonyms woman*, girl*, and their roles of mother*, mom*, daughter*, sister*, diva*, and enigma*. However, natural roles are present in the TC only and wife*, and in-laws' roles are absent. The concordance results are 52 in seven files with 257 collocate types and 520 tokens. Here Nishat

Linen has used the lexemes mom and mother more as it offered mothers' date discounts and pronounced NL suit to be a perfect gift for mother. NL has been considered to be a brand specific for elderly women because of its sophisticated elegant prints. However, Elan has gained more prominence with its feminine empowered discourse of calling Elan woman an enigma and a diva. The findings have proved these opinions about these brands.

Further, the seventh category is a contrast between two entries unstitched* and stitched* with all the synonyms used for these lexical entries. Freedom to buy for unstitched* and pret* and ready-to-wear* and couture* with stitched*. Unstitched resulted in 53 concordance hits and stitched 33 that meant that three-piece designer lawn suits are predominantly sold in unstitched form in a price ranging from PKR 8000 and above. Surprisingly, here the term couture is used for lawn. Haute couture is a high-end fashion with a customized ordered production and designing/dressmaking for elites or celebrities as a single signature product which has been so far restrictive for bridal or fashion ramp walks only. Whereas pret-o-porter is mass production on large scale. Shockingly, couture has entered an everyday wear casual lawn dress now making it a more profitable business as in Pakistan the season demands an extended wardrobe for summers.

Finally, the eighth category is based on counter hegemonic discourse of lawn mania ("summer is not here yet but the lawn mania has already started," 2018; JOSHUA, 2012; Mansoor, 2013; *Lawn Mania! An Evolution in Pakistani Lifestyle!*, 2018; Sibtain, 2014) which is only present in resistive discourse of fashion bloggers voicing resistance against hugely profiting textile lawn giants launching collection after collection to earn margins. Here the synonyms used were fever (Rehman 2017)*, craze*, frenzy*, battle*, war* (Rehman 2016), warfare*, obsess* (ANDRESON 2019), and shoot*. Mania refers to a psychological bipolar disorder with intense energy and heightened activation characterized by extremely exaggerated behavior. Primarily, the exaggerated prominence given to the lawn collections and females' intensely passionate desires to have a designer lawn jora is characterized as a manic behavior by the bloggers who have criticized the price hike of a mere lawn 3 pc escalating to PKR 10000 worth a month's family income of the average class in Pakistan (Tajammal 2016). Among these feverish tendencies for lawn buying and launching, they have condemned lawn shoots especially destination shoots in exotic locations like Prague, Spain, Venice or

Colombo etc being an illogical choice as no one prefers wearing lawn in these destinations (Rehman 2017).

5. Conclusion

Lawn industry has gained phenomenal business in Pakistan. Lawn obsession seems to have no end and this industry may continue growing in this part where weather calls for buying a comfortable cool 2pc or 3 pc. However, lawn was a cool, light and cheap, casual attire for everyday wear which has now become an exclusive luxury wear preferred for wearing on occasions and festivals available at an extremely high price. The paper has presented distinct information about the themes and issues prevalent in the target corpus pertaining to lawn and various types of fabric recently being in vogue in summer and the styling trends of flaunting prints with tassels and embroideries with tilla and zari cut work on festive Eid paired with printed shalwars and chiffon dupattas. Unstitched suits are more popular than stitched ones and shirts are frequently bought in comparison to shalwar and dupattas. Simple, plain, comfortable, and affordable lawn suits are becoming extinct in this era. We as a responsible women need to counter this hegemonic discourse of brands to sell an extremely uncomfortable lifestyle with this branded embroidered lawn ka jora with silk swathes and tilla, and zari work in the hottest season to make business. What may be the alternatives to a designer lawn suit, must be sought after and it is not reasonable to spend unnecessarily and extravagantly making a casual wear a luxury item. Is lawn a luxury or a simple accessible fabric of 8 meters to keep ourselves cool in the season? The choice is ours to be a part of the rat race or avoid following blindly, keeping it simple and plain yet elegant. According to Barthes (2013) the role of verbal structure is equally significant in making a product become more fashionable for the customers and convinces them to must buy it. The paper has proved that women have been following the discourses of verbal choices describing lawn to be a luxury festive collection and they have started following the discourse.

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