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SILENCING VOICES, SCRIPTING FEMININITIES: A CRITICAL DISCOURSE ANALYSIS OF POWER AND GENDER IN PAKISTANI DRAMAS

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| KEYWORDS  | ABSTRACT  |
|---|---|
| Critical Discourse Analysis (CDA), Drama, Gender Representation, Patriarchy | This study employs critical discourse analysis to investigate how Pakistani dramas construct, silence and contest gender power relations over dialogues and narrative techniques. The data consists of selected dialogues from the Duniyapur and Dil-e-Nadan, mainly those that present the power relations, gendered discourse and reinforcement or challenges that govern ideologies about femininity. In this regard, the researchers used Norman Fairclough's three-dimensional method to help in analyzing dialogues involving textual analysis, discursive practice, and social practice. This study acknowledges that shame, honour, and patriarchy are dominant and prevailing aspects of Pakistani norms and culture. The analysis was based on Fairclough's three-dimensional model (1992) and linguistic modalities. The results provide vital information in reaching desired conclusion. The findings reveal that instead of portraying women's struggles, the dramas present patriarchal ideologies, scripting femininities within moderate boundaries to shape understandings of gender, especially female identities. Pakistan is a stereotypical society in which justification of human rights in general and particularly of the women is neglected. |
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INTRODUCTION

This study analyzes the language used by female characters in selected Pakistani dramas to explore how CDA plays an important role in scripting femininities and investigate how power and gender representation play an essential role in silencing female characters' voices in dramas (Mansoor & Khalid, 2024). In this modern era, role of media cannot be neglected because it plays fundamental role in spreading awareness among people about their rights and concerns. Burton (2010) states that the media plays both a constructive and a deconstructive role in society through broadcasting

of dramas. In Pakistan, the social and cultural mindset has not been so favorable for women. [Ayesha \(2013\)](#) claims many social and cultural norms have sturdily pierced Pakistan society. Subsequently, women of Pakistan have faced numerous problems like gender inequality, suppression of rights and biased treatment regardless of their social status. This study employs Critical Discourse Analysis (CDA) to examine the Pakistani dramas *Duniyapur* and *Dil e Nadan* and analyze how gender and power influence these narratives, and how the dramas show perpetuation by silencing women's voices and confining their agency rather than challenging the traditional gender hierarchies. The narratives are not merely entertainment but vital in shaping and reinforcing the public perception of gender roles.

### Research Questions

1. How are women's voices controlled or silenced through male dominance in the Pakistani dramas?
2. How is femininity defined and restricted within the patriarchal boundaries in the selected Pakistani dramas?
3. How do the power structures manipulate linguistically and socially to maintain the male dominance?

### LITERATURE REVIEW

In linguistics, a unit of language which is lengthier than a sentence is known as discourse. It is also the use of language in a social context, either in written form or verbal. Moreover, the discourse is a complex link between text, social practice and discourse ([Nawaz, Yali & Ikhlag, 2023](#)). Emotions affect the language use ([Kiani, Umar & Sultan, 2023](#); [Ashfaq & Shafiq, 2018](#)). Critical Discourse Analysis (CDA), research methodology, examines relationship amid language, power and ideology to uncover hidden power dynamics, social relationships, and ideological assumptions embedded in language use. Norman Fairclough's CDA is a framework for analyzing language as a social practice. The media plays significant role in shaping societal attitudes and perpetuating gender stereotypes. According to [Fairclough \(1992\)](#), discourse analysis is drafted using a three-dimensional framework. The first dimension is text discourse, that should be analyzed systematically, covering all linguistic features like lexis, vocabulary, syntax, cohesion, unity, terminologies, and text patterns. The second dimension is discourse as a discursive practice, whereas discourse as social event is third dimension. [Fairclough \(1992\)](#) states that there is a link amid social happenings and events, which are addressed through language.

Feminism, a social and political movement backing for women's rights, equality and empowerment, seeks to challenge and dismantle systems of patriarchy, discrimination, and inequality, promoting social justice and human rights for all ([Zarar, Bukhsh & Khaskheli, 2017](#)). Feminism strives for a more equitable and just society, recognizing diversity and individuality of women's experiences. The concept of feminism changed and carries gender discrimination, class differences, ethnicity and racism constraints ([Shabir, Safdar & Imran, 2013](#)). Research highlights that the media plays an important role in reinforcing the gender stereotypes. [Ashfaq and Shafiq \(2018\)](#) reflects upon the presentation of the perfect and imperfect images of women in six Pakistani dramas, using Deaux and Levis's model. The researcher, by examining female characters' physical traits and attitudes,

explored positive and negative images of women through dramas: a perfect woman was depicted as one who adhered to the traditional values-wearing a dupatta, being loyal to her husband, being obedient to her in-laws, loving religion, as well as fulfilling household responsibilities. In contrast, an imperfect image of a woman was portrayed as the one who embraces the modernity-wearing Western clothes gave importance to the independence and liberal ideas and was not confined to household responsibilities.

In another research, [Noor, Khan, and Khattak \(2022\)](#) claimed that Pakistani media is kicking in to show how language forms ideologies and distributes power among genders in our society. Simon says that by virtue, the woman does not get superiority as a man defines her about him, not as an independent being in all his relations, and this thing snubs her voice for liberty ([Nawaz, Yali & Ikhlag, 2023](#)). [Mansoor and Khalid \(2024\)](#) findings suggest that screenplay language has the potential to reshape gender norms by portraying women as liberal and efficient. They also confess that language in dramas can support or stand against patriarchal power structures. The main cause found in his study is focused on positive portrayals, yet there are subtle ways in which female voices are controlled, disrupted or framed within dialogues that remain trackless. The present study, in the light of findings of the previous ones, attempts to question the role of media in presenting women on screen in this modern era and thus, perpetuate or challenge the gender stereotypes. This study fills gap by using Critical Discourse Analysis (CDA) to analyze dialogues from Duniyapur, uncovering how language raises power, gender roles, and the silencing of women in society, which is portrayed through dramas.

RESEARCH METHODOLOGY

This study implements a qualitative research method using CDA to examine how power and gender representation are constructed in Pakistani drama through dialogues. The data consists of selected dialogues from Duniyapur and Dil-e-Nadan, particularly those present power relations, gendered discourse and reinforcement or challenges that govern ideologies about femininity. The researchers have used Norman Fairclough's three-dimensional method to help analyze dialogues involving textual analysis, discursive practice, and social practice. Textual analysis indicates the analysis of the language of discourse that examines language structure, lexical choices and cohesive elements. The discursive practice is also known as processing analysis. It identifies how discourse originated, circulated and implicated within social context. Third level, social practice, involves interpreting how the discourse aligns with Pakistan's broader societal norms and power structures. The dramas are in Urdu, so we translated it into English, ensuring that contextual meanings are preserved for thorough analysis.

Table 1 Sample Pakistani Dramas' Details

| Name of Dramas | Year | No of episodes | TV Channel          | Rating |
|----------------|------|----------------|---------------------|--------|
| Duniyapur      | 2024 | 24             | Green Entertainment | 8/10   |
| Dil-e-Nadan    | 2024 | 55             | Geo Entertainment   | 4.1/10 |

Data Collection & Data Analysis

Our data is based on the dialogues extracted from two Pakistani television dramas. These dramas are selected from past year, 2024. These dramas are based on stories about how women's voices are

controlled, they script femininity from traditional to modern women. The role of gender and power is dyed over these narratives. Data is used for analysis according to Fairclough's three-dimensional model of the CDA. The medium that is used to collect and select dialogues is YouTube. YouTube has become the biggest platform for television programs, dramas, vlogs, and official and individual YouTube channels.

### Drama "Duniyapur"

Duniyapur is a Pakistani television drama of Green Entertainment that started on September 25, 2024. The series is produced under Multiverse Entertainment. The narrative centers on rivalry amid two families, Nawabs and Adams. In this drama, profound character development showcases their struggle amid love and duty, as illuminated by Ramsha Khan, who plays an important role in the conflict. Male characters like Nawab Dilawaiz and Nauroz Adam form key decisions about family honour, conflicts and control, which dominate the narrative. A female character, Ana, the daughter of Nawab Dilawaiz, particularly experiences inhibition on their agency; she challenges traditional gender roles by asserting her independence and making her own decisions. On other hand, female characters like Nimra, Nawabzadi, Madiha and Noshaba reflect how women's voices are silenced in patriarchal structures.

Nawabzadi is grandmother of Nayab, Shahmir, Madiha, and Nimra. Nawabzadi is strong, powerful character whose trauma remains hidden due to societal structure, while her character shows the deletion of women's history. She is torn by Nawab, the character who shows the dominance of male authority over women due to power structures. Nimra, the younger daughter of Nauroz Adam, with the help of this role, presents how women's voices are silenced by restricting their speech and autonomy. Her forceful marriage presents gendered oppression and deletion of female agency and also highlights that how male desires dictate women's lives. In the same line, Madiha, a daughter of Aurangzeb Adam, is another female important character that, through the dominance of her father, highlights those how societal norms script femininity and suppress the women's independence and self-expression.

### Dialogue 1

Madiha: Meri zindagi mei aap ki siyasat aur duniyapur nahi hai meri zindagi mai sirf shahmir hai aur agar osai kuch hogaya nah toh mai zinda nahi reh paoun gi. Aurangzeb Alam: Hosh kai nahun lou larki ish waqt duniyapur ki dorh sahab's kai hath sai nikal kr nawabou kai ps kisi bhi waqt ja sakti hai. Aur agar kismat ne sath diya toh ye apis mai larh kr Mar jayein gai akhir mei mai bachoun gah. (Episode 2). English translation: My life has no space for politics or Duniyapur. My life only has Shahmeer, and if anything happens to him. I would not be able to live. Get a grip on yourself, girl. At this moment, the control of Duniyapur could slip from the Sahab's hands and fall into the Nawabs at any time.

### RESULTS OF STUDY

Madiha uses clear dialogue in the front of her father, expressing her feelings towards her cousin Shahmeer. Textual Analysis: Phrases likewise "Zinda nahi reh paoun gi" (I would not be able to live) reflect Madiha's personal distress and attachment to Shahmeer. "Meri zindagi mein sirf shahmir hai"

(My life has only Shahmir) reflects her dependency, emphasizing traditional gender roles where a woman's existence is emotionally connected with a man. In contrast, Madiha's father, Aurangzeb Alam dialogue, presents the male dominance and authority. He uses a commanding and dismissive tone. The phrase "Hosh kai nahun lo larki" (Get a grip on yourself, girl) is imperative in his dialogue. His dialogue is structured around independent clauses, which show the authoritative position and underestimate his daughter emotional concerns. Processing Analysis: At this stage, text is depicted in situational and intertextual contexts. Fairclough states that the situational context alludes to the time & place of happening. The drama was broadcast on private channel, Green Entertainment, on September 25, 2024.

The total number of episodes of the drama is 24. A dialogue is taken from the drama's 2nd episode, and story is progressing in unfolding conflicts surrounding Duniyapur. This portrayal strengthens the societal discourse where Aurangzeb Alam prioritizes his control of Duniyapur, demonstrating his authority. Madiha's portrayal presents traditional women who emphasize personal bonds rather than taking interest in Duniyapur. Social Analysis: The discussion amid Madiha and Aurangzeb Alam reflects real-world society in which women's decisions are suppressed by male authority. It also highlights a patriarchal society where women are expected to sacrifice their desires for family honour, and father's speech shows that he gives importance to political power, which emphasizes how patriarchal society positions women's decisions as secondary to the ambitions of male authority figures. Madiha character illustrates how female voices are controlled and disregarded to maintain male dominance.

## Dialogue 2

Noshaba: Ap phir se shadi kar rahe hain? Haun, Tumse pehli wali bhi bilkul isi tarah pareshan thi jbh osai tumhara patah lagah mar gaye bichare! Koi kami reh gaye aap ki khidmat mein khuda ra ye zulm na kijiye. Nawab Dilawaiz: Tum sai koi galti ni hoye bs jis tarah Tum meri hidmat krti osi tarah naye dulhan ki bhi kma. (Episode 3). English translation: Are you getting married again? Yes, the one before you were worried like you were when she found out about you. The poor thing died. Nawab Sahab, what mistake have I made? Did I leave anything lacking in your service? Please don't do this injustice, for God's sake. You didn't make any mistakes. The way you care for me, you will care for new bride the same way. Nawab considers women as submissive and objectifies them as caretakers. The dialogue presents the fragility of married life and oppressive behaviour of men in a patriarchal society. In this linking, it shows how men, particularly those in positions of power, are reflected over character of Nawab Dilawaiz, exercises control over his wife without considering her emotions.

Processing Analysis: It focuses on how the dialogue is produced and interpreted in the cultural context. The dialogue from episode 2 of the drama clearly represents power imbalance. It draws on traditional gender roles that women should serve their husbands without questioning, recognizing their feelings. The normalization of these expectations is represented through the structure of the dialogue, where the wife's role is limited to domestic duties, as well as his husband's authority is unquestioned. Social Analysis: dialogue reiterates patriarchal ideologies widespread in traditional societies where men cling to ultimate authority in marital decisions, and women are expected to

prioritize their family duties over their desires. It strengthens the notion of male authority in the relationships where women's role as caregivers' frames women's identity through the lens of service, how their voices are silenced, and their emotional pain is dismissed in the marital together with personal relationships.

### Dialogue 3

Aurangzeb Adam: Agarh hum izzat sai beti biya dein aur beta ghar lai ayein toh ish mai harjh hi kya hai? Nawabzadi: Halat kharab ho gai hain toh beti beich dein! Kya ho gaya hai tujhe? Gairat marh gaye hai teri. (Episode 3). English translation: Aurangzeb Adam: What is the harm if we marry off the daughter respectfully and bring son home? Nawabzadi: Really? If the situation is bad, we should sell our daughters. What is wrong with you? Has your honour died? Textual Analysis: In this dialogue, lexical choices like "izzat sai beti biya dein" (respectfully marry off the daughter) reflect a declarative tone of Aurangzeb Adam, who is Nimra's Uncle. Word izzat (honour) becomes a way to cover up an unfair trade; he uses this word to make a harsh decision that sounds respectable. On other hand, phrase "beich dein" used by Nawabzadi shows the harsh reality of the fragile position of women in family dynamics. This dialogue is taken from 3rd episode of the drama, and it interprets the situation when Aurangzeb proposes marrying his niece Nimra to Old Nawab to solve family or reputational trouble.

It uncovers the male dominance within a patriarchal discourse, which reflects through how male heir's survival is taking priority over the dignity of daughter, and her life is sacrificed silently for sake of his brother's life. Processing Analysis: In discursive terms, Nawabzadi's character challenges dominant patriarchal ideologies by using words like honour, morality, and family values to show hypocrisy. Textual Analysis: Noshaba's dialogue "Khuda ke liye zulm na kijiye" (Please don't do this injustice for God's sake) reflects Noshaba as powerless victim of Nawab authority. The discourse of dignity is reclaimed over dialogue of Nawabzadi, which argues that real honour lies in protecting women and not sacrificing for men. Social Analysis: This narrative mirrors broader social realities where families often make strategic decisions by ordering their son's future & daughters are treated as instruments of diplomacy. Aurangzeb's manipulative attitude towards his mother presents a deeper social practice.

### Dialogue 4

Nawabzadi: Mai, meri gairat, meri izzat sab noch liya osh Nawab nei, tera baap aya tha mujhai bachane kash wo pehli baar hota, kaye bar, kaye kaye bar, jab mujhe koi ni bachane ah saka, nokar thi nah nokar ki maa, nokar ki biwi, tere baap ko pata chala osh nei kasam Khai kai Nawab ki nasalh kou khatam karei gah. (Episode 22). English Translation: Me. My honor. My respect. That Nawab has torn me. Your father came to save me. I wish that were for the first time. However, no one could come to save me. I was a servant, after all. The mother of a servant. The wife of a servant. When your father found out, he swore he would finish the lineage of the Nawab. Textual Analysis: At the textual level, words like honour, respect, lineage evoke strong emotions, showing the character's pain and family burden. The repetition of "several times" repeatedly highlights how often they treat the speaker badly and speaker's sensitivity. The phrase "torn me" symbolizes the speaker's emotional and physical suffering.



The structure of this dialogue, smashed and shattered sentences, reflects the speaker's emotional torture and shattered state. Processing Analysis: The dialogue is taken from the episode 22 of *Dil e Nadan*. The dialogue shows the character's suffering to make people feel condolence for her and anger toward the Nawab's misuse of power. Readers or viewers will likely feel disturbed by the injustice and sorrow for the speaker. Repeating words like "servant" highlights that how lower-class individuals are trapped in an inequitable system. Social Analysis: This text shows society's unjust balance of power, especially class and gender. The Nawab represents boundless authority, using his position to hurt others and control those who cannot fight back. It shows the oppressive behaviour of the Nawab. The speakers mentioned that being a servant's wife and mother focuses on how social systems treat certain people as less important and keep them on track to suffering. Father's promise to end the Nawab family line shows his courage to fight against inequitable system and his desire to bring fairness.

### Drama "Dil-E-Nadan"

The title of drama, "*Dil e Nadan*", centers around character of Nayab while presenting a complex narrative about love and societal expectations. Nayab's journey presents transition from traditional femininity- where women are expected to sacrifice themselves for love and family- to modern script about women where they start to prioritize their happiness and make their own choices. Religious and moral values guide her choices, and her rejection of wealth, materialism emphasizes emotional and ethical integrity. On the other hand, Tania, Nigar, who is Nayab's mother-in-law and Javeria, her sister-in-law, give priority to their happiness and reject societal expectations. In this drama, the role of gender and power is reflected through Zaviyar, Nayab's husband and his father, Ghazanfar, Nayab's father-in-law; they exert control over women and highlight male dominance over women in the society.

### Dialogue 5

Tania: Nahi maa mai abhi ye responsibility ni lai sakti. I need time for myself. Mujhai khud keliye waqt chaiye. (Episode 23). English translation: No, Mom, I cannot take on that responsibility right now. I need time for myself. Textual Analysis: The phrase "nahi maa" presents refusal of Tania, which employs agency. Modal verbs like "cannot" and "need" reflect constraint and personal necessity. The Tania's dialogue, "I need time for myself" is a powerful choice of words used by Tania, emphasizing prioritization of individual needs and self-compassion. Processing Analysis: The dialogue has been taken from the 22nd of an episode of drama. The scene is framed to show dispute amid traditional maternal expectations and modern female self-sufficiency. It imitates broader feminist discourse, which promotes self-prioritization and addresses a common cultural tension where the women are expected to complete their family responsibilities early, even without questioning. Social Analysis: At a societal level, it deals with gender and power dynamics as the dialogue used by Tania gives thought to disruption of traditional gender roles in Pakistani society. "I need time for myself" This conversation with Tania stands against normative script of female self-sacrifice. This scene slightly advanced the self-esteem model of the women and the anatomization of the burden of mandatory caregiving roles.

### Dialogue 6

Ghazanfar: Tum ne yun achanak bina btaye ghar chourh kai acha ni kiya. Ainda aisi harkat ni honi chahiye warna ish ghar kai darwazai hamesha keliye tum parh bandh hou jayein gai. (Episode 25). English translation: You didn't do a good thing by leaving the house suddenly, like this. It shouldn't happen again, or else doors of this home will be closed on you forever. Textual Analysis: A dialogue comprises strong and authoritative words like "acha ni kiya" (not good) and the phrase "darwaze hamesha ke liye bandh rahein gai" (doors are closed forever). It shows Ghazanfar, Nayab's father-in-law, in an imperative and declarative tone. His narration represents a position of dominance and control. The word "warna" clearly gives a warning about outcomes. The warning is repeated, making the message strong and clear. It is a casual conversation, but the character's tone is very serious, threatening Nayab.

Processing Analysis: The dialogue is from the 25th episode of the drama. The Ghazanfar is Nayab's father-in-law, which makes him important in the family. Thus, Nayab leaves her house due to the suffering she has faced in her husband's house and returns to her in-law's home again with her brothers-in-law. In this linking, Ghazanfar, when he sees Nayab, warns her that if she dares to leave this house again, the doors of this house are closed forever for her. Social Analysis: At the societal level, it determines the traditional family values where when the daughter-in-law wants to meet with their family, they first seek permission from the elder of the house. Then, she can meet with their family members. On the other hand, if she did not ask for permission, it would reflect her disobedient behaviour.

### Dialogue 7

Nayab: Mai ne ye sab badhsalokiyaun bht bardasht kar li dam ghut ta hai mera ish ghar mei. Nafeesa: Jbh itna bardasht kiya hai nah beta toh thora aur karou apnei betay ki khatir haider ki khatir. (Episode 29). English translation: I have had enough; I have tolerated so much. Thus, I feel suffocated in this house. If you have tolerated this much, then tolerate a bit more. For your son's sake, for Haider's sake. Textual Analysis: The language style of words is straightforward and emotional. Words like "bardasht" (endure) and "dam ghut ta hai" (suffocated) show Nayab's annoyance and sorrow. The tone of the Nayab sounds disturbed and exhausted while Nafeesa speaks peacefully, motivating Nayab to stay strong for her son. Nayab's desperation is balanced with Nafeesa's advice to keep going, showing two different opinions. Thus, the words likewise "bardasht" and "khatir" are repeated to highlight the theme of sacrifice. Processing Analysis: It is taken from the 29th episode of the drama.

The dialogue is written for a story to show the struggles and emotions of the characters. It reflects cultural values where family responsibilities are important. People who know similar family stress might relate to Nafeesa's advice and feel consolation for Nayab. The reaction depends on Nafeesa's personal experience, who is Zaviyar's grandmother. It reminds people of common themes in South Asian stories, like the sacrifice and family duty, which make it engaging to the audience. Social Analysis: It is a traditional belief that women are often expected to put family first, even if it is hard for them. Nayab feels powerless because of her struggles, while Nafeesa represents the voice of society, asking her to keep sacrificing for the family. It shows the theme of power imbalance. It also



presents the idea that being selfless and enduring difficulties is a virtue, especially for women in traditional families.

### Dialogue 8

Nayab: Ajh yahi kehna chahti hoon kai mai ish ghar kou chourh kai janna chahti hoon , bas.Mujhe ye aapke paise ,apki ye property , apka ye shandar mahal , apki ye shan o shaukat ni chahiye. Mai lanat bejhti houn aisai shandar mehal parh jis mai imsan kou insan ni samjha jata. (Episode 30). English translation: Today, All I want to say is that I wish to leave this house—that's it. I don't want your money, property, grand mansion, or luxurious lifestyle. I curse such a grand mansion where a person is not considered human. Textual Analysis: The dialogue uses simple and strong words to show Nayab's anger and agreement. Words like "I curse" mean she completely refuses the money and lifestyle. Nayab's tone is bold and emotional, showing she is fed up and ready to leave. The dialogue starts with her saying she wants to leave and ends with her strongly condemning the house and its values.

The word "your" is repeated often (your money, your house) to show she no longer wants anything from them. Processing Analysis: The dialogue is written to show Nayab's inner strength and how she chooses respect over money. It shows her improvement as person in story. Viewers may feel inspired by Nayab's bravery and understand her wish to be treated with respect. Many might relate to her situation if they have faced related issues. The theme of narration is about standing up for yourself, rejecting unfair treatment, and valuing nobility over wealth. Social Analysis: It points out a societal problem where people value money more than treating others kindly. Nayab is rejecting this idea. Nayab's words show that, will no longer let money or power control her. She is fighting back against unjust treatment. It teaches that self-respect and being treated as human are important than riches or a fancy lifestyle.

### Dialogue 9

Nayab: Kitni asani se aap ek aurat par ilzam laga dete hain aur osai dallel denai ka moka bhi nahi detai aur agar muka mil jaye toh osh par aitbaar nahi kartay. (Episode 55). English translation: How easily you all accuse a woman! And don't even give her a chance to defend herself! Moreover, you don't trust her even if she gets a chance. Similarly, it explores theories about how media constructs gender, focusing on femininity, and how it reflects patriarchal power like family values, sacrifice, and submission. Textual Analysis: The dialogue uses strong words like "ilzam" (blame) and "aitbar" (trust) to show anger and inequality Questions like "How easily you all accuse..." make it clear that the speaker is sad with the situation. The sentences repeat words like "aur" (and) to build on the speaker's feelings.

This repetition makes the point stronger. It talks about the unjust treatment of women and shows anger about how they are judged. Processing Analysis: This dialogue from episode 55 of the drama is written to make audience think about real-life injustice. The speaker, Nayab, speaks for women who face such problems. People watching this dialogue can relate to it and might feel sorrow about the issue. Since it is part of a TV show, it reaches many people and can influence their thoughts on women's treatment. Social Analysis: It presents a problem where women are blamed badly and not

established, which happens a lot in many places. Men are in control, while women cannot speak or prove themselves. The dialogue challenges these unjust rules and asks people to treat women fairly and respectfully.

### Dialogue 10

Dilshaad: Nahi beta jana ho ga hame oskai ghar. Iski job hai aur iska ghar hai jou ish nei aik aik eint jour kai bnaya. (Episode 55). English translation: No, dear. We will have to go to her house. She has a good job and a house she made all by herself. Textual Analysis: A phrase like "aik aik eint jour kai" (brick by brick) highlights achievement and hard work. The sentence is confident, showing that the speaker firmly believes what she is saying. The tone is warm and inspiring, showing pride in someone's successes. Words like "beta" (dear) are commonly used in family conversations to show love as well as respect. She is proud of their success and wants others to see it along with the power dynamics involved. By saying house was built "brick by brick," she dyed how much effort it took to achieve this.

Processing Analysis: The listener is expected to understand this as a request to respect the person's independence and success. Viewers watching this scene might consider it a life lesson to value self-reliance and hard work that how women and men speak, the types of language used to describe women, and how they are spoken about by others. Social Analysis: The dialogue reflects standing of admiring someone's efforts, especially in a society where women may not always be recognized for their independence. It challenges traditional roles by showing that a woman can independently build her career and home. The message promotes the idea that everyone deserves respect for their hard work, regardless of gender. It also inspires people to overcome societal barriers through effort and determination.

### CONCLUSION

Overall, focusing on two Pakistani dramas Duniyapur and Dil-e-Nadan, this article explores the multiplex interaction of gender and power through critical discourse analysis (CDA). The analysis highlighted how language, dialogue, silence assemble fights over traditional gender roles, mainly the scripting of femininities. A continuous transition of womanhood from traditional to modern indication of femininity explores how CDA plays an important role in scripting femininities as a way to investigate power and gender representation in silencing the voices of female characters in dramas. In this modern era, role of media cannot be neglected because it plays an essential role in dispersal awareness in people about rights and concerns. Usually, women were shown as submissive, dependent, restricted to domestic roles and identities tied to societal hopes and male counterparts. In contrast, modern femininity reflects self-sufficiency; decision-makers balance traditional values with democracy & agency. Finally, this progression unveils steady trend towards empowered image of women, that presents broader societal change and ongoing debate between cultural legacy and contemporary ideals.

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