

## Representation of women: The Feminist critical Discourse Analysis of Pakistani Drama

**Tabassum Noor**

Lecturer, Lasbela University of Agriculture, water, and Marine sciences, Balochistan.  
[tabassumnoorluawms@gmail.com](mailto:tabassumnoorluawms@gmail.com)

**Munir Khan Khattak**

Assistant. Professor, Allama Iqbal Open University, Islamabad.  
[smkhattak822@gmail.com](mailto:smkhattak822@gmail.com)

**Sami Ullah Khan**

Assistant Professor, Lasbela University of Agriculture, water, and Marine sciences, Balochistan.  
[samiluawms@gmail.com](mailto:samiluawms@gmail.com)

### Abstract

The paper explores how specific ideologies and power are being practised through language in a Pakistani drama 'Ou rangreza' which aired on Hum TV channel. Forty dialogues are randomly taken from various episodes. The analysis was done particularly from the feminist perspective (FCDA). The researcher used the method of Qualitative discourse analysis. To reach the feminist ideology four categories (Self-reliance, male chauvinism, concept of patriarchy, and underestimating women) have been constructed. The results show that the drama is based on two ideologies one is, liberal feminist ideology second is patriarchal structured ideologies. The findings discover the distribution of power and creation of ideologies, the dominance of male characters, and the subjugation of female characters are being practised through language (dialogues).

**Keywords:** Liberal Feminism, Patriarchal structure, Male Chauvinism, Male Dominance, Underestimating Women.

### Introduction

In terms of social information and power relation, the role of media cannot be negated. It contributes to the interest of groups who are opted for political, and social control. In modern world, media occupies a large space where ideologies are widely spread. There are different types of media branches such as Print, broadcast, internet, and social media. Print media includes newspapers, magazines, and novels. However, broadcasting media includes television and radio and social media tools. In support of media there are outdoor transit advertising through internet such website, e-commerce, e-mail, online ads whereas the broadcasting media is television, Pakistan began its journey since 1964 and the first live transmission of Pakistan Television began on November 26, 1964, in Lahore. (Wikipedia). Dramas are also part of media which is also playing key role to address social issues and this study is conducted to address broadcast media 'Drama'. Dramas are based on issues reflected in society, and it reflects ideology (Buckland 2011). Television has become part and parcel of every house and no house is imagined without entertainment tool. (Shabbir et al, 2013). Similarly, Arshad declares, "Entertainment is an essential part of our lives. It a natural phenomenon that tired soul looks for entertainment where one opts for entertainment

through media like watching plays etc. However, the way of relaxation is related with cultural concepts of different societies.” Arshad (1992).

The media ‘drama’ helps to bring change in society through different ideologies. Ideology refers to the idea which is based on an economic or political practices by a particular community or group of people (Yasmin, 2015) however, ideology is not used to refer any set of beliefs. Similarly, dramas are not important but thoughts which prevailed in viewers mind are important (Zarar, 2017). Therefore, an analysis of a Pakistani drama is taken for study which emphasize on the discourse of the play. These analyses will highlight the issue of practicing dominance and power of male over female through the usage of language some specific dialogues are presented which show whether the portrayal of women as a liberal or conservative. The role women is clearly reflected in the dialogues delivered by actors and actresses of the selected drama.

### **History of the Pakistani drama**

During the 1990s and up to 2010 Pakistani plays remained to the peak of quality and fame specifically the production of Pakistan television (PTV) but later on, industry lost the fame due to not pacing with modern technology.

Many plays of PTV lost its viewership but certain plays like Sonahray Din, Alpha Bravo Charlie, Bandhan, Dhuwaan, Aanch, Tanhaeyaan, Un-Kahi, remained iconic plays of the time (Zoonen, 1992). However, such plays caught attention of the audience due to the quality and originality of the contents.

### **Background of Actorss**

The story of the drama revolves around the leading characters **Khayyam Sani** (Noman Ijaz), **Mammo as Khayyam’s wife** (Irsa ghazal), **Sassi** (Sajjal Ali, daughter of Khayyam and mammo), **nephew of mammo Qasim** (Bilal Abbas), and side roles are **Sonia Jahan** (Sana Fakhra), **Tipoo** (Hamza Firdous), **Wajih** (Omair rana) and **Kareeman** bua (maid).

Khayyam Sani shows a robust and dominant character throughout the drama as he portrayed a strict husband and a disciplined father, who is practicing patriarchal structure in his house by leading, decision making, and controlling his family members. He rebukes his wife on minut issues such as on her appearance, performs a dominant role who is not attracted by his wife but having a love affair with a film star Sonia Jahan.

Drama starts by showing the Khayyam Sani who is busy in his poetical party (mehfil -e- mushayera) during the party, his wife made tea and requested daughter to serve tea to her father’s guests. She refused to serve because she is not wearing a modern costume so, Mumtaz (henceforth Mammo) also moved to serve simultaneously, she was so scared by the expected reaction of Khayyam Sani. Later on, when party ends, he rebukes his wife, he insults her on her outlook and lifestyle as she remained silent and portrays a simple, obedient housewife. Mammo performs her domestic duties punctually, but Khayyam is not happy despite she does everything to please her husband.

Daughter Sassi is shown as simple girl apparently, but her attributes show her as a stubborn and outspoken in the beginning of the play. She is aware about her rights, and she has realization of herself. Initially, she idealizes her father and supports him. She knows the like and dislikes of her

father, as he pasted number of Sonia's pictures in walls of her room. One day she decided to invite Sonia Jahan at her residence. With the help of Qasim, she tries to approach her and sends an invitation. Sassi was successful in her plan. Sonia came to Sassi's home, and the intimacy was created between her father and Sonia Jahan was observed by Sassi. She was very much happy by their met up as Sassi used to idealize her father and actress Sonia Jahan. She wanted to be like Sonia Jahan, but not like her mother because her father Khayyam Sani does not like his wife, so same portrayal of father and daughter has been given through dialogues. Khayyam Sani admires and encourage Sonia Jahan as she is shown a bold, modern, and liberal lady as Sassi likes her even though Sonia is divorced by her husband and wants to get marry Khayyam Sani. On Khayyam's birthday Sassi performs a dance along with Sonia Jahan, Khayyam was happy to see Sonia's performance but got furious when Sassi appeared. Sassi took permission from her father as she wanted to be an actress but unexpectedly, she was slapped by her father and here the turning point of the drama started. The conflict between Sassi and Khayyam takes place. She started showing her anger by locking herself in a room, not taking meal, not talking to family fathers. Sassi wanted to take a step which is totally against to her family's will.

Bilal Abbas khan is playing role of Qasim (maternal cousin of Sassi who is an orphan). He lives with his aunt Mammo as he has no one with him since childhood, Mammo is looking after him. Qasim starts loving Sassi but due to Sassi's father strictness he cannot express his love to Sassi.

### **Problem Statement**

Qualitative study of feminist ideology in the drama through discourse analysis.

### **Limitation of the Study**

This play 'Ou rangreza' manifests mysticism, marital issues, polygamy, double standard, patriarchy, and feminism where it is difficult to take each topic. Therefore, this study is confined to liberal feminism and its representation.

### **Significance of Study**

This study seeks the liberal feminist ideology through the play 'Ou rangreza' which explores the feminist approach of the director. Furthermore, this study provides an insight to the projection of liberal feminist and women representation.

### **Literature Review**

Safdar et al, (2012) came forth with a study shown that Television has been much popular mode of entertainment, where family members enjoy sports, news, dramas, comedy programs, and music at home. The four years study (2006 to 2009) calculated the high usage of television because TV has been cheapest and common mode of entertainment. The existence of TV is found almost in every household of Pakistan which grasp most of the attention towards TV programs. Shahzadi (2015) conducted study and analyzed a Pakistani movie named as BOL and the findings show that ideologies are manipulated and constructed with help of media.

Watson (2003) added that post-feminism varies from the feminism of 70s. Wackwitz and Rakow (2004) the concept of feminism changed and carries gender discrimination, class differences, ethnicity and racism constrains. According to Jung et al, (2017), there is a vast scope of Computer

sciences, management sciences, management, IT in the field of technology but female take very less part in technical fields although there are a lot of opportunities available where women can contribute widely.

This study is meant to find out gender choices in terms of degree selection. therefore, data is collected through questionnaire from the students of computer sciences and management from X university. Data shows that 62% male students opted for technology-based learning and 41% female students took admission majoring technology. Media also encouraged female students for opting science and technology discipline (Gürer, 2002).

The role of women is mainly focused by media and researchers deciphers the power of media to construct the forms of genre (Yasmeen et al, 2015). Pakistani media is contributing to show how language is use for creation of ideologies and distribution of power among gender in our society. Electronic media or print media both are engaged in raising some issues regarding the gender discrimination, inequality, biasness, dominance, practice of patriarchal society and fixed ideologies of patriarchal society where men have power over women.

Roy (2016) explores the image of women character shows a huge conversion from stereotypical to liberal. Findings of this researcher Although social background of Pakistani women vary from the women who live in west still experience the same inequality and marginalizing to some extent. Some TV programs, reflect a real picture where women are shown well aware by their basic rights for the betterment of their lives. Ali & Khan (2012). Opined that television depicted women as dependent, inferior, devalued with no social status.

Ashfaq (2018) compares six Pakistani dramas of perfect and imperfect images of women using Deaux and Levis's model (1984). Researcher explores positive and negative characteristics. Traditional stereotypical role is being depicted through six different dramas. By observing physical traits, behaviors, of female characters which reflect good and bad image of our society. A positive role is depicted as wearing eastern dresses, head is covered by dupatta, loyal to their husbands, obedient to her in-laws, love with religion, is not modern at all. Whereas a negative role is depicted as western dresses, independent, liberal, joyful, not bound to house premises. By pointing out all four features how the above written characteristics reflects the image of perfect and imperfect women.

Ali & Shehwar (2011) discovered media as a big responsible for stereotyping women. The image of media has circumscribed women's body, mind and soul to serve men. The role of women in Pakistani advertisements is limited and fixed additionally it is against the Pakistani culture, which severely hits the ego of Pakistani women and depiction of women is overall an unnecessary and needless in Pakistani advertisements.

Yasmeen (2015) media remained dominant and having key role in shaping minds in terms of perception, information, and beliefs. It has the power to show facts and to distort the facts which is the reflection of the society. A thorough research enables to find out the contribution of media towards gender issues.

Zoonen (1992) added that technically male and female should be dealt differently. As liberalism takes both genders equally but men are more rational and stronger politically whereas women are more inclined towards nurturing.

Zaid bin Ismail, Rao (2004) piloted a study on “impact of Television on youth”. He did his research by surveying, with the help of questionnaire. The results of his research were “The views of student at Punjab University had modernized because of television programs. Their views like parental authorities, women’s freedom, co-education etc.

Iqbal and Abdar (2016) found in Hum Channel where women are depicted as having power of decision-making and career oriented. The depiction of female characters of the above-mentioned soaps portrayed women have less decision-making power and they are treated as a submissive entity which reflects our society.

Rameez et al, (2015), Investigated that media is a source of social transformation as it has power to mold our minds accordingly, thus the role of women in various media like print, broadcast, advertisements, and social media represent role of women as biased, unequal, and role providence. Very a smaller number of Pakistani are educated and managed to remain unbiased, in terms of gender issues but the patriarchal structured society is still dominant. They treat women as a submissive entity like pet animals, which are stick to domestic households and only responsible for house chores while men are dominant and charge for outdoor affairs.

Simorgh (2003) show the laments of women by adding that women are the tool of showpiece and commodity for selling things. They are also concerned about their looks, and outer beauty. Women is an object of pleasing men.

According to census (2016) male are considered superior then female whereas birth of male child considered blessing and female childbirth is omen of cures. Beating wife is taken as controlling method. Under-aged girls are wedded with old, aged men and females are confined to houses not allowed to go out without male member of the family. However, observing veil is mandatory except eyes while going out.

The research was conducted by Delavande and Zafar (2013) of view that such discrimination found in the poor academic strata and lower middle class. However, such discrimination is not found in elite and rich educational background.

Zarar et al, (2017) came forth with research that investigated the causes of lower rate of education, poor socio-economic conditions, religious and cultural dominance in Quetta city of Pakistan. Study explores the various issues women face in their daily lives in education, health care, social relationships and decision making in context of gender discrimination. The main cause found in his research is a global issue which is women discrimination. The said issue is also found in western nations. Women face inequality in every sector of the country on the basis of basic rights, employment, education, or other benefits. Pakistan is a developing country but still the biasness and gender discrimination is existing in both rural and urban areas.

### **Research Question**

Based on above mentioned four categories, following research question are made.

1. How female is depicted liberal and underestimated in Pakistani drama, simultaneously?
2. How far the male chauvinism and concept of patriarchy is enacted in Pakistani drama?
3. What are the reasons of female suppression in Pakistani social context?

### **Research Method**

Qualitative method is opted in this study to analyze the discourse. However, this study is meant to understand the specific dialogues through analysis and also to find women representation and feminist discourse with the help of decoding language. Therefore, Pakistani play 'Ou Rangreza' is taken for study written by Sajji Gul and directed by Kashif Nisar.

#### **1- Self-reliance**

Self-reliance is a confidence in one's own self. (Dictionary.com)

#### **2- Male Chauvinism**

An activity indication of belief in the superiority of men over women. (Word web dictionary)

#### **3- Concept of Patriarchy**

Patriarchy refers to male domination; the word patriarchy refers to the ruling authority of the father. This domination shows being upper hand of every male member ranging from male kids to senior male member of the family and society. (Lerner, 1987)

#### **4- Underestimating women**

Making less than the actual size, quantity, or number.

#### **Data Collection**

The data for the study collected from the recorded Cd's of 'Ou rangreza'. Researcher watched the drama two times thoroughly. Drama was divided into the scenes and all the dialogues were written down related to the feminist ideology and their presentation.

#### **Data Analysis & Findings**

The dialogues are carefully analyzed the hidden feministic ideologies which are excerpts from different scenes.

#### **Self-reliance**

Following are the excerpts related to the Self- reliance.

##### **Excerpt 1**

Mein tou isey jeena sikha rahi hon. Thora bahadur bane, or han apne pallu se thora nikalein usey, Mammo.

##### **English Translation:**

I am teaching him to live. Be a little brave, and yes, you get a little out of your Pallu, Mammo.

##### **Excerpt 2**

Chup karke beth jayein, Aaj k din bhi handiya, khud achi lagein na lagein abba ko, handiya zaroor achi lagni chahye. Aap jesi biviyon ki sari muhabbat handiya roti pe hi khatm hojati hai, kabhi suna hai Sassi ne Punhoun ko Aaloo gobhi bana k khilaya ho?

**English Translation: -**

Please sit with ease Mammo, even today you want to cook whether you attract dad or not, your dish must be delicious for father. Wives like you spend their whole life in cooking. Have you ever heard that Sassi cooked curry of cauliflower and potato for Punho

**Excerpt 3**

Mujhe nahi rehna kisi had mein, had mein ap jese log rehte hein jinhein urna nahi aata.

**English Translation**

I don't want to be in limits, there are people like you, who do not know full extent.

**Excerpt 4**

Qed karna chahtey hein mujhe ye log, per mera koi kuch nahi bigaar sakta.

**English Translation: -**

These people want to bound me, but nothing can ruin me.

**Excerpt 5**

Isiliye tou mammo kay haq kay liye lar rahi hon

**English Translation**

That is why I am fighting for Mammo's right.

**Excerpt 6**

Ghalat mein nahi ghalat aap hein.

**English Translation**

I am not wrong. You are wrong.

**Excerpt 7**

Kyun chup krjaon? Mein ne wahi kia jo apko pasand tha. jab apka dil, apki aankh Sonia ko sarhatey hue uski taareef karte karte nahi thkta tou mein kese ghalat hogai? Ghalat me nahi ghalat aap hein.

**English Translation**

Why shut up? I did what you like, when your heart and your eyes are not tired of praising Sonia, how will I be wrong? I am not wrong, but you are.

**Excerpt 8**

Apni marzi karne ka haq tou khuda ne bhi insaan ko dia hai.

**English Translation**

God has given the authority to a human whatever is his will.

**Excerpt 9**

Aurat agr chahey tou kya kuch nahi karsakti?

**English Translation**

If a woman wants, she can do whatever she wants.

**Excerpt 10**

Mein tumhari zimedaari nahi hon. Apna acha bura janti hon.

**English Translation**

I am not your responsibility. I know my good and bad.

**Excerpt 11**

Mein tou ek ideal aurat banne ki koshish kar rahi hon.

**English Translation**

I am trying to be an ideal woman.

**Excerpt 12**

Mein apna har faisla khud longi mujhe nahi roksakte tum.

**English Translation**

You can't restrict me I can take my own decisions.

**Excerpt 13**

Mujhe darane warane ki zaroorat nahi hai, nahi darongi mein.

**English Translation**

Don't make me scare, I will not get scared.

**Analysis**

Excerpt 1 of Self-reliance is the dialogue deliver by the main character Sassi who is very confident and bold. Where Qasim is very obedient to her aunt Mamma. Sassi discusses about her maternal cousin Qasim's behavior to her mother that she is teaching him to be a strong man. According to Sassi he must live his own life out of other's control. This dialogue reflects self-reliance of Sassi's character, instead of being woman she is confident and leading a male character.

Excerpt 2 is the response of Sassi who is preparing her mother for her anniversary, but mother is not getting ready due to her domestic duties where Sassi convinces her to look beautiful only for today and not to care about her other house chores by saying that have you ever heard that Sassi (character of a folk story) cooked 'Aalo gobi for Punho' (male character of folk story). She is giving the examples of the characters of folk stories to compare her mother's love with her father. This instance represents her character a girl who is free from boundaries.

Excerpt 3 Clearly shows self-reliance of female character Sassi. She is denying her social constraints and wants to enjoy freedom in her life by saying that she does not want to live in a cage, people who do not know flying they are caged.

Excerpt 4 is a strong dialogue of Sassi where she is much confident on herself and she wanted to be an actress like Sonia Jahan, she is very inspired by her. She is asserting that no one can harm her, no one can ruin her freedom, and she can do whatever she wants.

Sassi's father is no more interested in his wife Mammo but loves a celebrity, Sonia Jahan. In

Excerpt 5 Sassi is explaining her actions before Qasim. She wants to bring peace and love in her mother's life. She wants her mother to receive all the rights which is given by religion, and society. In this excerpt Sassi wanted to go to Sonia Jahan's house, to request Sonia Jahan that she shall leave her father for the sake of her mother.

In excerpt 6 and 7 Sassi is disputing with her father very confidently that she was doing the same what Khayyam (her father) likes. She tells her father about his appreciation and encouragement towards Sonia Jahan's beauty, appearance and performances but why the code of integrity changed when Sassi adopted all the features of Sonia Jahan? She is questioning and imposing against her father's doing which is clearly depicting that Sassi's character has self-reliance feature.

The excerpt 8 and 9 was the dialogues delivered by Kareeman Bua, which is a true reflection of self-reliance. Kareeman Bua is trying to convince her about that women have power to do everything she wants. She is a maid of the house but performs a strong kind of role. She tries to give advice to Mammo to be a strong wife and make her realize that God has given authority to human beings to act according to their own wish.

Excerpts 10,11,12,13 are the clear portrayal of self-reliance. These dialogues said by Sassi where she is imposing her power over different male characters. In excerpt 10 Sassi tells Qasim that she is not responsible for Qasim, she knows well, what is good and what is bad for her she does not want to be bounded by a man who controls her. She is well aware about her rights. In excerpt 11 she expresses herself before her brother Tipu that she just wants to be an ideal lady, but her brother insulted her by refusing no such things exist like Ideal lady. In excerpt 12 and 13 Sassi is trying to pose an independent girl before Qasim, who can take her own decision and she challenges her father that she is not scared from anyone in excerpt 13. Sassi is portraying a self-confident, motivated and a liberal girl whose dialogues reflect the liberal feminist ideology.

### **Male Chauvinism**

Following are the excerpts related to the male chauvinism.

#### **Excerpt 14**

Tumhare abba ko pata chal gya tou tangein tor denge tumhari

#### **English Translation**

If your father will come to know, he will punish you.

**Excerpt 15**

Ye Khayyam ka ghar hai jisey chahey basayein jisey chahey nikalein.

**English Translation**

This is khayyam's house, and he decides whoever stays, whoever goes.

**Excerpt 16**

Sassi ki shadi karleni chahye is se pehle baghaawat ki hadein phlang jaye.

**English Translation**

Sassi should get married, before she crosses all the limits.

**Excerpt 17**

Mein mard hon meri baat or hai

**English Translation**

I am male, there are some other standards for me.

**Excerpt 18**

Mere mana karne se kya wo hojatey mana? Karni tou unhone apni thi na!

**English Translation**

Can he be restricted upon my restriction? He will do whatever is his own wish.

**Excerpt 19**

Tum apne bhai ko itna kamzor samjhti ho?

**English Translation**

You think your brother is weak?

**Excerpt 20**

Tumhein sharam nahi aati apne bhai se ese baat krte hue?

**English Translation**

Aren't you ashamed to talk to your brother in this manner.

**Analysis**

Chauvinism is an attitude which gives superior expression over persons who are from other gender. Excerpt 14 gives true reflection of male dominance as Mammo (mother) wants her daughter Sassi to be frightened by her husband's reaction. Apparently, man is considered to be head of the family and children frightens from fathers. Same situation is being realized by the above excerpt.

In Excerpt 15 Mammo is talking to her maid Kareeman about the ownership of the male character Khayyam. He is owner, he can only allow, who will stay or not. Mammo is female and playing role of a helpless wife and a feeble mother who has no authority in her house.

Excerpt 16 reflects the male chauvinism as father is taking decision of daughter's life and prevents her to cross her limits by bounding her, by tying her knot with a boy whom she does not want to marry.

Male chauvinism is obvious in the excerpt 17. Khayyam Sani asks Sonia jahan about the relationship between Sonia jahan and wajih. Sonia replies it was my past, and making him realized that Khayyam is married too, had his past and present, has wife and children. But she never asks, on this Khayyam rudely answers that he is male he has some other standards.

In excerpt 18 male chauvinism is projected clearly by the dialogues said by Mammo, where that woman cannot restrict her man. As man is the head of the family, he has power of decision.

Male chauvinism is being reflected through the excerpts 19 and 20 said by the male character Tipo, who is an arrogant son of Khayyam and Mammo. He tries to impose his masculinity on his sister. When Sassi shares her feelings about Wajih, with her brother. As a reaction, her brother shows anger and starts scolding her.

### **Concept of Patriarchy**

The following excerpts show the concept of patriarchy.

#### **Excerpt 21**

Aurat ka maqsad hi qurbaani dena hai.

#### **English Translation**

The purpose of a woman is to sacrifice.

#### **Excerpt 22**

Sassi mere qaabou me nahi arahi, usey aap smjhayein apki baat manegi.

#### **English Translation**

Sasi is not under my control. Make her understand she will listen to you.

#### **Excerpt 23**

Sassi konsa koi larka hai, jisey humne nokri dilwana hai. Larki hai larkiyon ki shadiyan jitna jaldi hojayein utna acha hota hai.

#### **English Translation**

Sassi is not a boy, whom we suppose to get a job. She is a girl, the sooner girls get married, the better.

**Excerpt 24**

Larki hath se nikal jayegi.

**English Translation**

Girl will get out of control.

**Excerpt 25**

Larki bigarti jarahi hai. kal kalaa'n ko kon is se shadi karega.

**English Translation**

Girl is being deteriorating. Who will marry her in future?

**Excerpt 26**

Shadi kardijiye uski, shadi hojayegi to cheezein buhat behtar hojayegi.

**English Translation:**

Marry her, if she gets married, things will improve a lot.

**Excerpt 27**

Khuda se ziyada darti ho ya apne mazaazi khuda se?

**English Translation**

Are you afraid of God or Allegoric God?

**Excerpt 28**

Tumhein koi andaaza hai, muashrey mein thukrai janewali istrha ki larkiyon kay barey me log kya kehte hein? Unki kya haisiyat hoti hai?

**English Translation**

Do you have any idea what does society think about the rejected girls?

**Excerpt 29**

Larki hoti tou tou usko baandh bhi le insaan, ye tou larka hai, isko kon baandhey?

**English Translation**

If it was a girl, we would tie her up, this is a boy, who would tie him up?

**Excerpt 30**

Larkiyon k baap k hath or nazrein neechi honi chahye.

**English Translation**

Hands and eyes should be down of girls' father.

**Analysis**

Excerpt 21 shows patriarchal concept by saying that sacrifice is in the fate of women. The dialogue delivered by Mammo, who is talking to Kareeman Bua. This has been the fixed ideology in our eastern society from centuries, that sacrifice is the part of women's lives. A woman can live happily only when she gives sacrifices.

Excerpts 22, 23, are also a complete picture of Patriarchal system, in excerpt 22 wife is requesting to her husband, where a girl cannot be control by her mother, but her father can control the same girl. In excerpt 23 there is a decision taken by Sassi's father as father considered the sole authority of the family. He can take every decision. Khayyam talking to his wife, as Sassi is not a boy, however they won't allow her to do job, and according to him it is better to tie his daughter's knot as soon as possible. Excerpts 24, 25, and 26 are true reflection of patriarchal system where there is no other choice for girls but marriage. Only to get escape from girl's responsibility is to tie up their knot without knowing girl's will.

In Excerpt 27, there is a discussion between Mammo and Kareeman Bua about the fear of husband. The fear of husband is a sign of patriarchy. Mammo gets worried on Khayyam's reaction, upon which Kareeman tried to sum up the scene by comparing her husband with God. In or south Asian culture the husband is said to be an allegoric God.

Excerpt 28 reflects Patriarchal society as Father Khayyam Sani scolds his daughter Sassi on her refusal, she does not want to get marry by his father's choice. In this excerpt the strongest point of patriarchal structure is he is making her understand that there is no such value for the rejected girl, and he is concern about the society's interpretation done for rejected girls.

In excerpt 29, the portrayal of patriarchal concept can be observed through this dialogue easily. Mammo argues with Kareeman Bua about her son's rude behavior and says he is a boy she cannot restrict him. If it were a girl, she would be restricted. In our patriarchal system there is no such restriction made for boys. Boys have free will, they can do whatever they want, but there is no such room for girl's liberty.

Excerpt 30 was delivered by Wajih Kumar who is dominant and chauvinistic by nature and loved by Khayyam's daughter Sassi. He argues Khayyam Sani and rebukes him, on this situation Khayyam got angered and tried to slap him but Wajih restricted him to keep his eyes and hands down. Because he is father of Sassi, it is a fixed ideology of our society that father, or parents of girl's should be down to earth. Dominance and leadership do not suit them.

#### **4-Underestimating women**

Following are the excerpts related to the underestimating women.

##### **Excerpt 31**

Khud ko sambhal sakti nahi isko kya sambhalogi.

##### **English Translation**

You can't handle yourself; how will you handle her...

##### **Excerpt 32**

Nahi I wo? Nahi suni usne tumhari, yehi tarbiyat ki hai tumne uski? Jitna me tumko phooarr samjhta tha us se kahin ziyada nikli ho tum.

**English Translation**

She did not come; she did not listen to you. Is this your nurturing? You have proven yourself dumb more than my expectations.

**Excerpt 33**

Shadi se agar kisi ka kuch banta hota tou tumhara banta.

**English Translation**

If someone had split something from marriage, it would have been yours.

**Excerpt 34**

Larkiyen youn Ullu banti hain youn.

**English Translation**

Girls can be fool easily.

**Excerpt 35**

Wese tum roti buhat acha ho. Mamoli larkiyen rou hi sakti hein or kya kar sakti hein?

**English Translation**

The way you cry is good. Common girls can cry only, they can't do anything else.

**Excerpt 36**

Kabtak aurtoun kay peechey chuptay rahoge? Mard k bache hotu samney akar waar karo.

**English Translation**

How long will you hide behind women? Be man, come and face me.

**Excerpt 37**

Tum kam aqal ho, tum aurat ho tum apne fesley khud nahi karskti.

**English Translation**

You are stupid, you are a woman, and you cannot make your own decisions.

**Excerpt 38**

Mard bewafai kare to sirf bewafai, aurat kare tou Gunah.

**English Translation**

If man does disloyalty, it's ok if woman does disloyalty, then it is sin.

**Excerpt 39**

Sassi, tum mard banne ki koshish mat karo.

**English Translation**

Sassi don't try to act like man.

**Excerpt 40**

Ideal aurat? Wo kya hoti hai? aisii koi cheez nahi hai

**English Translation**

Ideal woman? What is it? It does not exist.

**Analysis**

Excerpts 31, 32, 33 presents the aspect of underestimating the woman, these 3 above mentioned dialogues delivered by the male character Khayyam who insults his wife in 3 different scenes. When wife Mammo requests him to control his daughter, on this situation Khayyam answers rudely and made her realized that she could not handle herself how she will handle the daughter? When Mammo gives solution to him to get Sassi marry, and things will be fixed, on this scene Khayyam rebukes her by scolding that if marriage is a solution, then why you are so problematic after marriage?

The excerpt 34 reflects, in man's sight women becomes fool easily. The dialogue delivered by Khayyam's son Tipu, he delivered this dialogue by snapping his finger, that it is very easy to make girls fool. This gives a reflection of underestimating an entity which is women, by considering her fool and stupid.

In excerpt 35, Wajih kumar shouts on Sassi, as Sassi wants to be an actress and wants to be directed by him and she fell in love with him. But Wajih enjoying the status of man starts underestimating her when Sassi started crying. He said smirky girls have the tool of cry, what else an ordinary girl can do? This is a clear representation of underestimating woman.

Wajih suddenly entered in Khayyam's house in excerpt 36, and angrily addressed Khayyam Sani whom he hates a lot. On this scene Khayyam's wife wanted to interrupt in their quarrel but Wajih shouted on Khayyam 'How long will you hide behind women? Be man, come and face me'. The expression like, 'behind woman,' is a shield to hide behind, but the shield is weak as women is considered to be weak, and phrase like 'be man' projecting the idea of male dominance, and woman suppression.

In excerpt 37, Tipu is producing the underestimated role of women by his dialogue. As before this scene, Sassi shares her feelings about Wajih with her brother, but brother shouted on his sister, and making her realize that being woman, she has not the power of decision making as women is considered to be less intelligent, less sensible, comparing to man.

The dialogue represents inequality between man and woman, as Sonia Jahan in excerpt 38 gives objection on male's disloyalty. The standards, rules and regulation should be the same between man and woman. Sonia and Wajih are fighting each other where Sonia claims about disloyalty done

by male character Wajih is considered as normal as nothing is wrong in it. But disloyalty done by female Sonia Jahan is considered to be sin. As being man is a sign of dominance, and he is allowed to go against the fixed standards. This inequality shows how women is being underestimated and man is being at supremacy level.

Excerpt 39 and 40 is the conversation between Sassi and her brother Tipo about the ideal role of a woman. Tipo scolds his sister by saying don't try to be man, she is woman, and woman needs to live in her limits. On this expression Sassi answers him she is not trying to be a man, but an ideal woman. Tipo smartly answered that no such things like ideal woman exist in real life. The point which is realizing the underestimation of women is done through Tipo's reaction, by gestures by his tone.

### **Discussion**

Play is focusing on four categories of Self-reliance, male chauvinism, concept of patriarchy and underestimating women. In our eastern society, female face inequality especially in lower middle class. Researcher found two themes in this drama, (i) liberal feminist ideology, and (ii) patriarchal structured ideology. RQ 1 is 'How female is depicted liberal and underestimated in Pakistani drama, simultaneously?'

Script excerpts of the play manifest the ideology of patriarchal structure and liberal feminist. Sassi portrayed liberal feminism through character. The second ideology is patriarchal ideology which is addressed by different male characters such as Khayyam Sani, Wajih Kumar, and Tipo.

RQ 2 is 'How far the male chauvinism and concept of patriarchy is enacted in Pakistani Drama?' The discourse analysis of the excerpts from 14 to 30 show a clear realization of male chauvinism and concept of patriarchy projected in drama 'Ou Rangreza'.

RQ 3 is 'What are the reasons of female suppressions in Pakistani social context?'

The social context of Pakistani society is patriarchal where man is considered to be at higher place where male is dominant, leader and a decision maker. This structure paves the ways for male only. It can easily be observed in Pakistani context that role of female is constrained, bound, suppressed and controlled by male. The drama 'Ou rangreza' is depicting the true picture of Pakistani society. As in this drama all female characters are shown as bounded to households like Mammo and Kareeman Bua, less educated than male characters as Sassi is just an intermediate student while her brother Tipo went abroad for higher studies, Khayyam is shown a poet and a writer but neither Mammo nor Sassi is allowed to do job. Somehow Sonia jahan (female character) of drama, is shown as modern, but despite of being a famous actress, she is bounded by two different male characters Wajih Kumar and Khayyam Sani. Similarly, these types of instances can be found in Pakistani social context. As girls are less educated than boys, male are doing job, but female are bound and restricted to stay in home premises. If female is allowed to go outside, they are specified for some specific jobs like teaching and nursing. These are the examples from Pakistani social context which are truly reflecting By Pakistani dramas.

All the characters of the drama involved in projecting two ideologies, (i) Liberal feminist ideology is being projected by Sassi and Sonia and Kareeman bua who are well aware about their rights. While (ii) patriarchal ideology is being projected by all the male characters Khayyam Sani, Wajih

kumar, Tipu and Qasim. Their gestures, dialogues, authoritarian attitude reflect these two ideologies of the characters perfectly.

From Excerpt 1 to 13, showing self-realization of the female character Sassi, which is the examples of liberal feminist ideology, she is challenging patriarchal structure throughout the drama. From excerpt 14 to 40 are the excerpts of male chauvinism, patriarchy, and underestimating women, which show patriarchal structure purely.

### **Suggestion**

‘Ou rangreza’ is a social drama which represents the different aspects of Pakistani society with two ideologies liberal feminism and patriarchal ideology.

### **Conclusion**

This study is conducted to analyze social function of male who plays the role of husband, brother, and father and above all, he holds the position of decision-making process in the family. In addition, female is taken as daughter, aunt, mother, and wife who is also subdued to male member of the family. Thus, the theme of the play manifest male domination and female suppression by the societal taboos.

Conclusion of the play goes according to the findings which quite thought-provoking and touching the important issue of the society. script shows the feminist ideology which is movement that fights for the rights of women such as family, social, political, reproductive rights.

Excerpts from 1 to 6 indicates power and dominance. Next heading comes with the excerpts reflecting inequality. Under the last heading of physical and behavioral differences instances of different treatment of physical and behavior can be found. Dialogues of the female characters in this drama are, clear representation of dominance of male and suppression of female where the language of Sassi, that she knows well of her identity, rights, and capabilities. The ideologies, gestures and dialogues are reflecting a deep-rooted male dominancy. Khayyam, Wajih, and Tipu are the male characters who envisage male chauvinism. Khayyam Sani (Male character) abuses and humiliates his daughter throughout the drama to present male dominancy and power which represents patriarchal ideology. Every decision ranging from family to social issues taken by the head in the form of father or elder brother etc. Sassi is symbolized as liberal and confident girl, goes against such social taboos also, stands against the inequality.

### **Recommendation**

It is recommended that there are many other social issues like double standard of man, polygamy, lack of education, sophism, insanity, inequality in genders treatment can be addressed in future research.

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