

**Ideological Duplicity Regarding Gender Role
Reversal in Pakistani Society: A Critical
Discourse Analysis of Drama Serial
Bakhtawar**



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Abstract:

One of the subfields of applied linguistic studies is critical discourse analysis. Critical discourse analysis is growing quickly in sophistication. Numerous specialists, such as Teun A. van Dijk and Norman Fairclough, investigate, describe, and explain the essence of discourse analysis and even critical discourse analysis. Along with discussing language topics, van Dijk's theory places a greater emphasis than previous theories on social issues, condemns social gatherings, and all issues that arise in social life. The purpose of this paper is to highlight the gender role reversal in Pakistani Society and unacceptance of females doing something out of norm or tradition. This paper analyzes how people in a male dominant society react to them and why females cannot do anything reverses to their gender. Bakhtawar drama serial portrays gender role reversal and nuances. This research discusses the duplicity of unacceptance of gender role reversal in Pakistani society. This study shows that how women are being portrayed in dramas or how women are treated in patriarchal society. How women suffer in male dominant societies where she faces harassment especially when a single woman is only bread winner of her house or family. This study also shows that how women struggle in her life in which she has no male at home and how she faces challenges that are given by patriarchal society. This research is highly qualitative. Qualitative research is synthetic or holistic. This research is to discover phenomena such as pattern of behaviors not previously described and to understand them from the perspective of participants in the activity. The sample of this study is 25 episodes of Bakhtawar drama. Each episode consists of 36 to 38 minutes. Data collected through YouTube 25 episodes downloaded and relevant scenes/ visuals and dialogues have been transcribed. The study has been analyzed by CDA model of Van Dijk. CDA model of Van Dijk has been introduced in 1995. This model says that cognition and social levels both are important. Van Dijk focuses on the structure and mental awareness of text or speech producers. Van Dijk argues that participants participate in communicative situations

for an effective interaction need to read each other's mind in a metaphorical sense. Results through Critical Discourse Analysis model of Van Dijk showed that almost all aspects of a woman's life personal, social, religious, economic and political in Bakhtawar drama serial continued to be influenced by the mainstream honor discourses and therefore, contribute to the construction of a specific kind of a feminist and males dominancy on screen. The struggle that women who lack male support confront, particularly in this region of the world, is a terrible reality that is vividly shown in the drama serial, 'Bakhtawar' being aired.

Keywords: *Gender Inequality, Pakistani Society, Role Reversal, Discrimination, Analysis*

Introduction:

Gender roles are the prescribed behaviors, attitudes and characteristics associated with one's gender status as a female or a male. O'Neil defines gender roles as the "behaviors, expectations, and role sets defined by society as masculine or feminine. The individual male or female's actions and culturally approved demeanor which is regarded as right for males or girls "The roles ascribed to the masculine and feminine gender are based on the different expectations that societies have of each gender according to that society's values and beliefs about gender [4]. In patriarchal societies, there is a distinct hierarchy and demarcation between the roles assigned to men and women which they are expected to conform to in marriage. A married man is expected to be the bona fide head of his family and consequently the primary provider and decision maker in his family while a married woman's roles are home keeping and child care. This is the traditional model of male- breadwinner female home keeper. Men and women are given identities through gender roles, which also provide them meaning and direction for how to live. Despite the awareness of the consequences of violating the roles, studies have shown that gender roles have been changing globally. Gender role reversal violates the normative gender role expectations of society. Just as much as society expects married men and women to conform to their gender roles, men and women get into marriage with expectations of each other and in most cases, performance of gender roles tops the list of the expectations. In order to mitigate against the negative consequences of violating gender roles in marriage and consequently a reversal of the roles, the subject of gender roles in marriage is discussed with counselors, psychologists and even pastors as part of premarital counseling. According to some of the men and women who seek premarital counseling services, one of the reasons for discussing the subject of gender roles before marriage is to avoid marital conflicts and other salient negative consequences that may arise from the violation of gender roles by spouses.(Kabui, 2021)

Applied linguistic studies include critical discourse analysis as one of its subfields. Critical discourse analysis is growing quickly. Many experts, including Norman Fairclough, Sara Mills, Roger Fowler, George Yule, David Crystal, Geoffrey Leech and Michael Short, Geoffrey Hawthorn, Michel Foucault, Michael Stubbs, and Teun A. van Dijk, explain, describe, and research the nature of discourse analysis and even critical discourse analysis. In addition to discussing topics from the language perspective, van Dijk's theory emphasizes social issues more than previous theories, critiques social gatherings, and addresses all challenges that arise in social life. These are the justifications of some professionals.. According to George Yule (2010), discourse is a language that extends beyond the sentence and discourse analysis, which focuses on the examination of language texts and interactions. The discourse analysis method called "critical discourse analysis" (CDA) examines at how texts and speeches in social and political contexts reproduce and counteract the misuse of social control or power, positional dominance, and inequality. In order to understand, recognize, and ultimately combat social inequality, this critical discourse analysis clearly observes views (van Dijk in Darma, 2009). As a result, it has relevance to the context of the actual dialogue as well as linguistic aspects (a dimension of text analysis). According to the context, language is employed with a certain intention, aim, objective, or target's goal for a specific practice. The three components of critical discourse analysis are text analysis, social cognition, and social context, according to Van Dijk (2008). Text analysis can be defined in terms of linguistic features in the first dimension. These features include macrostructure, superstructure, and microstructure.

Rising out of the concept of gender role strain, the other construct developed over the past few decades that has been most influential in helping researchers make sense of masculinity and its relationship to potentially negative outcomes for men is that of gender role conflict. Gender role strain can be thought of as a means by which to understand how restrictive, essentialist informed gender role expectations can be harmful to one's psychological health (O'Neil, 2008a) while gender role conflict, when operationalized in the form of the over-arching patterns that define it, can be thought of as representing the negative outcomes of gender role strain in a way that can be measured. Gender role conflict is hypothesized to be something experienced by both men and women as a result of gender role socialization (O'Neil, 2008a). As did other constructivist-oriented researchers, O'Neil believed that men's problems were related to gender-role related conflicts that they experience as a result of rigid, sexist socialization process informed by fear of femininity beginning in childhood and continuing throughout life (O'Neil, 2008a). O'Neil (2008a) identified numerous patterns of such conflict that men experience, ultimately settling on six such patterns that embodied the lived experience of men experiencing gender role conflict. These patterns included: restrictive emotionality, health care problems, obsession with achievement and success, restrictive sexual and affectionate behavior, socialized control, power, and

competition issues, and finally homophobia.(Scott, 2018)

Problem statement:

In Pakistani society, gender roles are patterned in a way that if females do any reversal things opposite to their gender they are usually not accepted by society or in patriarchal system. In order to highlight the ideological duplicity regarding gender roles reversal Bakhtawar drama serial broadcasted on Pakistani National Television.

Purpose:

The purpose of this paper is to highlight the gender role reversal in Pakistani Society and unacceptance of females doing something out of norm or tradition. This paper analysis how people having male dominant society react to them and why females cannot do anything reverses to their gender. Bakhtawar drama serial portrays gender role reversal and nuances.

Objective:

The objectives of this research are:

- To highlight the elements of male dominance in Pakistani Society.
- To discuss existing gender roles in Pakistan.
- To examine major character's role of Drama serial Bakhtawar.
- To highlight media developing ideology of audience.

Research Question:

- What ideological duplicities regarding gender roles are portrayed in Bakhtawar?
- How drama serial Bakhtawar depicts patriarchy society?
- How drama serial Bakhtawar discussing existing gender role in Pakistan?
- How media develop ideology of audience?

Limitation:

The result of this study may not be generalized to all Pakistani dramas because it is a case study of drama serial Bakhtawar. Further more studies conducted on relevant dialogues that are related to title of the study.

Delimitation:

Due to limited time this research is delimited to only few selected dialogues of Drama Serial Bakhtawar that are related to the research title.

Significance of this study:

This research discusses the duplicity of unacceptance of gender role reversal in Pakistani society. This study shows that how women is being portrayed in dramas or how women treated in patriarchal society. How women suffer in male dominant societies where she faces harassment especially when a single woman is only bread winner of her house or family. This study also shows that how women struggle in her life in which she has no male at home and how she faces challenges that are given by patriarchal society.

Research Methodology:

This research has analyzed drama serial Bakhtawar. The data has taken from major characters dialogues that broadcasted on HUM Tv. Title relevant dialogues have been taken in speech form and later transcribed just to find duplicity of unacceptance of gender role reversal in Pakistani society with the help of Van Dijk Model. This study Van Dijk's Critical Discourse Analysis model 1995 to identify the linguistic elements that contribute to gender role reversal within the specific context of drama serial Bakhtawar.

Research Type:

This research is highly qualitative. Qualitative research is synthetic or holistic. This research is to discover phenomena such as pattern of behaviors not previously described and to understand them from the perspective of participants in the activity. This research type is highly descriptive. It has outsider point of view. It has cyclical and open-ended processes also based on interpretive analysis.

Population:

This study focuses on Pakistani Drama serial Bakhtawar critical discourse analysis of few title relevant dialogues.

Sample Type:

The sample of this study is speech in video form and relevant dialogues have been transcribed.

Sample Technique:

Sampling technique of this study is non probability. A purposive sampling this technique is basically based on experience or knowledge of the group to be sampled.

Sampling Criteria:

Criteria of this research are only those scenes and dialogues of drama serial

Bakhtawar that is relevant to the title have been qualitatively analyzed.

Sample Size:

The sample of this study 25 episodes of Bakhtawar drama. Each episode consists of 36 to 38 minutes.

Tools for data collection:

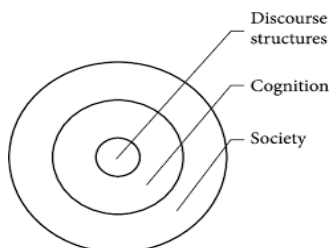
Data collected through YouTube 25 episodes downloaded and relevant scenes/ visuals and dialogues have been transcribed.

Tools for data analysis:

The study has been analyzed by CDA model of Van Dijk. CDA model of Van Dijk has been introduced in 1995. This model says that cognition and social levels both are important. Van Dijk focuses on the structure and mental awareness of text or speech producers. According to Van Dijk, people in communicative situations need to be able to ironically read each other's thoughts in order to interact effectively. Discourse aims to uncover the hidden motives of a speaker through their statements. It involves assuming the role of a speaker and interpreting the meaning based on their intended structure. Linguistically, discourse refers to a language unit that is bigger than a single sentence. Discourse analysis aims to understand the rules of sentence structure, language usage, and shared understanding. It involves examining the functions of language, known as pragmatics.

In critical discourse analysis, language is not studied in isolation but is analyzed within its textual context. However, the language analyzed in this approach differs from traditional linguistic studies. It is not solely described based on linguistic aspects but is also analyzed in relation to its broader context. This context includes the purpose and practices for which language is used, including the exercise of power. In critical discourse analysis, language serves as the material for analysis, but its examination goes beyond linguistic features to incorporate contextual factors. Van Dijk (2009) asserts that CDA is a combination between theory and application critical and rather than critical analysis.

It has three steps:



Linguistic Instances / Textual Level:

The term "textual analysis" is a catch-all for a wide range of study techniques used to describe, analyse, and interpret texts. This study begins through asking how the micro components of any form of text help to create the macro structure of that text. The micro form of analysis, in general, describes the immediate lexical, syntactic, and rhetorical relationships present in any sort of text. In other words, according to van Dijk (1972:17), a text's micro features connect its linguistic elements (local level) to its overall logical form (global level). The macro level, on the other hand, is the upper level that represents the subject, theme, or main idea of a text; it is concerned with the subject matter of the text. The sequence of arguments that the text directly expresses is subjected to a series of micro properties in order to produce the macro form. In light of this, any statement implied by a subset of a series of micro features may serve as a macro form for that sequence (van Dijk, 1985:117). Van Dijk (1981:196) claims that macro structures are semantic constructs that make the topic of discourse explicit, i.e., they identify the conversation's subject matter. However, there is broad agreement on the elements at the macro level (ibid). See van Dijk (1977:137) and Hamburger (1981:129) for additional information on these components. The micro method focuses on the text's linguistic components, including verb tenses, sentence kinds, pronoun types (relative, reflexive, etc.), prepositions, and pronouns. These micro units, which include sentences, clauses, and phrases, make up the local level aspects of a text. (Bellert, 1970:336, 1971:232-8, and van Dijk and Kintsch, 1983:52) They emphasize vocabulary and grammar, particularly coherent relations and grammatical regularities. The interaction of a text's macro and micro structures, according to Hamburger (1981:116), determines its coherence since the micro structure's components can be directly inserted into the appropriate macro structure sections. He (ibid) continues by saying that logical units must be

DISCOURSE STRUCTURE	OBSERVED MATTERS	ELEMENTS
Macrostructure	THEMATIC Theme/topic brought forward in a text	Topic
Superstructure	SCHEMATIC How a part and order of a news are being schemed in an intact news text	Scheme
Microstructure	SEMANTICS Meaning that wants to be emphasised in a news text such as by giving a detail on one side or making an explicit form of one side and reducing other sides.	Background, details
	SYNTAX How a sentence (form, arrangement) is being selected.	Sentence form, coherence, preposition
	STYLISTICA How a word being chosen as a part of news text	Lexicon
	RHETORICS How and in what way an emphasis is conducted.	Graphics, metaphor, expression

separated into micro and macro structures. Each macro structural unit has been divided up.

On the textual level we deal with different level such as lexical, phonological, graphological, syntactic, semiotic, morphological and discourse level. Here small description of all levels but in this study main focus on syntactic level, semantic level, semiotic level and on discourse level. study of hand writing. For example, in order to gain greater insight into a writer's personality through his writing: contractions, commas, pauses, question marks, etc. **PHONOLOGY** It examines a language's sound system and details official pronunciation guidelines. The objectives of phonological analysis is to understand the meaning, concepts, themes, and distinctive tendencies in a text through analysis of sound patterns, word utterance, and organized usage of sound in language. Alliteration, repetition, consonance, assonance, etc. are a few instances of phonological devices. **Syntactic level:** Grammatical level includes grammar, parts of speech, clauses and phrases used in writing It facilitates us in learning the nuances of time, place, and information about what has been done, what will be done, and what has already happened. We can identify the author's intended meanings, as well as any foreshadowing meanings or events, by grammatical study of the text. **LEXICAL LEVEL:** Lexical are total amount of vocabulary items and use of words in a piece of text. Lexical level: this level covers the analysis of specific words and idioms in various linguistic scenarios. It includes the study of morphology, word origin, and semantics. **SEMANTICS LEVEL:** Semantics is the study of, meanings in a language. By analyzing the context, societal context, and individual point of views, meanings are evaluated. Pragmatics is also a branch of semantics which allow us to find out the hidden meanings to be judged by the reader through the environment created by the poet in a poem. **PRAGMATICS LEVEL:** Pragmatics is the study of invisible meaning in a piece of text spoken or written. It addresses how we identify the invisible meanings in a text. It is a context-based research that takes into account the text's physical context as well as its linguistic context and thematic background. **CONFLICT ANALYSIS** It is a study of conversational and textual language. When we concentrate on linguistic specification, we pay close attention to how well form and meaning are represented in the text. In order to assist the readers, it also gives us the opportunity to develop a complicated interpretation of a basic discourse and an intuitive interpretation of a complicated language.

GRAPHOLOGICAL FEATURES: 1. Rhyme scheme 2. Hyphens 3. Unusual capitalization 4. Frequent use of a particular word/s 5. Contractions/ contracted forms 6. Punctuations 7. Spelling **PHONOLOGICAL FEATURES** End rhyme Alliteration Assonance Onomatopoeic words Tone of the author **GRAMMATICAL FEATURES** Structural and lexical features -Word classes or parts of speech -Nouns to interjections -Use of verbal's -Coinages -Unfamiliar

expressions - Connotations -Colloquial references -Compounding **PRAGMATIC FEATURES** Quotations **Deixis** are a few utterances that require knowledge of the speaker's the physical setting and context to be comprehended. Person deixis: These are tools for pointing towards both people and objects. Person deixis examples include "Whose, her, his, their, him, this" They serve as a temporal deixis. Examples include "total, until, then, and soon." Location is indicated by using spatial deixis. Examples are, there, here, etc. **PRAGMATIC FEATURES:** The reader's comprehension skills are more important than his or her vocabulary and language knowledge, it can be concluded. **Anaphora:** When we make a comparison between two things, people, situations, or events. The term "**Cataphora**" describes an expression or subject that is used later. Using the same words or phrases repeatedly can help make an idea more understandable. Presumptions are an unstated assumption about the world or underlying conviction in relation to an assertion whose truth is assumed to be true in conversation.

Now, look at the instances that have been taken from selected data here are some dialogues from drama that have been shown Van Dijk CDA model's First step:

تمہارا پول کھلنے سے اتنے عرصے سے خاموش بیٹھا ہوں تو ناجائز فائدہ اٹھا رہی ہو
بختاور: بتا دو سب کو میں نہیں ڈرتی کسی سے خاموش کیوں ہو؟
کسی کو منہ دکھانے کے قابل نہیں رہو گی۔

In these dialogues slang and colloquial language used. Words used by man who is idler man of the street just to impose his power on women because she is playing a reverse role in society because she is the only bread winner of her family. Different metaphors used just to show that how society considers a woman a creeper.



In above dialogue boy tried to threaten a girl in street and girl spoke fast and fast. so here is the element of **TEMPO** that has shown in these dialogues. And girl raises her voice in argument this shows the element of **INTONATION**.

تمہارے اباپہ قرضہ تھا میرا اپنی مرضی سے نکاح کیا تھا۔
شادی کے نام پر خرید و فروخت کا دھند اب بھی چل رہا۔

In these impositions of male dominance shows that how women are being sell on the bases of debt just because father sell their daughter for their personal sake of

benefits. Jargon and vocabulary from daily routine of life but these above dialogues words are not suitable for a woman who is suffering in patriarchal society.

میں نے تمہیں امیر اور کام کرنے والی نوکریوں کے ساتھ بھی دیکھا ہے لیکن آج تک کوئی سکینڈل سامنے نہیں آیا۔
یہ معصوم لڑکیاں کبھی بھی اپنی آواز بلند نہیں کرتی ان کی خاموشی کبھی سکینڈل نہیں بننے نہیں دیتی۔

These dialogues have such words that shows how a boy treat girl according to her need because he belongs to well off family or a family who has a power and dominance in society. SACANDEL word shows how evil rich boys. They silent poor people some time with the help of power some time with the help of money.

محلہ جہاں تمہارے جیسے بد معاش، جواری رہتے ہوں وہاں عورت سے شرافت کا سرٹیکٹ کس منہ سے مانگا وہ جاتا ہے۔
لڑکا بن کے رہو تو سب کچھ معاف ہے۔ لڑکی بن کے رہو تو لوگ جینا دو بھر کر دیتے ہیں۔

In These lines slang words used and these slang words explaining the personality of idler boy who is always standing in street just to harass or threatened a bread winner girl just because she is in the getup of boy.

آپ کیسے کہہ سکتے ہیں کہ یہ مردوں کا بنایا ہوا معاشرہ ہے۔
یہ مردوں کا معاشرہ نہیں ہے۔ یہ مردوں کے لیے بنایا گیا معاشرہ ہے۔

In this dialogue the pitch of Her voice raised because she is stressing on the words to show that this society is under controlled by men. The reason is men brought up with this kind of mindset that they are ruler over women. they have the superiority over women.

اس ملک میں یہ ایک کیس نہیں ہے عورتوں کے حقوق کا ایسے کی کیس ہوئے ہیں۔

In this line SEMANTIC level shown literal meaning of words, phrases and sentences that how a lady politician shown outer interest in women welfare just because of popularity and for money. She has no personal concern with victim women who are being harassed by men on daily basis. She is a woman too but she is not sincere with other women of society. this shows her hypocrisy.

In different scenes SEMIOTICS shows when Bakhtawar changes her getup from girl to boy. She is not changed her getup she changed her walk style, talk style her body language is totally perfect with her new role as a boy in society.





Some time she terrified because of harassment from men as she upset because of other girl raped and her bus fellow being killed just because that very girl did not accept the proposal of man.



جس کے سر پر باپ، بھائی کا سایہ نہیں ان کو خوش ہونے کا حق نہیں
گڈو۔۔ سوچا تھا کہ بڑا ہو کے سہارا بنے گا۔
بختارو کچھ کرنا چاہتی ہے جو کچھ شریفان خاں نے اپنے بیٹے کے لئے خواب دیکھے تھے۔

Above dialogues shown that how a mother used words to degrade her daughter ambitions because she expected from her son to be a bread winner of her household. Mother is not ready to accept that her daughter does work on the same level as boys always do. Vocabulary of these dialogues seem like associated with muscularity.

In textual level it has been observed that mostly sentences are directive, request based, long, compound and complex. No abbreviation and acronyms used. Vocabulary and jargon are frequently in the form of order. Mainly male characters are giving order to their female. They wanted to rule over women in every field of life. Male characters do have rude tone while talking to female they consider themselves superior to female. All these things have been observed in the pragmatics of dialogue in Bakhtawar.

Ideological stance of major character:

The Socio Cognitive Approach (hereinafter SCA) created by Teun A. van Dijk

focuses on the cognitive aspects of discourse production and comprehension within the larger paradigm of Critical Discourse Studies (Van Dijk 2014a, b, 2015a, 2018). The mental representations of language users as individuals and as members of society, according to Van Dijk, are the cognitive interface via which discourse structures and social structures do not directly or linearly correlate. Van Dijk emphasizes that while speech is socially conditioned and affects how society functions, its formulation and interpretation are both the result of participants' underlying cognitive processes and knowledge that is personally as well as socially shared:

Thus, discourse is described as the expression and transmission of social cognition as well as a mode of social interaction in society. Local and international social structures influence discourse, but they do so cognitively through the personal mental models, ideologies, and socially shared knowledge that members of society designate as context models for communicative events.

The two main goals of SCA are to (1) identify and map the network of knowledge, beliefs, prejudices, and attitudes that people operationalize and trigger when producing and interpreting discourse, and (2) describe how that cognitive apparatus actually determines discourse structures and their interpretation in a given communicative situation. With reference to the aforementioned example, SCA is concerned as to why leaders of right-wing political parties speak to their fans in the manner that they do, as well as how people interpret such language.

Critical discourse academics frequently use SCA because of its comprehensive and integrative approach. Van Dijk stresses that the framework he provides is not a method and does not outline a detailed process for conducting discourse analysis (Van Dijk 2014a, p. 10). Instead, it makes use of a wide range of approaches and ideas from various fields, including sociology, anthropology, sociolinguistics, social psychology, and cognitive psychology, all of which are crucial for comprehending the function of knowledge in the creation and understanding of discourse in a particular society. Despite being possibly the most thorough of its kind, SCA begs the question of why phenomenological sociology, or more specifically, Alfred Schultz's phenomenological based sociology, has fallen out of favor.

In terms of social theory in general, SCA describes itself as a "particular application" of that tradition (Van Dijk 2018, p. 28). According to Van Dijk, when describing the context of SCA, "it is not the social situation while phenomenological sociologists would undoubtedly agree with this premise, Van Dijk does not elaborate on this point or use phenomenological sociology in the discussion that follows. However, the main argument of SCA actually relates to the fundamental issues in phenomenological sociology: inter subjectivity, the link between subjective and objective knowledge, and our own constitutive position in the field. In terms of Van Dijk's theory and the relevant phenomenological

sociological literature, there are many more options besides the one I present.

حلیہ بدلنے سے حالت نہیں بدل جاتے۔ ابھی بھی تمہاری زندگی محفوظ نہیں ہے۔

The conversation between Bakhtawar and her mother was so depressive as her mother is so polite but she always afraid from muscular society she thinks it not a good idea to change her role or getup just to face society because their circumstance will remain the same no matter girl dressed up like boy or girl this society will make hurdles for single breadwinner.

طاقتور پر زور نہیں چلتا اس لیے بے چار اور ناقص پر ظلم ڈھاتے ہیں:

This above dialogue shows the dilemma of upper class in society who has all the main source of income they treated poor as toys and according to their needs even they kill them just for own protection. As a male character who is a son of well-known politician. He tried to kill a girl that very girl once he tried to rape. This drama basically showing reality-based situation of Pakistani society. In Episode 20 he attempted rape on maid with his friends:



▪ **Social Cognitive Approach:**

It is necessary for academics to put together the speaker's objectives, interests, intents, and aims in order to truly comprehend why a speech or text is constructed in the way that it is. In contrast, it is essential to explain why and how the material is relevant and understandable to the recipient in order to comprehend why and how discourse influences social actors as its audience. Simply said, SCA is intrigued by the challenge of what the speaker is thinking and how it is deciphered by the receiver.

According to Van Dijk, in order for communication to be successful, participants must be able to metaphorically "read" each other's minds. An intention must be

"attributed" to the observable conducts of the actors in order to comprehend actions, particularly communicative actions (Van Dijk 2012b). To ensure that their objective is understood by the audience, speakers modify their tone and word choice based on the anticipated interests, relevance, and background knowledge of the latter.

However, as Van Dijk points out, intentions themselves are not "observable"; rather, they can only be "inferred" by the recipient with varying degrees of accuracy (Van Dijk 2012a, b). According to the general theory, in order to decipher each other's messages and move around in the communicative context, the speaker and the receiver must both create subjectively meaningful mental models of one another's intents, identity, knowledge, and environment (Van Dijk 2012b, 2015b).

Bakhtawar, a drama series, had a lot working for it. The drama's primary strength was without a doubt its main character. The story's idea was novel, and the drama's strongest aspect was how Bakhtawar's journey illustrated how challenging it was for a woman to succeed on her own. Despite all the obstacles in her way, Bakhtawar was never shown as a victim by the author. She was always the protagonist of her tale. The author was able to do that while also allowing the audience to see the character's more frail and sympathetic side. An essential component of Bakhtawar's story has always been her internal conflict.

The author was able to do that while also allowing the audience to see the character's more frail and sympathetic side. An essential component of Bakhtawar's story has always been her internal conflict. I believe it made a world of difference that we were "shown" her ups and downs in great detail rather than "told" what she was going through. Yumna Zaidi unquestionably made the right decision while deciding to accept this demanding position. This character had so many facets, yet Yumna Zaidi skillfully transitioned between them.

Bakhtawar's bond with her mother was another asset that a lot of people might have overlooked. Bakhtawar's mother was presented as a meek person who was incapable of standing up for herself, but when her daughter wanted to change the course of her life, she remained with her through every phase of her life. It was also fascinating to see how her character evolved. She initially simply followed Bakhtawar's lead since she believed in her daughter.

Later, she began supporting her daughter despite all of her errors and began to have her own voice. It was fascinating to see her acquire a voice and employ it to reprimand Dilawar's mother. This woman was once incapable of even imagining thinking for her, much less facing someone of such high stature.

In addition to the main character, Bakhtawar also featured a number of great supporting players. Sheeda's persona stood out since he was such a good analogy for individuals similar to him. The difference was all down to Sunil Shankar, who

played his part incredibly well. In specifically the previous few weeks, Naveeda's character growth set her apart. It was a wonderful surprise to see how she supported the young woman her husband married. Mizna Waqas is a talented actress who gives each of her characters life. Her acting was fantastic throughout, but her expressions in the final episode in especially were priceless.



Another novel aspect of the drama was Mohsin, played by Shamoan Abbasi, as we hardly ever see such officers in Pakistani dramas. This was such an effective method to demonstrate the impact a decent police officer could have.

Bakhtawar drama serial is a true story based on Farhat Ishtiaq Naqvi. Writer of the drama wanted to portray that how females if try to become independent and earn without male, how being treated in the society. The ideology of society is to keep females in homes for caring about household stuff and raise children, only males are considered fine to go out and earn. If any gender role reversal happens in the society, those females are considered to be wrong doers.

پڑھا لکھا کہ کیا کرنا ہے اسکا، ہمارے یہاں گھر سے باہر جا کر کمانے والی لڑکی کو اچھا نہیں سمجھا جاتا۔

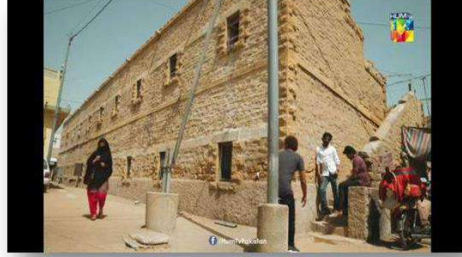
A great beginning for Bahktawar. A roller coaster ride was the first episode. The protagonist, Yumna Zaidi, ran away from her town to the city to avoid marrying her psychotic cousin and worked several jobs to make ends meet. She is the daughter of an impoverished mother Shareefa (Huma Nawab) and a greedy fugitive father. The story simply stagnates after the first few episodes, though.

Bakhtawar drama serial was directed by Shahid Shafqat. This drama serial was broadcasted to show the struggles of females in patriarchal society. Like if they deny their role given to them by society, they are humiliated and insulted. In episode 3, a girl named Parveen was murdered by manager of bus hostess service because she was being asked to marry him and, on her denial, manager killed her, which is also a real incident.



There is a pattern in the society that only males hold the power of taking decisions and if females try to do anything except norms, then they are given bad comments and negative attitude in the society.

ہمارے یہاں کرائے کے معاملات عورتیں نہیں طے کرتی پیسے آپ دیں گی؟
مطلب آپ کا باپ بھائی نہیں آپ کے ساتھ؟



Our society does not accept anything reversal to gender. Acceptance is only for males who according to individuals of society are fit to every role even if there is a number of females suffering to this behavior, they cannot change the fact that they have to take permission from men and do anything they want to do. The ideology is wrong because in this age women are rival to men in almost every aspect of life without them not any journey is possible, Pakistani society should also accept this fact and let women enjoy the liberty they deserve.

اس کنٹرکٹ کے ذریعہ آپ لوگ عوام تک سچی کہانی پہنچائے گے۔
یہ دو کو منٹری ہے کوئی فکشن نہیں۔ مقصد لوگوں کو بتانا ہے نہ کہ شہرت حاصل کرنا۔
آپ دستخط کریں ہمیں ٹھیک اور غلط نہ بتائیں۔
بلکل بتا سکتی ہوں میں اس کا حق رکھتی ہوں۔ آپ کو نظام کی سوچ بدلنے کے لئے بنانی چاہے نہ کہ کسی خاص جنڈر کو ٹارگٹ
کرنے کے لئے میں یہ ڈو کو منٹری نہیں۔

Above conversation between Bakhtawar and anchor shows that how media use things for their channel popularity. Just to get fame they change stories according to their need. this issue also highlights in drama that media is totally fake they

organizations, and institutions. In Critical Discourse Analysis (CDA), it is important to consider the diverse forms of social cognition held by these social collectivities, which include knowledge, attitudes, ideologies, norms, and values. The production of discourse, whether in written or spoken form, is influenced by the explicit and implicit representations that these social actors can convey. Contrary to more systematic approaches like content analysis, discourse analysis is a qualitative and interpretive approach to textual analysis. You base your interpretations on both the specifics of the source material and your understanding of the surrounding context. A strategy for figuring out how individuals use conversation to jointly think is called sociocultural discourse analysis (Mercer, 2004). Because it is founded on a sociocultural view of how knowledge is created through social interaction and has its roots in Vygotsky's (1978) work, the theory retains that name.

Interpretation is required in discourse. However, although though interpretation is a third level of sociological discourse analysis, it is also present in the first and second levels of analysis. For instance, the creation of a system of categories for content analysis or the discourse's textual organization already entails an interpretation process. As was already said, this is because, despite the fact that interpretation is the last level of analysis and, as such, the pinnacle of sociological analysis, analysis is carried out continuously and in both directions among these three levels.

Discourse is taken into account as a product of society in a third form of sociological analysis. Every product is a reflection of the social environment in which it was made. Through product analysis, basic facets of existence and the social order are indirectly made known to us. If this is the case for any item, it should be even more true for discourse as it is an item that bears a significant symbolic weight.



<i>Type of analysis</i>	<i>View of discourse</i>	<i>Level of analysis</i>	<i>Methods or procedures of analysis</i>	<i>Objectives</i>
Textual analysis	As object	Utterance level	Content analysis Semiotic analysis (structural and formal)	Characterization of discourse
Contextual analysis	As singular event	Enunciation level	frame analysis, analysis of discourse positions, conversation analysis,	Understanding discourse
			intertextual analysis	
Sociological interpretation	As information, ideology and social product	Social level	Inductive inference, abductive inference	(Sociological) explanation of discourse
			inference	

Table: 1 summary of the levels:

Dramas produced in Pakistan have proven to be effective at spreading social values and improving society. These programmers have taught viewers important lessons about moral principles, cultural diversity, and the virtue of fighting up for what is right through their gripping plots. Drama has an impact on our own lives and thoughts, and it motivates us to reflect on our experiences and ideals and modify them for the benefit of ourselves and those we care about. Members will be able to relate to various events, contexts, and even cultures better if they have a solid understanding of the characters, roles, and subtext of plays.

As a result, participants are urged to cultivate empathy—the capacity to see things objectively from another person's perspective. It serves as a social mirror and encourages reflection. Drama, one of the fundamental literary forms, serves as a mirror for any society by recording current events and reflecting them back to that same community. People confronting harsh political or societal circumstances can also use drama as a form of self-expression and empowerment.

The Bakhtawar drama centers on a young woman named Bakhtawar who chooses to adopt a false identity. To navigate the challenges of life, she poses as a boy. Young Bakhtawar lives with her mother and no other family members. She is her mother's sole provider after her brother passed away.



She needs a man's company to survive this misogynistic world after the death of her brother. She was unable to obtain a residence for women alone or a respectable position. She had to sacrifice her gender identification as a result. Bakhtawar trims her hair and dons a boy's outfit. She entirely takes on a boy's personality, which makes her life easier. She observes the distinction between how society treats men and women. The male equivalent, Bakhtu, is free to walk anywhere without being stripped of everything by the male gaze. Bakhtu was very at ease in her assumed identity, but it was only temporary. Sheeda, the antagonist, learns Bakhtu's true identity in a recent episode. He hates Bakhtawar for disappointing him. So, it won't be long before her reality is revealed.

Comments

Newest

A K Shukla *+rnn anw

Very nice story. Such story inspire the people's traditional mindset of any region particularly in Asian countries which leads to a new and higher mental stage and understanding towards women. Please create more such drama(s) and spread among the viewers'/audience's.



as erJ All ushi - 2mo ago

Am azing!!!! I loved this drama .. especially the ending...this is different from others ..only a beautiful message not about love.. Whereas



Shifa Khan • 3d ago

I'm literally have no words such a inspirational show with inspirational characters, this is the reality of our society and yumna is a phenomenal actress @



Suleman Sohail • 4mo ago

Thought provoking Masterpiece with great moral. Dramas like Bakhtawar are most needed for the society.

👍 5 🗨️ 📧



hassaan Latif • 4mo ago

the most unique story of this drama as compared from all drama serials. this drama really really aware the society about women rights and to be brave .. yumna revealed it

Above comments that have been taken from you tube comment section. these comments shows that how public and audience motivated from this drama. it also shows that this drama encourages viewers specially women to take stand for themselves and say no violation of women rights. this drama has positive impact on society as a commenter said dramas like Bakhtawar should be broadcast on National TVs just to aware people from such kind of crimes and violation of women right in patriarchal society. This drama highlights the issue of victimized women who has been facing issues like Bakhtawar in society or at work place they harassed, murdered and acid throw on their faces. People get motivation through this drama.

Given that dramas are a medium that are viewed by a big audience who are readily influenced by those characters, it is crucial for the creators to represent strong and ambitious women who are aware of their rights in the dramas. Therefore, if carried out properly, it is a duty that could be advantageous for our community. Given that dramas are a medium that are viewed by a big audience who are readily influenced by those characters, it is crucial for the creators to represent strong and ambitious women who are aware of their rights in the dramas. Therefore, if carried out properly, it is a duty that could be advantageous for our community. A Pakistani woman's sexuality is seen as being sheltered from the outside world, where she is at risk, under traditional discourses of honor. The dignity or dishonor of the women in the home affects the family and community as a whole, not just them individually. Women are subject to the 'Purdah' restrictions, which denote a division between the activities of males.

CONCLUSION

This paper has attempted to show 'how' gender roles reversal in women are represented in Pakistani drama serial 'Bakhtawar' and to what extent their roles on screen adhere to the prevalent honor discourses of the society and thus engaged with politics of gender in Pakistan. Results through Critical Discourse Analysis model of Van Dijk showed that almost all aspects of a woman's life personal, social, religious, economic and political in Bakhtawar drama serial continued to be influenced by the mainstream honor discourses and therefore, contribute to the construction of a specific kind of a feminist and males dominance on screen. It's a man's world and the struggle women living without male support face, especially in this part of the world, is an ugly reality, which is brilliantly portrayed in the drama serial, 'Bakhtawar' being aired. Many negative aspects of Pakistani society was portrayed in 'Bakhtawar' because she was trying to survive in society through keeping herself as a male, that was because she was not able to earn in patriarchal society. Results from Van Dijk's Critical Discourse Analysis model revealed that almost all facets of a woman's life personal, social, religious, economic, and political in the Bakhtawar drama serial continued to be shaped by the dominant honor discourses and, as a result, contributed to the creation of a particular type of

feminism and male dominance on screen. It is a man's world, and the struggles that women who lack male support must through, particularly in this region of the world, are an unpleasant truth that She was unable to support herself as a man in a patriarchal environment. In addition, among the women shown as employed, there is an implicit awareness that 'necessity' rather than a desire for a career is what motivates them to work. This suggests that paid employment is merely secondary to women's primary duties as caregivers, wives, or mothers (Milestone and Meyer 100). Rouse notes that there is a discourse about women and work that separates respectable employment from non-respectable job with regard to women working in Pakistan (Rouse, "Shifting Body Politics," 27). As a result, even though gender performance is limited by preexisting social frames, there won't be any change if it does (Brickell 25).

The negative portrayals of women are harmful and hurtful to the feminine cause, reinforcing harmful stereotypes and undermining progress toward gender equality. It's critical that Pakistani dramas abandon these negative cliches and encourage more uplifting, inspiring portrayals of women by breaking out of their bubble and presenting more positive and empowering portrayals of women, Pakistani dramas can help to promote gender equality and create a more just and equitable society for all.

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