

Say 'No' to Female Stereotyping: A Case Study of 'Bhag Amina Bhag'

by

Ayesha Waheed

Fellow of PhD

Department of English, National University of Modern Languages, Islamabad.

Email: shahraja76@gmail.com

Abstract

Women- a second name to male victimization- is treated stereotypically as weak, submissive, emotional, marginalized, illogical individual in the media round the globe. At the most their beauty and looks are encashed just like a commodity to be sold and no serious concerns are raised to improve their status and dismal conditions. Films, radio, drama and newspapers are no exception to this. However, feministic awakening has made women to resist such an inequality and they, taking help of media, tried to propagate their positive and strong image in the world around. Bhag Amina Bhag is one such trial to place a female athlete in a non-romantic and non-glamourized; yet strong, independent, and honorable way on the center stage despite the opposition of the society. Her journey from oblivion to the victory stand is linguistically analyzed with the yardstick of CDA to determine the working of underlying ideologies and shared social norms which resisted such a change and became evident through the discourse pattern and social context of the participants involved.

Key Words: Anti-stereotypes, CDA, feminism, Bhag Amina Bhag

Introduction:

“How do we recognize the shackles that tradition has placed upon us?
For if we can recognize them, we are also able to break them.”

Since time immemorial, the womenfolk have been declared as “Eve- the temptress”, the “unclean”, the harbinger of “shame and rottenness”, “continual dripping on a rainy day” (Cassuto, 1961 quoting Genesis 3) and many religious testaments hold witness to the accounts for declaring them so. Generations after generations the same mindset prevailed and kept turning up as an ideological underpinning in the church, folklore, myths, anecdotes etc. and the phenomenon gradually seeped into the real life which declared the daughters of Eve as weak, dependent, submissive, voiceless, illogical, a mean for continuation of the human race, and non-human commodities which are worthy to be ‘tamed’ and ‘traded’ under the subjugation of dominant menfolk. The poor woman accepted this all as her fate since she was the culprit of the Original Sin and a reason for all the worries and pains in the world. Her silent approval and self-generated exile from the kingdom of human beings could never make her stand, as a human being, on the equal pedestal with the man since then.

The paper focuses on a telefilm *Bhag Amina Bhag* telecast on Geo TV in May 2013, portraying the life struggle of a Pakistani athlete Nasim Hameed who was declared as the fastest woman in Asian games. The story was written by Farah Usman, scripted by Mrs. Noor ul Huda Shah and directed by Mr. Yasir Nawaz. The character portrayal of the heroine, in the telefilm, takes her out of the shackles of the stereotypical role and makes her stand as an individual in front of the world. The researcher aims to trace out the women's progression from her stereotypical to individual role and the resistance she faces from the immediate surroundings when she is making her presence felt, her voice heard, and her dreams fulfilled. Such an analysis will help the playwrights, policy makers, and future researchers to ponder and explore such real-life stories and present them as successful role models and not as headstrong and selfish women.

Rationale for Research Methodology:

The topic understudy aims at exposing the covert ideological framework hidden in the linguistic contents of the telefilms; a thorough analysis of the dialogue can be achieved by applying methods of critical discourse analysis. Batstone (1995) opines that with the help of CDA, an analyst tries "to reveal how texts are constructed so that particular (and Potentially indoctrinating) perspectives can be expressed delicately and covertly; because they are covert, they are elusive of direct challenge, facilitating what Kress calls the "retreat into mystification and impersonality" (p. 198-199).

Fairclough elaborates that the communication is constrained "by the structures and forces" (1989, p.vi) of social institutions that exercise their power "through ideology and ideological working of language" (p. 2). Hence, there is need to unveil the "exploitive social relations, through focusing upon language" (p. 4). His approach "Critical Language Study" (p. 5) revolves around analyzing text, process of production and interpretation and their relationship with their social conditions, "both the immediate conditions of the situational context and the more remote conditions of institutional and social structures"(p. 26).

His contemporary, Van Dijk holds that for conducting any ideological analysis of language it is important to note that ideologies are influenced and shaped by a complicated range of mental factors and therefore "cannot be simply read off actual text and talk". In fact, a series of "theoretical steps" is required to expose the hidden ideologies by linking the "surface" of text to the "underlying" ideologies (1995a, p. 142). The complex ideological semantics in the text and talk follows a strategic design of describing 'ingroups' in positive terms and 'outgroups' in negative terms. "This", according to Van Dijk, "is a familiar finding in intergroup theory, theories of stereotyping and (other) social cognition research" (p. 143). He asserts that the "schemata and underlying ideologies", related to the groups, influence lexical choices and complex structures in text and talk. He, further elaborates that the ideological makeup for creating collective identity can be revealed by analyzing phonological structures, graphical structures, syntactic structures, semantic structures, lexical style, rhetoric, pragmatic and interactive style (p. 145).

The account mentioned above elaborates that a "socio-cognitive approach to critical discourse studies seems pertinent when analyzing collective identities"(Koller, 2012, p. 20) interwoven in linguistic contents. In order to conduct a thorough research of the contents and observe the role of language in constructing social identities the telefilm will be carefully seen and relevant scenes and dialogues will be transcribed and translated in English. Later, Van Dijk's socio-cognitive model (2001) will be used to carry out a qualitative analysis of stereotypical/ anti-stereotypical role of the women in the telefilm.

Data Analysis:

The analysis will be carried out under three broad categories i.e discourse analysis; social cognition; and the discourse and society.

1st Dimension-- Discourse analysis:

This includes the analysis starting from the topic or heading (semantic macrostructures) of the text under review since the topic plays a fundamental role in any communicative event. Topic represents what “a discourse is about globally speaking,...and explain overall coherence of text and talk” (p. 102). Dijk directs to enlist macroproposition, as a starting point, in order to summarize the whole text under review (p. 102) and to determine what this text is about. The title of the telefilm *Bhag Amina Bhag* suggests that it’s about a woman (feministic/ patriarchal underpinning) Amina who is being supported to run for a cause. For the current study the micropropositions can be as under:

- M1 Amina is an aspirant sports woman who is discouraged by the family
- M2 She secretly participates in school race with the support of her childhood friend Haris
- M3 Father (Abba) and elder brother (Wajid) punish her and manhandles her
- M4 Her mother and childhood friend take her side and leave home
- M5 She participates in other events and remains away from home which is counted as suspicious by the locals of the vicinity and her forced engagement with Chacha’s son also breaks
- M6 She continues her successful journey and her younger brothers, father and the locals join in
- M7 Seeing his sister leading at an international event Wajid also joins in with the words ‘*Bhag Amina Bhag*’! and receives her with pride on her way back

It can be observed that various macropropositions represent some tenets of feministic/anti-feministic ideology. In other words, macropropositions depict the resistance by the patriarchal society against feministic awakening and then apply these to the special case of ‘*Bhag Amina Bhag*’.

The next two levels of analysis signify critical study of local meanings and formal structures.

The analysis of discourse reveals the selection made by the speakers according to their socially shared beliefs and mental models and depict “an overall strategy of positive self-presentation and negative other presentation, in which our good things are emphasized and their good things are de-emphasized” (p. 103). Moreover, formal structures which are less consciously controlled by the speakers (p. 106) such as intonation, syntactic structures, rhetorical figures, turn taking, repairs, hesitation etc. These formal structures reveal much more than the actual words and signify the working of mental models in use of ideological discourse representing Us versus Them.

In the film under review there are many instances which highlight the Us versus Them paradigm; however some are depicted below.

The story opens with Amina running after a kite on the roofs and in the streets, which is something unusual in the society and is considered bad for a grown-up girl to do so. As results she receives beating from her father and a long lecture from her mother (Amma).

Amina: Amma save me!

Amma: No one will save you today... God's curse this much *wandering* is not found even among boys. You are always found jumping from one roof on to another and you do not stay at home. Who will marry such a *roof-jumper*, people in the street and all the relatives are annoyed with her? No one will even send a proposal for her.

Amina: Abba! You have always hit me hard. What else you want.

Abba: *Shameless!* You are arguing with your father.

The opening dialogues between Amina and her parents determined that her skill of running fast is a curse and that's why she receives bad names of a wanderer, roof-jumper, and shameless from her own parents. A similar situation is prevalent in her surroundings in the form of her three brothers, a childhood friend Haris and immediate neighbourhood. Her brother couldn't play football well so his teammate asks him:

Teammate: Your sister can play better than you. Learn to play or else ask your sister to teach you.

Brother: How many times I have asked you not to take my sister's name in the game. I'll break your head.

And there starts a fight among the team members again due to Amina's physical skills. Haris called her a "**fugitive**" and labeled her as a "**stubborn**" and "**kalloo rani (dark princess)**" though he was her sole supportive in the beginning. The elder brother Wajid was the most aggressive one who even abused her instead of appreciating her when she caught hold of a thief in the street. Later the same brother beats Amina when he finds her picture of prize distribution in a newspaper.

Amina: People get happy on the success of their sisters. What kind of brother are you? You are beating me like a savage. What bad have I done? I have just won a trophy.

Wajid: I am not shameless like others. You have spoiled family name and now you want me to appreciate you. *Rascal* ... I'll chop down your legs... I'll kill you.

Later Wajid, at another place labeled her as "*advertisement of disgrace/infamy*" and in conformity with his Abba treat her as a "*disgracer for the family*" and even Abba warns her that wherever she'll go *disgrace and disrespect* will accompany her there.

The women in her neighbourhood commented suspiciously about her activities and her photograph in the newspaper. One of the women even confided with her to be in-laws and says: I don't know how you could get your son engaged to a girl like Amina. You people are so pious and that girl is *out of control* and keeps jumping around in streets....What I've heard and seen told you. Her pictures were printed in the newspaper, God knows what remarkable has she done.

Amina's teacher at stitching school was so annoyed with her speed to run the mechanical machine with her feet that she advised her to run a motorbike in circus rather than learning stitching.

Amma, being a woman, is also made a victim in the hands of patriarchal son and husband who consider it their right to yell at her and blame her for Amina's misdeeds. At one occasion Amma complains of dripping ceilings during rain and Abba says:

Abba: Always remain thankful. Your daily cribbing has taken away the blessings.

Amma: I don't crib. Should I sleep like you under these dripping ceilings... One day bury us all when the house will collapse.

Abba: (infuriated) Will you shut up or else I'll slap you.

Abba and Wajid consider Amma blameworthy for Amina's bringing bad name and dishonor to the family. Wajid, though her son, blatantly misbehaves with her and tries to correct her.

Abba: ...Ill- fated! You and your daughter has embarrassed the us in the society around. Stop this wandering around and mind you! Don't go out of home, I'll break legs of both of you.

Wajid to his Amma: Who are you to take such a big decision? Have you asked anyone?

Wajid to his Amma: Have you gone mad? You'll send this rascal to college...this is height of shamelessness.

Abba: My Abba was right when he said that this woman (pointing towards Amma) will destroy my life.

Wajid to Amma: So now you are ready to spend your daughter's earning. Its height of shamelessness.

Wajid: Abba! You are right. They have made much fun of us...(pointing to Amma) Now if you don't listen to me, I'll not give you money for your daily expenditures and then you'll be raising hue and cry.

The male characters are portrayed as the bread earners who are financially supporting their families, dependable (Amna asks her Abba to get her new shoes, Haris accompanies Amina to stitching school, Haris supporting Amina emotionally and psychologically to participate in race) and act as the sole decision makers and morally sound to beat the women and bring them on track. Women are dependent, subservient, labeled with dehumanizing metaphors (Amina considers herself a cattle) and are not given any active role in the family affairs. Their good deeds (Amina's abilities and Amma's managing domestic affairs and raising kids in meager resources) are de-emphasized while ours good deeds (bread earners, endurance, morally sound) is emphasized as is mentioned in the above quoted examples.

However, distinct tint of portrayal is found in the second half of drama where weaker characters as Amma and Amina came out of their stereotypical roles and stood against the patriarchal society with dignity and honor, despite all odds. It's now the turn of Amma who raises her voice and tone during conversation, threatens her son to slap him, take a decision of changing the home and sending Amina to college. The whole aura of Amma exudes confidence, independence, strength and domination which is depicted in her conversation and body language. The same transformation is found in Amina's character who convinces everyone in the vicinity of her abilities and rightful stature; as a result the views and choice of language used to describe Amina dramatically changes. Amma's awakening is found in the following scene:

Amma to Wajid: Hold your horses else I'll cut your tongue...you have forgotten how to talk to your mother.

Wajid: Who are you to take such a big decision? Have you asked anyone?

Amma: I am your mother. Got it . I don't need to ask you and make it well understood. Ok.

Abba: I haven't talked to you and you've finalized for a new home. What is the urgency?

Amma: I've paid for two months advance rent as well....

Abba to Amma: I'll kill you. When I told you that Amina will not go to college then she will not go (and moves forward to slap her).

Amma: (pushes him back with force) Amina will go to college and surely will go, whether you kill or bury us.

Abba: My Abba was right that this woman will destroy my life.

Amma: If you were destroyed then your this son (pointing towards Wajid) wouldn't have studied and earned money rather he would be coated in cement and gravel. Offer thanks that I dragged you out of ignorance and your son is able to earn some money.

Wajid to Amma: So now you are ready to spend your daughter's earning. It's height of shamelessness.

Amma to Wajid: You get lost Wajid. Today I'll have no regard for your age and slap you. Amma's words and tone echoes the dominance which was once experienced by Abba and Wajid. Now she is no more submissive, docile and inactive rather could take a stand for her decisions and is economically independent.

Likewise it was Amma herself who changes her opinion about Amina and seeing her success decides to take a decision to send her to college. Amma who earlier wanted Abba to break Amina's legs now takes her side and appreciates her in a long dialogue with Abba and Wajid.

Amma to Wajid: ... Don't worry, I have a daughter who earns and never makes a mention of it. For the last 4 years she has been contributing in running the home but nobody ever knew it. Ha! Instead of having a son like you a daughter like Amina is better, a thousand times better...

Amina's to be father-in-law came to her home and seeks her forgiveness. He wanted her to be the daughter-in-law for his family as "...it would be a great honour for my family" and declares her a "jewel" which he refused to take earlier thinking it to be a "stone".

A similar change is visible in the language of the women in the neighbourhood. One of them says:

Woman: Wajid Bhai! Congrats. Your sister has done great...

Haris: She's our rocket. Wherever she goes, she's appreciated.

After winning trophy in Iran, when she comes home everyone delightfully welcomes her. She pays regards to her Abba who remains standing speechless for sometimes and says:

Abba: I am sorry, my daughter.

Amina: Don't say this Abba.

Haris: Where will you keep your trophy; there is no room left in the house...

Abba: Give it to me. For keeping it, I'll myself make a shelf for it.

The concluding moments of the telefilm presents Wajid along with whole *mohallah* watching a live sports program and when Amina starts the race he mumbles "Bhag Amina Bhag" and gradually increases the intensity when she is getting closer to the finishing line and later celebrates her success along with the whole family.

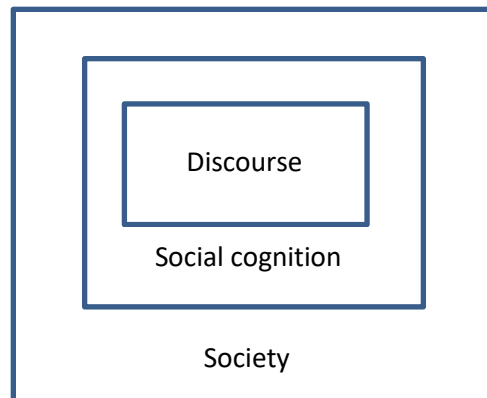
The change in the attitude and the use of positive discourse in the later half portrays woman in her anti-stereotypical role and signify that she is only existed when she goes out of the bounds of her classical role.

Haq & Munawar (2013) felt this wave of change and carried out a discourse analysis of a drama serial named after a female protagonist *Bilqees Kaur*. The story depicts the real-life situation of a woman bound in traditional shackles and the way she empowers herself to act as a custodian of the value system in her family. All this is done when "she rebels against being a stereotypical woman and shuns off her womanliness... [and] emerges as an independent woman"(p. 2033). The researchers analyzed the contents by applying discourse analysis further comment that Pakistani media is attempting to present such positive image of women that could educate their audience about the real life and its problems.

Context Model & Event Model:

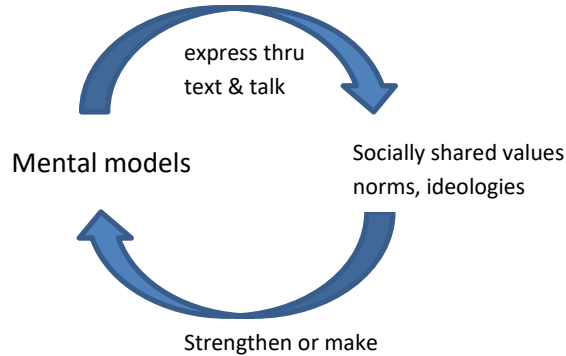
“Context model and event model are the mental representation in the episodic memory” (p. 112), where people store their opinions, beliefs, shared values and experiences. These mental models then “control many of the properties of discourse production and understanding of formal properties of discourse such as ...speech acts, style and rhetoric...” (p. 109). In the text under review the overall societal domain is that of a status of woman in the society and signify the actions that resist or advocate the freedom of a woman in Pakistani society. The local setting of this communicative event is a lower-class family in a conservative *mohallah* where the communicative role of the participants is that of speakers involved in interactional role of defender and opponent of women freedom. The addressee is implicitly referred to as “people”, “society”, “people in neighbourhood” etc. and the whole of Pakistani society at large. The whole act of suggesting what is a norm, what is acceptable in society and what are the consequences of not following a set social norm; is performed through the speech acts of accusing Them—the liberated womenfolk—and defending Us—the menfolk and the society following the stereotyped norms. The lexical choices are appropriate for such a communicative context and reflect the status or position of interlocutors through the selection of vocabulary and other stylistic devices. Hence context model controls the whole of communicative event. In the examples mentioned above the communicative events in different situations reflect the role of context model when stern language of Amma is understood to Wajid and Abba, who in earlier situation was not able to utter anything insulting to her son and husband. Likewise the positive use of language by the neighbors and Chacha after Amina’s success depicts “the situationally relevant selection of the information [they] have and construe these as meanings to be expressed in talk” (p. 111).

The mental models form a bridge between discourse and society and between personal and societal as represented in following fig 1. These models explicate and describe “how social structures influence and are affected by discourse” (p. 112).



2nd Dimension-- Social Cognition:

Social cognition or socially shared representation, knowledge, attitudes and ideologies are ‘particularized’ in mental models and it is again through mental models that these “social collectivities” (p. 113) are reflected in text and talk of the individuals. The shared mental models help us acquire our knowledge of the world, socially shared norms and ideologies from everyday discourse such as conversation, print and electronic media.



The socially shared knowledge, norms, values, attitude, and ideologies related to feminism or anti- feminism will be focus of inquiry in the current research. The opening scene of the telefilm displays a presupposition on the part of Amma that girls who go out and boldly behave are not liked by the society and no one sends a proposal for such a girl. The womenfolk-as mother, sister, wife- is never to be discussed among the menfolk especially friends or colleagues and finding them to be the *talk of the town* is never acceptable to any father, brother or husband. It is the same shared social norms that compelled Amina’s brother to initiate a fight when a team member asked him to learn football from her.

Amina’s Brother: How many times I’ve asked you not to take my sister’s name in the game. I’ll break your head.

Likewise, Wajid insulted Amma and Amina for Amina’s running after a thief and catching hold of him in the street. Wajid considered it to be a matter of shame and humiliation for the family that the whole street was talking about her. He was mad in rage when he finds that her success story as an athlete has been published in the newspaper. He also objected Amma’s independent decision making and threatened her that he’ll stop financial support if such boldness is continued.

The pinching comments given by the neighbors on the printing of her picture in newspaper and her absence from home due to tournaments also typify the social cognition of the actors involved in conversation. The same is testified in one of Amma’s replies to Harris:

Amma: You are a boy. Society will not coin stories about you.

The society considers a male member to be a sole bread earner and a financial supporter for the whole family, that’s why the female education is considered to be of least importance in such a scenario. Abba signified this when he says:

Nothing to worry about your test it’s just an ordinary thing. You think as if after studying you’ll become an executive. Do it for brothers! For brothers!

The scriptwriter very smartly shares the utter feministic ideology embedded in the social makeup of the society that considers spending females’ earning as a shameless act and treats only male members as bread earners, through Amina and Harris.

Amina: I wish I were a boy.

Harris: It’s nothing being a boy or a girl; it’s just being human and having courage.

Amina: I mean if I were a son, I could have supported Abba financially with my job.

Harris: You can do everything. Who has stopped you?

Amina: My fate.

The females' training and discipline to lead a respectable life in the society is considered as the sole responsibility of their mothers. That's why the mothers are always telling their daughters to behave this way or that way so that the daughters could spend their lives with ease once they get married. Amma, displays her cultural knowledge (p. 114) when she asks Amina to get ready before going on a wedding ceremony and make her wear bangles and stilettos:

Amma: O ill-fated! Learn the skill of getting ready before going out. You'll also have to marry one day. ...

Moreover, her constant reminders of *seedhi tarah chal* and *oorhani sayhii ker* etc echo the disciplining of a mother.

Though a secondary role to play, her fiancé becomes the mouthpiece for the patriarchal ideology that wants a woman to be properly trained and expert in household chores before she gets married and continue to serve her husband and his family throughout their lives.

Fiancé to Amma: My mother was asking that does Amina know anything other than stitching.

Amma: Son, every girl knows something of the household. She's young and will learn these things till her marriage.

Fiancé: Aunt! I wish someone make hot chappatis for me, take care of me, and serve me.

The ideologically dominating role of a man being a husband, brother or a son and its deliberate display is visible in the discourse shared among Abba, Wajid, Amma, and Amina and is mentioned above in the first level analysis.

The mental models make the social actors utter/speak whatever is socially inculcated and transmitted into their minds through continuous rendering of shared values, beliefs, and ideologies in one way or another. The same shared model made Amma reveal the ideological stance behind a woman's expectations from a husband after her years of untiring services for the family.

Amma: What I've asked for? A home for you and your kids. What I've got for all this hard work and service. Two slaps... If you can't give a home, at least give respect in front of children.

The choice of words "home for you and your kids" echoes centuries old concept that home and children belong to men and men alone and women are just like caretakers who are just longing for a respectable place in the society as a reward for their services.

However, all the tables turned when Amma stands against the tides of the society and makes this whole anti-feministic discussion feministic whereby women are also considered as individuals who can grab the opportunities to excel in education and sports; can take part in running the financial affairs of a home and become an emblem of honor and respect for the whole family even after going out of her stereotypical role of a submissive, passive, dependent, and illogical human being. Though such mental models are new and would be difficult for conservatives to adjust with them, but their propagation through media is expected to bring a change. This change in stereotypical mode is evident in following few instances:

Amma to Wajid: ... Don't worry, I have a daughter who earns and never makes a mention of it. For the last 4 years she has been contributing in running the home but nobody ever knew it. Ha! Instead of having a son like you a daughter like Amina is better, a thousand times better....

Harris becomes the mouthpiece for this new mental model and speaks in favor of a newer version of womanhood who is not in the confines of home but is independently breathing in the open.

Harris to Amma: All the men in your family are mad. What Amina has done that it has brought disaster in your lives. She has won such a big trophy by defeating the girls from 150 schools. You should be happy for this and you are sitting here and crying. You should shed tears for your son Ali who goes for playing football and comes back with marks of fighting. All of your sons are useless and they do not worth their salt. You spend your whole day in household chores. Do you know how world is progressing? How are girls winning medals and trophies for their nations and countries? Round the world, all major newspapers celebrate their success. You may watch on TV how they are excelling in different fields. Allah has blessed your daughter with such a talent which is found in one among million...

In fact, data under study initially depicts the social representation of women in a stereotypical way and then towards the second half the depiction takes a turn and treats woman as an independent human being who breaks the shackles of traditions and makes herself powerful and sovereign despite all odds. All this is depicted discursively and is mentioned above.

3rd Dimension—Discourse & Society

The social situations, action, actors and societal structure need to be analyzed to determine the link between discourse and the society.

The social situation of the understudy communicative event i.e. the telefilm signifies a lower middle-class locality and a working-class family with four children. The family members as well as the people in immediate social setting are found caught up in the rut of conservative patriarchal thinking of male as norm and display the same through their speech acts. In the changed scenario i.e. after feministic awakening, the social situation permitted Amma's stern actions and confident utterances and her loud and clear verdicts targeting the whole society including various groups, organizations, institutions, at large as its addresses.

CDA not only focuses on the speech acts but also takes interest in those actions and social practices that are achieved through discourse. The under review discursive event apparently traces the success story of a girl from being an ill-fated individual to a world-renowned athlete; but actually "much more than that" (p. 116) is done. Initially the male hegemony and dominance was defended and supported and a rebel like Amina was tried to be repressed through verbal and physical means. However, since beginning, Harris is portrayed as leftist to counter all such efforts to subdue the women voice and gradually becomes successful in getting his message transferred to Amma and Amina to stand and fight for their existence. Doing so the patriarchal society and its supporters came under sheer attack which is depicted in the long and assertive dialogues by Amma and Harris, as mentioned above. With Amina's continued successes and changes in the attitude of the staunch anti-feministic faction, the liberal feminism was promoted and the female patriotic contributions have also been highlighted. The initial negative representation and later positive representation of rebellious female characters is justified in the wider global social context where a wave of awareness has inspired all and sundry and is now entering in Pakistan. Amina's participation in an international championship held in Iran explicates the openness of Muslim countries towards women participation in sports events and portrays them as moderates and not extremists. Moreover, Amina's dark, thin, and unimpressive looks (*Kuloo Rani*) invalidates the concept of glamorization attached to a woman represented in media.

Findings & Conclusion:

The data analysis reveals that the wave of feminism has touched upon the media elites and decision makers in Pakistan as well. Though the trend of anti-stereotypical portrayal was in vogue, as mentioned earlier, but it used to be in the form of series of episodes. However, transmission of such a strong message with almost all the round characters, in the span of 80 minutes is an achievement in itself.

The whole account of the discourse analysis reveals that the portrayal of women character in the telefilm is a mixture of stereotypical and anti-stereotypical in nature. The film begins and progresses with the role of women as submissive, oppressed, and dependent home-makers and the same is depicted through their linguistic choices and the language used by the others for them; however, their awareness takes them out of the shackles and they resist this treatment through verbal and physical means. Consequently, they've to pay the price of being independent and again become outcast and are portrayed as 'them' by all the members of society since rebellious women had challenged their socially accepted norms and traditions and tried to uproot their patriarchal ideology in the name of modernism and freedom. However, the latter events account for a changed scenario when the *Us* in the society started portraying *Them* in a dignified and respectful manner and accepted the newer version of a woman who is independent, free, strong and active yet dignified and is respectful to the socio-cultural norms of the society. Amina Sheikh who performed the role of Amina in the telefilm comments (Khalid, 2011):

"I felt very strongly while doing this film and after viewing it, (I realized) this piece of work truly defines the identity that Pakistani cinema should signify. Not only did this film have a progressive plot and encouraging message but more importantly it was rooted and very relevant to us as a nation."

The current study is indicative of the change that the whole society in general and media in particular is undergoing in recognizing women and women related issues. They are now at the center stage neither as a charmer nor as a victim; but as an individual who is respectable, strong, economically independent, and can stand on equal footing with man in the society. It's now the social construction of gender- "One is not born, but rather becomes, a woman" (Simone de Beauvoir as cited in Hekman, p. 92, 2006) and the family financial matters and domestics are interchangeably taken care of by either of the genders in the current social and global situation.

In future, a comparative analysis of two such indigenous telefilms or a cross-cultural comparison with the telefilms made on such topics in other parts of the world can be conducted for a still deeper analysis.

References:

- Batstone, R. (1995). Grammar in Discourse: Attitude and Deniability. In G.Cook & B. Seidlhofer (Eds.) *Principles & Practice in Applied Linguistics*. Oxford: Oxford University Press.
- Cassuto. U. (1961) A Commentary on the Book of Genesis, Part I, Jerusalem: The Magnes Press
- Crawford, K. (2000). Researching the Ideological and Political Role of the History Books – Issues and Methods. *International Journal of Historical Learning , Teaching and Research*, 1(1). 1-8. Retrieved from <http://centres.exeter.ac.uk/historyresource/journal1/journalstart.htm>

- Fairclough, N. (1989). *Language and Power*. London :Longman.
- Gallagher, M. (2014). Feminist Media Perspectives. In Cynthia Carter, Linda Steiner, Lisa McLaughlin (Eds.). *The Routledge Companion to Media and Gender*. NY: Routledge
- Haq, I. & Munawar, R. (2013). Dramatized Representation of Empowered Women: An Analysis of Hum TV's *Bilquees Kaur*. *European Academic Research*, 1(8), 2021-2035.
- Hekman, S. (2006). Feminism. In Simon Malpas and Paul Wake (Eds), *The Routledge Companion To Critical Theory*. NY: Routledge.
- Keefe, A. (2012). Media and discourse analysis. In James Paul Gee, Michael Handford (Eds.) *The Routledge Handbook of Discourse Analysis*. NY: Routledge
- Khalid, E. (2011). Aspirations and dreams that are larger-than-life. Dawn. Retrieved from <file:///C:/Users/pc/Desktop/Aspirations%20and%20dreams%20that%20are%20larger-than-life%20-%20Entertainment%20-0DAWN.COM.htm>
- Koller, V. (2012). How to analyze Collective Identity in Discourse-Textual and Contextual Parameters? *Critical Approaches to Discourse Analysis across Discipline*, 5(2), 19-38. Retrieved from <http://cadaad.net/journal>
- Malik, M. R. & Kiani, A. (2012). An exploratory study of projection of positive image of woman through media. *Academic Research International*, 2(2), 651-660.
- Munshi, S & Birch, D. (2000). Contextualizing The Global Media Monitoring Project *Journal of Asian studies XXXVI* (2), 1-22.
- Parvez, M. A. & Roshan, R. (2010). Mass Media and Women: A Study on Portrayal of Status and Violence. *Pakistan Journal of Social Sciences (PJSS)*, 30(1) 133-140.
- Qaiser, S. A. & Jabeen, F. (2008). Portrayal of Women's Issues in PTV Drama Serials: An Overview. *Bodhi: An Interdisciplinary Journal*, 2(1), 211-218. Kathmandu University: Nepal.
- Tamakuwala, S. J. (2011). *Gender Media & Interface Published*. Concept Publishing Company. Retrieved from: http://shodhganga.inflibnet.ac.in/bitstream/10603/2563/9/09_chapter%203.pdf
- Uks. (2009). *More Women in Media: A Way Forward*. Uks Research, Resource and Publication Centre on Women and Media.
- UNDP. (1998). *Representing the Unrepresented: Portrayal of Women in Pakistan Television Programs*. United Nation Development Program, Islamabad, Pakistan.
- Van Dijk, T. (1995a). *Ideological Discourse Analysis*. Retrieved from www.discourses.org

- Van Dijk, T. (1995b). The mass media today: Discourses of Domination or Diversity? *Javnost - The Public: Journal of the European Institute for Communication and Culture*, 2(2), 27-45.
- Van Dijk, T. (1989). Discourse Analysis as Ideology Analysis. In Schaffane, Christina and Wenden, L. (Eds.), *Language and Peace*. Aldershot: Dartmouth Publishing Company.
- Van Dijk, T. (2006). Ideology and discourse analysis. *Journal of Political Ideologies*, 11(2), 115-140.
- Zia, A. (2007). *Media and Gender: Pakistani Perspectives*. Singapore: AMIC