

# Feminism of Misogyny as Islamic Tradition: A Critical Discourse Analysis of Muslims' Gender Representation in Pakistani Drama Serial

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## Abstract

A hype of feminism and gender equality is highly trending in Pakistan these days which has created several unanswered questions that how to deal with the calls demanded in these feminism campaigns. During these times, a purely gender based drama called 'Mere Pass Tum Ho' got released which showed different gender identities are practiced in our society that are usually not addressed. In this research, the gender based dialogues of the drama have been studied which have impacted the audience very much. It also highlights the Islamic perspective of feminism that how women have been graced with their fundamental rights and its practice contemporary society. To analyze these dialogues, an approach of Critical Discourse Analysis has been used with Van Leeuwen's Framework "Representing Social Action". The findings of the study show that the dominant characters of the drama have more cognitive approaches while dominated characters possess affective and perceptive reactions. It is also recommended to conduct quantitative survey to analyze audience perception of the drama.

**Keywords:** Characters, Reactions, Misogyny, Feminism, Dominant, Script, Linguistic Work, Dialogues.

## Introduction:

For more than 50 years, the main topic of research on media has been gender identities. Most of the researches condemn media for categorized gender portrayal<sup>1</sup>. Studies<sup>2 3</sup> prove that women are represented as domestic characters who care for children, or are more concerned about household whereas men are depicted in different characters performing professional duties.

Men have always been presented as powerful, strong, independent and dominant personality of the society.<sup>4 5</sup> Mothers, wives and daughters are typecast characters for women who are mostly objectified for sexual appeal. Many studies reveal that female representation

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<sup>1</sup> Hifsa N. Khan, Hazir Ullah, and Bushra D. Ahmad, "Reproduction of Gender Hierarchies through Television Dramas/Soaps in Pakistan", *Journal of Social Sciences & Humanities* 26, no. 2 (2018): (1994-7046).

<sup>2</sup> Margaret L. Andersen, and Howard F Taylor, *Sociology- Understanding a diverse society* (Wadsworth: Publishing Company, 2002).

<sup>3</sup> Nancy Signorielli, and Aaron Bacue, "Recognition and respect: A content analysis of prime-time television characters across three decades". *Sex roles*, 40 no.7-8, (1999): 527-544.

<sup>4</sup> Rosalind Gill, and Jane Arthurs, "Editor's introduction: New Femininities?" *Feminist Media Studies* 6, no. 4 (2006): 443-451.

<sup>5</sup> Margaret L. Andersen, and Howard F Taylor, *Sociology- Understanding a diverse society* (Wadsworth: Publishing Company, 2002).

in TVCs is subjected as sex objects<sup>6</sup>. The outcome of many studies approve that gender portrayal in media is ethical invested-reproducing leaving gender orders<sup>7</sup>. Scanning different gender depiction on media researches does not categorize it as an unimportant matter in Pakistan. However, it is significant to repeatedly study gender portrayal in media with major perceptions.

Western communities perceive feminism in Pakistan as latest idea. They appreciate feminists of South-Asian region because they progress for women equality and their rights in a patriarchal society. But this is an incorrect viewpoint about most of Islamic societies and norms of Pakistan. Since the inception of Pakistan in 1947, feminism has always been actively present in its society in various forms. There has always been a political divide in Pakistan between secular and Islamic laws in the society<sup>8</sup>.

The serious academic researches on gender depiction in TV soaps and TVCs have been appreciated for half a decade, but western academics have done most of such researches on their media<sup>9</sup>. But, some researches are also available on gender depiction in dramas in international south. Yet, most of such studies in South and East Asian perspective have focused on Chinese and Indian dramas.<sup>10 11</sup> Pakistani TV dramas are not much studied in traditional perspective and gender grading. However, a research from a country like Pakistan would be very important to current studies on production of gender grading in media worldwide. The exploration of gender representation in Pakistani TV dramas will be significant to the present importance on increasing “global perspective on gender that recognizes differences and diversity across time and space”<sup>12</sup>. Gender representation in Pakistani tradition and how it is dispersed to the audience through TV discourses as real will be highlighted also.

One of the basic purposes of the media is to entertain, but along with entertainment the entertaining program should also have some elements of learning or edification in it. On the other hand, the program should also address some social and ethical message in it. The women population is almost equal to men in Pakistan and most of the women do use media for entertainment purposes. In addition, most of the entertaining segment for women is Urdu drama.<sup>13</sup> The type of art in which human life can be reformed in the strongest form is drama. The word “Drama” is derived from the Greek word “Draw” defined as “to act”.<sup>14</sup> As stated by

<sup>6</sup> Hazir Ullah, and Hifsa N. Khan. “*The Objectification of Women in Television Advertisements in Pakistan.*” *FWU Journal of Social Sciences*, 8 no. 2, (2014): 26–35.

<sup>7</sup> Hazir Ullah, and Hifsa N. Khan, “*The reinforcement of Public and Private Domain through Television in Pakistan.*” *Biannual Journal of Gender and Social Issues*, 10 no. 2, (2011): 26-36.

<sup>8</sup> Moeen H. Cheema, “*Beyond beliefs: deconstructing the dominant narratives of the Islamization of Pakistan's law.*” *The American Journal of Comparative Law*, 60 no. 4, (2012): 875-918.

<sup>9</sup> Kwangok Kim, and Dennis T. Lowry. “*Television Commercials as a Lagging Social Indicator: Gender Role Stereotypes in Korean Television Advertising.*” *Sex Roles*, 53 no. 11, (2005): 901-910.

<sup>10</sup> Zhuyi Zheng, *Stereotyping of women's images portrayed in prime-time Chinese TV series from 1979 to 2008: Has the picture changed over time?* (Graduate Thesis: Iowa State University Capstones, 2011).

<sup>11</sup> Aaliya Ahmed, “*Women and Soap-Operas: Popularity, Portrayal and Perception.*” *International Journal of Scientific and Research Publication*, 2 no. 6, (2012): 1-6.

<sup>12</sup> Anoop Nayak, and Mary J. Kehily, “*Gender, youth and culture: young masculinities and femininities.*” *Sister Namibia*, 20 no. 5-6, (2008): 40-41.

<sup>13</sup> Aaliya Ahmed, “*Women and Soap-Operas: Popularity, Portrayal and Perception.*” *International Journal of Scientific and Research Publication*, 2 no. 6, (2012): 1-6.

<sup>14</sup> Anthony Birch, “*Aristotle's Elements of Drama.*”, 2014, accessed January 15, 2019, <http://www.mindtools.net/MindFilmsristot.shtml>

Aristotle, the major elements of drama include plot, character, thought, diction (language), melody and spectacle i.e. visual elements,<sup>15</sup> Tragedy, comedy, tragi-comedy and melodrama are main categories of drama.<sup>16</sup>

Pakistan drama history is almost 50 years old. Drama was considered an important part of PTV initially. In the very beginning, PTV producers mainly gave importance to social problems which was a great chance to highlight prevailing issues of our society through Pakistani media. Thousands of Urdu dramas have been produced by PTV since 1964. Except this count, social issues were majorly focused in the stories. Domestic issues, mental health, law and order, negative effects of feudal system, youth concerns and inappropriate power show by the strong people of the society were the highlighted issues discussed in the dramas.<sup>17</sup> These drama serials also showed some positive and healthy relationship among the married spouses. The amalgamation of family was the ultimate target of the early drama serials. While, there are more problems in modern television family relations as compared to the past. But the past television families usually communicated well with each other<sup>18</sup>.

According to Islam, the partnership between a man and a woman is possible in the form of marriage (Nikah). People who want to live in this partnership, possess the Islamic responsibility to live as per the rules following this phenomenon. *Qur'an* and hadith draw the Sharia of Islamic law which refers marriage as half of one's faith. The creation of Adam (Alaihi Salaam) and Hauwa (Eve) as partners to each other is followed by marriage. Family is the institution which is formed as a result of marriage and is important to maintain peace and prosperity in the society<sup>19</sup>.

As stated in *Qur'an* in Al A'raf sura 7:189: "It is He who created you from a single soul (nafs) and therefrom did he make his mate, that he might dwell in tranquility with her".<sup>20</sup>

If we look into the past, authors always try to use literary terms to present their thoughts ideally. It is quite difficult to understand the details that authors use in their writings. This problem mainly prevails in dramas because it is difficult to understand author's intentions and the behaviors of the characters. It is at the viewers' end to understand the happenings. To understand author's intention, it is important to study discourses linguistically.

The research aims to analyze the writer's language picks for the two opposite genders depending on van Leeuwen's framework. It also scrutinizes how genders' social actions help to form two different discourses.

It is normal to have clash among feminist communities. But the division between secularism and Islamic feminism societies in Pakistan is unusually broad and aggressive because of the effects that feminism goes through. The class system in Pakistan has played a

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<sup>15</sup> Anthony Birch, "Aristotle's Six Elements of Drama", 2018, accessed January 15, 2019, <https://mindtools.net/2018/11/23/aristotles-six-elements-of-drama/>

<sup>16</sup> Onyeka Iwuchukwu, *Elements of Drama*. (Lagos: National Open University of Nigeria, 2008).

<sup>17</sup> Syed I. Rehman, Yasar Arafat, Nauman Sial, and Babar H. Shah, "Framing of Urdu Drama Serials: From Social Religious Values to Family Catastrophe", *Al-Qalam*, 23 no. 2, (2019): 44-67.

<sup>18</sup> Ibid.

<sup>19</sup> Yusuf, B. "Sexuality and the marriage institution in Islam: An appraisal", African Regional Sexuality Research Center, 2005, accessed December 2019, <http://www.arsrc.org/downloads/uhsss/bilkisu.pdf>

<sup>20</sup> Roksana Janghorban, Robab L. Roudsari, Ali Taghipour, and Mahmoud Abbasi. "Sexual and reproductive rights from *qur'anic* perspective: A quantitative content analysis", *Asian Social Science*, 11 no. 3, (2015):182-187.

part in conflict origin. Female are divided into three main categories generally: the upper, middle and poor class. The feminism in a Pakistani woman is determined depending upon the class she belongs to. This class division indicates the treatment of women in Pakistani society as per their social standards.

Relating van Leeuwen's framework, this research highlights various linguistics picks made by Khalil ur Rehman Qamar in his drama serial 'Mere Pass Tum Ho'. We present a description as to how the opposite beliefs of the dominants and the dominated are highlighted in their linguistic picks. In doing so, following questions should be answered:

**RQ1:** What are the writer's language picks for two opposite genders based on van Leeuwen's framework?

**RQ2:** How do the genders' social actions help to form two opposite discourses?

## 1. Literature Review:

### 2.1 Shift in Women Representation in Dramas:

A study conducted by Zakariya<sup>21</sup> concluded that the contemporary age had witnessed a paradigm shift in portrayal of women in Pakistani soap operas. While female portrayal during 1980s-1990s were liberal, bubbly rebels, challenging orthodox social norms, the recent portrayal of women are stereotyped and rigid dichotomized and reinforcing the regressive social orthodoxies. In a panel discussion on 'Feminine Portrayals in Pakistani Dramas' at Faiz Ghar, Lahore, Shahzad<sup>22</sup> concluded that "there is a volley of words that are associated with the contemporary female characters on Pakistani television: devalued, inferior and dependent.

According to an analytical research by Roy<sup>23</sup> on 'portrayals of women in popular Pakistani soap operas,' "the literary from which the contemporary Pakistani TV dramas emerge tend to naturalize the oppression of women as meek and weak, submissive, seductress and a sexual object of male's desire." Likewise, a study by Chaudhary<sup>24</sup> revealed "The female protagonists in the 'Golden Age of Pakistani TV dramas' (1980-1990) used to be an upper-class woman whereas today, the ideal protagonist is the lower class woman and her class imposes restrictions on her free movement in public and private spaces.

### 2.2 Women Empowerment in Dramas:

A study conducted on "the contested images of 'perfect women' in Pakistani Television dramas" revealed the existence of a rigid dichotomy and polarization in feminine portrayals as "good woman" and "bad woman" in Pakistani soap operas. "The female protagonist is depicted as "goody-two-shoes, very slim, exceptionally beautiful, wearing a dupatta, less educated, belonging to a middle class, humble, tolerant, self-sacrificing, homebound, submissive and seeks employment only for curbing the financial crisis. The antagonist is portrayed as ambitious, career-oriented, loud, selfish, adorns western lifestyle

<sup>21</sup> Sabahat Zakariya, "Drama Serials: Golden Age?" *Dawn*, pp. 1-3. 2012, accessed December 30, 2020, <https://www.dawn.com/news/699862>

<sup>22</sup> Navid Shahzad, The portrayal of women in Television and Film. *Faiz Festival*. Lahore, Pakistan, 2017, accessed Retrieved from: <https://www.youtube.com/watch?v=EYVWpo0Y4Jo>

<sup>23</sup> Sarmistha Roy, "The portrayal of women characters in selected contemporary Pakistani TV dramas", *Imperial Journal of Inter-disciplinary Research*, 2 no. 5 (2016): 1041-1045.

<sup>24</sup> Nabeeha Chaudhary, *This is where you belong: Representations of the ideal woman in Pakistani Television serials*, (Washington: University of Washington, Mass Media Studies, 2013).

and loud makeup and hairstyles, drives a car and gets punished for being liberal in her values and behavior".<sup>25</sup>

### **2.3 Patriarchal Ideology:**

Gender portrayal is a typecast based on culture and society. The masculine belief system of our society is mainly highlighted by Pakistani dramas which includes family compliance, eastern dressing and stuffed with domestic work are the elements of a good women. Most of the drama writers and producers were women themselves but still they prefer to make typecast portrayal of women. Low qualified women are also depicted the same way which is equally accepted by both genders. "Bad character" is entitled to a woman which she is qualified, independent and modern. Therefore, women always lose no matter how different characters they represent.<sup>26</sup>

### **2.4 Women Objectification in Dramas:**

There are number of researches from history and current media shows that the dramas are based on women objectification and typecast also. For instance, a research conducted by Zheng<sup>27</sup> studied the women representation in the award-winning TV serial from 1979-2008 of China. A change in typecast representation of women in Chinese series was observed. Women are depicted strong but their professional representation was way different than reality.

### **2.5 Gender Equality:**

Our society experience gender violence and belief that women should not be qualified or work professionally and they should only live within the domestic premises. Mostly women in Pakistani dramas are aware of their privileges. Women who are strong and can voice their rights breaking the typecast of the society are a source of inspiration. Such women are highly qualified and are professionally independent as well.<sup>28</sup>

### **2.6 Issues Presented in Dramas:**

Al Helal<sup>29</sup> study on Indian drama serials broadcasted in Bangladesh also found a negative relation and unhealthy communication between the spouses. The study also examined the extramarital relations that were represented in Indian soaps. For instance, in TV drama "Keya Hua Tera Wada" the protagonist who already was the father of three kids, had an extramarital affair. The depiction of extramarital affairs was so composed that they did not seem odd. These representations also affected some audience. The outcome of the study showed that 23% participants of Bangladesh prefer before marriage relation, which proves that Indian soaps were also to be blamed for extramarital affairs. According to Helal, the real issue in the serial was the society had had got distracted from sanity and assumed the soap story as real, creating a fantasy world in their mind which depict their power to impact people mentally.

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<sup>25</sup> Ayesha Ashfaq, and Zubair Shafiq, "Contested Images of 'Perfect Women' in Pakistani Television Dramas", *Journal of the Research Society of Pakistan*, 55 no. 1, (2018): 45-60.

<sup>26</sup> *ibid*

<sup>27</sup> Zhuyi Zheng, *Stereotyping of women's images portrayed in prime-time Chinese TV series from 1979 to 2008: Has the picture changed over time?* (Graduate Thesis: Iowa State University Capstones, 2011).

<sup>28</sup> Sarmistha Roy, "The portrayal of women characters in selected contemporary Pakistani TV dramas", *Imperial Journal of Inter-disciplinary Research*, 2 no. 5, (2016): 1041-1045.

<sup>29</sup> Abdullah A. Helal. "Toward the Impacts of Indian Drama Serials on Bangladeshi Family System: An Overview of People's Perception", *Journal of Social Sciences and Humanities*, 8 no. 2, (2013): 24-34.

### 2.7 Fundamental and New Values in Media:

Prisyazhnyuk & Zilova<sup>30</sup> argued that television content has methods to create emotions and encourage particular morals. Sometimes “new media-specific values” get in clash with state morals. It should be announced that the change of morals, that we consider the trend of era, is originated by television. Research academics discuss the changed basic morals which have flourished from the representation of “new” morals. Youngsters are most affected mass in this regard. Anti-morals factor is generated by television dramas. The research of 200 British and Russian television drama represented that anti-morals prevail in television, which are covered as morals in media perception. New media always works to make latest morals to attract the youth. Media has not only created new morals but has also disturbed the current morals. It is unfortunate to say that impatience, bad language and misbehave are now categorized as freedom and independence. The very popular reality programs in United Kingdom and Russia endorse such school of thought.

### 2.8 Gender Representation in TVCs:

According to Iftikhar & Islam<sup>31</sup>, the women representation Pakistani TVCs are not as per our culture. Women are not much experienced when it comes to acting with men as it is evident in the TVCs that female closeness to men are censured.

As stated by Raza, Awan and Iftikhar<sup>32</sup>, due to women identity, the globalization concept has always been criticized in advertising. This study has used the approach of culture development, keeping in mind the phenomenon of globalization advertising. The study proposes a new methodology towards advertising analysis has been introduced by the research which reconsiders women representation problems which is a complex subject in a country like Pakistan.

## 2. Research Methodology:

It is important to understand the meaning of discourse to create a Discourse Analysis based research. Multiple methods of Discourse Analysis are used in different researches which offer various definitions depending on the theoretical frameworks. According to Blommaert, discourse means a "meaningful symbolic behavior". It not only defines language discourses but also embraces semiotics and other symbolic behaviors. Hence, "discourse is what transforms our environment into a socially and culturally meaningful one".<sup>33</sup>

Contrarily, Johnstone<sup>34</sup> defines discourse as "actual instances of communicative action in the medium of language". It shows that discourse specialists should focus on what originally happens than the abstract. Also, it is important that communicative action should be executed linguistically. Accordingly, a discussion, speech, or writings are all examples of discourse. According to Johnstone,<sup>35</sup> some discourse specialists inspired by Foucault<sup>36 37</sup>,

<sup>30</sup> Tatiana Prisyazhnyuk, and Elena Zilova, *Media Discourse in the Context of Values Study*, 2014, CBU International Conference Proceedings: 2014.

<sup>31</sup> Moneeba Iftikhar, & Mehwish Islam, “Construction of Female Identity in Pakistani Television Commercials (November, 2015-April, 2016): A Semiotic Analysis.” *Pakistan Journal of Gender Studies*, 14, (2017): 81-110.

<sup>32</sup> Syed H. Raza, Sajid M. Awan, and Moneeba Iftikhar, “Effect of the Cultural Gender Role Orientation on Advertising Intrusiveness and the Moderating effect of Self-referencing: An Experimental Study”, *Journal of the Research Society of Pakistan*, 55(1) (2018): 289-301.

<sup>33</sup> Jan Blommaert, *Discourse: A critical introduction*. (New York: Cambridge University Press, 2005).

<sup>34</sup> Barbara Johnstone, *Discourse analysis*. (Malden, Massachusetts: Blackwell Publishing 2008).

<sup>35</sup> *ibid*

mention discourse as "conventional ways of talking that both create and are created by conventional ways of thinking". It also shows that the significant element of communication is not existing in the language. In such situation, a particular state of mind that reveals itself in a certain discussion becomes resolution in the mind of the people who are presented to stated discussion.

Language is a tool to secure influenced social order because words have the power to create and retain prevailing social characteristics, affairs and social acceptance. Masses can be influenced by the use of conceptual discourses.<sup>38</sup>

Fairclough explains that discourses are "communicative, mythical, expresses imaginable ideas that vary from the real world and they are bound together to change the directions of the world that indicates the modification effect of discourse."

It is likely to decode the fundamental principles that inform particular discourses through critical analysis. Hence, it is evident from critical discourse analysis that language does not only help to communicate. In fact, the use of rhetorical strategies vigilantly may cause representation of certain thinking pattern or, achievement of personal benefits.

According to Fairclough<sup>39</sup> the word 'critical' is an addition to Discourse Analysis because, comparing to earlier methodologies, Critical Discourse Analysis (CDA) describes "not only the discursive practices, but also showing how discourse is shaped by relations of power and ideologies". Thus, the effect of discourse on social identities, relations, principles and thoughts is revealed by CDA. It is also mentioned that CDA consists "the opaque relationships of causality ... linkages which are not clear to those involved".<sup>40</sup>

Caldas-Coulthard and Coulthard<sup>41</sup> defines discourse as a "major instrument of power". "Critical Discourse Analysis is essentially political in intent with its practitioners acting upon the world in order to transform it and thereby help create a world where people are not discriminated against because of sex, color, creed, age or social class". Van Dijk<sup>42</sup> explains the meaning of power in discourse studies: "Power is a property of relations between social groups, institutions or organizations. Hence, only social power, and not individual power, is considered here."

As stated by Fairclough and Wodak<sup>43</sup> some features are contributed by central ideas of discourse analysis:

1. Critical Discourse Analysis highlights public issues

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<sup>36</sup> Michel Foucault, *The archaeology of knowledge and the discourse on language* (tr. S. S. Smith). (New York: Harper, 1972).

<sup>37</sup> Michel Foucault, *Power/knowledge: selected interviews and other writings, 1972-1977* (ed. C. Gordon, (New York: Pantheon, 1980).

<sup>38</sup> Mary Kate McGowan, *Just words: on speech and hidden harm*, (London: Oxford University Press, 2019).

<sup>39</sup> Norman Fairclough, *Discourse and social change*, (Cambridge: Polity Press, 2006).

<sup>40</sup> Norman Fairclough. *Critical discourse analysis: The critical study of language*. (New York: Longman Group Ltd., 1995).

<sup>41</sup> Carmen R. Caldas-Coulthard, and Malcolm Coulthard, *Texts and practices: Readings in critical discourse analysis*. (New York: Routledge, 2003).

<sup>42</sup> Teun A. van Dijk, *Discourse, power, and access*. In C. R. Caldas-Coulthard, & M. Coulthard (Eds.) *Texts and practices: Readings in critical discourse analysis*, (New York: Routledge, 1996), 84-104.

<sup>43</sup> Norman Fairclough, and Ruth Wodak, *Critical discourse analysis*, In T. A. Van Dijk (Ed.), *Discourse studies: A multidisciplinary introduction* (2), (London: Sage, 1997).

2. Authority affairs are conversational
3. Discourse creates civilization and values
4. Discourse works philosophically
5. Discourse is chronological
6. The connection between manuscript and public is intervened
7. Discourse analysis is explanatory and illustrative
8. Discourse is a type of social action

By studying real language examples, it is evident that it is possible to express the use of particular language terminologies used by writers to endorse their viewpoint. A framework designed in CDA is Leeuwen's<sup>44</sup> 'Representing Social Actions'. The previous studies have confirmed that this framework is effective in analyze linguistic work, namely Khalil ur Rehman Qamar's drama, which is usually used for political discourses. The endings of his writings represent the success of dominant and downfall of the dominated characters. In this study, we intend to practice van Leeuwen's framework for the exploration of the changes among people for different approaches to show how language (representing actions) form two different discourses. To explain the linguistic choices more clearly to the audience, denotation of the important dialogues of the drama is also presented to make writer's intentions clear.

## 2.1 Methodology

### i. Corpus

Khalil ur Rehman Qamar's drama serial 'Mere Pass Tum Ho' was selected and 4 characters who belong to 2 different social groups (two men and two women) were nominated.

### ii. Procedure:

The social (re)actions of the 4 characters have been examined, and are divided based on Leeuwen's<sup>45</sup> framework 'Representing Social Actions'.

### iii. Theoretical Framework:

As stated before, the present research uses Leeuwen's<sup>46</sup> framework Representing Social Actions in Discourse for the study of Qamar's drama. Social actions are separated into five categories in this framework:

- a) Agentialization and De-agentialization
- b) Abstraction and Concretization
- c) Action and Reaction
- d) Activation and Deactivation
- e) Single determination and Over-determination

According to him, each action exposes the individualities of a writer's thinking process. "...the discursive distribution of purposefulness has everything to do with the distribution of power in concrete social practices ...and in society generally...". Hence, as van Leeuwen preserves, that sensible conversational selections of writers can mold their viewers thinking pattern. It can also be stated as writers promote the morals they support by assigning various qualitative social actions to the imaginary characters. Moreover, those social actions

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<sup>44</sup> Theo van Leeuwen, *Discourse and practice*, (Oxford: Oxford University Press, 2008).

<sup>45</sup> Ibid.

<sup>46</sup> Ibid.

that are according to writer's philosophy are quantitatively highly represented and qualitatively classifiable depending on particular linguistic styles.

### 3. Data Analysis & Interpretation:

In a qualitative research based on Critical Discourse Analysis, it is very important to interpret the data. As dialogues are the data so that better understanding can be created.

#### 4.1 Cognitive vs. Affective and Perceptive Reactions:

The general performance of the actor is known as action, while reaction is based on attitudes, mindset and behaviors and are the response to others actions. Four types of reactions are highlighted by Van Leeuwen which are named as unspecified, cognitive, affective and perceptive. The reactions which have no affective content are called unspecified reactions. For example, reply or answer. Cognitive reactions means beliefs. For example, thinking process, trust and to recognize. Van Leeuwen states that the stronger social actor with higher status shows more cognitive reactions. Those reactions that represent an actors feelings are known as affective reactions. The perception of actions by a social actor is called perceptive reactions. For example, see, hear or smell etc.

In drama serial Mere Pass Tum ho, the way Mehwish shows her opinions, feelings, and thinking indirectly tells that she is expert to calculate every action.

**Mehwish:** *Main to reh sakti hoon aur main rehna chahti hoon. I am fed up of this relationship.*

**Mehwish:** *Zindagi mere aur tumhare ilawa bhi hai Danish. I hope you know.*

On the other hand, Hania has contradictory beliefs than Mehwish. She does not always evaluate situations depending on her set standards but has Islamic beliefs to judge any person or situation.

**Hania:** *Daikhun gi apnay matlab kay liye apni aulaad ko cheat kernay wali bhi daikhnay main aurat he lagti hai kia?*

**Hania:** *Jis aurat main haya nahi hoti, wo khoobsurat nahi hoti.*

Though, there are different examples of Hania conveying her feelings which she never performs to achieve what she desires for.

**Hania:** *Mujhe tars ata hai us par. Jin par tars ata hai na, us say pyar nahi hota.*

This desire is realized but she also has the realization of facts and how to deal with the situation.

Contrarily, Mehwish's actions are cognitive than affective. She is smart enough to show cognition even in affective reactions.

**Mehwish:** *Main is tarhan nahi jee sakti kay meri nazrain tumhare samnay jhuki rahain.*

Mehwish is pretending that she is guilty that she has done wrong by going to Islamabad with Shehwar but she has cognitive approach for this behavior because she wants to convince Danish to allow her to go to office again.

**Mehwish:** *Mere pass to zindagi guzarnay kay liye yaad kar laina kafi hai kay wo tarap kar mujh say kaha karta tha 'Mere Pass Tum Ho' aur main janti thi kay wo andar say yehi keh raha hai 'Tum to Mere Pass Nahi ho Mehwish'.*

In these examples, Mehwish is behaving cognitively. Both the situations happened before and after climax. Firstly she was persistent to leave her husband and acted cognitively and in second example she wants to go back to him and is again acting smartly and

cognitively. As it is clear in first table, cognitive reactions of Mehwish (almost 66%) are more than affective and perceptive reactions combined (almost 33%).

**Table I.** Reactions by female dominant character: Mehwish

Reactions	Count	%
Cognitive	6	66.67
Affective	2	22.22
Perceptive	1	11.11
Total Reactions	9	100

While, Hania shows more affective/perceptive reactions almost (73%) and (27%) cognitive reactions of her total reactions.

**Table II.** Reactions of female dominated character: Hania

Reactions	Count	%
Cognitive	3	27
Affective	7	64
Perceptive	1	9
Total Reactions	11	100

As mentioned above, cognitive reactions possess mental practices and discuss a person's thinking. Below are examples of male characters of the drama.

**Shehwar:** *Biwi jab hath chura ker janay lagay to usay na roko kyun kay haath churanay say pehlay wo ja chuki hoti hai.*

On the other hand, Danish has affective reaction for a false-hearted wife. He keeps her so much precious even if she is not loyal to her but still wants to live with her.

**Danish:** *Mujhe pata hai kay mere pass dunya ki sab say qeemti cheez hai. Sab say khoobsurat. Sab say annmol. Mere pass tum ho Mehvish. Mere pass tum ho.*

**Danish:** *Aadmi jab darta hai to bolta hai jhoot aur biwi to 100% bolti hai.*

While, Shehwar mostly reacts cognitively than affectively. Even his affective reactions have more cognitive processes involved in them.

**Shehwar:** *Suna tha kay joray aasmanon par bantay hain. Par aap say mila hoon to sochta hoon kay bas aisay he dill behlanay kay liye keh dety hain log. Warna khuda to kabhi aisi na insafi nahi kerta.*

In these examples, Shehwar is behaving cognitively to persuade Danish that he should not live with a disloyal wife. At the same time, he is also trying to persuade Mehwish's mind that she does not deserve to live this lifestyle with Danish. She deserves much more than this. According to Table III, cognitive reactions of Shehwar are (almost 75%) than his affective and perceptive reactions combined (almost 25%).

**Table III.** Reactions of the male dominant character: Shehwar

Reactions	Count	%
Cognitive	9	75
Affective	2	16
Perceptive	1	9
Total Reactions	12	100

While, Danish shows more affective/perceptive reactions almost (89%) and his cognitive reactions are only (11%) of his total reactions.

**Table IV.** Reactions of the male dominated character: Danish

Reactions	Count	%
Cognitive	3	11.5
Affective	13	50
Perceptive	10	38.46
Total Reactions	26	100

After analyzing the social reactions of the characters, we need to find the answers of research questions. Table V presents the data gathered from the drama so that both dominated and dominant characters can be analyzed at once.

**Table V.** Summary of the reactions analyzed in the drama

Characters Types	Dominant (Female)	Dominated (Female)	Dominant (Male)	Dominated (Male)
Types of Reactions/ Characters' Names	Mehwish	Hania	Shehwar	Danish
Cognitive Reactions	66%	27%	75%	11.5%
Affective and Perceptive Reactions	33%	73%	25%	88.5%

Referring back to the research questions:

**RQ1:** What are the writer's language picks for two opposite genders based on van Leeuwen's framework?

**RQ2:** How do the genders' social actions help to form two opposite discourses?

To answer these questions, it is important to review the above table. The four characters have different social reactions. Mehwish and Shehwar have more cognitive reactions. Contrarily, Hania and Danish have more affective and perceptive reactions. Furthermore, the former category of social (re)actions possesses domination, while the other category is recognized as subordinate and dominated.

#### 4. Conclusion:

The data presented in the study shows that the framework 'Representing Social Actions in Discourse' is effective in the exploration of this literary works. The social reactions evidently shed light on the strong connections between actors and social classes. In other words, this framework can efficiently interpret the writer's linguistic picks which are recognized through the representatives of various discourses.

The study intended to analyze the discourses between two genders in the perspective of misogynistic and feministic approaches. The content, visuals, actions and discourse of the female characters is typically feministic because the married women "Mehwish", "Maham" and "Ayesha" among all three couples had dominating personality in their relationship with their husbands. "Maham" and "Ayesha" were independent women and their analyzed discourse again shows the feministic approach of the writer, while "Mehwish" who was a housewife initially was also a dominating woman. "Hania" was also portrayed as empowered woman who used to work and was financially independent.

It is difficult to explain the true meaning of misogyny with its general definition. It is an impulsive idea which states that misogyny as a physical concept in males because misogynists experience hatred for all or most of the women for being what they are<sup>47</sup>.

The empowered rhetoric representation of women in this drama has also changed the stereotypical portrayal of women in Pakistani dramas as weak and suffocated object without freedom of expression. The most powerful aspect of the drama is the script which has changed the perspective of many people about both genders. It shows that every man is not dominating and powerful in his social actions. Men can also behave like "Danish" in their social actions. On the other hand, it also shows that women in Pakistan are not suppressed and weak as being represented in majority of Pakistani dramas.

Islamic feminists state that women rights have been secured in the foundation of Islam which assures the idea of equality in Islam. But the authoritative explanation about religious principle has faded the true message of Islam, which results in the development of patriarchal societies for hundreds of years. The rights which Islam has given to women are not practiced in the society at all, in fact women who demand for their real rights are being tagged by many as going against religious norms. Islamic feminists demand for the re-opening of doors of *ijtihad* (reasoning) to provide references from *Qur'an* and *Hadith*.

The writer of the drama has been successful in creating a benchmark in drama industry which has been appreciated by the audiences even internationally due to its strong dialogues and opening script.

#### 5. Recommendations:

It is a discourse analysis which is a qualitative study. It is also recommended to conduct a quantitative research on this topic to create a survey for dialect, scripts and social action representations analysis of this drama to recognize the understanding of the audience that how they have perceived it.

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<sup>47</sup> Devran Gülel, "Patterns of Misogyny in Turkey's Contemporary Political Discourse: An Analysis of the Presidential Speeches" *Nuovi Autoritarismi e Democrazie: Diritto, Istituzioni, Società (NAD-DIS)*, 2 no. 1, (2020), 135-157.