DISSECTING POWER GAMES: A CRITICAL DISCOURSE ANALYSIS OF *THE DIPLOMAT* SEASON 2

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Abstract
This research critically analyzes the construction of power relationships, ideologies, and political discourses in The Diplomat Season 2.The study is qualitative in its nature, employs Fairclough's three-dimensional model of Critical Discourse Analysis. The data has been gathered from transcription and detail interpretation of episodes, paying particular attention to scenes representing diplomatic negotiations, political intrigue, and character interactions involving power inequalities. The analysis of discourse is centered on linguistic characteristics, discursive techniques, and the interplay of ideological constructs in the series' dialogue and narrative organization. The results highlighted that "The Diplomat" both reflects and enforces actual diplomatic relations of power, constructs the audience's perceptions of international politics, and subtly advances particular ideological stances. This study advances media and political discourse by illustrating the relevance of Critical Discourse Analysis for the study of Netflix series and its ability to reveal underlying ideologies and power relations.
Keywords: Critical Discourse Analysis, Fairclough's 3d Model, Political Narrative, Power Relations, Ideology.

Introduction

Critical Discourse Analysis (CDA) is an inter-disciplinary method of analyzing how language constructs, maintains, and sometimes resists social power relations, ideologies, and beliefs. Relying on the leading theories of scholars like Fairclough, CDA seeks to reveal covert meanings and unwritten assumptions in texts. It is concerned with the way that discourse engages with social practices and power relations. Media being a strong means of communication, possesses the capability to mold people's opinion and political convictions. Through repetition and convincing rhetoric, media shapes the perception of the masses towards politics and the world in general. Political discourse through media has strong effects on public opinions regarding leaders, global affairs, and foreign relations, as asserted by Van Dijk (2008).

Television dramas, as fictionalized as they are, tend to have strong ideological content and provide novel insights into how political stories are constructed and conveyed. Netflix's *The Diplomat* Season 2 provides a good candidate for the application of critical discourse analysis. With its precocious reputation for cynical political undertones, the show showcases the fierce struggles that diplomats experience while navigating international tensions. This season focuses even more on the behind-the-scenes power negotiations and the political role of language in negotiating political interactions, alliances, and clashes. This research uses Fairclough's three-dimensional framework of CDA—textual analysis, discursive practice, and social practice—to investigate how the series represents real diplomatic power relations and builds political ideologies. From this perspective,

the analysis uncovers how TV dramas such as *The Diplomat* are able to reflect and shape real political comprehension.

Statement of the Problem

Political drama television programs are main texts which examine and critique world power systems, ideologies, and diplomatic practice. But even as they remain culturally relevant, it would appear that there is a lack of scholarly work that has tried to draw upon Fairclough's three dimensional model of critical discourse analysis in engaging with such media. There is already literature that expresses concern with the discourse practice such as news media or political speeches, but political dramas' discourse appears to have been overlooked. The results will guide the society in knowledge about the effects and perceptions built surrounding political strategy and diplomatic relations through the stories contained within television.

Research Objectives

- To analyze the linguistic features used in diplomatic narratives
- To reveal the discursive strategies used in the series among characters
- To explore the interplay of ideological constructs and power dynamics in *The Diplomat* season 2

Research Questions

1. What linguistic features are used in *The Diplomat* to convey political and diplomatic narratives?
2. What discursive and manipulative techniques are employed to construct authority and influence thoughts within character interactions?
3. How does the series *The Diplomat* reflect ideologies, power structures, and sociocultural contexts in its depiction of global diplomacy?

Significance of the Study

This research is significant as it analyzes how society's perceptions of power and politics are shaped by media as well as how they, in turn, reciprocally shape the politics. At the same time, it contributes to the relation of politics, media and discourse in scholarly debates on the role of the media in shaping ideologies, which is within a published controversy. Using Fairclough's 3D model of Critical Discourse Analysis, this study provides fresh perspectives on popular culture regarding the construction and reinforcement of political discourses. It analyzes *The Diplomat* Season 2 to demonstrate how language depicts certain ideological positions and diplomatic power relations.The analysis enhances understanding of public discourse and international politics through studying defined narratives of the series.

Delimitation

This ongoing research focuses only on the second season of *The Diplomat* series on Netflix, which has six episodes. It utilizes Fairclough's three-dimensional model of Critical Discourse Analysis (CDA) with a focus on discourse relating to political negotiation, ideological framing and diplomacy. The scope of the work is narrative framework and conversation within the film series excluding non-verbal parts like gestures, relevant imagery or relevant visual presentation as it concerns words: choice of words, syntax, figurative language and other stylistic elements.

Literature Review

Critical Discourse Analysis is not a process which can be carried out with a single method. In order to better organize various discourse types and the analysis techniques that pertained to them, different researchers formed groups known as schools (Van Dijk, 2008). Although these schools were created out of varied approaches and epistemological viewpoints, they share some disparate

factors such as detection of hidden power relations, addressing social imbalance and bias, fighting hegemony and discrimination, and clarifying one's own stance and position vis-a-vis the study subject (Wodak and Meyer, 2009; Buyukkantarcioglu, 2006).

As Buyukkantarcioglu (2006) states, a word or syntactic pattern employed in a discourse occurs with utmost belief of its fundamental meanings—it is not an arbitrary occurrence. The Vienna School comprised of Wodak, de Cilia, Reisigl, Liebhart and later through Fairclough's work, is built upon critical theory and Bernstein's social linguistics (Wodak et al., 1999). As the historical approach to discourse, this school argues that historical events and discourses provide the best insight into harmful politically-biased ideologies (Wodak, 2004). Under Buyukkantarcioglu's citation, Teun van Dijk's school is dubbed as 'the cognitive approach to discourse'. He argues that social practices and institutions ostensibly shape the expression and reproduction of ideology. Van Dijk himself concentrates on media discourse within his CDA approach.

In order to understand what language does with human beings, CDA analyzes discourse as action and interaction (Sozen, 1999). It shows how ruling ideologies shape and reshape the interpretive system of language and how it attempts to ensure and enhance the visibility of the repressed alternative discourses by evaluative systems. Similarly, according to Fairclough (1993), CDA attempts to reveal the ways in which such processes, events, and texts emerge and are ideologically shaped by power structures and fight over power, and how the strange linkage of discourse and society functions as the explanations for upholding power and dominance.

Power struggles in politics are necessary to implement specific financial, political, and social concepts. Since language anticipates, pursues, influences, and is engaged in all political activity, it is crucial to the process. Political discourse can be a subgenre of discourse overall based on two criteria—functional and thematic—borrowed from Schaffner (1996). Political speech is shaped by history and culture and is a political byproduct. Political discourse performs many things as a result of many political actions. Because, its subject matter is predominantly political in substance—political relations, democratic values, political processes.

Bayram (2010) examined the ideological underpinnings of Recep Tayyip Erdogan's Davos debate speech given in 2009. Using technical linguistic tools and spontaneous, emotive-rhetorical terminology, the article shows how Erdogan's speech attests to his cultural and ideological profile. According to Fairclough's political identity theory of integrating the employment of public and vernacular language, Bayram effectively makes a connection between Erdogan's communication style and his existence in the Kasimpasa region, illustrating how his utterances appealed to the people of Turkey. The analysis highlights political language as a powerful tool of political engagement and identity-building since it can organize power, shape thought, and convey social norms.

Alassiri (2023) employed Fairclough's model to study Denzel Washington's "Put God First" graduation address at Dillard University. This research explains how Washington applies narrative strategies, rhetorical tropes, as well as personal ideas to explore themes of responsibility on social level, religiosity, and persistence in the speech. The research uses textual analysis to examine linguistic patterns and repeated themes that improves the motivational impact of the speech. Social analysis places the speech in culturual and ideological areas on wider level, and discursive analysis identifies how Washington's public image changes audience reception. By showing the usefulness of Fairclough's model for the study of inspirational and culturally emblematic speeches, this research adds to the debate on CDA. The research shows that language can change the individual and collective desire by linking textual elements with social outcomes.

Media discourse is used to explain speech or written text that comes within a broadcast medium and addresses a absent reader, audience, or observer. Widuna (2018) explains how media discourse is a very useful tool for changing ideologies, power structures, and to enable social injustices to continue. Public speeches, political news, and commercials are among the types of media texts that creates assumptions generally with other. Being inspired from Fairclough, Van Dijk, and Wodak, the researcher explores several studies by using a Critical Discourse Analysis (CDA) approach with the goal of unveiling hidden power relations and ideological concepts. They highlight CDA's role in the unveiling and analyzing media's social influence through the exposure of phenomena such as biasness in representation of Muslims by Western media.

Gufsa et al. (2017), analyzed the ideology of the movie Erin Brocovich through the focus on the analysis of the script by the textual analysis of Norman Fairclough. For him, textual analysis has some "hybrid theme," and being a sequel discussion of CDA, is somehow related to social research. The aim of this link among text, discourse, and language is to analyze and understand the ideology of the Erin Brockovich film script. There are social environments and intricate social phenomena which make use of Fairclough's CDA special. Critical Discourse Analysis is flexible in textual examination and social investigation because it critical modifies depending on the environment and intricacy of the social phenomena.

Mughal et al. (2024) & (Iqbal et.al & Iqbal & Shah 2023) analyzed the postmodern political power of the Pakistani Urdu TV drama "Ishq Murshid" (2023) and the way the drama depicts, disseminates, and critiques the political themes and powers of Pakistani society. The overall aim of the study is to analyze the role of political narratives and political facts in Pakistani discourse, the ideology that is hidden, and resistance. From the qualitative perspective, the present study elaborates on the problems of power, authority, corruption, and social injustice depicted in each episode of "Ishq Murshid" through the systematic isolation and interpretation of political discourse from the political narrative. To gain a clearer idea of how and to what degree media builds and portrays political discourse in South Asia, this study employs an assortment of strategies and means of examination, such as thematic coding, discourse a marker identification, and critical contextualization of dialogue and narrative structures, largely from the standpoint of popular Urdu drama.

By using a dramatic enactment of Pakistani social, political, and bureaucratic power disparity and class difference, this present study endeavors to recount the power-discourse dynamic. To determine the power dynamic, Tahir et al. (2021) examined and evaluated the discourse of the Pakistani play Ehd-e-Wafa. For the purpose of this analysis, Critical Discourse Analysis is a fitting tool,the theoretical framework of the project borrows from De Saussure's semiotic analysis model and Michel Foucault's theory of power. The study results show that the drama writers are careful and intentional in the way they present the argument. In order to express their ideal ideology and power dynamic, they use every conceivable aspect of the discourse. The researcher has attempted to crack the code of power structures and implied meaning in the words and expression of the characters. Ijaz et al. (2022) examined purposefully added ideology in the visual and language rhetoric of the Pakistani play "Besharam." This made it easier to understand how visual and linguistic patterns are constructed to support the intended message.

Multimodal discourse analysis (MDA) is used to study the play. This entails the analysis of form of language, images, and cross-modal systems like color and positioning of visual elements. The research findings depict that the producer has been able to create the discourse of the drama through the manipulation of both verbal (forms of language) and non-verbal (contextual, color,

light focus, intensity, etc.) elements in a bid to superimpose his preferred (western) ideology of how these elements are structured. Krisna (2024) carried out a study to examine the illocutionary acts of commercial speech and sentence structures used by characters on television shows. Searle and Vanderveken's (1985) commissive illocutionary act theory was applied in this study. A total of seventeen instances of commissive illocutionary speech are shown. Kreidler's (2013) sentence form theory was also utilized in the study. Observation and note-taking procedures were also employed in this descriptive qualitative study. Pragmatic identities were employed to break down the data. The findings of the study are detailed with words and sentences."*The Diplomat*" TV show will be utilized to gather the commissioner's sentence forms and types.

Research Gap

Earlier studies have widely utilized Fairclough's three-dimensional model of Critical Discourse Analysis for media discourses, political rhetoric, and talk shows, there is a significant lack of its implementation in contemporary political drama series. While a study has been conducted on the series *The Diplomat* using a pragmatic perspective, the direct employment of Fairclough's model in identifying how contemporary series *The Diplomat* create political narratives has not been studied. This study seeks to address this gap by applying Fairclough's three-dimensional model of CDA to *The Diplomat* Season 2, thus making further contributions to a richer understanding of discourse in political dramas.

Research Methodology

This research has utilized a qualitative research methodology to critically examine the discourse in *The Diplomat* Season 2 using Fairclough's three-dimensional model of Critical Discourse Analysis. The study centers on interpreting and examining linguistic features such as lexical choice, modality, sentence structure, discursive patterns, power relations, and ideologies. Data has been gathered through manual transcription of dialogues, focusing on power relations and political interaction. One season made up of six episodes has been selected using a non-probability sampling technique to achieve extensive political storylines.

Theoretical Framework

Fairclough's Three-Dimensional Model of Critical Discourse Analysis

Critical Discourse Analyst Norman Fairclough is exceptional as he was the only researcher in 1989 who rigorously explored the intersection of power, language, and ideology in his research. Fairclough (1989, 1992, 1995) borrowed Halliday's systematic functional linguistics, Gramsci's hegemony, Foucault's order of discourse, and Habermas' colonization of discourses to construct the framework of his analysis. Since the past 20 years, Fairclough's model has been at the forefront of research on critical discourse analysis, and it is said to be among the most inclusive frameworks within this area. Sheyholislami (2001) believes that Fairclough's model integrates social sciences and linguistics within a unified theoretical and analytical framework. The three phases of critical discourse analysis are textual analysis, interaction—production, use, and circulation of the text—and contextual analysis—the meaning of the text in relation to its social context (Fairclough, 1989).

1. Description (Textual Level)

The first step in Fairclough's 3d model of critical discourse analysis is text analysis, which works at the micro level. Fairclough (1995) argues that linguistic analysis is a component of text analysis as it includes the analysis of the grammar, vocabulary, sound system, semantics, and cohesion organization above the sentence level. In vocabulary analysis, attention is paid to the words chosen, the combinations of words, use of metaphors whether there is an employment of ideologically

charged words, use of positive or negative words, recurrence of matters in same words, contrast between formal and informal restatement. In the grammar analysis and structure, the sentence structure is put under critical examination.This includes the identification of active or passive sentences, how cause-and-effect is worded, whether the agent is mentioned, the use of modals and pronouns, how differences are represented, whether sentences are positive or negative, and checking underlying assumptions, implications, and points of stress (Fairclough, 1989).

2. Interpretation (Discursive Practice Level)

The second stage of Fairclough's model is the discursive analysis, which works on the meso-level.At this level, the analyst is trying to establish how the discourse was constructed, spread, and meant in a social context. Discourse production looks at the manner in which people, groups, organizations, and institutions produce and construct communication. Dissemination and access of texts to audiences are the key components of the consumption of discourse. The analysis analytically explores the channels and mechanisms on which audiences fully perceive and interpret the content. Audiences apply active meaning negotiation to specific contexts, out of a range of cultural norms; this application underpins interpretation of discourse. The interpretative stage is generally assumed to include more than a few aspects of linguistics analysis. Various contextual and social elements are brought together in the process of revealing how discourse is shaped which further shapes important social standards and power relations.

3. Explanation (Social Practice Level)

The third step in Fairclough's 3d model of Critical Discourse Analysis is explanation stage that operates at macro level.It examines large-scale sociocultural practices to bring out the social, cultural and ideological characteristics of discourse. Fairclough (1995) provides some key elements involved the study of at least three social features. Firstly, this study is aimed at how language functions in conjunction with social structures, ideologies and power relations. Secondly, it investigates how a significant amount of power relations uphold or challenge dominance and control through discourse, typically presenting themselves in an overt or covert manner. Lastly, this analysis is aimed to include ideological constructs, which examine how a large amount of discourse reinforces or changes existing ideologies, such as politics, race, culture, or religion. This stage also examines hidden agendas, finding multiple latent motives or interests in language. Analysis finds deeper sociocultural structures, as well as several ideological structures, that underpin both discourse and power dynamics in society.

Analysis and Discussion

1. Textual Analysis

Textual analysis of the Netflix series *The Diplomat* Season 2 involves the study of textual features and linguistic structures such as lexical preferences, sentence structures, and rhetorical devices.

Lexical preferences

The series uses a general vocabulary to cover its political, diplomatic, and personal relations.

Specialized Vocabulary and Medical Jargons

Specialized vocabulary in series tend to use specialized vocabulary such as "COBRA meeting," "IED (improvised explosive device)," Metropolitan Police," and "Foreign Secretary,"'bomb",'Special Forces" gives a serious mood and authenticity to security and political matters and technical jargon such as "fractured ribs," "platelets," and "hemostatic material" in scenes of injury describe the seriousness of situations and give authenticity to the narrative, especially in crisis settings.

Sentence formation

The series utilize sentence forms rooted in narrative's kinetic momentum.

Short of Fragmented form

Brief, fragmented sentences are utilized at times of heightened stakes.

"Ronnie's dead", bring tragic tidings bluntly.

"Lock down the hospital," a command issued brings the scene to life.

"Clamp, please. Do we have enough suction?" reflect medical emergency which create tension and feeling of urgency.

Complex and Conditional Sentences

Complex, conditional sentences are frequently used by characters to show decision-making and reasoning in those scenes where strategy or analysis is present."If 3 out of 4 were American FSOs, we warn embassy staff they're a potential target." This kind of structure suggests measured processing and respect for protocol.

When, he learned about the plan to arrest this one, and he became angry. The next day, he changed." the conditional tone anticipates the uncertainty of politicians.

Interrogative Questions

Questioning is an acceptable way of asking for clarification, challenging someone, or establishing authority. These interrogatives tend to advance situations while retaining the uncertainty and suspicion of characters.

Why was Grove loafing around with him and some US dogsbodies by a car loaded with dry powder? is dramatic language and questioning to get a sense of urgency across.

"You believe the British prime minister chose to blow up his own warship?" An automatic rhetorical question dismissing the absurdity of the suggestion.

Ellipsis in sentences

"French intelligence thinks they're gonna..." This truncated sentence signals seriousness or secrecy of the information and signals reluctance to speak fully of what is being thought by French intelligence.

Rhetorical Devices

Strategic use of rhetorical devices highlights central ideas and motifs.

Metaphors such as "the call is coming from inside the house," signal deceit and internal danger and manifest suspicion and fear that distort the political process.

Irony is also used throughout the novel, e.g., when Kate utters her derisive comment, "The prime minister wants us running around after Margaret Roylin for a confab," and which identifies the absurdity and ineffectuality of making low-priority items high-priority items in the middle of a crisis. "You think the British prime minister launched a strike on his own warship?" was an ironic remark by Kate. Brings to the fore how unusual the accusation is, even as the plot confirms its reality.

2. Discursive Practice Analysis

The Diplomat's discursive practices demonstrate how the series uses characters interaction, discourse, and conflicts over power in a bid to constitute identity, power, and social norms. The dialogue is in many instances brought to the fore the fineness of gender relations, diplomacy, and individual agency in vertical environments.

Constructing identity

The dispute about Kate's appearance, highlights how professional identity and cultural norms intersect. "Your hair is like bedhead," a superior tells her, passing judgment on her grooming and looks. She goes on to say, "It's safest to look like the attention of your trousers was not beyond

you." These are typical of more general gendered assessment in leadership positions, where opinions about competence in women are largely based on perceptions of attractiveness.

The second key scene embodies the idea of "soft power" as Kate is informed that her face would be broadcast "an average of 12,000 times a day." She is instructed to either "disappear" in a suit within anonymity or adopt a "gimmick" such as Madeleine Albright's pins.

This is a challenge to the performative aspect of diplomacy, with the more assertive efforts being plagued by visibility. These examples show how cultural expectations permeate the workplace and get into the heads of women who are in management roles and encourage them to maintain unnecessary measures of popularity and professionalism. Manipulation:

The strategic power dynamics in foreign policy negotiations also filter into the language.

For instance, the exchange "We're burying the story" implies deliberately altering facts for the sake of political stability as the characters argue over what would happen to Margaret Roylin, a British citizen holding important information .These decisions are the ethical compromises generally adopted in the cause of national interest and reflect conflict between good governance and transparency. The battle for dominance in the British government is observed in Trowbridge's bid to take over, motivated by the revelation that he might have ordered a bombing of London. The conversation "The call is coming from inside the house" symbolizes internal betrayal and exploitation of crises for personal political agendas. It reflects how words are used to hide truth and exercise control in organizational structures.

Intertextuality

Intertextual references to real-world global organizations, like "NATO" and "Five Eyes," bring the narrative together in modern geopolitics and formalize reality and reflect global issues like political instability and secession. The characters dramatize interdependence of global and international systems of power by generally employing these relationships to justify difficult decisions.

Moreover, conversation about Scottish nationalism and the role of Russian mercenaries as destabilizers anchors actual geopolitics, i.e., how nations react to internal strife and external threats. The references place the narrative in the context of contemporary debates in the world.

Power Dynamics

 The dialogue between characters shows the relations of power among them, how power is exercised, challenged, or maintained. Kate is put under direct command when she is told, "You need to stop Austin," showing how power acts without leaving room for bargaining in diplomatic structures

Another example showing power relations like a rhetorical "Aren't you mature enough to understand?" de-escalates authority by calling into question the other's comprehension or capacity, while at the same time feigning not to be openly impudent. These examples show how language is employed as a vehicle to reinforce or undermine control, particularly in issues of great importance like diplomacy, where language is both a shared tool as well as instrument of control.

3. **Socio-Practice Analysis**

The third level of Fairclough's model examines how discourse constructs and reproduces society notions and power relations. Discourse in *The Diplomat* reveals social conventions, internal contradictions in institutional frameworks, and unequal relations of world politics.

"We can't send Jakarta earthquake relief if he doesn't request it.".

The statement points out that foreign aid is usually associated with political interests, giving priority to the sovereignty and formal requests ahead of the urgency of the humanitarian imperative.

The transactional character of aid highlights a power disparity between affluent nations and the poor, where aid is given as philanthropic but rather used as a political instrument to retain control over beneficiaries. This process indicates a world order in which the donor nations create friendly conditions and friendly governments using the instrument of aid, as opposed to acting as a rapid-response cure for humanitarian emergencies. Commercialization of aid highlights the moral paradox of international relations, in which political dividends and strategic interests override moral obligations. This illustrates real-life instances where assistance is withheld or delayed because of political negotiations, illustrating the diplomacy and power at the cost of human well-being. In yet another instance manipulation of power is evident.

For example; In the dialogue, it is established that "Roman Lenkov was employed by British citizens to fire a missile at HMS Courageous" within a false-flag operation. This move is termed a "unifying event" aimed at addressing Scotland's growing independence movement, described as having "too much momentum". The possible British government deliberation for an attack on HMS Courageous to quash Scotland's independence movement reflects how political elites use crises to maintain their hold on power. The attack is a concerted false flag attack to rally the population against a common enemy, in an attempt to divert attention from the domestic problems and instill fear and nationalism in people. It is presented as an external threat. This is a reflection of the power dynamics in the British government, where a select few take decisions that affect democracy and national security to hold on even at the cost of democratic principles. The ideology supporting this manipulation, framing Scottish independence as an destabilizing force, relies on the idea that security and national unity must come before regional autonomy This shows some of the means by which governments manipulate fear in the population to suppress movements towards self-determination and excuse immoral action under the guise of maintaining the status and centralized state power. The series' narratives often mentions agreements such as NATO and Five Eyes, since, for instance, in the line, "The Russians don't bomb London.".

They poison or toss someone off a terrace." Such references emphasize the connection between international and national politics, showing how world alliances are often used to justify things and maintain political power. With such alliances, the series marks reliance on collective power and challenges how such groups tend to mirror established narratives. The conversation reveals domination in international politics, whereby agendas of powerful countries drive the priorities of international institutions, regularly relegating smaller countries to the sidelines. In addition, it explores the performative nature of diplomacy in which symbolic action, for example, public partnerships or strategic demonstrations of concord, tends to dominate real efforts and effective cooperation.

The police cannot take Roylin, and they cannot learn about any of this." describes the purposeful information to keep the stability intact. This conversation shows how high priority is given by authorities to confidentiality than they do to justice when dealing with Margaret Roylin, a key in exposing a false-flag operation. The tradition of hiding the story goes against institutional secret since governments tend to conceal critical information to prevent public dissaproval or conflict, even at the cost of responsibilty. It shows the narrative control that those in power have since they impose themselves on public debate by selecting information to unveil and conceal. This fraud was not only the reason to protect political interests but to preserve systemic injustices by hiding

the public. The situation compares to political scandals, like whistleblowing crises or secret missions, where withholding information has hurt the public trust in government. By examining these dynamics, the series takes into account the ethical tradeoffs presented for governing and places the public first, emphasizing the moral conflict between transparency and realistic decision-making.

Findings and Conclusion

Fairclough's three-dimensional Critical Discourse Analysis model is employed here to critically examine the presentation of power, ideology, and discourse in *The Diplomat* Season 2. The research demonstrates how discursive practices, sociocultural contexts and linguistic structures intersect in the presentation of international diplomacy, relations of power and moral concerns.

The series is characterized by conscious deployment of vocabulary, rhetorical competence, even sentence structure with the aim of adding to political sensationalism of the novel and political intensity of the books, as this is brought out through the analysis of textual features. A discursive analysis is employed in this article to consider how relational dynamics among characters mirror cultural and institutional orderings and societal expectations. Social analysis exemplifies the application of power and ideologies in manipulation, and how global governance and national sovereignty exist in an intricate relationship. Through the focus on how the media reconstructs the public perception of international relations and diplomacy, this study refills an essential lacuna in the application of Fairclough's model to political drama series. Through demonstrating the interplay between language, power, and ideology, this research contributes to our comprehension of how fictional stories reflect and impact actual political discourse.

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