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Gendered Language: A Critical Discourse Analysis of Pakistani Dramas

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ABSTRACT

This study analyzes language used by female characters in selected Pakistani Dramas to explore how discourse plays a role in gender construction and its impact in revealing the ideology of the speakers in the Pakistani context. This study employs van Dijk's critical discourse analysis approach and Robin Lakoff's deficit approach towards gendered language as its research framework. It investigates that gender biased discourse portrays females as dependent, indecisive, weak and lacking in confidence. The study investigates gender disparities in depiction of male and female characters in these dramas and explores the role of media discourse in constructing stereotypical image of women in Pakistani Urdu dramas. It also highlights the changing trends in the Pakistani context. The study highlights a total of five linguistic features which includes tag questions, lexical hedges, adjectives, polite expressions and use of questions to represent the image of females in Pakistani Urdu dramas. The analysis reveals that gendered stereotypes are being broken using linguistic features by the female characters. Language used for conforming is now being reverted and used to confront instead. Moreover, the use of empty adjectives, it was seen are used by both genders equally.

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1. Introduction

This study analyzes language used by female characters in selected Pakistani Dramas to explore how discourse plays a role in gender construction and its impact in revealing the ideology of the speakers in the Pakistani context. Social roles are constructed through discourse and play a vital role in generating ideologies. Further, the reason behind changing gender roles with reference to females in Pakistani media discourse will be looked at using approaches given forth by van Dijk and Robin Lakoff as its research framework. In so doing, the study foregrounds the linguistic features specified to gender and the way gender is represented that influences the perceptions of the audience. Moreover, the study explores how language usage constructs social distinctiveness on gender bases and to find out differences in representation of gender and analyze portrayal of women in patriarchal roles which is being represented in Pakistani Urdu dramas. Most media discourse in Pakistani context is used as to portray males and females in desired (according to social norms) way, specifically females in a stereotypical way by showing them dependent, indecisive, weak and lacking in confidence. In these Pakistani cultured based dramas, males are presented as dominating and independent whereas most of the females are portrayed stereotypically as dependent, indecisive and subordination of males. However, in some cases, females are shown as breaking the stereotypical image using same linguistic elements, but with the purpose of confronting rather than accepting. the matters. The investigates how language used by female characters in Pakistani media reveals their ideology, how they exhibit social control in the Pakistani cultural

context. Moreover, it also seeks to find out how gender role in Pakistani discourse is changing and how they are being shown in the media discourse. The study focuses on analysis of language used by female characters in Pakistani dramas " Meri Guriya" and "Khanni" with the aim to analyze the utterances which contain tag questions, lexical hedges, adjectives, questions, polite expressions used by the characters, based on Lakoff's Deficit model. These drama were selected due to an equal representation of female characters in it.

1.1. Statement of Problem

Pakistani media discourse is playing a significant part in creating and recreating gender roles that the society embraces. There is a need to explore how this is being done. In this qualitative study the researcher has analyzed the language used by female characters in selected Pakistani Dramas to explore how discourse plays a role in gender construction and its impact in revealing the ideology of the speakers. Further, the reason behind changing gender roles with reference to females in Pakistani media discourse needs to be seen. This necessitates a critical analysis of media discourse to investigate how gender roles are being created and propagated.

1.2. Objectives

The study in hand will explore how language use constructs social distinctiveness on gender bases. Further its purpose is to find out differences in representation of gender and analysis of women portrayal in patriarchal roles which is being represented in Pakistani Urdu dramas.

1.3. Research Questions

1. How language used by females in Pakistani media reveals the ideology of speakers?
2. How social gender construction takes place in Pakistani discourse with reference to female characters?
3. How is the gender role in Pakistani discourse changing?

1.4. Significance of the study

The significance of this study lies in the comprehensive gender analysis of the female characters of the selected Pakistani drama to reveal how their roles are being recreated. It also explores the ideology of the characters to understand the dynamics of gender roles. The study addresses a major gap by exploration of linguistic features in media language in the Pakistani context which include tag questions, lexical hedges, adjectives, polite expressions and use of questions. Since media has largely portrayed males and females according to the gender roles assigned to them by society, it is pertinent to critically analyse media language that is a ripe site for such social representation. This research will help readers to understand the politics of the language used in media and can be a source of elimination of social inequalities. It has implications for researchers of language, linguistics, gender studies and sociology.

2.   Review of Literature

The language study was attracted by feminists when Robin Lakoff published a book named, "Language and Women's place" in 1975. It is one of the remarkable books, was widely taken as the leading book about females in linguistics. It has had a major influence on the field of linguistic and studies about male and female genders. Many studies were conducted by feminists, and it was concluded that females and males choose different lexical items according to their genders. Through discourse, social roles are constructed and similarly discourse practices are generated by social roles. This field has attracted the investigators to explore the roles of gender in the media discourse. This study carries out a Critical Discourse Analysis (CDA) which is a branch of linguistics which has opened doors for researchers to investigate the hidden ideologies behind any discourse that otherwise are taken for granted. However, linguistic analysis is one of the important tools for such studies. According to Taiwo (2007) language not only involves in revealing "reality" but it moreover constructs "reality", words which are used in conversation represent the concern of a speaker or writer. For the current study, the researcher has selected CDA of female discourse in Pakistani dramas. Basically, Critical Discourse Analysis studies domination, social power abuse, disparity etc in society and how they are endorsed, reproduced, and opposed in the societal and "political" perspective (Van Dijk, 1993).

2.1. Critical Discourse Analysis

Critical Discourse Analysis takes in account the involvement of content and setting in constructing meanings through talk rehearses. According to Wodak (2009) CDA covers **a** broader area and in order to comprehend discourse it takes in account both text and. It studies the dissimilarities and discrimination in discourse based on class and sexual role. CDA not only finds out how social power is related to everyday conversation, rather it may depict the use and misuse of influence exercised through the choice of language as identities are constructed through the language used. CDA looks at the content and its background to generate meanings through discourse practices. CDA examines how the use of language generates discourse. Brown and Yule (1985) added that "CDA is a creative process". Language is considered as a tool to explain phenomena. Language has a power which can represent a gender in a desired way, either dependent or independent. Fairclough (1992) mentions that CDA is used to analyze the language and to tackle the language-based problems. It focuses how lexical choice in a discourse is used as a tool to share ideas and beliefs in the real world. Van Dijk (1993) states that there is a more chance of inequality when one entity is portrayed positively and the other one negatively. In this way one entity gets more strength through positive depiction and the other gets dejected and disconsolate through negative depiction. We can notice these implications "at micro level" as they are being practiced in interpreting the meaning of the lexis. Researchers use approaches like this with subtleness in order to represent racial groups and sexual roles. Discourse choices help to show one group is superior to other.

2.2. Feminist Critical Discourse Analysis

Feminist CDA studies the theories about gender and focuses the roles which different genders play in the society. Discourse constructs the masculine and feminine identities. Feminist CDA investigates involvement of discourse in creating identities, based on gender. Gender is constructed on social and individual level. Power relations have also association with gender. Discourse plays a vital role in construction and representation of genders. Gender plays the important role in creating statuses in society. These structured statuses provide basis to assign duties and rights. These uneven positions create the circumstances for social practices. In our society gender is considered as an influential force which assigns professional and domestic roles. Females are represented as dependent and males as independent due to these social practices. The processes and social arrangements show differences on the basis of gender (Butler, 1990). Feminist Critical Discourse intends to treat both of the genders equally without making discrimination on gender bases. Lazar (2014) states that its aim is to provide "unrestricted possibilities for both women and men as human beings." To promote equality, it is important to treat women and men without giving them a favor on gender bases.

2.3. Media Discourse

Media discourse is one of the recent concerns among sociolinguists and linguists. The role of language is analyzed in representation of social practices through discourse practices. Media acts as a potent tool of representation that can communicate biased perspectives in such a subtle way that the audience absorbs the message even without knowing it at a conscious level. Studies on the representation of women can broadly be divided into two main categories. Firstly, there are those studies in which women have been depicted in advertisements. Secondly; there are the studies which involve analyzing gender stereotypes in dramas. In the present study, the researcher analyzed the language of female characters in Pakistani dramas to unfold the role of language in gender representation.

2.4. Females Discourse in Advertisements and Dramas

Analysis of women portrayal in advertisements is equally important to get information about involvement of language in gender representation. Signorielli (1989) states that the stereotypical image of genders in advertisements mostly influences "gender-stereotyped attitudes" because it has a sharp impact on people and as a result, they start thinking how a woman should behave and should not behave. Media affects both of the genders equally. Males and females get influenced by images used in media for advertisements and they behave accordingly. TV in the past few decades has emerged as the most powerful source of social institutions and has the capability of influencing minds of the audience effectively. There are several past studies done about gender representation in TV dramas. For example, McNeil (1975) studied Turkish TV serials and argues that in television fiction the protrusion of women content is lesser as employed women. Mostly they are shown as in traditional female

employment and represented as busy in domestic chores and taking care of their families. According to Lee (2008) Females are generally portrayed as weak, passive, and victimized, so they are incapable of living independent life. Kaul and Sahni (2010) studied Indian drama serials and state that these dramas represent females as beautiful housewives whose duty is to maintain houses. They are shown stereotypically and actual role of a female in a society is ignored. These studies indicate that gender disparities exist in media discourse internationally. Females are portrayed as taking care of their families and busy in domestic duties mostly depending on male members.

3. Research Framework

This study employs van Dijk's critical discourse analysis approach and Robin Lakoff's deficit approach towards gendered language as its research framework. The discourse in Pakistani dramas, Meri Guriya and Khanni was analyzed critically by applying Van Dijk's CDA model. Van Dijk (1993) claims that "language use, discourse, verbal interaction and communication belong to the micro-level of the social order. In contrast, power, dominance, and inequality between social groups belong to macro-level of analysis". Lakoff (1973) claims that women are socialized in such a way that they have to behave like 'ladies' and as a result they are kept in their place because being 'ladylike' disqualifies being 'powerful' in our social and traditional setup. Some of the features of women's language highlighted in Lakoff's Deficit Model have been analyzed by taking Pakistani Urdu dramas' discourse of male and female characters. The features that fall under Van Dijk's micro-level of the social order that the study uses are given below:

1.   The use of lexical hedges;
2.   The use of Tag questions;
3.   The use of empty adjectives;
4.   The use of Super polite forms;
5.   The use of questions.

3.1. Research Methodology

Six episodes of Pakistani Urdu dramas; "Khanni" and" Meri Guriya" that had been aired on ARY and Geo are selected for the purpose of data collection. The selection of the drama was based on the equal representation of female characters in it. The text in Urdu has been taken and the above-mentioned linguistic features have been looked at and translated. The dialogues between male and female were focused in six episodes having duration of almost four and half hours and only relevant part was transcribed into Roman English by the researcher. Then the linguistic devices were translated and divided into two parts separately for both genders. Codes have been assigned to the tokens used in this study according to the characters and episodes of the dramas from which they have been transcribed such as: *KSo80a* has been taken from drama 'Khanni', has been uttered by Sonia, is the 80th token identified so far and taken from the first episode of the drama.

4. Data Analysis

In this study language of both genders has been analyzed qualitatively in Pakistani Urdu Dramas. The five linguistic features; tag-questions, lexical hedges, adjectives, polite expressions and questions were focused in the discourse produced by females and males. The data analyses shows that both women and men use these features in their language but the frequency of usage varies depending on the gender.

4.1. Tag Questions

The ratio of the tag questions used in the data shows that women use more tag questions than man do in Pakistani culture. Different types of tags; confrontation, facilitative and softening have been used by males and females depending on situation, gender and social status. Confrontation tag has been used in greater frequency as compared to other tags. Most of the confrontation tags used by females based on social status i.e females to females however females also confront to males breaking the stereotypical image of females in the male-dominated society. A confrontation from males to males has also been noticed. There are some other instances of softening, facilitative and uncertainty tags used by both males and females. According to Lakoff (1973), speakers use tag questions when they lack in confidence while making a statement. However, men generally use tag questions to show their

awareness about some topics while women are shown as hesitant creature and unable to give their own perspective. *(Sonia shorr say): Array Suleman! Wo bachiyan kuch plan krr ri theen…scholarship ki announcement ha naaj? Hain k nai? (KSo80b). (Sonia to husband): Hi Suleman! Hmm our daughters were planning something…. there is an announcement of scholarship today? Isn't? (KSo80a)* Sonia, a female character is talking to her husband about the announcement of her son's scholarship and arrangement of the party and she involves the addressee into talk to take his consent with her statement as facilitative tag expresses a personal opinion of someone, "generally by someone in a leadership role" (Holmes2001, p 49). *(Khanni Baap say): Lakin baba yeh ziyadtti nai…. hain? (Kkh22b) (khanni to dad): But dad its unfair, isn't it? (KKh22a)*

She utters this tag to gain the confirmation of an information from her father about unjustified behavior of elite class towards middle class. Khanni is a character who is shown as breaking the stereotypical image of a female. Through her discourse it is analyzed that a female can be equally bold if she bears a strong character despite belonging to a middle class. Boldness and confidence do not require a high social status rather it renders to face the harsh realities of life with full faith and having trust in one's abilities. It can be said that use of tags is bound to context and social status i.e male and female. Overall the maximum usage of confrontation tags shows that the role of females is changing and further it shows that females are trying to break their stereotypical image by boldness, confidence and getting awareness about their rights. Media is playing a constructive role in this regard but still females are shown as dependent and indecisive creature in male-holding society.

4.2.   Lexical Hedges
According to Holmes and Wilson (2022), hedging is a way to express uncertainty and also to soften the utterances of the speaker. However, Olsson (2000) found that other researchers such as House and Kasper (1981) and Blum-Kulka and Ohlstein (1984), stated that hedging is used to modify certain types of speech acts, requests and apologies. Sonia, the female character talks to her husband and takes help from hedges. She is politer while using hedges. As hedges are used to soften the speech. She utters: *(Sonia shorr say): humain plan karna chaiyeh…. Mera matlab ha…(KSo82b). (Sonia to husband): "we must plan…I mean…" (KSo82a)*

It represents that she is less decisive and feels herself inferior to her life partner who can't give her suggestion clearly. She hedges here to avoid refusal. Similarly, she uses hedges like, *(haan ,oh sahi)(KSo86b) ("yeah, oh yes…") (KSo86a) (haan kuch nai)(KSo87b) ("Hmm nothing.") (KSo87a)*

It shows the subordination of wife to husband. Shahnaz, the female character while talking to lawyer feels herself less confident and takes help from hedge to inform him about the conspiracy of the party in conflict with her. She utters: *(Shahnaz waqil say): "wohh…, Actually unhun nay both mehnga wakil kia ha."(MSh116b) (Shahnaz to lawyer):Wohh…, actually, they have hired very expensive lawyer.(MSh116a)*

Here she being a female and having less exposure to court Shahnaz is uncertain about the situation. She in spite of having a genuine evidence about her case to get justice from the court seems to be depressed by the pressure of opponents as they hire expensive lawyer to win the case.

The findings reveal that women use more hedges then men do, in their discourse. Mostly the hedges used by females are in their conversation with males. Females being subordinate and compromisers use hedges in their discourse. Some of the females are shown as moving from unawareness to awareness, from darkness to light by struggling with harsh realities of life and breaking boundaries set by male- dominated society for females in order to break stereotypical portrayal of females yet in some occasions they are shown as using hedges. It shows they are less confident, uncertain about some situations and subordinate to their male partners. On other side males are shown as confident, decisive and independent therefore hardly use hedges. Media is being used to represent males and females in the desired manner by the society. In this way the male-dominated culture is being promoted by showing females as educated, having awareness of their rights yet depending on males for their so called successful and peaceful life.

4.3. Adjectives

It is analyzed that both genders, male and female use adjectives. However females have used in little bit high frequency. The use of adjectives by females indicates that they are in habit of using vivid words to express their emotions. In order to communicate their feelings they are shown as more sensitive to the situations who try to give a clear picture or description. Males also use adjectives to express their views more clearly about anything. The selection of adjectives depends on context and situation rather than on gender. In the data there is no any difference in selection of adjectives by males and females based on their sex. for example: Sarim, a male character uses adjectives like, (achha) nice, good, (meethi) sweet, while talking to his sisters. Haddi is another boy who also uses adjectives like: (achha) nice , (piyari) lovely. For empty adjectives, it appears that men do use (piyari) lovely and (achha) nice more than women. However other adjectives are used by females in little bit high frequency. For example a female character Khanni says (buzdill) coward, (bahadurr) brave, (khofnakk) dreadful, (zalim) cruel, (achha) good, (naamard) so called man.

4.4. Polite Expressions

According to Lakoff, politeness is one of the features of women's language. Women use polite words more than men do, and they do so to seek security and to be evaluated positively in the society. She argues that the interactive behavior of women is usually considered to be respectful. Lakoff (1973) says that "politeness is developed by societies in order to reduce friction in personal interaction." Sonia, a female character uses too many polite expressions while addressing to her daughter and husband. Mostly she is polite in her expressions to console or provide comfort to her addresses. As once she was cutting nails of her paralyzed husband and uttered**:** *(Safina shorr say): sorry Suleman, mera khyal ha ap kodard hoa. (MSf92b) (Safina to husband): sorry Suleman , I think you felt pain.(MSf92a)*

Here she doesn't utter a polite expression in order to avoid any insulting or refusing remarks as mentioned by Lakoff, rather she tries to express more care and love with her dependent husband. As Hill et a! (1986:349) defines politeness as "one of the constraints on human interaction, whose purpose is to consider other's feelings….". In another dialogue with her husband she uses an expression**:** *(Sonia shorr say): App ko patta ha, hamaray baitay ka birthday qarib ha aur.... (MSo85b) (Sonia to husband): You know, our son's birthday is near and…(MSo85a)*

The reason behind this polite expression is to gain the willingness of her husband to plan the birthday party. She being female and dependent can't declare her planning for the party celebration. She is polite to avoid the situation of refusal. Here Lakoff's supposition of Deficit model that politeness is females' language trait is being accomplished. The data represents that both males and females use polite expressions, but the polite words used by females are in greater frequency as compared to males. Females use polite words to seek security and to be evaluated positively by the society. The purpose of polite expression varies from gender to gender. It is shown that mostly females while talking to males use polite expressions to avoid situation of refusal or gain willingness. Sometimes they do so in order to convince their life partners for some matter in requesting mode. This all represents that females are dependent and week creatures of the society. On the other hand when females talk to same gender their politeness seeks different purpose. They often use soft and polite expressions to console and comfort others. It shows their sympathetic nature who considers others' feelings.

4.5. Questions

The female character, Sitara uses more questions among all of the characters in the data. She is in habit of asking frequent questions in tragic situations. For example, when her son, named Hadi, kills a boy she asks too many questions from her husband.

(Sitara shorr say): App qabristan q gay thay?(KSi47b)
(Sitara to husband): Why did you go graveyard? (KSi47a)
Log kia kahain gay? (KSi45b)
What will people say? (KSi45a)

Merra Haddi kidrr ha? (KSi48b)

Where is my Hadi?(KSi48a)
Ap q kuch b Haddi k liya nai krr ray? (KSi53b)
Why aren't you doing anything for Hadi? (KSi53a)

It can be said that she is a lady with restless nature and she has a less stamina of facing the situations like this. On the other side her husband replies her with tranquility and patience. There is another female character named Khanni having question – asking nature. She has been represented as a bold female character breaking the stereotypical image of a female in the society where men are in power. She asks questions while confronting to Hadi. *(Khanni Haddi say: Main q darrun? Tum ziyada say ziyada kia krr saktay ho? Kia tum mujay maar saktay ho?* (KKh18b)(Khanni to Haddi): Why should I fear? What can you do at maximum? Can you kill me? (KKh18a)

She asks these questions boldly and fearlessly when a spoiled son of the elite family comes to her way to make her fearful and to compel her to surrender. The use of these questions shows her hostility and opposition in the matter as mentioned by Vangelisti 2006. Safina is another female character having question – asking nature. She has been represented as a female with leadership potential who breaks the stereotypical image of a female in the society. She is working to make women of the society bold and confident to face the realities of life. She comes across too many obstacles and tragic situations. Once she slaps the police officer boldly who tries to deceit her from her mission of giving awareness to the women. Later the police officer kidnaps her in order to take revenge but even in that tragic situation she can't stop herself from asking questions and confrontation. She asks confidently:

(Safina police officer say): Tum mujay yahan q laiay ho? Kia chahtay ho tum? *(MSf188b)* (Safina to police officer): Why have you brought me here? What you want? (MSf188a) *Kia thappr boohl gia ha tumain?* (MSf189b). Have you forgotten the slap? (MSf189a)

Even in his custody with tied arms she asks the purpose behind her kidnapping. She fearlessly even reminds him about the slap which she once skelped on his face. It has been found that it is nature of women to ask questions or we can say that questions are stereotypically associated with the females' discourse. Females are in habit of asking questions. In the data most often females ask questions from male partners in their conversation. When they raise questions from males it represents their curious nature. Sometimes they are found impatient and restless and they try to eliminate their restlessness by asking questions. In unusual conditions females can't withstand and they get tense in no time as compared to males. They raise too many questions to lessen their tension. The data also shows that sometimes they have been found in confrontation mood. On some occasions they get annoyed/ angry and as a result confront their speech partners (males) by asking series of questions. Here it can be said that females' role is being changed with the passage of time as they feel themselves in a position to confront males in male-dominated society by negating the stereotypical image of women according to which females ask questions which represent their powerlessness. They are getting bold and confident day by day. Females have been found raising questions from females but here the questions have different aim. Instead of confrontation and restlessness their questioning seeks interest and sympathy.

5.   Results and Discussions

Language is a source to express and develop ideologies. In Pakistani media language selected by females reveals their patriarchal roles. They are shown as subordinate, dependant, less decisive creatures. Through critical discourse analysis of the dramas it has been revealed that females are trained through discourse practices to behave "female like". The diction selection by females reveals that stereotypical image of females in Pakistani culture penetrates in their mind unnoticeably and as a result they act and behave as desired by male-dominated society. It was revealed that Pakistani culture is gender biased. The language used by females in Pakistani media reveals that they exhibit social control. Social control is the way that the laws, norms and societal structures set behavior of human beings. Females are trained to behave according to the norms of the society. In spite of having good education and awareness of their feminine rights they are bound to be a subordinate and dependent creature in male- supervised Pakistani culture. If they ever try to go beyond the social setup they meet a high criticism and as a result the patriarchal role of the females is being maintained. Media

plays an important role in gender construction. Pakistani media discourse is being used as tool to generate roles based on gender. The media presents the genders in a desired way. The females in Pakistani society are expected to fulfill traditional feminine responsibilities. Their subordination role is being maintained generation by generation. They are desired to depend on man over the entire life span. They are deprived of decision-making power in spite of good education and awareness to societal setup. The male dominated society urges them to be responsible for house holding and care taking. They are desired to be sacrificing, obedient and dependent beings. If females fail to behave according to assigned gender roles they are highly criticized and abused by the society. Even in some cases society tries to create grounds to eliminate such females from the society i-e by killing them etc.As mentioned earlier, media plays a crucial role in gender construction. The Pakistani discourse represents the changing roles of gender. The stereotypical image of females is being broken to some extent. In some instances they are shown as nullifying the norms of the society by doing confrontation, argument and raising objections to male members in their social circle. They are represented as going beyond the societal laws by fighting for their rights through consultation of lawyers in courts. (In Pakistani culture a female is criticized if she is seen in courts) They are shown as bold and confident who fearlessly speak for their feminine rights by conducting females' public meetings and (in spite of male's resistance) by face to face harsh interaction with males.On one side media is portraying female as well aware of their rights, moving from unawareness to awareness through education. They are shown as more confident and bold as compared to females of past, who can fight for their rights. On the other hand media paints their picture as dependent and indecisive beings. Inspite of having good education, boldness and confidence they have to depend on males to live a prestigious life. They can't live a so called successful and respectful life without depending on males. Subordination and dependency is being promoted continuously.

6.   Conclusion

From the above analysis, it can be concluded that the way gender is represented through media discourse does influence perception of audiences about gender roles. The linguistic features specified to gender can strengthen and narrow the image of what a male and a female is. The detailed qualitative analysis about discourse in two dramas "Khanni"and "Meri Gurriya" validates that media discourse in Pakistani context is used as an agent to portray males and females in desired (according to social norms) way and specifically females in a stereotypical way by showing them dependent, indecisive, weak and lacking in confidence. In these Pakistani cultured based dramas, males are presented as dominating and independent whereas most of the females are portrayed stereotypically as dependent, indecisive and subordination of males. However, some of the females are shown as breaking the stereotypical image. They use tags (not as a hedging device) in their conversations in order to confirm and confront the matters. They have been shown as in the position of confrontation and argumentation. It depicts that that gender roles in Pakistani discourse are changing to some extent. These females are also shown as being criticized and victimized by the opposite gender in male dominating society in their attempt to break the stereotypical image of women.

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