

Citation: Chaudhry, A. A., Ali, R. I., & Aslam, Z. (2021). Women Representation in Pakistani Television Dramas: A Critical Discourse Analysis. *Global Language Review*, 7(III), 103-112. [https://doi.org/10.31703/glr.2021\(VI-III\).11](https://doi.org/10.31703/glr.2021(VI-III).11)



Women Representation in Pakistani Television Dramas: A Critical Discourse Analysis

Aisha Arshad Chaudhry *

Rana Imran Ali †

Zakia Aslam ‡

Abstract

The current study aims to investigate the representation of women in Pakistani television dramas that reflect the female stereotypical image of women in society. The drama discourse is analyzed through the lens of the critical discourse analysis model by Fairclough (1995). The study explores that women represented in Pakistani dramas are bold or assertive, or they are restricted to conventional norms by male-oriented society. The methodological approach adopted to analyze is suitable to study the independent and dependent variables. The critical discourse analysis model is applied to describe, explain, and interpret the drama discourse. For data analysis, three dramas, “Cheekh” and “Khaani,” have been selected from different Private television channels to ensure the validity of the analysis. The leading female roles in these dramas confront the feminist issues in a patriarchal society. Even in this modern era, Pakistani women are still struggling against odds for injustice and equality, where male-dominated culture is challenging as ever for women to survive. This research will help researchers to work on the different themes of television dramas related to feminist issues.

Key Words: Critical Discourse Analysis, Fairclough’s Three-dimensional Model (1995), Pakistani Television Dramas, Women’s Representation

Introduction

Media has always been the source of inspiration to society. There is a wide-ranging variety of television programs, e.g., talk shows, morning shows, interviews, dramas, short films, and even advertisements that are influencing people and shaping their minds. The television programs and dramas on domestic issues are bringing changes in all social setups ranging from various lifestyles from lower to upper class; hence, it is upgrading the mentality of viewers. The representation of stereotypical roles of men and women in different social arrangements is becoming a role model for their admirers. According to Paul Hudkinson (2011), the depiction of political or moral bias in the media may lead to the domination of such opinions among

the audience, and the quality of the content that media offers to the society may affect the information or creativeness of society. So, it is not merely a source of information and amusement; it is a reflection of society and culture. The present-day media is revolutionizing the social patterns and embedding them in modern social contexts. International politics, modernization, and individualization strongly impact media in transforming linguistic and non-linguistic terms. The fusion of international content is becoming the cause of elevated and concrete lifestyle social designs.

Of all media facets, the drama is a unique genre that interweaves cultural, social, academic, religious, and ethical threads together to form content that is

* Faculty of English, Virtual University Lahore, Punjab, Pakistan.

† Faculty of English, Virtual University Lahore, Punjab, Pakistan. Email: r.imranali@gmail.com

‡ Faculty of English, Virtual University Lahore, Punjab, Pakistan.

meant to educate and reform society. The dramas with strong subject matter represent noticeable social problems and their solutions to communicate with the audience that they have choices to overcome unfavorable situations. The psychological impacts of these dramas are also very strong. Pakistani drama has been a great source of entertainment and preservation of cultural values. It has been a powerful medium for the conveyance of ethical, cultural, and religious content. It influences the audience's attention so strongly that they love to follow the character's behavior, lifestyle, and linguistic choices adopted in a drama. The drama is the best indoor entertainment. It has a strong impact on the female audience than males.

Literature Review

Pakistani society has been a male-oriented society for ages. The womenfolk are generally taken as subordinate to men and are controlled by them in Pakistani society. The theme of patriarchal construction of the society runs on both overt and covert patterns. It has been influenced by man domination because of the Islamic beliefs and consideration in the country. According to the teachings of Islam, there is equality between men and women, but their activities and duties are divided, because of the biological differences of both genders to facilitate them ([Huda et al., 2015](#)). [Huda \(2015\)](#) quoted that the founder of Pakistan, Quaid-e-Azam Muhammad Ali Jinnah, highlighted the Pakistani women's efforts in society set up in his address to the nation in 1940: "I have always maintained that no nation can ever be worthy of its existence that cannot take its women along with the men. No struggle can ever succeed without women participating side by side with men."

The women have been portrayed in Pakistani television dramas since the time period of General Zia-ul-Haq. Television drama has been a popular genre of media, but the depiction of reality depends in a subjective way largely on the socio-political situation. In the past, the female characters have been projected with the label of the good woman on television. [Abbas \(2018\)](#) stated, "although a number of gender inequality issues are associated with Islamization period; some examples include the promulgation of the Hudood Ordinances, *Chadar or*

Chardiwari (veil and within the walls of the home), Hijab, the law of inheritance and the law of witness. However, through the analysis of dramas, I specifically study the submissive roles assigned to women, their responsibilities confined to household chores, and conventionality in their dresses." The author selected two television dramas named "*Waris* (the heir) and *Mirat-Ulu-Uroos* (The bridal mirror)," and did a content analysis to assess the role of women projected in these dramas. These dramas were a reflection of the gender-biased portrayal that existed in Zia-UL-Haq's epoch. According to the author, "It is significant to note that Zia regime policies were not only considered to be intrinsically misogynistic, but are also blamed for promoting a patriarchal mentality among people". The author reflected light on the typical feminist roles in society at the time of the Zia-UL-Haq regime, when the Pakistani television dramas were popular among broadcasting media and viewers had a great influence on plot, characterization, and lifestyle. Television broadcasting was used as a medium to propagate government fostered ideologies.

[Lin argued \(1998\)](#) that the media has presented the woman as body and looks rather than focusing their talent, competencies, and enactments. They are commonly considered as physical objects that are to satisfy the men's sexual yearning" (as cited in [Ashfaq, 2018, p. 47](#)). [Fredrickson \(1997\)](#) says, "this objectification approves and disapproves women's status and their presence in the society on the basis of their sex appeals and perfect body structure (as cited in [Asfaq, 2018, p. 47](#))." The women stereotyping is also dominating the television dramas too in contemporary times and even in the past. [Ahmad \(2014\)](#) wrote about a woman's victimization presentation in news channels, "It was observed that the women are represented in news channels as a victim of violence, especially in the cases of sexual harassment, rapes, child marriages, house burns, dowry violence, and honor killings."

Research Questions

1. How do the linguistic choices used by female leading characters in Pakistani drama determine their social status?

2. Are Pakistani women presented boldly and assertively in Pakistani contemporary television Dramas?

The focus in the present research is on the use of language that highlights the change that is being in the process. Future researchers can further work on vocabulary items to analyze how language helps to empower female characters and the response of male characters in reaction to the manifestation of power. There are certain limitations faced by researchers that the study has focused only on the female representation in Pakistani dramas, and drama discourse has been selected and transcribed for the analysis rather than any other auditory and visual aids because of the modal applied to the interpretation of the data. This study will be useful for future researchers who want to study "the role women presentation in television dramas" and the contribution of these gender roles in the construction of female identity.

Methodology

The research design that is adopted to solve the research questions is qualitative. It would be descriptive in nature that will inquire about the research problem identified in the sociocultural perspective of society. The discourse will be critically analyzed by [Fairclough's three-dimensional model](#)

Table 1. Selection of Pakistani Television Dramas based on IMBD's Ratings

| Name of Drama | Year | No. of episodes | Television Channel | Rating |
|---------------|------|-----------------|--------------------|---------|
| 1. Cheekh | 2019 | 30 | ARY digital | .1/10 |
| 2. Khaani | 2018 | 31 | Geo Entertainment | 8.2/108 |

Data Analysis

Drama "Cheekh"

The Cheekh (Scream) mirrors the social injustice in society and highlights the difficulties of raising the voice against powerful strata. The title of the drama is justified as "an exemplar of the struggle for justice." The data collected from the drama "Cheekh" is used for analysis according to the three-dimensional model of Critical Discourse Analysis by [Fairclough \(1995\)](#). All three levels applied to peep into the female protagonist of the drama. The representation of women in Pakistani television dramas is not only a reflection of *Chadar* or *Chardiwar*. It is a mixture of up-to-date and bold characters with the shades of religion and culture. It

[\(1995\)](#) that critically analyses the discursive practices at textual, process, and social levels. The descriptive qualitative method is adopted by the researcher, and the data is interpreted and described the in-depth socio-cultural context of spoken discourse. According to Dijk (1995), the "ideologies are expressed and reproduced in discourses, including non-verbal Semitic messages and linguistic elements." It helps to justify that media plays a dominant role in presenting these ideologies through advertisements and dramas, in which stereotypical roles present the particular social injustice, exploitations, unjust use of power.

Our data collection is based on the dialogues extracted from two Pakistani television dramas. These dramas are selected from the past three years, from 2017 to 2019. All dramas are based on stories revolving around the social and cultural perspectives that would be useful to study the women objectified and social constructions of gender roles through the media. The medium that is used to collect and select dialogues is YouTube. YouTube has become the biggest platform for all kinds of videos (television programs, Talk Shows, dramas, serials, documentaries, travel logs, Vlogs, and a variety of officials and individual YouTube channels).

is an amalgamation of new trends and typical attributes of Pakistani women.

Dialogue 1

Mannat: Pata hai aik dua qabool ho gai hai uski, wo haimsha kaha kerti thi ka Allah mujhay mout day de, Allah kre ma mer jaun. Ameer mar gae wo. Allah ne uski ya dua sun li Ameer.

Linguistic Analysis (Description)

Lexicalization: Mannat is talking about Nayab that who always prayed to Allah to die, and she has died.

Cohesion: The text is cohesively interlinked, where good cohesion can be found in Urdu colloquial spoken.

Re-lexicalization: Mannat repeats the sentences that express the belief in "Allah mujhay Mout de day" and "Allah karay main mar jaon."

Theme: This sentence shows Nayab's firm belief in Allah.

Transitivity Analysis: According to the text, we can find these processes in the text.

Material process: Nayab is an actor whose prayer is accepted by Allah. Death is a goal of the dua.

Verbal process: Mannat is "sayer" of the text, and the rest of the information in the text is the verbiage.

Mental process: The female protagonist is a sensor here, who is a believer that her friend's dua has accomplished, and she died. Mannat expresses her feelings "Pata hai aik dua qabool ho gai hai uski" and another sentence "Allah ne uski ya dua sun li Ameer."

Behavioral process: Nayab has died as the result of her dua. This is a physiological result a reader can figure out from the sentence "Ameer mar gae wo."

Processing Analysis (Interpretation)

At this level, the text is interpreted in situational and intertextual contexts. According to [Fairclough \(1995\)](#), the situational context refers to the time and place of the happening. The drama aired on a Private television channel, "ARY Digital," in 2019. Thirty episodes of this drama were released from 5th January to 10th August 2019. This dialogue is from the 4th episode of the drama, and the story of the drama is moving forward to unfold the death of Nayab. The mishap happened to Mannat's friend, and she died. Mannat is frustrated and upset because of her painful death.

Social Analysis (Explanation)

The social analysis of the dialogues gives a clearer picture of the women entrenched in Pakistani culture. A stereotypical female embeds religion in every walk of life to confront hardships. Nayab also prayed to Allah to get rid of the miserable life, as she is tortured by her stepmother every day. Her stepmother forced her to marry a man who is aged

but a very rich and settled abroad. Allah approved Nayab's prayer and relieved her from the hardships of life. Mannat is becoming emphatic in tone while talking about Nayab.

Dialogue 2

Mother: Allah reham karay mujhay tu khod samjh nai aa raha tumhain kaisay samjhaon. Shohar apna nai hova krta or tum ne usi kay bhai ki baat usi ko suna di... Shohar serhanay ka sanp hova krta hum ne baron se yhai suna ha mardon se bair lena aisa ka sanp se dushmani kr li.

Mannat: Lakin ameer app tu kaha krta thi mian biwi aik dosray ka libas hova krta hai.

Linguistic Analysis (Description)

Lexicalization: The mother used the word 'saanp' (snake) for a man as a husband, and the word 'bhariya' is used for the senseless people of the society.

Cohesion: The text is interwoven with cohesive devices that make text connected finely. The metaphorical language is used to create emphasis.

Theme: The dialogues present the theme of the sensitive social role of women, the fragility of married life, and the unpredictable behaviour of men in society.

Transitivity Analysis: We can find these transitivity processes in the text.

Material process: Mother is "doer" here. She wants her daughter to stop seeking justice as she could lose her marital life as a consequence.

Mental process: Mannat's mother is "sensor" here. She is confused because her daughter is unable to understand the bitter reality. "mujhay to khod samjh nai aa Raha tumhain kaisay samjhaon..."

Relational process: "Shohar serhanay ka sanp hova krta hum ne baron se yhai suna ha mardon se bair lena aisa ka sanp se dushmani kr li....." The mother talks about a factual statement that she heard from the elder.

Processing Analysis (Interpretation)

The dialogue is taken from the seventh episode where Mannat has known the truth of Nayab's death and

telling her mother about the confession of Wajih. The dialogue is between Mannat and her mother. Mannat's mother is very angry about her decision of exposing Wajih's secret of murdering Nayab. Wajih is the brother-in-law of Mannat, so it will not be a good decision to go against him. It would bring bad result for her.

Social Analysis (Explanation)

Mannat's mother is an experienced woman who knows the bitter realities of society. Mannat's mother says ... "Shower serhanay ka sanp Hova krta ha" (The husband is like a snake in woman's pillow). It reflects the cultural phenomena that are passed on from generation to generation. Mannat's mother is trying her best to make her daughter understand the fact that it is not so easy to put her married life at risk. "Manat tumhain Andaza ha aurtain Apna Ghar bachanay kay liyee kya kya paper baltay hain" ... (Mannat I hope you understand that women have to undergo a lot of hardships to save our domestic life.) Mannat's mother knows very well that it is difficult to fight for justice because society will choke her voice. "Array ye jungle ka qanoon hai yahan bhairiyee bastay hain bhairiyee" (The law of jungle prevails in this society; the wolves are in the guise of men.) Mannat is making arguments that society is senseless because nobody takes initiative.

Dialogue 3

Shayan: Dekho khandan ma jaghray Behan bhaion ki wejha se hotay hain, or maa baap meray hain nai, or

meri Behan or meray bhaion se tumhain koi amitraz nai tha

Mannat: phir b farz krain ag rho jay tu kisay chunain gey aap

Shayyan: Kabi bi ye nubat na anay dena, khusi se ya bedili se mard ki shaan hoti ha ka wo family ka saath day.

Mannat: Mard ki shaan hoti ha ka wo apni biwi ka saath day.

Linguistic Analysis (Description)

Lexicalization: Mannat is talking to Shayan on call, the words like "confidence" used for a woman by Shayyan shows the choice of Pakistani men for a life partner in a male-oriented society.

The word "family" is used here for the "blood relations" of the husband.

Cohesion: The text is connected with clauses and phrases that consist of the arguments of the two main characters, Mannat and Shayyan.

Theme: The boosting nature of Pakistani man is exposed in the lines as a male's priority is always to support his family first when he has to choose between his wife and blood relations.

Transitivity Analysis: We can find these transitivity processes in the text. **Verbal process:** Shayan is "sayer" here. He is accepting the fact that Haya suggests her to marry her friend, and the rest of the sentences is verbiage.

Mental Process: 1. Shayan is a "sensor" as he liked the confidence of Mannat to get married to her.

2. Mannat is the 'sensor,' who is asking her husband. She is to suppose to reply to her question. "phir b farz krain ag rho jay to kisay chunain gey aap".

Behavioral Process: "Mujhay tumhara confidence acha Laga tha" by saying this Shayan is exposing his psychological and inner thinking about a wife's attributes.

Existential Process: The Shayyan makes here a factual statement about Man's pride in Pakistani society by saying 'khusi see ya bedili se mard ki Shaan hoti ha ka wo family ka Saath day.'

Processing Analysis (Interpretation)

The dialogue is taken from the eighth episode of the drama. Shayan knows very well why her wife is interrogating him. She is consciously making a comparison between her family and the family of man. The word family in this 20th century is still used for purely blood relations, and Shayyan is very emotional about his family. He is giving a piece of advice to her wife, not to do anything that will put her to the opposite side of the family. It will make it difficult for Shayyan to stand against the odds.

Social Analysis (Explanation)

These dialogues exposed the ideology of the family system in Pakistani society, where the center of the

family is blood relations, and always important than the wife. The good understanding between the both is also taken on negative connotations. A married man's pride is to stand with the family is stereotypical in society. Even if he knows very well that she is standing at the right, but he has to defend his family relations because it is so-called "Mard ki Shaan" (Man's Pride) in Pakistani society.

Drama "Khaani"

The title of the drama is named after the female protagonist, who played a powerful leading role in the drama. The title is very symbolic and presents the theme of the story. The word "Khaani" is the feminine of the word "Khan," who is famous for being a brave and fearless nation. The story revolves around two main characters are "Khaani" and the villain "Meer Hadi," who played a powerful role and the source of attention of the viewers. Meer Hadi killed Khaani's brother because of his strong-headedness. He is a spoiled child of a rich politician, who is negligent to the dire consequences of his actions.

Dialogue 1

Meer Hadi: tum janti nai ho kis se baat kr rahi ho.

Khaani: Janti hon Meer Hadi, Meer shah ka beta, buhut achi tarah janti hon, tum in salakhon kay peechay hi raho gay, dekhti ho tum in salakhon se bahir kaisay atay ho. Meray bhai ka khon itna sasta nai tha meer hadi. Tumharay dranay se muaf nai ho jay ga. Uska khon baha ha tumhara b khon behay ga, khon ka badla khon ho ga.

Meer Hadi: Tum janiti nai ho tum shair kay mun me haath daal rahi ho.

Khaani: Sahi kaha tum ne lakin shayyad Tum ya nai jantay jab aik khaani shair kay mun me haath dalti hai tu uska dil nooch ke bahir nikal leti hai. Jitni tareekhain barhwani thi barhwa lin parson court me milain gay.

Linguistic Analysis

Lexicalization: The words like "tum janti ho" and "shair ke mun ma haath" used by Meer Hadi shows him an influential character. Khaani also says "jab aik khaani shair kay mun me haath dalti hai to uska dil Nooch ke bahar

nikal leti hai" that makes her character dynamic and wrathful.

Cohesion: The dialogue has unity of thought and constructed in a precise manner that shows good cohesion. There are symmetry and coherence which serve the purpose to express the internal feelings in a better and suitable way.

Theme: The theme of the dialogue is justice on an equal basis.

Re-lexicalization: Meer Hadi is repeating these words "tum janti ho". The reason is to make her realize of his political and financial sound position.

Transitivity Analysis: The following processes are found in these dialogues.

Material Proces: Meer Hadi is threatening Khaani by saying "tum janti nai ho kis se baat kr rahi ho" as if he is a son of a powerful person.

Verbal process: "Uska khon baha ha tumhara b khon behay ga, khon ka badla khon ho ga." Khaani is sayer here and the sentence is verbiage here where she is informing Meer Hadi about the justice that would be done.

Processing Analysis

The dialogue is from the fourth episode of the drama where Khaani is standing in front of her worst enemy Meer Hadi, who has killed his brother. She has challenged him that he couldn't get out of this prison. He has murdered her brother who was the only brother of the three sisters. Khaani knows that Meer Hadi is the son of a strong and rich politician, but she is standing firmly against her. The pain of losing the younger brother has made her a fearless and confident woman.

Social Analysis

Khaani, who is a coward and a frightened woman in the beginning of the drama. She turns into a very confident and assertive character. She has threatened Meer Hadi to take the revenge of her brother. Though she knows Meer Hadi is the son of a powerful politician of the country, yet she is determined. "Uska khon baha ha tumhara b khon behay ga, khon ka badla khon ho ga." She is very decisive to remain consistent to stay against the murderer of his brother. She is a

weaker and coward lady, but the circumstances have turned her into an iron lady.

Dialogue 2

Khaani: Baba me ne apko doctors ka bataya tha na ka wo loog next month aa rahay hian. Maine hospital ma apkey liyee baat ki ha wo loog mujhay support krain gay.

Baba: Ab humari beti, beta bi ban gai ha.

Khaani: Ji. Ban gai hon. Hum dono aik hi tu thay. Isi liyee ap kay pass aik hi din aay. Ab please rona na shuroo kar dijiyee ga. Bahir se buhut saray doctors aa rahay hain main un se apka case discuss krain gay. Mama, mujhay yaqeen ha Baba bilkul theek ho jaain gay.

Linguistic Analysis

Lexicalization: The conversation is between Khaani and her parents, where she is concerned about her father's health. Her father is proud of her by saying, "Ab humari beta, beta bi ban gai ha".

Cohesion: The dialogue has unity of thought and constructed in a precise manner that shows good cohesion.

Theme: The theme of the dialogue is the equal rights of daughter and son. Khaani's parents have accepted her as their son as she takes the charge of all the responsibilities of her family.

Transitivity Analysis: The following processes are found in these dialogues.

Verbal process: Khaani is "sayer" here and the verbiage is "mujhay yaqeen ha Baba bilkul theek ho jaain gay."

Existential process: "Ab humari beta, beta bi ban gai ha" Khaani's father is a "sensor" who has accepted the fact that Khaani has become their son.

Relational process: "Baba me ne apko doctors ka bataya tha na ka wo loog next month aa rahay hian." Khaani is sayer here, and the sentence is verbiage here where she is informing her parents about father's treatment in her hospital.

Processing Analysis

The conversation is going on between Khaani and her father in the eighth episode. She has started a job and

supporting her family. In the absence of any brother, she takes the responsibility of her family. She is a conscientious character who has taken up the reality that losing the only son is very painful for her parents. Being a twin sister of her deceased brother, she is standing in his place.

Social Analysis

The sense of duty makes a person more responsible and confident, the same has happened to the Khaani. She is standing against the odds and fighting for the justice. Khaani is representative of the power, who is standing against the most fearful circumstances. She is encouraging her father for his better treatment. Her father says "ab humari beta, beta bi ban gai ha" expresses his conviction and trust.

Dialogue 3

Buht Tamasha ho gaya Mama wo khaani ko aisay kaisay lay kr jaa saktay hian. Mama ab humain Awaz uthani ho gi.

Sara: Sana bilkul theek kah rahi ha. Yoon ghut ghut kr jeenay se behter hai ka hum iska buhadri se muqabla krain.

Mother: Baaz dafa buhadri se bari hoti hai maslahat. Chalo kr laitay hain channel per baat phir chand din channel ye khabr lay ke sansani banay ga rating ki khatir masala laga laga kr khabr banay ga. Us kay bad ye politicians aik bari or dosri khabr paida kr daain gay or kab channels dosri taraf lag jain gay. or tum teeno or hum phir se akialay, beshara or majboor. Buht mehngi paaray gi ye dushmani.

Linguistic Analysis

Lexicalization: The conversation is between the daughters and mother where the two generations are arguing about the situation, and its solution according to their point of view.

Cohesion: The dialogue has unity of thought and constructed in a precise manner that shows good cohesion.

Theme: The theme here is the role of expediency.

Transitivity Analysis: The following processes are found in these dialogues.

Verbal process: Khaani's sister is "sayer" here and the verbiage is "Yoon ghut ghut KR jeenay se better hai ka hum Iska buhadri se muqabla krain."

Existential process: Khaani's mother gives a realistic opinion that any decision can bring disaster for their family "Buhut mehndi paaray gi ye dushmani."

Processing Analysis

The conversation has been taken from the twelfth episode where Khaani's mother and her two sisters are discussing unexpected and frightening circumstances that are possible to happen in the future. If they will not take measures to confront the situation, the villain Meer Hadi has kidnapped Khaani. They are recommending solutions to their mother and urging her to take solid steps. But their mother is a conservative woman, who is afraid of the powerful opponents. According to her, it is expedient to stay calm and quiet.

Social Analysis

Several ideologies are running below the surface. The conversation is between two generations; the mother and her two daughters. All three are worried about Khaani but have different perspectives on the situation. The girls are of the view that they have to take solid measures to face the problem; how could the enemy kidnap Khaani? They want to take help from the media or press to cope the reality. They want to get rid of the fear that has prevailed in their lives. On the other hand, their mother is thinking conservatively. The role of expediency is much more important, according to her.

Findings and Discussion

1. In drama "Cheekh", dialogue no.2 "... Shohar serhanay ka sanp Hova krta hum ne baron se yhai suna ha Mardon se bair Lena Aisa ka sanp se dushmani kr li." by Munnat's mother who is an aged lady so she is experienced and diplomatic. She knows very well that men are not trust worthy and a married woman should be very careful in living with a family. She further adds in the same scene "Allah Allah kr kay humain koi saiban mila hai

apnay hathon hi apna ghar ujarna chahti ho.... Aray ye jungle ka qanoon hai yahan bhairiyee bastay hain bhairiyee...." A woman is always dependent on supporting male relations, whether it is a blood relation or a husband.

2. In our society, a man is known as "Run Mureed" if he wants to be co-operative with his wife. It has become a taboo word and considered disgraceful. It is difficult for a man to defend his wife in front of his family. He couldn't do so because it is "Mard ki Shaan" to stand with the family in Pakistani society.
3. In drama Khaani, in the dialogue no. 2 the female protagonist "Khaani" threatens her enemy, who has murdered her brother "Khoon ka badla khon ho ga". The theme of this dialogue is justice on an equality basis. Meer Hadi is a powerful man and Khani is from the middle class, but she seeks justice on equality basis. She is a decisive and an independent woman. In the next dialogue, no. 3, "Khaani" is accepted as a supporter of the family, and her father says, "ab humari beta, beta bi ban gay ha." These words show his conviction and trust in her daughter. In sixth dialogue (Cheekh), Mannat says, "yaqeen maniyee mera jazbati faisla nai ha, Zameer ka faisla hai".
4. In drama *Cheekh*, the factual statement by Shayyan talks about Man's pride in Pakistani society by saying "Kabi bi ye nubat an any Dena, khushi see ya bedili se mard ki Shaan hoti ha ka WO family ka Saath day." The nature of a Pakistani man is exposed in these lines as the male's priority is always to support his family first when he has to choose between his wife and blood relations. Mannat's mother is an experienced woman who knows the bitter realities of society. "Manat tumhain Andaza ha aurtain Apna Ghar bachanay kay liyee kya kya paper bailtay hain" ... Women have to undergo a lot of hardships to save their domestic life. She knows very well that it is not easy to go against the odds.
5. The domination of male in society is even clearer when Mannat's mother says...

“Shower serhanay ka sanp Hova krta hum ne baron se yhai suna ha Mardon se bair Lena Aisa ka sanp se dushmani kr li” (The husband is like a snake in woman's pillow, I have heard this from elders, to go against the man means

to hostile a snake). The social analysis of these dialogues describes the societal-cultural hidden truths that men are leading the women that are being presented in Pakistani dramas.

References

- Abbas, S. (2018). Conventional Female Images, Islamization and its Outcomes: A study of Pakistani TV Dramas. *Online Journal of Communication and Media Technologies*, 8(2), 20-38.
<https://www.ojcm.net/download/conventional-female-images-islamization-and-its-outcomes-a-study-of-pakistani-tv-dramas.pdf>
- Ahmed, S. (2014). Violence Against Women: Media Representation of Violent Issues in The Perspective of Pakistan. *Science International*, 26(1), 367-371.
- Ashfaq, A., & Shafiq, Z. (2018). Contested Images of 'Perfect Women' in Pakistani Television Dramas. *Journal of the Research Society of Pakistan*, 55(1), 45-63.
- Fairclough, N. (1989). *Language and Power*. New York: Longman.
<https://www.worldcat.org/title/language-and-power/oclc/17321588>
- Fairclough, N. (2003). *Analysing discourse: Textual analysis for social research*. Psychology Press.
- Fredrickson, B. L., & Roberts, T. A. (1997). Objectification theory: Toward understanding women's lived experiences and mental health risks. *Psychology of women quarterly*, 21(2), 173-206.
https://www.researchgate.net/publication/258181826_Objectification_Theory_Toward_Understanding_Women's_Lived_Experiences_and_Mental_Health_Risks
- Huda, A. R., & Ali, R. A. (2015). Portrayal of women in Pakistani media. *International Journal of Academic Research and Reflection*, 3(1), 12-18.
<https://www.idpublications.org/wp-content/uploads/2014/10/PORTRAYAL-OF-WOMEN-IN-PAKISTANI-MEDIA.pdf>
- Lin, C. A. (1998). Uses of sex appeals in prime-time television commercials. *Sex Roles, A Journal of Research* 38(5-6), 461-475.