



## RESEARCH PAPER

### The Sociolinguistic Landscape of Language Representation in Pakistani Television Dramas: A Critical Discourse Analysis

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## ABSTRACT

Pakistani society is a patriarchal society in which culture, norms, traditions, and social sectors are powerfully and intensely entrenched in the society. Pakistani Television Dramas talk about sensitive social wrongs of the society. This study takes a critical discourse analysis approach aimed to find the sociolinguistic landscape in selected Pakistani drama 'Baghi' and the dominant influence with the use of language. The purpose of this study was to critically analyze the use of language and the representation of ideologies. A laborious methodological method has been opted to carry out critical discourse analysis of the drama for the research. The researcher has used qualitative method, because its purpose is to do a detailed and rich textual analysis of Pakistani TV drama based on reality. The data was collected based on the utterances taken from the episodes of drama which specifically signify skillful use of language. The analysis was based on the Fairclough's three-dimensional model (1992) and linguistic modalities (Fairclough, 2003). The study and the findings of the research showed that how language is used by the social actors of the drama to address different dimensions. The study revealed that representation of honor, shame and patriarchy is a dominant and prevailing aspect of Pakistani culture and norms. Justification of human rights in general and particularly of women is neglected in a typical Pakistani stereotypical society as; powerful people know how to use power with the use of language. It has also concluded that the drama Baghi throws the light on the power relations which exists between man and woman. In the drama, man has been portrayed as a symbol of power and authority.

**KEYWORDS** Critical Discourse Analysis, Drama, Linguistic Modalities, Sociolinguistic Landscape

## Introduction

In this modern era, the role of media cannot be abandoned because it plays a vital role to spread awareness among people of all the ages about their rights and concerns. However, on contrary, it's also a source of posing negative impact representing different ideologies. Subsequently, it can be said that media is playing both a constructive and destructive role in the society through the broadcasting of films and dramas with its texts and dialogues (Burton, 2010). Engagement with social media positively affects motivation (Ramzan et al., 2023).

Pakistani industry is reviving its position by producing good dramas dealing with the prevailing social issues using language. The drama Baghi, by Shazia Khan and Umaira Ahmad is an attempt to raise the issues like gender equality, domestic violence, woman discrimination, woman empowerment, honour killing, shame, pride, and dignity is taken

under research. The present study aims to find the conception of shame, woman subjection and honour killing in a patriarchal society with the help of tools offered by the practitioners of Critical Discourse Analysis (CDA).

In Pakistani society, numerous cultural and social norms have sturdily penetrated. Subsequently, woman of Pakistan is meeting a lot of problems like suppression of rights, gender inequality and biased treatment regardless to their class and social status (Aysha, 2013). *Baghi* is also a fiction based on reality which is embedded in Pakistani socio-cultural context. Some sensitive, diverse but common wrongs of daily life regarding cultural and societal issues have brought for the viewers through this drama. Discrimination, engendering, and inequalities against woman are nurturing in the society due to the conception of different ideologies.

### Literature Review

In linguistics, a unit of language which is lengthier than a sentence is known as discourse. It is also the use of language in a social context either in written form or verbal, moreover, discourse is a complex link of three elements; text, social practice and discourse practice. These three aforementioned are interrelated terms where the analysis of any one calls the rest two (Fairclough, 1995). Moving forward, Fairclough states that in Discourse Analysis, the basic term Discourse is used in many ways by the linguists and researchers and particularly two are of great relevance here; the first one is 'discourse' in an 'abstract' sense. It deals with the semiosis of the language to relate and study the semiotic elements of the life i.e. social life-language and body language. Whereas, the second is 'discourse' as a 'count' noun for the representation of different aspects of social life and social problems like poverty, inequality, etc. (Fairclough, 2012). According to Fairclough (1992) Discourse Analysis is drafted on three-dimensional framework of analysis first dimension is text discourse covering all the textual linguistic features such as terminologies, lexis, vocabulary, syntax, cohesion, unity, text pattern, turn taking, etc. should be analyzed and investigated in a systematic way. Discourse as a discursive practice is the second dimension whereas discourse as a social practice or social event is its third dimension. So, it shows that there is a link between the social happenings and events which are transmitted through the language (Fairclough, 1992). Lerner (1986) wrote that from gender there comes a point of transformation where female attributes can be seen in male and vice versa but this transformation is not as much convenient as it seems in the case of female transformation into male due to Patriarchy. This Patriarchy leads to gender discrimination where male gets domination over female being the subjective part of society with his power and authority and women is treated as a negative, fragile and weak member of society sue to her limitations (Beauvoir, 2010). Emotions affect language use (Javaid et al., 2023; Ikramullah et al., 2023). Simon says that by virtue woman does not get superiority as man defines her in relation to him not as in independent being in all his relations and this thing snubs her voice for liberty.

Language plays an imperative part in the building of ideologies by the use and abuse of language because "Language is not neutral, but a highly constructive mediator" (Fowler, 1991). Psychological discursiveness affects perception (Ramzan et al., 2023). Being mindful (Javaid et al., 2023) and resilient (Riaz et al., 2021) helps reduce stress and social support raise quality of life (Adeeb et al., 2017) and achievements (Maqbool et al., 2021). In Patriarchy women is always treated as 'others' where men are an absolute and perfect being of society, but women belong to 'other' group which is inferior to them (Beauvoir, 2010). In a patriarchal system, woman is not given a chance to prove herself among others as man does not give her right opportunities to see the utility more than him because in many fields woman can prove her efforts by acknowledging self-power and reliance

(Lerner, 1986). It was all common in the past centuries but (Lerner, 1986) believes that now we know that man is not the center of the world, there is an equal proportion of man and woman in the society and world, both share their contribution in the existence of world. Unfortunately, this belief is not common in all societies of the world especially Pakistani society where men are still victim of pride and domination where gender equality is deteriorating (Patel, 2010). She (Patel, 2010) wrote that use of power by men is biased to curtail women in her decision making, he imposes limitations and hinders her way to success.

### **Material and Methods**

This research is qualitative in methods, practices and dealings. A laborious methodological method has been opted to carry out critical discourse analysis of the drama for the research. The researcher has used qualitative method, because its purpose is to do a detailed and rich textual analysis of Pakistani TV drama based on reality. Language is an intricate part of social life which is connected to many other aspects and basics of social life that is why research and social analysis always take account of language for study in detail (Fairclough, 2003). Framework of Fairclough's model is based on three stages namely; description, interpretation and explanation. In first stage of description, description of text comes which means text should be rigorous and compressive to its fullest for the analytical focus because in language text comes in the process of production. Therefore, from language text analysis is vital in discourse analysis. According to Norman Fairclough (2003) text act as an action, representation and identification since text embodies aspects of physical, social and mental world.

### **Results and Discussion**

For the textual analysis Fairclough (Analysing Discourse, 2003) has used Relational Approach for discourse analysis as text has an internal and external relations. Internal relations of text are concerned with semantic, grammatical, phonological and lexical relations whereas external relations deal with the other elements like social events, social practices and social structures. External relations of text are also interpreted as relation between a text and other; how other's voice gets the extract of text for interpretation. Furthermore, discourse, genre and style both are the basics of text and social element. In text these are ordered together in interdiscursive relations whereas in social element these are articulated together in specific ways in orders of discourse in which language variation is socially controlled. In this way, they make a link between text and other social elements. So, it is concluded that on one hand; text is a part of social event which is formed by the social structure i.e. language and social practices i.e. orders of discourse while on the other hand it's a social agent. Interpretation is processing analysis and it is basically how the text might lead to different discourses for different readers in different discourse practices or the situations of language use. Process of interpretation involves cognition of both reader and listener to grasp the essence of discourse i.e., written or spoken by the writer or speaker (Fairclough, 2003). In Fairclough's model explanation is the last but not least stage and it explains the connection between text and discourse. It's that sphere in which sociocultural practices i.e., situational, institutional and societal get discussed in detail with different parameters (Fairclough, 2003). For this research, Fairclough's this three-dimensional model will be useful because it will help to investigate the script of the movie under research. For the analysis of language analytical properties of Fairclough have a strong foundation in Critical Discourse Analysis. To investigate the language and script of the drama Fairclough's Analytical Properties (1992) will be helpful for the research. The pertinent analytical strategies to the research are given below. According to Fairclough (1992) interactional control is concerned with the text structure based on interactions in a

conversation like turn-taking where who starts and ends a conversation. It also deals with the control of agenda and topic selection. Interactional control is highly controlled by the participants in a conversation. Modality is related with the grammar and refers to the moods of the participants, how they represent their stance in a conversation to strengthen the statement by using modal auxiliaries and adverbs e.g., may and possibly respectively. Modality (Fairclough, 2003) also shows the relationship between speaker or writer and representations, adding to it, for the texturing of personal and social identities modality plays a vital role. Politeness is related to the property of force, the force of an utterance i.e., how the utterance is uttered by the speaker like declaration, promise, threat request, and so on. Politeness relates to the nature of speech act adapted from pragmatics based on the principle that in a communicative act politeness certifies no participant loses his 'face' (Fairclough, 1992). With the help of politeness Critical Discourse Analysis investigates how the power relations and discursive strategies can be identified in a text.

Wording relates to the vocabulary. It is simple but a technical term as it involves the sense of word selection in an utterance to convey the multiple meanings in a communicative event. Fairclough (1992) states that the same situation or experience can be worded differently to interpret the meanings while analyzing the language in Critical Discourse Analysis. Metaphor is also related to vocabulary. It's a term from figure of speech where we structure the things, the way we act, say or think and the systems of knowledge and belief, in a pervasive and fundamental way (Fairclough, 1992). For data analysis, in description first the researcher has described the text and language of drama *Baghi*. Then according to the thematic analysis, rigorous study of the text and careful watching of the *Baghi* has summed the story in two themes for the exploration of research. The researcher has translated the dialogues of drama from Urdu to English Language, after getting approved from the senior teachers of two different universities, these dialogues have been used in the research for the study. In interpretation the researcher has used different strategies to interpret the text with the help of analytical properties and linguistics modalities (Fairclough, 2003) to interpret the text in a rigorous and defined way.

The drama *Baghi* and the data collected from it is important because it has covered an actual social issue of honour killing through its fictional depiction. Though drama has omitted certain real aspects of real story, yet the description of the text and the used language clearly depicts patriarchy and women subjection through the dialogues of the drama *Baghi*. Interactional control is based on interactions where two persons do conversation turn by turn involving the interaction of both speaker and listener. The drama *Baghi* as perfect control over interactions in the form of turn taking where a speaker poses a question or command its hearer to give an answer or act respectively. Interactional control also deals with the control of agenda (Fairclough, 1992) where talk or selection of the topic is done by the participants of conversation and it deals with the power relations through conversations. Interactional control in *Baghi* shows male domination in the utterances spoken by the male figures of the drama like Fouzia's father brother Rahim and husband Abid themselves hold agenda in their conversations. Interactional control is highly controlled by Fouzia's brother-in-law where he charges her wife Nazia with the threat of punishment and violates her personal liberty. "Its last warning to you! If you will again go out of the house, I must break your legs. Did you think, I couldn't get you back from your parents' house. Now go home, your bloody destructive woman." (6:45 episode#1) This is uttered by Abid who was ill-treating his wife Fouzia in the street as he went to her parents without asking his permission, resultantly this questioned his male domination and made him furious. In a patriarchal society due to social institutions woman is subjected to act like a whim of her husband and father due to less mental and physical capabilities which made him more god-like (Mill, 2015).

According to (Fairclough, 1992) Wording in Critical Discourse Analysis relates to the technical use of words to show the clear or various meanings of the utterance in a communicative event (1992). In the above quoted utterance interactional control and wording both are representing male control and power. The words like "last warning" and "bloody destructive woman" show man's commanding, torturing and humiliating nature for woman. In a patriarchal society man did not like his woman to do anything without his permission even she is not allowed to see her parents off and on. Language used in Baghi portrays androcentric culture where man has authority of all the affairs and it is also observable in the conversations where he finds himself unanswerable to any one due to his domination and power Fouzia's husband Abid forbids her strictly to restrict and encounter him in the dialogue given below;

"Yes, I am having an affair outside with another girl, what can you do with me?"

I will divorce you; you may keep on watching what I can do or not with you. I am giving you divorce.

Now, get out!" (19: 52 episode # 6)

The wording of this dialogue is showing an independent, dominant and free nature of a man, where he can do anything to a woman with a control of agenda. In a patriarchal society woman is inferior to man and she does not have equal rights even the use of words like "divorce" is considered a bad premonition for her family, children and future life, whereas man can use such words normally and he can also divorce her with no remorse, shame and future threats of prosperity. Modality is linked to grammar and with the help of modal auxiliaries and adverbs one gets to know about the mood of a speaker to strengthen the stance of an utterance. Modality also deals with the power relations when it comes in critical discourse analysis. Power relations in a patriarchal society are common in terms of male control and authority. The use of language and body language by man and woman is different due to their social institutions and norms of society. Fouzia's husband Abid warns her not to be outspoken and loud in front of him by saying;

"You are my wife, I, myself will not tolerate and bear if u talk to me in a loud voice."

(13: 02 episode # 5)

In this utterance the use of pronoun "I" and reflexive pronoun "myself" portrays him a commanding and powerful person. It shows manly consent and choice for his woman that he, himself does not like his wife to be loud in tone and outspoken with him due to male pride and superiority. The use of "will" as a modal verb and "if" as a conditional sentence is showing the direct modality and stiffness of a man that he will not tolerate if she dares to speak in a loud voice. In a patriarchal society woman is not allowed to raise her voice in front of man whatever the relationship they own. She is always destined to be quiet and obey him just to bound herself in home with her children under his protection and headship. On the other hand, the use of language by Fouzia's sister Nazia clearly shows female subordination where she is subjected to listen and bear all the harsh things done by man. Fouzia's sister Nazia shares her about her husband while saying; "He is even right for his wrongdoing because, he is a man. I will listen to him, will listen him for my daughters." (5:54 episode #5)

The use of "will" as a modal verb is twice in this utterance which is expressing woman's sacrificing nature for the prosperity of her children and home. The use of "will" is like a deontic modality and an obligation to her for a prosperous life with her husband.

In the above quoted, two different utterances, the modal verb “will” is same but due to the change of discourse it has entirely changed the meaning in terms of patriarchy and women subjection respectively. Politeness is a term from pragmatics and in critical discourse analysis politeness helps to investigate the power relations in a communicative event. In a patriarchal society, man does not bother to save the ‘face’ of a ‘woman’ in a conversation and gives her declarations and threats. An overall investigation of the text of *Baghi* represents that woman’s face is fully ignored and violated by men which is against the code of politeness where no participant loses his ‘face’.

Fouzia’s brother in law threatened his wife Nazia’s face using language;

“Its last warning to you! If you will again go out of the house, I must break your legs.

Did you think, I couldn't get you back from your parents’ house.

Now go home, you bloody destructive woman.” (6:45 episode #1)

In another scene of the drama Fouzia’s husband Abid warns his wife Fouzia by saying, “Man has given power by Allah to be in relation with many women at a time. I can do this if I want. Understand!” (5: 58 episode # 11)

The both utterances are uttered by different husbands to their wife where they are giving them threat, order and declaration simultaneously with the use of language as “Its last warning to you”, “Now go home” and “I can do this if I want. Understand!” are showing his power and domination to control her by violating her ‘face’ of politeness. In a patriarchal society when it comes to man’s rights and personal choices, he molds the things and laws according to his own interests. He considers himself powerful and a special beneficiary of Allah’s blessings to embrace the affairs regardless any obstruction. Man, in the discourse is clearly challenging the woman’s status by threatening her ‘face’. In *Baghi* Fouzia is representing and manifesting all the women of the society, who get violated and abused by men of the society using language.

In Critical Discourse Analysis metaphor is a term related to vocabulary. The use of language in the drama *Baghi* clearly manifests the domination of man and his power relations through the representation of ideas, beliefs and norms in a patriarchal society. In *Baghi* the character of Fouzia is metaphorically presented as a victimized person to target the women of Pakistan in general. Social institutions such as family set some norms and beliefs for man and woman to follow where they are taught and brought up to be commanding and serving respectively. In an androcentric culture, man does not like an outspoken woman who encounters him and gives him direct response using language. We can assume that it is in the instinct of a man to humiliate a woman with his actions and use of language due to the dominant nature. Fouzia’s brother-in-law had a typical rural background and intends his wife worse than a slave. In one scene, he bitterly speaks, “Now, should I be accountable before you! Who are you to ask for my deeds? Only be my wife, even, my mother has never ever questioned me. Shut you damn mouth and control your scissors like tongue.” (1:45 episode # 2)

From this dialogue we can assume that patriarchal system promotes more violence, negligence and woman subjection in the different arenas of life using language. The use of phrases like “Shut you damn mouth” and “control your scissors like tongue” show man’s detestation and self-pride of domination. Here, Fouzia’s sister Nazia is targeted using language to represent women of the society. According to the used language by Fouzia’s

brother in law, he pays no attention to any woman in his life even his mother. This is also a metaphorical picture of man's pride where he is taken as a source to target male domination in his affairs. On the other side, the society and family teach him to be prouder and more authoritative using language due to androcentric culture. Fouzia's mother-in-law asks her son Abid about Fouzia, "Look! Make her aware of her value, don't let her to cross the limits, don't be henpecked husband... be a man and act like a man." (9:18 episode # 5)

In a rural stereotype, social institution of family, especially man's mother did not want his son to be a 'henpecked' husband and kept on forging him against his wife using language and to be a controlling head. Whereas, woman in patriarchal discourse is brought up with different way, being subordinate to man she has pre-defined roles and is subjected to be an obedient female figure in all the relations to avoid the worse situations. Through the text of drama and used language many utterances gave a spectrum of female subordination both directly and indirectly. Fouzia's mother was imparting her the norms and beliefs of the society and family by saying, "In our family, Girls are never asked just informed about their marriage." (39:02 episode # 3)

It's also a metaphorical representation, and Fouzia's mother is targeting Fouzia considering other girls of the family as a source to manipulate her thoughts using language. This utterance is also showing the conception of rural family where no one thinks and asks their daughters about their life time decisions using commanding language.

Investigation of above given two utterances clearly shows that the drama *Baghi* portrays a true picture of a patriarchal society where men are taught and forced to be authoritative and commanding using language whereas women are nurtured to be submissive using language and subjected to tolerate the violence and domination of men. In *Baghi* Fouzia has a metaphorical representation of the women in the society with predefined roles. Through the character of Fouzia and the language used by/for her is clearly depicting that she is manifestation of women in the society where she is victimized and targeted to represent the portray of other woman in general who are suffering the same issues in their daily lives.

Next theme is "Woman and honour" both are the prevailing aspects which are repeatedly emphasized in the discourse of drama. *Baghi* documents the story of a family where male heads subject a girl to be a recessive member of the society.

The wording used by Fouzia's brother and other male figures of the drama highlights the fact that concept of honour was the most important to them for their survival in the society. The selection and the use of words intends that the existence of Fouzia was not worthier to them than their own reputation, pride and honour. For the sake of honour, Fouzia's younger brother Munna kills her sister and the wording shows that he had no repent on the act of killing. The text and wording of the utterances also show that Fouzia's brother was overwhelmed by the scoffs of his friends and society. Resultantly, this thing challenges his honour to have a social approval for his survival as he listens some of his friends standing in the street corner and saying:

"Look! This shameless boy who is running as nothing went wrong. If this had been done by my sister and she had been eloped I would have killed her by my hand. Ohh! But he is a barbour they don't have honour and dignity." (17: 49 episode # 9)

The wording shows that when it comes to man's honour he finds nothing useful except killing. The use of language and the words by the street boys like 'shameless boy',

'he is a barbour' and 'don't have honour and dignity' show that how Munna's so-called friends manifested their honour and defamed Munna's dignity due to his sister Fouzia's elopement using language. Because the society and people do not like those who violate their social norms set by the social institutions. The pressure of the society and harsh language used by others makes Fouzia's brother manic that he forgets his mother-like sister and kills her to get an approval from the society in the name of honour.

On one hand, Abid himself was a flirt man and thinks being a man he can do anything without seeking other's permission and social approval. Whereas on the other hand, he has an entirely different perspective for his wife Fouzia after giving her divorce. Abid declares media: "We are dignified people and we will not bring back such a disgraceful woman and my son will also not call that lady his mother." (21:05 episode # 26)

The language and wording show that honour means the most to all the men of the society, they feel themselves contented even after killing or humiliating their women. The use of words like 'dignified people' and 'disgraceful woman' is showing that Fouzia's husband is free to use the language as he is attributing himself with selection of good words whereas using bad connotations for Fouzia.

Interactional control is a control of agenda in a conversation. This drama and its language clearly show that due to patriarchal society and androcentric culture the interactional control was mainly in the hand of man. Almost all the scenes of drama represent where Fouzia and other female characters were suppressed and not allowed to have an equal contribution in the conversations due to their inferior status and obedient nature. Fouzia, being woman was not allowed to put forward her viewpoints as once her father does not let her speak for them and refused Fouzia's help saying: "Now you want this to be called and remembered by others that he is the father who lives upon the livelihood of his daughter. It's better for you to give us poison." (10:05 episode # 20)

This shows that use of language and interactional control is all-in all-in hand of Fouzia's father, he has control over situation with his language use and does not give any chance to Fouzia for further clarification. In another scene of *Baghi* after Fouzia's elopement from the house on the day of wedding makes her family ashamed. Fouzia's father goes to Chaudhary of the village to settle the dispute, at that time the use of interactional control in terms of turn taking is quite good to observe. Fouzia's father and Chaudhary of the village use language appropriately to discuss the topic of agenda which is Fouzia's marriage, her elopement, and family's honour. Fouzia's father speaks to Chaudhary and says, "That boy is not from our family if I will let her marry him then there would be many shameful gossips among my family members about my family and me." In response to this statement Chaudhary of the village uses convincing language to get him agree for his daughter's nuptial of her choice.

Modality tells us about the beliefs of the speaker and what he wants to do or show in a communicative event in the form of deontic and epistemic modality. Epistemic modality deals with the speaker's sure or unsure behavior about an action or event using language. The language of the drama depicts the typical cultural traditions and norms of society in the name of honour. In an androcentric culture, whenever honour and pride of the family dwindles, men of the family draw conclusion by their own assumptions using language. Similarly, in the drama Fouzia's brother was stick to only one thing which was associated to his honour and he was sure about his sister that she was the cause to bring a shame for the family. He uses language to declares others about the destruction and humiliation brought to his family in the village due to his sister. As he says: "Now we can't talk with



pride among others she has destroyed our family pride and humiliated us in village. She has defamed our honour and made everything unbearable for us." (21.43 episode # 4)

In a patriarchal society when it comes to man's honour, he finds revenge his obligatory duty to get his pride back. The language of the drama has accentuated the use of deontic modality to influence the ways of others by giving some advice, suggestion or declaration to others with the use of language as Fouzia's brother gives her own supposition about her character in front of family by saying; "I had said this before her decency has been ended and she must do something obstinate. My heartiest wish is to bury her by my own hands." (32:01 episode#4) In this utterance the use of 'must' as modal verb tells the indicative mood and legitimacy of Fouzia's brother about his sister. He has an impulse to kill and burry his sister by his own hands due to the shame and lack of honour in the society and shows it using language. The imperative mood and determination of presenting his stance among his family members also influence them against Fouzia and they charge her with a status of dissident and a rebel girl of the family who does not bother about family's honour and respect in the society using language.

Politeness is basically modest and sensitive use of language to others. In this drama there is depiction of androcentric culture in a patriarchal society with the help of language where woman is considered inferior and her face is not saved in a communicative event or in any discourse. She remains inferior to man and her face is threatened by the male figures of the society with the use of language. Fouzia's husband Abid and brothers Rahim and Munna threaten Fouzia's face socially, domestically and publicly. The use of words like 'disgraceful woman', and 'destructive woman' illustrates that Fouzia is humiliated and shamed with language, even her dignity and respect are not cared due to patriarchal system and its standards set by the social institutions.

Once Fouzia's brother says about Fouzia to her family in front of her, "I had said this before her decency has been ended and she must do something obstinate. My heartiest wish is to bury her by my own hands." (32:01 episode # 4) This is clearly showing that how Fouzia's brother Rahim is violating and threatening her face publicly using language and harsh words like 'her decency has ended' and 'heartiest wish is to bury by own hands'. In another scene Fouzia's husband Abid clearly exposed his evil intentions and demolishes Fouzia's face in front of media with his language use in an interview and says, "We are dignified people and we will not bring back such a disgraceful woman and my son will also not call that lady her mother." (21:05 episode # 26) This shows that how Fouzia's face is threatened by her husband Abid and brother Rahim with their use of language while going against the codes of politeness.

The drama *Baghi* is a fictional depiction of a real issue. The notion of 'honour' and 'shame' is repeatedly used in the drama. The story of the drama revolves around the concept of honour, family pride and shame to gain the social approval using language. Fouzia's attempt to attain her dreams makes her rebel of the social norms. In the drama, the word 'honour' has been used many times by male figures as a metaphor for social approval. Fouzia's younger brother kills her due to honour and shame which she brought to the family. Fouzia is used as a metaphorical source to target the women of Pakistani society who get killed frequently on the name of honour.

By the end of the drama, actions of Fouzia's younger brother Munna show that he has no guilt on her killing because he did to regain his honour and family pride to have social approval. In an androcentric culture 'honour' is a vital element for men, it's a belief and an idea which represents their esteem in the society. According to the notion of honour Fouzia's brother is also metaphorically symbolizing all other men of the society using

language and for them nothing is more important than honour, dignity and pride because man does not like himself to be taunted by others, it challenges his manly power to save his honour. Whosoever defy his honour is charged directly or indirectly as Fouzia gets killed for the sake of honour.

### **Conclusion**

The analysis is based on the text of the drama which concluded that the drama was based on certain crucial themes related to the current drastic problems of the society such as women subjection, honour and patriarchy. The detailed analysis of the text revealed that the use of language truly represents the themes derived from the story of the drama based on the real context. Drama *Baghi* is a fictional depiction of a real issue which is prevailing in Pakistani culture. This research has portrayed a true picture of a woman living in a patriarchal society with an androcentric culture. The researcher has also concluded that the *drama: Baghi* throws the light on the power relations which exists between man and woman. In the drama, man has been portrayed as a symbol of power and authority. He owns all the decisions and have control on the life of a woman. Whereas, woman being an independent individual of the society is still bound to answer him.

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