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## Projecting Patriarchal Social Order In Pakistani Drama 'Sang-e-Mah' On Television: A Socio-Cultural Study

<sup>1</sup>Tazanfal Tehseem, <sup>2</sup>Maryam Ali Nawaz, <sup>3</sup>Ayesha Mukhtar

### Article Details

### ABSTRACT

**Keywords:** Discourse, culture, gender, identity, ideology and power. The present study showcases to study the portrayal of female characters in Pakistani TV drama 'Sang-e-Mah' and in doing so the special focus of the research was to analyze how discourse contributes to form social identities and that how linguistic choices made by different female characters project their image.

#### Tazanfal Tehseem

Assistant Professor, Department of English, University of Sargodha, Sargodha, Pakistan, portray Pashtun culture circulating around the concept of 'Ghag'. The current research employs a coherent and comprehensive Fairclough's 3D model (1992) under the philosophical assumptions of cultural critical discourse analysis (Gavriely-Nuri, 2012). The data comprises dialogues from different episodes that reflect gender. The primary concern of the present research is to highlight how female characters are portrayed in drama. The study reveals that female characters pass through many phases of pain and sorrow and their representation is related to those patriarchal values and traditions. In addition, the linguistic choices made by the speaker like tone, intonation, relational modality, tense and aspect, syntactic construction, ideologically and attitudinally loaded expression and nominalizations all contribute to answer the research questions that these cultural values are produced, maintained, distributed, contested, circulated and consumed regularly and consistently in the discourse on gender and identity.

#### Maryam Ali Nawaz

M.Phil Scholar, Department of English, University of Sargodha, Sargodha Pakistan, Email: [ma1574085@gmail.com](mailto:ma1574085@gmail.com)

#### Ayesha Mukhtar

M. Phil Scholar, Department of English, University of Sargodha, Sargodha Pakistan. Email: [ayesha23warraich@gmail.com](mailto:ayesha23warraich@gmail.com)



## INTRODUCTION

Critical discourse analysis basically deals with how language operates power relations in society. In other words, the basic tenet of CDA is to study often very opaque relations of power, dominance, and discrimination. It is obvious reality that wherever language operates, there also operates power politics. Some people are advantaged and some are disadvantaged in the long run. Those who are disadvantaged are marginalized in society and the way they are maltreated is partly performed with the use of language. Gender studies is widely studied in critical discourse analysis. It is the site of engagement to study power relations and power politics. In CDA, pride, prejudice and discrimination are extensively explored and in case of gender women are marginalized because they are misrepresented on mainstream media and very often their image is presented on digital and print media as a product to be sold out.

The conception of identity is not dissociated from the concept of discourse. By the term discourse, we mean supra-sentential organization of language. Also, the category of discourse operates on discourse level and henceforth can be observed in individual instances of discourse. The present research encapsulates the representation of female characters in Pakistani TV serial 'Sang-e-Mah' to showcase the dialectics between gender, discourse and ideology. The agenda behind this dissertation is to study how gender is portrayed on media and that how it reflects core societal norms, rituals, traditions and values. The research hypothesis is that linguistic choices made by female characters reveal social norms and social stereotypes. The linguistic choices made by characters hang together with the expectations of society. The mode of investigation is qualitative and henceforth based on discussion in the light of composite framework to reach tentative conclusions. It is hypothesized that the way female characters have been portrayed in Pakistani TV serials ideologically position some characters with the focus on attributes such as submissive, passive, devoted and efficient while the others as modern, bold and iconoclast.

This study is important because it offers a detailed analysis of the Pakistani drama series *Sang-e-Mah* which is an adaptation of Shakespeare's *The Tragedy of Hamlet: The King of Denmark*. By examining the plot, characters, and themes of both works, the study highlights how *Sang-e-Mah* reinterprets *Hamlet* for a modern Pakistani setting.

## LITERATURE REVIEW

Gender ideology pertains to the examination of societal attitudes towards the appropriate roles, rights, and obligations of both men and women. It encompasses a set of beliefs concerning the

allocation of rights, responsibilities, and societal roles among genders within a given community (Ungaretti & Etchezahar, 2013). Furthermore, it encompasses societal perspectives that rationalize gender inequality, constituting a specific mindset that reinforces gender-based hierarchies (Kroska, 2007). A prevalent viewpoint regarding gender relations asserts male dominance over females (Rustiyani et al., 2019). Lazar (2007) argues that traditional gender ideologies perpetuate power imbalances, particularly impacting women in patriarchal societies found in regions like Southeast Asia (Niaz & Hassan, 2006), South Asia (Tonsing & Tonsing, 2019), and the Middle East and North Africa (Moghadam, 2020) leading to situations where women experience disadvantage.

The narratives and advertisements present in print media often perpetuate traditional and stereotypical portrayals of women's lives rather than reflecting their diverse realities and aspirations (Mastin, 2004). As argued above that advertisements frequently depict women in roles reinforcing their dependence on men while men are linguistically portrayed as dominant and authoritative figures (Das, 2000). Tionson (1999) noted that women are commonly portrayed as victims, subservient, dependent, nurturing, selfless, sacrificing mothers and wives, heterosexuals, sex objects, prostitutes, and mistresses which is actually a misrepresentation of their true identity in the digital or electronic media.

The televised series produced in Pakistan are predominantly in Urdu, though they also feature languages such as Sindhi, Balochi, and Punjabi (Safdar & Khan, 2020; Safdar et al., 2020). These dramas have gained popularity not only in Pakistan but also in neighboring South Asian countries like India, Bangladesh, and Nepal, reflecting the widespread presence of television in Pakistani households. The only remarkable reason is shared culture, traditions and linguistic background. In both countries dramas are the major source of recreation and entertainment (Safdar & Khan, 2020a; Safdar et al., 2015). Rashid and Kianai (2012) suggest that portraying women positively on television and addressing women's issues can shape perceptions about women's roles in society and raise awareness about women's rights. Continuously highlighting women's issues and violations of their rights on television can subtly influence societal acceptance (Ibid).

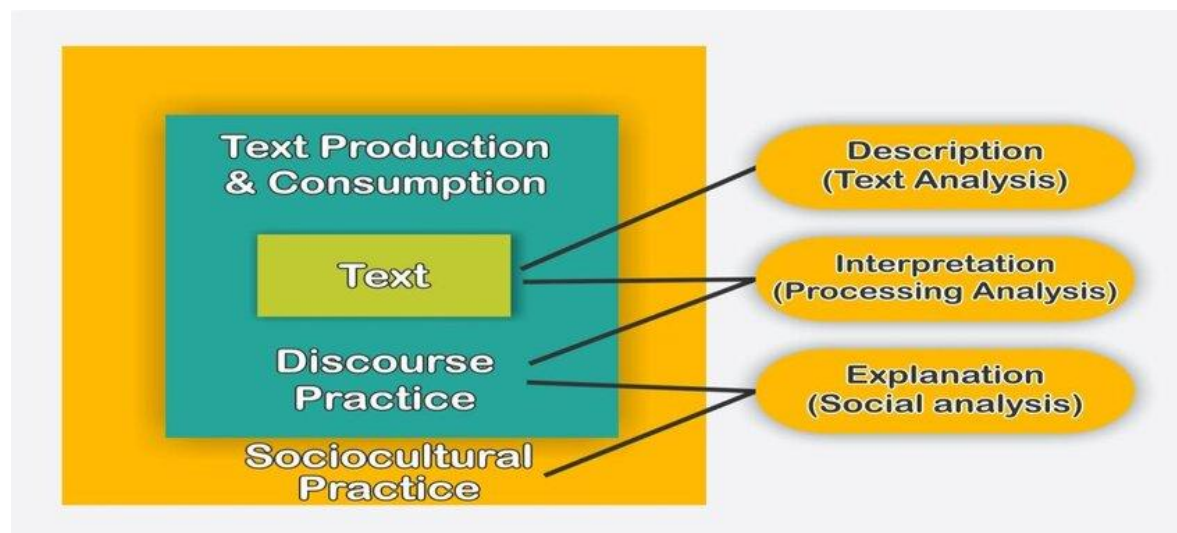
Turning to 80s drama serials, iconic female characters such as Zara from *Tanhaiyan* (1986), Zoya from "Dhoop Kinary" (1987) and Sana Murad from *Ankahi* (1982) directed and produced by Haseena Moin epitomized elegance, modernity and self-assurance while upholding strong ethical values. Babar (2007) outlines that female characters in TV dramas are frequently

depicted as dancers, singers, and entertainers solely for male gratification which is a myth that women are created for men to satisfy their lust. Additionally, they are often objectified as sexual commodities in television advertisements.

The status of women within different societies is a multifaceted subject and despite increased attention in demographic studies the precise meaning of this concept remains ambiguous (Oppenheim, 1986, p. 5). For this, the reason is that in different cultures women are treated differently based on differences in the structures of languages spoken in those regions. In order to grab this area of study, scholars have employed various terms to characterize women's status in literature such as female autonomy (Dyson and Moore, 1983) patriarchy (Cain et al., 1979), women's rights (Dixon, 1975), and men's situational advantage (Caldwell, 1981). Of particular interest to social policy makers are aspects of female status and roles related to their ability to plan their reproductive behavior and control their fertility according to desired family size (Hasan, 1978, p. 409).

## RESEARCH METHODOLOGY

CCDA offers useful insights for methodological considerations but in order to study we have to incorporate some comprehensive linguistic framework to study linguistic choices as strategies of discourses. For this purpose, the researcher has incorporated Fairclough's 3D model which is explained as under:



## LINGUISTIC FEATURES OF A TEXT

At description level, certain features of a text are to be explored. These features include:

1. Vocabulary

## 2. Grammar

## 3. Textual Structure

In vocabulary we basically tend to explore ideologically loaded words and expressions or those words which have experiential value, schemes of classification, repetition or overuse of words. Here at this stage we are concerned with certain lexical items and expressions. While experiential values focus on

- Classification schemes
- Ideologically loaded words, phrases and expressions
- Rewording (Repetition)
- Over-wording (Overloaded syntactically)
- Semantic relations such as synonym, antonym, etc.

## RELATIONAL VALUES

Relational values focus on

- The use of Euphemism
- Formal/Informal/Casual words/phrases
- Expressiveness of words/phrases
- Metaphorical Expressions

## GRAMMATICAL ASPECTS

The grammar focuses on the following aspects

The experiential values found in the text may focus on

- Systems/members/participants to be encountered in the text
- Action and participation
- Agency and agency obfuscation
- Types of processes
- Nominalization/metonymic expressions etc.
- Active voice/Passive voice
- Negation/Affirmation (Polarity)

The aforementioned grammatical categories are used to study experiential meanings in a text while the following aspects and categories of grammar are used to study interpersonal meanings

- Modes of expression: The term Mode is derived from the word 'Modus' or ways of

speaking and talking. Here are different modes that are used to communicate certain blend of meanings.

**DECLARATIVE:** Declarative mode is used to communicate certain information

**IMPERATIVE:** For orders, requests and getting someone do something imperative mode is used

**INTERROGATIVE:** It is used to infer certain information

- Relational Modality
- Expressive Modality
- Logical Connectors/Coordination/subordination

## TEXTUAL INFORMATION

The textual information focuses on the following points

- Interactional ways
- Turn/turn-taking
- Larger scale structures

Practically conducting Cultural Critical Discourse Analysis (CCDA) on a text involves several systematic steps to uncover underlying meanings, ideologies, and power dynamics embedded within the discourse. Here's a general guide on how to approach CCDA. The following procedure is adopted to merge CCDA with other approaches.

## DATA ANALYSIS

### SANG-E-MAH (EPISODE-1)

#### SCENE 1

#### LOCATION: ZARGHONA'S HOUSE

Transliterated Text	Original Dialogue
Gulmina: Main kisi ajnabi ya badqamaash se nahi mil rahi thi. Hikmat aur main aik sath baday huay hain.	میں کسی اجنبی یا بد قماش سے نہیں مل رہی تھی۔ حکمت اور میں ایک ساتھ : بڑے ہوئے ہیں۔
Zarghona: Aur ab jo khel tum dono mil kar khelne ja rahay ho, woh tum tab tak nahi khel sako ge jab tak main zinda hoon. Sab ke liye yeh behtar hai ke tum peechay hatt jao. Kya main ne sara gaon tumhare aur apne liye is	اور اب جو کھیل تم دونوں مل کر کھیلنے جا رہے ہو، وہ تم تب تک نہیں کھیل : زرغونہ سکوگے جب تک میں زندہ ہوں۔ سب کے لیے یہی بہتر ہے کہ تم پیچھے ہٹ جاؤ۔ کیا میں نے سارا گاؤں تمہارے اور اپنے لیے اس لیے لڑا تھا کہ آج لوگ میرے منہ پر آ

liye lara tha ke aaj log mere munh par aa kar mujhe yeh sunayein ke meri beti beqabu ho chuki hai? Jo log mujh se darte hain, tum chahti ho ke woh mujhe aur meri beti ko be-kirdar kahen? Hikmat se dobara mat milna. Gulmina: Theek hai. Main us se dobara nahi milungi. Main usay bata doongi ke hum shadi tak nahi mil saktay. Zarghona: Kya main Farsi ya Arabi mein bol rahi hoon? Tumhain meri baat samajh nahi aa rahi? Tumhari shadi meri marzi se hogi. Gulmina: Ammi, hum aik dosray se mohabbat karte hain. Zarghona: Agar tum ne dobara yeh alfaaz kahe to yeh (ghusay mein tail se bhara pyala deewar par phenkte huay) tumhara sar hoga, aur main yaqeenan is baat ka khayal rakhoongi ke deewar par tail ki bajaye tumhara khoon ho, warna mujhe Awan (ek Punjabi qabeela jo Imam Ali A.S. se khoon ka rishta rakhta hai) ke bajaye Pathan na kehna. Mohabbat gayi jahannum mein. Bey haya!

کر مجھے یہ سنائیں کہ میری بیٹی بے قابو ہو چکی ہے؟ جو لوگ مجھ سے ڈرتے ہیں، تم چاہتی ہو کہ وہ مجھے اور میری بیٹی کو بے کردار کہیں؟ حکمت سے دوبارہ مت ملنا۔ ٹھیک ہے۔ میں اس سے دوبارہ نہیں ملوں گی۔ میں اسے بتا دوں گی کہ ہم : گل مینا شادی تک نہیں مل سکتے۔ کیا میں فارسی یا عربی میں بول رہی ہوں؟ تمہیں میری بات سمجھ نہیں آ : زر غونہ رہی؟ تمہاری شادی میری مرضی سے ہوگی۔ اماں، ہم ایک دوسرے سے محبت کرتے ہیں۔ : گل مینا غصے میں تیل سے بھرا پیالہ دیوار پر (اگر تم نے دوبارہ یہ الفاظ کہے تو یہ : زر غونہ تمہارا سر ہوگا، اور میں یقیناً اس بات کا خیال رکھوں گی کہ دیوار پر تیل (پھینکتے ہوئے ایک پنجابی قبیلہ جو امام علی علیہ السلام سے) کی بجائے تمہارا خون ہو، ورنہ مجھے آوان ! کے بجائے پٹھان نہ کہنا۔ محبت گئی جہنم میں۔ بے حیا (خون کا رشتہ رکھتا ہے

**GULMINA:** I was not meeting any stranger or a rogue. Hikmat and I have grown up together.

**ZARGHONA:** And now the game you both are planning to play together; you will not be able to play as long as I live. It is better for everyone that you back off. Did I fight the whole village for you and myself to face this that the backbiters can come to my face and tell me that my daughter is out of control? Those who are afraid of me, you want them to call me and my daughter as characterless? Don't meet Hikmat again.

**GULMINA:** Ok. I will not meet him again. I will tell him that we cannot meet until we get married.

**ZARGHONA:** Am I speaking in Persian or Arabic? Can't you understand what I'm saying? You will get married as per my will.



**GULMINA:** Mother we love each other.

**ZARGHONA:** If you utter these words again then it will be your head instead of this (throwing bowl filled with oil on the wall in anger) and I will make sure that it is your blood on the wall instead of oil or you can call me Awan (a tribe in Punjab having blood relation with Imam Ali A.S.) instead of a Pathan. To hell with love. Shameless.

**INTRODUCTION:** This dialogue is taken from the first episode which is between mother and daughter named Zarghona and Gulmina. Zarghona is a poor woman of Les Peeran who married twice in her life. She got married first with Awal Khan who used to beat her severely in order to show his manliness. Because of this reason, Zarghona demanded divorce from Awal Khan and got married with Awal Khan's brother who was accidentally killed by Mastan Singh. Seeing this, Zarghona fell down on the ground and her baby in her womb got wasted. Gulmina is her only daughter who loves Hikmat (the real son of Haji Marjan Khan). Both meet each other secretly but her mother doesn't like Hikmat because he is the son of her acute enemy Marjan Khan. She rebukes her daughter not to see Hikmat again and forget about him.

## **DESCRIPTION**

### **LEXICALIZATION AND IDEOLOGICALLY LOADED EXPRESSIONS**

Rogue, game, fight, backbiters, characterless, Awan, shameless

### **CHOICE OF MODE**

Declarative and Interrogative

### **tone**

Complaining and Warning

### **TENSE**

Present Simple and Present Progressive

### **RELATIONAL MODALITY**

Will and Won't

### **VOICE**

Active Voice

### **SYNTACTIC CONSTRUCTION**

Simple and compound clauses

### **THE INFORMATION FOCUS**

Zarghona detests Haji Marjan for not having provided her true justice when her husband was murdered by Mastan Singh. She unveiled her head in Jirga saying she won't cover her head

until she got justice. Haji Marjan tried to pacify her but inwardly he wanted to give light punishment to Mastan Singh because Mastan's father was an herbalist who once gave poison to Haji Marjan to kill a dog but Haji misused it and deceived the herbalist by killing Hilmand's biological father Nasrullah Khan and then married his wife Zarsanga. This is the reason Zarghona hates everyone associated with Haji's family. And when she comes to know her daughter Gulmina loves Hikmat, she instantly gets infuriated and acutely forbids her daughter to ever mention Hikmat's name on her tongue.

## INTERPRETATION

In this dialogue, Zarghona and Gulmina both used ideologically loaded words and expressions that shed fresh light on Pashtuns' tradition. These expressions locate the position of women in Pashtun society. Gulmina defends herself to say that she doesn't see any stranger or rogue. Rather, she meets with her cousin Hikmat with whom she has been playing since childhood. Gulmina categorizes men into two categories. One, those who do 'Ghaq' and cause to bring bad luck for girls who don't receive any marriage proposal after that. Two, those who want to adopt girls by asking for their hands through Nikah. Therefore, the word 'rogue' is ideologically loaded expression in this context.

Zarghona used another ideologically loaded expression 'game' for secret meetings between Gulmina and Hikmat. She doesn't like that very stuff and her tone is threatening and bold who talk like men to shed blood of their peer women in the name of honor and modesty. She chooses interrogative mood to make Gulmina realize her trauma and dilemma she had been facing since the death of her husband. She uses the word 'fight' to depict her bravery and courage. But she is still under the burden of her tribal rituals that call such relationships illegitimate and anti-Sharia. That's why, she wants to make her daughter realize that such meetings wouldn't only scratch her honor but also wash away all her sacrifices to maintain her self-esteem and honor. Here, the word 'Awan' is compared with 'Pathan' to pronounce her verdicts that Pashtuns love to die but don't back off their promise. This analogy she uses to prove her determination to her daughter. This is further supported by the use of relational modality (will/won't). The use of positive modality indicates the courage and boldness of Zarghona while the negative one is the indication of warning and threatening to keep her daughter away from Marjan's family.

## SCENE 2

## LOCATION: HAJI MARJAN'S HAVELI

Transliterated Text	Original Text
Zarsanga ne Haji Marjan se kaha: "Main is kamine ko aisi saza dena chahti hoon ke koi dobara himmat na kare ke kisi ko badnaam kare. Tees saal baad yeh badi hui hai. Uske jism ke tukde tukde karke gaon ke kuton ke samne phenk do. Is zaleel aadmi ko qabar ke liye bhi jagah mat do. Mujhe Shahpari aur uske khandan ki har aurat ko aik AK-47 do aur unse kaho ke is be-sharam aadmi ke gande jism par itni goliyaan chalayein ke poora gaon Sabz Ali ke khoon se surkh ho jaye. Mardon ko sikhao ke aurton ki izzat karein. Auratein kisi ki milkiyat banne ke liye paida nahi hoti hain. Unhein izzat ke sath apni izzat banayein, taqat aur zor se nahi."	زرسنگہ نے حاجی مرجان سے کہا: "میں اس کمینے کو ایسی سزا دینا چاہتی ہوں کہ کوئی دوبارہ ہمت نہ کرے کہ کسی کو بدنام کرے۔ تیس سال بعد یہ بڑی ہوئی ہے۔ اس کے جسم کے ٹکڑے ٹکڑے کر کے گاؤں کے کتوں کے سامنے پھینک دو۔ اس ذلیل آدمی کو قبر کے لئے بھی جگہ مت دو۔ مجھے شاہپری اور اس کے خاندان کی ہر عورت کو ایک اے کے -47 دو اور ان سے کہو کہ اس بے شرم آدمی کے گندے جسم پر اتنی گولیاں چلائیں کہ پورا گاؤں سبز علی کے خون سے سرخ ہو جائے۔ مردوں کو سکھاؤ کہ عورتوں کی عزت کریں۔ عورتیں کسی کی ملکیت بننے کے لئے پیدا نہیں ہوتیں۔

"انہیں عزت کے ساتھ اپنی عزت بنائیں، طاقت اور زور سے نہیں۔"

**ZARSANGA TO HAJI MARJAN:** I want to punish that scoundrel such that no one dares to denounce again. This evil has happened after thirty years. Chop his body and throw it in front of the dogs in the village. Don't give this wretched man space for his graves. Give me an A.K. 47 to Shahpari and every woman of her family and tell them to shoot that shameless man's dirty body so much and burst him so much that the whole village becomes red with Sabz Ali's blood. Teach the men to respect women. Women are not born to be someone's property. Tell them to make them their honor with respect and not with strength and force.

## DESCRIPTION

This excerpt sheds light on the concept of 'Ghaq'. Sabz Ali is a friend of Helmand and Hikmat who loves a girl in a village. He used force and did 'Ghaq' in front of a girl's house. The matter was borne out to Jirga counseled by Haji Marjan. When Haji made his way to Jirga, Zarsanga came and provoked him to pronounce a very strict punishment that would become a lesson for others not to attack a girl's honor through 'Ghaq'.

## **LEXICALIZATION AND IDEOLOGICALLY LOADED EXPRESSIONS**

Scoundrel, evil, shameless, dirty body, property

## **CHOICE OF MODE**

Imperative mode

## **tone**

Anger

## **TENSE**

Simple Present

## **RELATIONAL MODALITY**

Don't

## **VOICE**

Active voice

## **SYNTACTIC CONSTRUCTION**

Simple imperative clauses

## **THE INFORMATION FOCUS**

Zarsanga shows her detest on 'Ghaq' where men use gun-culture to announce their feelings openly in Pashtun tribes. Majority of them don't use it to actually marry those girls but they do it for unrelated interests. They do it to pressurize girls' brothers and parents to get a property or to take revenge from someone.

## **INTERPRETATION**

Zarsanga uses imperative clauses to ask Haji Marjan to pronounce terrible punishment against Sabz Ali because she doesn't want in the favor of properly dealing with such men. Zarsanga called such men scoundrel which is highly negative word. The reason is such men are not seen positively in Pashtun culture. Rather, they are called rogue and scoundrel because of their actions. The ideologically loaded expression used by Zarsanga is 'evil' which sheds light on the concept of 'Ghaq'. In addition, the word 'dirty body' is ideologically loaded expression which portrays 'Ghaq' in negative light. Zarsanga thinks that 'rogues and scoundrels' who commit 'Ghaq' snatch the honor of women and make them their property. She is of the view that women are free and independent and no one can latch onto their freedom.

**SCENE 3 (EPISODE 2)****LOCATION: HAJI MARJAN'S HAVELI AND JUNGLE**

Transliterated Text	Original Text
Hikmat ne Zarsanga se kaha: "Main us ke baghair nahi jee sakta. Main ne us se wada kiya hai aur main woh wada poora karne ke liye kuch bhi kar sakta hoon."	حکمت نے زرسنگہ سے کہا: "میں اُس کے بغیر نہیں جی سکتا۔ میں نے اُس سے وعدہ کیا ہے اور میں وہ وعدہ پورا کرنے کے لیے کچھ بھی کر سکتا ہوں۔"
Haji Marjan: (Zarsanga mazi mein wapas jati hai) "Main tumhare baghair nahi jee sakta. Main ne tumse mohabbat ki hai. Main ne tumhare sath sirf waqt nahi guzara. Main ne tumse aik wada kiya hai jise poora karne ke liye main kuch bhi kar sakta hoon."	حاجی مرجان: (زرسنگہ ماضی میں واپس جاتی ہے) "میں تمہارے بغیر نہیں جی سکتا۔ میں نے تم سے محبت کی ہے۔ میں نے تمہارے ساتھ صرف وقت نہیں گزارا۔ میں نے تم سے ایک وعدہ کیا ہے جسے پورا کرنے کے لیے میں کچھ بھی کر سکتا ہوں۔"

**HIKMAT TO ZARSANGA:** I cannot live without her. I have promised her and I can do anything to fulfil that promise.

**HAJI MARJAN:** (Zarsanga goes back into past) I cannot live without you. I have loved you. I have not just passed my time with you. I have made a promise to you for which I can do anything to fulfil it.

**CHOICE OF MODE**

Declarative mode

**TONE**

Promising/Inclination

**TENSE**

Present Perfect

**RELATIONAL MODALITY**

Cannot

**VOICE**

Active voice

**SYNTACTIC CONSTRUCTION**

Simple clauses

**THE INFORMATION FOCUS**

Sang-e-Mah inculcates various themes such as love and revenge but the present excerpt showcases the love scene between Haji Marjan and Zarsanga.

**INTRODUCTION**

Hikmat tells her mother his true feelings and affiliations to Gulmina which staggers Zarsanga because she knows very well her grudge with her sister Zarghona (the mother of Gulmina). She then flashbacks to past and commemorates days of youth spent with Haji Marjan making promises each other.

**INTERPRETATION**

The use of declarative mode is the indication to communicate inclinations and promises. The use of present perfect indicates strength and force in commitment which highlights that the speakers will fulfill felicity conditions. In that case, relational modality 'cannot' further enhances the overall tone of the scene.

**SCENE 4 (EPISODE 3)****LOCATION: ZARGHONA'S HOUSE**

Transliterated Text	Original Text
Zarsanga: To tumhari maa ne abhi tak Mastan ko azaad nahi kiya?	"زرسنگہ نے گل مینا سے کہا: "تو تمہاری ماں نے ابھی تک مستان کو آزاد نہیں کیا؟"
Gulmina: Woh kitne saalon se yahan hai...	"... گل مینا: "وہ کتنے سالوں سے یہاں ہے"
Zarsanga: Woh toh ghar ka fard ban gaya hai, usay Muslim bana kar tumhari maa se shaadi karwa do.	زرسنگہ: "وہ تو پھر گھر کا فرد بن گیا ہے، اسے مسلمان کرو اور اپنی ماں سے اس کی شادی کر دو۔"
Zarghona: Main tumhari tarah beghairat aurat nahi hoon.	"زرسنگہ: "میں تمہاری طرح بے کردار عورت نہیں ہوں۔"
Zarsanga: Main toh sirf mazaak kar rahi thi Gulmina se.	"زرسنگہ: "میں تو بس گل مینا سے مذاق کر رہی تھی۔"
Zarghona: Kya yeh baat mazaak bananay wali hai? Ghar ke malik ki shaadi naukar se karwana tumhare liye mazaak hoga, mere liye yeh intehaayi sharamnak hai. Sharam tumhain nahi aayi maa ka mazaak banate hue	زرسنگہ: "کیا یہی بات رہ گئی ہے مذاق کرنے کے لیے؟ گھر کے مالک کی شادی گھر کے نوکر سے کروادینا شاید تمہارے لیے مذاق ہو، لیکن یہ میرے لیے انتہائی شرمندگی کی بات ہے۔ تمہیں شرم آنی چاہیے۔ تمہیں کوئی شرم محسوس نہیں ہوئی؟ جب تم نے ایک ماں کا مذاق اس کی جوان بیٹی کے سامنے اڑایا؟"

<p>uski jawan beti ke samne.</p> <p>Zarsanga: Tumne apni bari behan ko beghairat kaha, tumhain sharam nahi aayi? (Zarghona Gulmina ko andar janay ka keh deti hai).</p> <p>Zarghona: Ab batao, kis haya ki baat kar rahi thi tum?</p> <p>Zarsanga: Kya boloon? Tum to aate hi mujh par toot pari ho. (Zarsanga baith kar baat karne ka kehti hai).</p> <p>Zarghona: Soch lo, aisa jawab doon gi ke dobara uth nahi sako gi, is liye behtar hai mera jawab kharay ho kar suno.</p> <p>Zarsanga: Toh phir do jawab.</p> <p>Zarghona: Pehle maango toh sahi.</p> <p>Zarsanga: Main yahan Hikmat ke liye Gulmina ka rishta maangne aayi hoon.</p> <p>Dekho, guzray hue waqt ko bhool jao. Na waqt waisa raha aur na log. Ab bachon ka daur hai, unhein hamari bewakoofiyon ki saza nahi milni chahiye. Mujhe Gulmina de do meri behan.</p> <p>Zarghona: Maaf kar do meri behan, main pehle hi sadqa de chuki hoon. Ab tum bhi jao aur kisi aur darwazay pe dastak do.</p> <p>Zarsanga: Tumhare jawab sunne ke baad bhi main apne pairon par khadi hoon aur tab tak khadi rahoon gi jab tak Hikmat ka Gulmina se nikah nahi karwa leti.</p>	<p>زر سنگہ: "تم نے اپنی بڑی بہن کو بے کردار کہا۔ تمہیں کوئی شرم محسوس نہیں ہوئی؟" (زر غونہ نے گل مینا کو اندر جانے کو کہا)</p> <p>"زر غونہ: "اب بتاؤ، کس حیا کی بات کر رہی تھیں تم؟"</p> <p>زر سنگہ: "میں کیا بولوں؟ تم تو آتے ہی مجھے سینگوں پر اٹھا لیا۔" (زر سنگہ بات بیٹھ کر کرنے کو کہتی ہے)</p> <p>زر غونہ: "سوچ لو، میں تمہیں ایسا جواب دوں گی کہ تم دوبارہ کھڑی نہیں ہو سکو گی، اس لیے بہتر ہے کہ تم میرا جواب کھڑے ہو کر ہی سنو۔"</p> <p>"زر سنگہ: "تو پھر آگے بڑھو۔"</p> <p>"زر غونہ: "پہلے مانگو تو سہی۔"</p> <p>زر سنگہ: "میں یہاں حکمت کے لیے گل مینا کا رشتہ مانگنے آئی ہوں۔ دیکھو، ماضی کو بھول جاؤ۔ نہ وقت وہی رہا اور نہ لوگ۔ اب بچوں کا وقت ہے۔"</p> <p>زر سنگہ: "میں یہاں حکمت کے لیے گل مینا کا رشتہ مانگنے آئی ہوں۔ دیکھو، ماضی کو بھول جاؤ۔ نہ وقت وہی رہا اور نہ لوگ۔ اب بچوں کا وقت ہے۔ انہیں ہمارے بیوقوفانہ کاموں کی سزا نہیں ملنی چاہیے۔ مجھے گل مینا دے دو، میری بہن۔"</p> <p>زر غونہ: "معاف کرنا، میری بہن۔ میں پہلے ہی خیرات میں حصہ ڈال چکی ہوں۔"</p> <p>"اب تم بھی جاؤ اور کسی اور دروازے پر دستک دو۔"</p> <p>زر سنگہ: "میں تمہارا جواب سننے کے بعد بھی اپنے پیروں پر کھڑی ہوں اور کھڑی رہوں گی جب تک کہ میں حکمت کی شادی گل مینا سے نہ کروالوں۔"</p>
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**ZARSANGA TO GULMINA:** So your mother has not let Mastan free as yet?

**GULMINA:** He's been here since so many years...

**ZARSANGA:** He's like a family member then make him Muslim and get him married to your

mother.

**ZARGHONA:** I'm not a characterless woman like you.

**ZARSANGA:** I was just joking with Gulmina.

**ZARGHONA:** Is this thing left to make fun of? Getting the owner of the house married to the servant of the house might be a joke to you. It is extremely embarrassing for me. Shame on you. You didn't feel ashamed while making fun of a mother in front of her young daughter.

**ZARSANGA:** You called your elder sister characterless. Didn't you feel ashamed? (Zarghona asked Gulmina to go inside).

**ZARGHONA:** Now tell which modesty were you talking about?

**ZARSANGA:** What should I speak? You have lifted me on your horns as soon as you came in. (Zarsanga asks to talk while sitting).

**ZARGHONA:** Think about it. I'll give you such a reply that you will not be able to stand up again so it is better that you listen to my reply while standing.

**ZARSANGA:** Then go ahead.

**ZARGHONA:** Ask for it first.

**ZARSANGA:** I'm here to ask for Gulmina's proposal for Hikmat. Look, forget about the past. Neither is the time same nor are the people. It is the children's time now. They shouldn't be punished for our silly acts. Give me Gulmina my sister.

**ZARGHONA:** Forgive me, my sister. I have already contributed to charity. Now you also leave and knock on another door.

**ZARSANGA:** I'm still standing on my legs after listening to your reply and I'll keep standing until I get Hikmat married to Gulmina.

## DESCRIPTION

### LEXICALIZATION AND IDEOLOGICALLY LOADED EXPRESSIONS

Characterless, modesty, charity

### CHOICE OF MODE

Declarative, imperative, negative and interrogative

### TONE

Anger, challenging and mocking

### TENSE

Simple Present/past, present perfect and future



## RELATIONAL MODALITY

Will/won't, might and should

## VOICE

Active voice

## SYNTACTIC CONSTRUCTION

Simple compound clauses

## THE INFORMATION FOCUS

Zarsanga asks Zarghona for Gulmina's hand to Hikmat. Zarsanga pacifies her but Zarghona talks her in challenging and insulting way.

## INTRODUCTION

Hikmat asks her mother to go Zarghona's house to ask for Gulmina's hand and Zarsanga goes there without informing Haji Marjan. Zarsanga seems to be fresh so she jokes with Gulmina about Zarghona but she listens to it and gets offended over it. She's got a chance to take her revenge to insult Zarsanga. In fact, Zarsanga goes there to resolve the matter and to throw the javelin of enmity but Zarghona doesn't accept this, insults Zarsanga and asks her to leave her home.

## INTERPRETATION

The overall tone in this scene is challenging and insulting which sheds light on the relation between two sisters. Zarghona thinks that Haji Marjan is her only enemy who didn't give her justice in the murder case of her husband and she hates everything associated with the house of Haji Marjan. She doesn't want to reconcile and sell the blood of her husband whom she loves most as well as her baby in her womb. The tone of Zarsanga is mocking who mocks on Zarghona taking the issue of Mastan while Zarghona's tone is challenging. Zarghona uses three ideologically loaded words such as 'modesty', 'characterless' and 'charity'. These words are highly context specific. To be called immodest and characterless is the worst claim in conservative society such as that of Les Peeran. Zarghona makes Zarsanga realize that she is actually asking for charity which is very insulting for the integrity of Zarsanga. The use of relational modality works out to be a token of evaluations, inclination and personal commentary.

## SCENE 5

## LOCATION: A HOUSE IN LES PEERAN

Transliterated Text	Original Text
<p>Aurat jiska Shehrzad ne interview kiya: Main kya bataon beti? 'Ghaq' ne meri saari zindagi barbaad kar di hai. Meri teenon betiyan is ghar ki qabar mein zinda lashon ki tarah pari hain. Ab to aisa lagta hai ke unki is ghar se shaadi nahi hogi, balki unka janaza hi niklay ga.</p> <p>Shehrzad: Kya main aap ki kisi beti se mil sakti hoon?</p> <p>Aurat: Unse mil kar kya karogi? Koi bhi tumhare saath apna dukh nahi baantegi. Isi wajah se wo tumhare paas nahi baithi. Wo is bare mein baat karna hi nahi chahti.</p> <p>Shehrzad: Kya aap is bare mein baat karna chahti hain?</p> <p>Aurat: Main tumhein bataon gi. Yeh mere shohar ke bhatijon ne kiya hai. Aur kaun karega? Inhi zalimon ne jayedad ke liye yeh kiya hai. Ek zameen ke tukray par jhagra chal raha tha, beti. Kai jhagray huay magar koi faisla nahi ho saka aur phir wo teenon hamare darwazay par aaye aur Ghaq ka elan kar diya.</p> <p>Shehrzad: Agar wo tumhari betiyon se shaadi karna chahtay hain to unki shaadi karwa do.</p> <p>Aurat: Unhon ne yeh shaadi ke liye nahi kiya. Unhon ne yeh humein dabao mein lanay ke liye kiya taake mera shohar aur betay aik din</p>	<p>عورت جس کا شہر زاد نے انٹرویو کیا: میں کیا بتاؤں بیٹی؟ 'گنگ' نے میری ساری زندگی برباد کر دی ہے۔ میری تینوں بیٹیاں اس گھر کی قبر میں زندہ لاشوں کی طرح پڑی ہیں۔ اب تو ایسا لگتا ہے کہ ان کی اس گھر سے شادی نہیں ہوگی، بلکہ ان کا جنازہ ہی نکلے گا۔</p> <p>شہر زاد: کیا میں آپ کی کسی بیٹی سے مل سکتی ہوں؟</p> <p>عورت: ان سے مل کر کیا کرو گی؟ کوئی بھی تمہارے ساتھ اپنا دکھ نہیں بانٹے گی۔ اسی وجہ سے وہ تمہارے پاس نہیں بیٹھیں۔ وہ اس بارے میں بات کرنا ہی نہیں چاہتیں۔</p> <p>شہر زاد: کیا آپ اس بارے میں بات کرنا چاہتی ہیں؟</p> <p>عورت: میں تمہیں بتاؤں گی۔ یہ میرے شوہر کے بھتیجوں نے کیا ہے۔ اور کون کرے گا؟ انہی ظالموں نے جائیداد کے لیے یہ کیا ہے۔ ایک زمین کے ٹکڑے پر جھگڑا چل رہا تھا، بیٹی۔ کئی جھگڑے ہوئے مگر کوئی فیصلہ نہ ہو سکا اور پھر وہ تینوں ہمارے دروازے پر آئے اور گنگ کا اعلان کر دیا۔</p> <p>شہر زاد: اگر وہ تمہاری بیٹیوں سے شادی کرنا چاہتے ہیں تو ان کی شادی کروادو۔</p> <p>عورت: انہوں نے یہ شادی کے لیے نہیں کیا۔ انہوں نے یہ ہمیں دباؤ میں لانے کے لیے کیا تاکہ میرا شوہر اور بیٹے ایک دن مجبور ہو جائیں اور ان کی بات مان لیں۔ وہ میری بیٹیوں سے شادی نہیں کرنا چاہتے۔ نہ وہ شادی کرنا چاہتے ہیں اور نہ کوئی اور ان کے گنگ کے ڈر سے رشتہ بھیجتا ہے۔</p>

majboor ho jayein aur unki baat maan lein.

Wo meri betiyon se shaadi nahi karna chahtay. Na wo shaadi karna chahtay hain aur na koi aur unke Ghaq ke dar se rishta bhejta hai.

Shehrzad: To kya wo sari zindagi ghar mein hi rahein gi?

Aurat: Haan, yahi masla hai. Zalimoun ne unhein baandh rakha hai.

Shehrzad: Aap ke shohar aur beton ka is bare mein kya kehna hai?

Aurat: Wo kya kahenge? Yeh unki izzat ka maamla hai ke agar wo unki baat maan lete hain to jayedad aur izzat dono se haath dho baithenge. Log kahenge ke wo darr gaye aur peeche hat gaye. Gaon walay baatein banayenge ke Jannat Khan apni betiyon ko khila nahi sakta. Isi liye humne yeh maan liya hai. Ab to maamla sangin ho chuka hai, beti.

Shehrzad: Lekin ghar ke mardon se baat karein ke aap ki betiyon ki zindagiyaan barbaad ho rahi hain.

Beti: Hamari zindagiyaan barbaad nahi ho rahi behn. Hum apne baap aur bhai ki izzat ke liye yahan hain. Tumhein hamari fikr karne ki zarurat nahi. Tum yahan hamari kahani sunne aayi ho, mashwara dene nahi. Agar tumhein mashwara dena hai to jao aur Les Peeran mein do. Main ne suna hai ke wahan haal hi mein kisi larki ke liye Ghaq kiya gaya hai.

شہر زاد: تو کیا وہ ساری زندگی گھر میں ہی رہیں گی؟

عورت: ہاں، یہی مسئلہ ہے۔ ظالموں نے انہیں باندھ رکھا ہے۔

شہر زاد: آپ کے شوہر اور بیٹیوں کا اس بارے میں کیا کہنا ہے؟

عورت: وہ کیا کہیں گے؟ یہ ان کی عزت کا معاملہ ہے کہ اگر وہ ان کی بات مان لیتے ہیں تو جائیداد اور عزت دونوں سے ہاتھ دھو بیٹھیں گے۔ لوگ کہیں گے کہ وہ ڈر گئے اور پیچھے ہٹ گئے۔ گاؤں والے باتیں بنائیں گے کہ جنت خان اپنی بیٹیوں کو کھلا نہیں

سکتا۔ اسی لیے ہم نے یہ مان لیا ہے۔ اب تو معاملہ سنگین ہو چکا ہے، بیٹی۔

شہر زاد: لیکن گھر کے مردوں سے بات کریں کہ آپ کی بیٹیوں کی زندگیاں برباد ہو رہی ہیں۔

بیٹی: ہماری زندگیاں برباد نہیں ہو رہی ہیں، بہن۔ ہم اپنے باپ اور بھائی کی عزت کے لیے یہاں ہیں۔ تمہیں ہماری فکر کرنے کی ضرورت نہیں۔ تم یہاں ہماری کہانی سننے آئی ہو، مشورہ دینے نہیں۔ اگر تمہیں مشورہ دینا ہے تو جاؤ اور لیس پیراں میں دو۔ میں نے سنا ہے کہ وہاں حال ہی میں کسی لڑکی کے لیے نکاح کیا گیا ہے۔

**WOMAN INTERVIEWED BY SHEHRZAD:** What should I tell daughter? The ‘Ghaq’ has destroyed my whole life. All my three daughters are lying in the grave of this house like living dead. Now, it feels like that they will not get married from this house but only their funeral procession will be taken out of this house.

**SHEHRZAD:** Can I meet anyone of your daughters?

**WOMAN:** What will you do by meeting them? None of them will share their sorrows with you. This is the reason they didn’t sit with you. They don’t want to talk about it at all.

**SHEHRZAD:** Do you want to talk about it?

**WOMAN:** I’ll tell you. My husband’s nephews did it. Who else has done it? Those wicked people have done it for property. There was a conflict going on over a piece of land, dear. So many conflicts were held but there was no decision taken and then the three of them came to our door and announced ‘Ghaq’ then.

**SHEHRZAD:** If they want to marry your daughters then get them married.

**WOMAN:** They didn’t do it to get married. They did it to pressurize us so that my husband and my sons will become helpless one day and agree with them. They don’t want to marry my daughters. Neither they want to marry nor does anyone else send a proposal fearing of ‘Ghaq’.

**SHEHRZAD:** So are they going to stay in the house for rest of their lives?

**WOMAN:** Yes, this is the problem. The cruel people have tied them up.

**SHEHRZAD:** What does your husband and your sons have to say about this?

**WOMAN:** What will they say? It is a matter of their honor that if they agree to them, they will lose the property and the honor both. People will think that they backed off out of fear. The villagers will gossip about it that Jannat Khan cannot feed his daughters. This is the reason we have agreed. Now things have become serious, dear.

**SHEHRZAD:** But talk to the men in your house that the lives of your daughters are being ruined.

**DAUGHTER:** Our lives are not being ruined sister. We’re here for our father and our brother’s prestige. You don’t need to worry about us. You came here to listen to our story and not to give advice. If you want to give your advice, then go to Les Peeran. I have heard that a recent ‘Ghaq’ has been made for a girl there.

## **DESCRIPTION**

### **LEXICALIZATION AND IDEOLOGICALLY LOADED EXPRESSIONS**

Ghaq, grave, honor, property

### **NOMINALIZATION**

Living dead

### **CHOICE OF MODE**

Interrogative and Declarative

### **TONE**

Sorrowful

### **TENSE**

Simple Present/Present perfect/past indefinite and Future Simple

### **RELATIONAL MODALITY**

Will

### **VOICE**

Active voice

### **SYNTACTIC CONSTRUCTION**

Conditionals and Compound complex clauses

### **THE INFORMATION FOCUS**

In this interview, the woman whose name has not been revealed gives account on the nature of 'Ghaq' and how does it affect the lives of women.

### **INTRODUCTION**

In this scene, an unknown woman whose identity is not revealed gives account of 'Ghaq'. In this scene, she tells that nephews of her husband, in order to resolve the property case, did 'Ghaq' on her daughters. She revealed that they didn't want to marry her daughters but to compress and force them to hands up fearing of 'Ghaq'. She is helpless and doesn't see any hope to resolve the matter. Shehrzad has come from city to interview those women who fell prey of that notorious ritual. As she herself was sexually harassed so she comes Les Peeran to better understand the problems and dilemmas of women.

### **INTERPRETATION**

This scene is set in sorrowful environment in which a woman tells Shehrzad about the misfortune of her daughters. This scene depicts women ideologically weak and marginalized. These women are considered men's property in Pashtun society who are supposed to maintain

men's integrity by making huge sacrifices. In this scene, the word 'property' is a polysemy which may have many connotations. It may denote women as property and assets. In that case, Men want to save their property as well as to maintain their honor at the same time. Women on the other hand are supposed to submit their feelings in order to save the honor of their brothers and fathers. This is so because in agricultural societies the womb of woman and farmlands are synonymous in terms of production therefore women, too, were the part of men's property that's why in this scene the opponents of Jannat Khan attacked his honor to make him helpless.

The word 'grave' is the part of the discourse of funeral which is being used for victims of 'Ghaq' to depict the tone of the scene. As graves don't speak so are these women who feel ashamed even to talk a bit about it. The use of the word 'grave' portrays the situation both metaphorically and realistically. The situation is intensified by the use of an oxymoron 'living dead' which is quite suitable for the tone in this scene. Moreover, the use of relational modality is meant for future apprehensions. It is an insult for a father to give property which is directly related to the 'feeding' of daughters. In short, the tone and the environment of this scene is further enhanced by inculcating ideologically loaded words and expressions.

## CONCLUSION AND MAJOR FINDINGS

Shakespeare's works have been frequently translated and adapted for both stage and screen across the globe that allow them to resonate with and address the issues relevant to various cultures and societies. Written by Mustafa Afridi, *Sang-e-Mah* has gained significant attention as the second installment in a trilogy, following *Sang-e-Mar Mar* (2016) and preceding the upcoming *Sang-e-Siyah*. While some reviewers have noticed Shakespearean influences in the plot of *Sang-e-Mah*, particularly the theme of revenge, there has been less discussion about which specific Shakespearean tragedy might be reflected in the drama's storyline.

The story of *Sang-e-Mah* is set in tribal areas of Pakistan and gradually delves into exploring the themes of revenge and Ghag in relation to Pashtun's cultural values. The whole drama is based on the concept of Ghag where a person openly claims to have a girl and then no one subsequently can dare to make Ghag on someone's. The custom of Ghag is a symbol of disgrace and humiliation. Helmand Khan, the son of Nasrullah Khan listens to Hakeem Guru Bakhsh who reinvigorates the tragic death of Nasrullah Khan. Here Nasrullah Khan resembles King Hamlet. Both plays 'Hamlet' by Shakespeare and 'Sang-e-Mah' by Mustafa Afridi have many common grounds with a number of differences too. In Hamlet by Shakespeare the

character of ‘King Hamlet’ envisions to Hamlet and his friends which is not in ‘Sang-e-Mah’. In short, the story of Hamlet encapsulates supernatural machinery because it was a requirement of the art of dramaturgy that time while ‘Sang-e-Mah’ is lacking the machinery. The following table sheds light on the significant features encountered in all 20 scenes: *choice of mode, tone and ideologically loaded expressions*.

**TABLE 1: RECONTEXTUALIZATION OF SHAKESPEAREAN TRAGEDY**

Scene No	Choice of Mode	Tone	Ideologically-loaded words and expressions
Scene 1	<i>Declarative and Interrogative</i>	<i>Complaining, warning</i>	<i>Rogue, game, fight, backbiters, characterless, Arwan, shameless</i>
Scene 2	<i>Imperative</i>	<i>Anger</i>	<i>Scoundrel, evil, dirty body, property</i>
Scene 3	<i>Declarative</i>	<i>Promising, Inclination</i>	<i>No specific</i>
Scene 4	<i>All four modes</i>	<i>Anger, challenging, mocking</i>	<i>Characterless, modesty, charity</i>
Scene 5	<i>Interrogative, Dec</i>	<i>Sorrowful</i>	<i>Ghag, grave, honor, property, living dead</i>
Scene 6	<i>Declarative</i>	<i>Informing, advising</i>	<i>Women’s weakness, power, truth</i>
Scene 7	<i>Declarative</i>	<i>Informing</i>	<i>Ghag, helplessness, narrow pathway</i>
Scene 8	<i>Declarative</i>	<i>Sorrowful</i>	<i>Suffering, the unlucky mother</i>
Scene 9	<i>Interrogative, Dec</i>	<i>Sharing, confirming</i>	<i>Ghag, man’s magnificence</i>
Scene 10	<i>Imperative, Dec</i>	<i>Demanding, threatening</i>	<i>Veil, shameless, respectable</i>
Scene 11	<i>All modes</i>	<i>Sorrowful, Invoking</i>	<i>Darkness, elopement, graves</i>

<b>Scene 12</b>	<i>Declarative</i>	<i>Informing</i>	<i>Pain</i>
<b>Scene 13</b>	<i>All modes</i>	<i>Sorrowful, Informing</i>	<i>Weird creature</i>
<b>Scene 14</b>	<i>All modes</i>	<i>Sorrowful, Informing</i>	<i>Madness (Hamlet's Syndrome)</i>
<b>Scene 15</b>	<i>Interrogative, Dec</i>	<i>Invoking, Informing</i>	<i>Roguery, Ghag</i>
<b>Scene 16</b>	<i>Interrogative, Dec</i>	<i>Invoking, Informing</i>	<i>Harmless, coward</i>
<b>Scene 17</b>	<i>Interrogative, Dec</i>	<i>Threatening, blackmailing</i>	<i>Ferocity, love, companions</i>
<b>Scene 18</b>	<i>Interrogative, Dec</i>	<i>Advising, Informing</i>	<i>Dog, dirt, pointed teeth</i>
<b>Scene 19</b>	<i>Interrogative, Dec</i>	<i>Informing, Invoking, Revealing</i>	<i>Animal, myth, brutality, darkness, ugliness, silence</i>
<b>Scene 20</b>	<i>Interrogative, Dec</i>	<i>Invoking</i>	<i>Ghag, drama</i>

In the play, scene 1 is set in Zarghona's house in which is used a number of ideologically loaded words and expressions like *rogue, game, fight, backbiters, characterless, Awan* and *shame*. All these expressions depict and carry special meanings in particular reference to Pashtun tribe. The tone in this scene is 'complaining and warning' which is exchanged between Zarghona and Gulmina. Scene 2 of the story is very short and is set in Haji Marjan Khan's Haveli and the dialogue is exchanged between Zarsanga and Haji Marjan Khan. In this scene, the ideologically loaded expressions include *scoundrel, evil, shameless, dirty body* and *property*. This scene sheds light on Sabz Ali's Ghag. The term 'property' is used here in an agricultural context while the nominalization 'dirty body' is an expression of extreme hate and disgust which proves how much disgusting is the act of Ghag in Pashtun tribe and that how a woman perceives and describes it. The tone of the scene is anger and disgust. The scene 3 involves declarative mode which is used to address inclinations and future actions. This scene sheds light on Zarsanga and Haji Marjan's love story in parallel to Hikmat and Gulmina's love while no specific ideologically loaded expression is ever used in this short scene. Now turning to scene 4 in which almost all four modes have been utilized and in this relation the tone includes anger, challenging and mocking. Both Zarghona and Zarsanga show anguish attitude to each other under the disguise of challenge and make fun of each other while the whole of their discourse is based on discussing traditional concept of chastity and honor. In scene 5, the ideologically



loaded words and expressions sets the tone of the scene so in this context, words such as *grave*, *Ghag*, *honor*, *property* and *living dead* fills the scene with pain and sorrow. This scene has special significance because in it the producer and the director directly addresses the pain and the predicament of the victims involved in the matter of Ghag.

In short, almost every scene contains ‘declarative mode’ which is grammatically used to convey important information while the semantics of the play include the following tones: *promising*, *inclination*, *anger*, *challenging*, *mocking*, *sorrowful*, *informing*, *advising*, *sharing*, *confirming*, *demanding*, *threatening*, *invoking* and *revealing*. The following table further delves into ‘polarity’ of the tonic prominence.

**Table 2: Polarity of Tonic Prominence in the Data**

Positive polarity	Negative polarity
<i>Promising, inclination, informing, advising, sharing, confirming, invoking, revealing, demanding</i>	<i>Anger, challenging, mocking, sorrowful,</i>

The above table shows that majority of the scenes are set beside positive polarity in which major characters seem to *promise* each other, show their *inclinations* to perform certain acts in the future, *inform* about some important realizations, *share* and *confirm* information, *invoke* others to do certain pacts, *reveal* secrets and *demand* their true rights and justice.

**Table 3: Polarity of Attitudinally-loaded Words and Expressions in the Data**

Positive polarity	Negative polarity
<i>Modesty, honor, truth, veil, respectable, harmless, love</i>	<i>Characterless, charity, Ghag, property, living dead, women’s weakness, power, helplessness, narrow pathway, suffering, the unlucky mother, man’s magnificence, shameless, darkness, elopement, graves, pain, weird creature, madness, roguery, coward, ferocity, animal, myth, brutality, ugliness, silence, drama</i>

Table 3 shows the spread of ideologically loaded words and expressions on the cline of negative polarity. These terms and attitudinally loaded expressions highlight Pashtun cultural values in the light of Ghag as a custom. These terms also indicate how tragic and painful of the suffering of female characters in the drama. Based on the data, it is justified to claim that linguistic

choices made by female characters (and males too) portray women as victims of patriarchy.

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