



LANGUAGE OF FAMILY REPUTATION AND REPRESSION OF PERSONAL FREEDOM: 3D ANALYSIS OF PAKISTANI MEDIA DISCOURSE

Areeba Nadeem areebanadeem807@gmail.com	BS Scholar, Department of English, GC Women University, Sialkot, Punjab, Pakistan.
Esha Tariq esha77035@gmail.com	BS Scholar, Department of English, GC Women University, Sialkot, Punjab, Pakistan.
Ayesha Mehmood ayeshamehmood950@gmail.com	BS Scholar, Department of English, GC Women University, Sialkot, Punjab, Pakistan.
Dr. Aisha Farid aisha.farid@gcwus.edu.pk	Assistant Professor, Department of English, GC Women University, Sialkot, Punjab, Pakistan.

Abstract

This study critically examines how Pakistani dramas construct and reinforce notions of *izzat* (honor) and family reputation as tools of social control through language, dialogue and narrative techniques. Drawing on Norman Fairclough's Three-Dimensional Model of Critical Discourse Analysis (CDA), this research critically analyses dialogues from sampled Pakistani dramas centered on key themes, including familial reputation, the emphasis on honour, and the clash between personal desires and family expectations. The study demonstrates how language is strategically employed to promote the prioritization of family honor over personal autonomy by setting defined behavioural standards and boundaries. While abundant research exists on honor-associated violence, this article looks at more subtle, non-violent methods of practicing control through language. Through the integration of textual, discursive, and sociocultural aspects of analysis, this study offers insights into how media simultaneously reflect, shape, and reinforce familial reputation at the expense of personal freedom.

Keywords: *CDA, Honor, Izzat, Reputation, Language, Pakistani TV Dramas, Power, Social Control.*

Corresponding Author: Areeba Nadeem (BS Scholar, Department of English, GC Women University, Sialkot, Punjab, Pakistan).
Email: areebanadeem807@gmail.com

1. Introduction

The focus of this article is to critically examine how the concepts of *izzat* (honor) and family reputation function as tools for social control and how these notions are constructed and reinforced through language in Pakistani TV dramas. In South Asian countries, including India, Bangladesh, and Pakistan, the term 'honor', translated to Urdu as '*izzat*', is a multifaceted and deeply ingrained social construct representing cultural and social norms that influence a family's reputation, respect, and social standing.

As Smith (2024) explores, in Pakistan, *izzat* extends to encompass an individual's family, community, and any group they are associated with and is not confined to an individual soul. Similarly, Hall and Taylor (2023) explain, *izzat refers to the standing, level of respect, and reputation you and your family hold in a community. Izzat helps establish and sustain social hierarchies and is deeply embedded in the politics of class, caste, gender, family, marriage and community* (Hall & Taylor, 2023).

Izzat serves as a social control mechanism prioritizing group reputation over personal liberty. The perception of *izzat* sets boundaries for individuals within which they are free to act, but any advancement is considered as infraction of family reputation (Smith, 2024). Any departure from the established family norms, such as atypical careers and jobs, unconventional lifestyles, and autonomous marriage, is considered as a breach of family's trust, dignity, loyalty and standing in the community (Ahmad, 2021). It may result in social pressure or punishment.

Media acts both as a mirror and molder of societal cultures, constantly reshaping how we perceive ourselves and others. Through increasingly diverse channels, it amplifies certain voices while marginalizing others, setting the parameters of public discourse. Media plays a pivotal role in disseminating ideas and transforming societal structures (Sultana and Batool, 2024). In Pakistan's sociocultural context, media, particularly TV dramas, play a significant role in shaping, reinforcing, and sometimes challenging social norms and values.

Television dramas occupy a unique cultural position, simultaneously mirroring existing societal values while actively reshaping them. As accessible visual storytelling that enters millions of homes, TV dramas normalize certain behaviors and perspectives while challenging others. As a cultural medium TV dramas shape and reflect societal norms and values through language (Inam Ullah, 2024). Certain concepts are constructed and reinforced through recurrent narrative motifs and emotionally intense dialogues, such as normalizing the ideology of prioritizing household honour demands over individual goals. Moreover, by highlighting tensions and conflicts surrounding career aspirations,

lifestyle preferences and marriage decisions, media not only mirrors familial power dynamics but actively constructs certain societal concepts through language.

This study analyses the dialogues from selected Pakistani dramas aired on ARY digital using Norman Fairclough's 3D discourse analysis model to justify how the language of family reputation restricts personal choices.

1.1. Research Questions

- How does the concept of family reputation functions as a form of social control in selected Pakistani dramas?
- How does the language used in selected Pakistani dramas reinforce the power imbalance?
- How does the portrayal of honor (*izzat*) restrict personal autonomy in the selected Pakistani dramas?

2.Literature Review

Pakistani television dramas have evolved as a significant cultural medium since the establishment of Pakistan Television Corporation (PTV) in 1964. Gender representation remains one of the most extensively studied aspects of Pakistani dramas. Multiple content analyses (Zubair, 2016; Rahman and Aslam, 2020) identify recurring patterns in female character portrayal, including the idealization of self-sacrificing women who prioritize family welfare, the dichotomous representation of "good" versus "bad" women based on adherence to traditional norms, and the narrative punishment of female characters who transgress social boundaries. Pakistani TV screens and productions serve as a valuable medium to bring attention to sensitive and neglected social issues. Hassan (2020) highlights how a drama like "Udaari" broke ground by raising awareness on a delicate issue of child abuse. Mughal et al. (2024) examines postmodern political power dynamics through analysis of drama "Ishq Murshid" and Alavi (2022) analyzes screenplays which address mental health issues.

Various scholarly studies examine how media represents *izzat* as foundation of family honor and prestige. Hall and Taylor (2023) focus on the concept of symbolic *izzat* that is firmly embedded in social hierarchies like class, gender, family and marriage. Tariq and Hussain (2025) examine representation of gender roles in Pakistani television dramas and depict how stereotypical norms restrict women's freedom of choice in society. They mainly investigate the impact of television dramas on social perception of women. Tariq and Hussain further describe that the term *izzat* is used as an instrument to restrict personal freedom and individual choices in order to maintain family reputation. These studies

elaborate concept of *izzat* in Southern communities but there is a lack of analysis for linguistic use of *izzat*.

A large number of recent studies critically address the pervasive issue of honor killings in South Asian communities alongside the role of media in sensationalizing such acts. Huda & Kamal (2025) seek to raise awareness and provide information by dispelling the underlying myths and uncovering misuses of the term 'honor killing'. Yousaf and Zia (2024) elaborate the cultural perceptions, psychological perspectives and motives behind honor killings. They also reveal results of surveys with youngsters where some believe that it is alright to commit a crime while others condemn it. Chandola and Rajput (2025) has chosen documentaries as case studies to highlight certain forms of pressure like social, cultural, religious or moral, which people often face when it comes to the breach of patriarchal, familial and societal norms. This crime has been elaborated as something rooted in societal and cultural perspectives which demands urgent attention. Though certain reforms has been made in legal frameworks of Pakistan including the establishment of effective police forces and increased penalties but still this heinous offence persists. Although public awareness is increasing day by day but the reinforcement of cultural stereotypes and conventional societal norms by media provides context to such crimes (Abid and Matloob, 2024). Study of legal structures of Pakistan reinforce necessary reforms in order to exert control on this wide spreading offence as described by (Shahid, Awan & Rana, 2024). It could be seen these comprehensive studies mainly focus on the fatal consequences which an individual faces when it comes down to the violation of family standards. This study focuses on the least explored perspective i.e. non-violent forms of control in day to day life and repression of personal freedom in matters like marriage through use of language.

Pisker (2022) aimed to review the literature on families' influence on career choice and to conduct a comparative analysis between Western and Asian societies in terms of family influence on career choice. Saleem et al. (2013) demonstrates that career choices are significantly influenced by parents' professions in developing economies, such as Pakistan, and the next generation's personal choices. Families, parents, and guardians are still role models, inspiring the next generation to pursue similar professions. Parents perceive a successful career as one that offers self-satisfaction, fame, good earnings, and moral values (Nawabi, Mahboob, and Iqbal, 2016).

3. Research Methodology

This study employs a qualitative research approach utilizing three dimensional model of CDA given by Norman Fairclough as an instrument to highlight how Pakistani

dramas portray violation and suppression of human rights in everyday life in choices like marriage, employment or lifestyles through language. This model mainly focuses on three dimensions including *textual analysis*, *discursive practice* and *social practice*. Textual analysis deals with vocabulary, grammar, structures and cohesion i.e. linguistic features of the text. Discursive practice analyzes how the discourse was originated, disseminated and consumed in varied contexts. The third and last dimension of Fairclough's model reveals the dynamic nature of discourse i.e. it both shapes and is shaped by society (Fairclough, 2007).

The data is based on selected dialogues from sampled Pakistani dramas which primarily focus on family reputation, honor representation and personal freedom in everyday choices like education, career, marriage or lifestyle. Dialogues are systematically extracted, transcribed, translated and analyzed through Norman Fairclough's 3D model, ensuring the preservation of contextual meanings. This systematic approach helps us understand how Pakistani dramas use language and discourse as a tool to propagate and reinforce traditional honor related norms and stereotypes.

4. Analysis

4.1. Drama 1: Parwarish

Parwarish is a Pakistani drama airing on ARY Digital, produced under banner of Big Bang Entertainment. It was premiered on April 7, 2025. The narrative revolves around three distinct families and upbringing styles of parents and its effects on habits, values and preferences of their children. One pair of parents being lenient and having understanding attitude towards their children bore more positive results in contrast to other two who keep on inflicting their personal interests on their children. Main character Wali develops alienated feelings towards his father Jahangir, who believes he has the right to decide everything for his son from career selection to lifestyle, in order to maintain his reputation in family. Similarly, Maya the main female lead faces multiple restrictions from her father regarding her studies as her marriage becomes first priority for her father. Hence the drama explores themes of parental reputation, personal desires and individual freedom, making it a suitable choice for this study.

4.1.1. Dialogue 01

Maya: Meri shadi teh kr di hai. [Sister: Kia] Unhy koi fark nhin prta k mein kesi dikhti hun, mein kesi hu unhy bs doctor bahu chahiye. (Ep: 06, 11:27)

Translation:

Maya: My marriage has been fixed. [Sister: What?] They don't care how I look, how I am, they just want a doctor daughter-in-law.

Analysis:

At textual level, this dialogue is truly filled with disappointment as the speaker says “they just want a doctor daughter-in-law”. It highlights gender role conflict that restricts personal freedom in order to increase one's social reputation. Discursive analysis illustrates how girls are often treated in the context of marriage. Being a doctor is considered as a sign of respect and a measure of one's social recognition. So, a family needs a daughter-in-law who should be a doctor to secure their reputation. In Social Practice, this dialogue is deeply rooted in South Asian culture and society, where marriage is considered not just about love and personal connection but also about societal expectations and as a source to increase *izzat* of a family. It reveals that society looks at a woman not as who they are or what they want but what they can offer or serve to their family.

4.1.2. Dialogue 02

Jahangir (father): Apni or meri reputation sabki nazro me you need to fix it up.

Wali(son): Wah wah wah! Bohat achay actor hain aap. I've to be very careful from now on, great! Is this because of it, yeh sari niceness yeh sb itni politeness was because of this nhi chahye mujhy , Thank you! (Episode 8, 30:34)

Translation:

Jahangir (father): You need to fix your and my reputation in everyone's eyes.

Wali (son): Wow wow wow! You are a great actor. I've to be very careful from now on, great! Is this because of it, All this niceness, all this politeness—was it all because of this? I don't want it, Thank you!

Analysis:

A fact is being displayed here, related to the conflict between father and his son who have opposite ideas toward their social outlook and responsibilities. The words used in the dialogue depict rage of Wali and how much he is distrustful towards his father who always focused on his own reputation instead of thinking about the passion and feelings of his son about his career. Jahangir just wanted him to fix his image that was not in a stab situation because of Wali's negligence and carelessness for his career. Jahangir's command, “You need to fix it up,” reveals his authority and concern for reputation. Wali is overwhelmed by the pressure put by his father due to which he is not clear in his speech and feels despair. Jahangir used words like “reputation” and “fixing”, revealing social

pressure and control as well as importance of social image that how much it mean for some people in the society that they don't even bother to learn about the interests of their children. In contrast, Wali used adjectives like "great actor," "niceness," and "politeness" to show his father's love and care for him just because he wants Wali to maintain his reputation. Jahangir demonstrates old ways to keep the dignity of his family. The social practice highlights prioritization of family's good name and image over one's own passions and emotions.

4.1.3. Dialogue 03

Maya (daughter): Aik jagah aap log mujhy pressure de rhy hain k mujhy test pass krna hai warna mera rishta nhin hoga or doosri jagah aap log mujhy khudi fail krwa rhy hain. Me nhin jaugi, bs!

Mother: Thori c dair k liye chli jao. (Episode 8, 32:30)

Translation:

Maya (daughter): On the one hand, you're pressuring me to pass the test, saying that otherwise I won't get married, and on the other hand, you're making me to fail yourself. I'm not going, that's it.

Mother: Just go for a little while.

Analysis:

Maya and her mother's conversation captures a moment of resistance and annoyance that may be fully examined using Fairclough's three-dimensional Critical Discourse Analysis model. The language used in the text is emotionally intense and designed to highlight irony and contradiction. Maya exposes the hypocrisy of pressure she experiences through the use of juxtaposition ("on the one hand... on the other hand"). She is informed that passing a test is crucial for her future, especially for marriage, but the same people who are pushing her to succeed are simultaneously setting her up for failure. As a vigorous conclusion to the conversation, the tone of "I'm not going, that's it" conveys anger and her final decision about her meeting. To convince Maya, her mother tactfully persuades her by saying, "Just go for a little while," using soothing language. Discursively, this discussion exposes a stereotype regarding gender expectations. Maya's voice reveals a pathetic fact about the connection between academic achievements of women and their marriage opportunities. Maya's mother speaks gently to her and tries to convince her for meeting her fiancé despite her refusal, she keeps on insisting her to have a meeting with him. This reveals how in many cultures, women are being pressurized against their will to fulfill their family's expectations. The conversation points out how marriage, education and gender roles are connected in male dominated societies. Women are expected to be both passionate towards their career as well as those who can easily pamper their marriage life. She is not just arguing with her mother but also putting question on this typical society where success and marriage are prioritized over freedom of women.

4.1.4. Dialogue 04

*Mother: Dekho tmhy medical parhna hai na? Tou parh lo, kon mana kr rha hai?
Shaadi baad me ho jayegi.*

*Maya: Mujh se nai ho skygi parhai poori, saari cheezo ka bojh mujh se nai
uthaya jaa rha or sb aese hi chalta raha to mera medical bhi poori nai ho sky ga.
(Episode 11, 12:04)*

Translation:

Mother: Look, you want to study medical? Then do it—who's stopping you? Marriage can happen later.

Maya: "I won't be able to complete my studies, I can't carry the weight of everything. And if things keep going like this, I won't be able to complete my medical either."

Analysis:

This exchange of dialogue between Maya and her mother reveals underlying tensions between society and personal ambition. The dialogue by Maya's mother implies that if she wishes to pursue a career in medicine, then go ahead—which subtly evades responsibility despite appearing beneficial. "Marriage can happen later" is a butter-coated pill for Maya, as her mother tries to convince her through words that marriage will take time to take place and that it is not a big thing to worry about. However, it is disturbing her mental situation badly. On the other hand, Maya uses emotional language to highlight her mental state and incapability of tackling many things at a time. Discursive analysis exposes competing ideologies. The idea that women can easily handle two responsibilities at no cost is challenged by her subversion of the idealized image of the woman who manages everything. This exchange is a social representative of a broader reality in South Asia, where women are expected to achieve academic excellence while preparing for marriage and parenthood. Maya's voice represents the growing resistance among young women, who recognize that these competing demands are not only unfair but also unsustainable. Her breakdown under pressure highlights the hidden cost of such "compromises" and represents the emotional cost that is frequently placed on women. Through this conversation, Maya represents a large number of young women who are tired of silently carrying the burden of unspoken commitments imposed by parents and society.

4.1.5. Dialogue 05

*Maya: 24 crore abaadi hai is mulk ki, sirf chand logo ko na ye seat milti hai, phir
aik deserving candidate ko hi mil jati, kya sirf yhi socha hai ap logo ne mere baary me k
bs shaadi kr do iski. (Episode 11, 19:59)*

Translation:

Maya: This country has a population of 240 million, and only a few people get this seat. Then it ends up going to someone who truly deserves it. Is this all you people have ever thought about me—that I should just be married off?

Analysis:

Analysis of Maya's passionate speech, using Fairclough's three-dimensional Critical Discourse analysis model, reveals a profound personal displeasure as well as a broader critique of familial norms. Maya's words are forceful, authoritative, and rhetorical. She begins by stating, "24 crore abaadi hai is mulk ki" (this country has 240 million people) to emphasize the significance and singularity of the chance she is pursuing. As the dialogue goes, "sirf chand logo ko ye seat milti hai," or "only a few people get this seat," she is further solidifying as one of the few deserving contenders. By posing the question, "kya sirf yhi socha hai ap logo ne mere baary me" (meaning, "is this all you've thought about me?"), She is addressing the constrained and oversimplified perception of herself that is often tied to marriage. These lines highlight that marriage is considered to be the main goal for women in the typical families where it is totally ignored, what women actually want and what their desires are. Maya just wants for herself to be accepted as what she is without being counted as a part of any prestige. This shows the ongoing struggle of the women in a male dominated society. Women's dreams and potentials are overshadowed by the marriage related expectations. The refusal of Maya depicts the change and emergence of new generation. Younger women now want their own identity and be recognized with their own goals not as anyone's future wives.

4.1.6. Dialogue 06

Wali: Meri sari zindagi aap logon ny apny hisaab sy design ki ha. Mai kya khaon ga, kya pion ga ,kya kru ga sb tu ap log krty aye hain. Kahan prhun ga yeh b aap logon ny decide kia. Ab shadi ki bat ai ha tu wo b aap log dekhain gy? Mujhy aik bt btayn main kon hu ? Kya hu? Koi kchra hu ? Hain? Koi janwar hu apka paltuu kon hu ap btayn mujhy apka apna khoon hun naw? Is trha sy ap mujy treat krty aye hain, q? Puri zindagi ap ny Jahangir Ahmad bn k guzar li ha tu Wali Jahangir bn 'ny ki kya zrurat hai? (Episode 21, 17:09)

Translation:

You people have designed my entire life according to your own preferences. What will I eat, what will I drink, what will I do, it's always been your decision. Even what I will study, was decided by you. And now that it's about marriage, will you decide that too? Tell me one thing who I am? What I am? Am I some trash? Yes? Am I your pet or so just tell me, Am I your own blood? This is how you have been treating me, Why? You

have lived your whole life being Jahangir Ahmad, so what's the need to become Wali Jahangir?

Analysis:

This scene highlights pain and harsh feelings of Wali, when he came to know that he got admission in medical college not because of his own intellect but by dint of his father's resources and appeal. He lost his confidence and suffered a heart break which later turned into a conflict between him and his father. The topic of conflict is Wali's marriage. He wants to marry his classmate instead of his cousin chosen by his father. Not only he has been kept unaware of the fact that his admission was reference based but also his choice for marriage is neglected, this made him mad. The words used in the scene like; "Who I am? What I am? Am I your pet?" highlight how much broken he is feeling that he questioned about his being. He was totally dismayed that he even didn't hesitate in comparing himself to a pet. This was the last stage of his self-control. He is living a robotic life that is totally designed and controlled by his father. He is fed up of being a good child and decides to change the norms and be independent. This scene is a real picture of today's society where children are supposed to sacrifice their own wills and wishes for the sake of their family image but Wali Jahangir don't want to be that puppet anymore and becomes a source of motivation to the viewers to speak for their rights.

4.2. Drama 2: Pinjra

Drama serial Pinjra is another project of ARY Digital, produced under showcase productions by Shazia Wajahat. It consists of 28 episodes and was written by Pakistani screenwriter Asma Nabeel, premiered from October 6, 2022 to April 6, 2023. Plot revolves around a nuclear family where children have to face father's dominant nature. Parental control is one of the major themes of drama and children suffer greatly under pressure of high expectations of parents. Dialogues reveal how parents suppress their children's desires in academic choices in order to maintain their social standing.

4.2.1. Dialogue 07

Khadija (mother): Guita chor k yeh shuru kr lia hai tm nay, Hain? Painting? Kia kr rhay ho? hn? Limit hoti hai kisi cheez ki, zaleel krwa dia hai mjhe. Result dekha hai apna, dekha hai result? Aur yeh bna rha hai beth k? Yeh? Pintings shuru kr din, result dekha hai apna, hn, result dekha hai apna, kia aya hai result, pata hai?

Abaan (son): Kia hai?

Khadija (Mother): Zaleel krwa dia hai tm nay mjhe. Bht bura aya, itnay looser kaisay ho sktay ho tm? hato. (Ep: 2, 33:29)

Translation:

Khadija (mother): You left the guitar and started this, really? Painting? What are you doing? Hmm? There is a limit to everything, you have humiliated me. Have you seen your result, have seen the result? And making this sitting here? This? You have started paintings, have you seen your result, hmm, have you seen your result, what it is, do you know?

Abaan (son): What it is?

Khadija (mother): You have humiliated me. The result is very bad, how can you be such a loser? Move aside.

Analysis:

Textual analysis reveals the words “result” and “humiliation” are repeated multiple times by mother. Mother is linking her son’s results with her reputation. Mother’s scolding tone highlights her attention towards her self-esteem and prestige in family. She is using emotionally charged language and fragmented sentences which reveal how frustrated she is regarding her reputation in society and family circle, particularly in front of her husband. In discursive practice, this scene is framed to showcase parental expectations. It exhibits broader familial discourse from a standard household where academic performance and results of children are taken as a scale to measure reputation of parents within and outside the family. It depicts that parents often prioritize to preserve their *izzat*, no matter what their child want. In social practice, this dialogue highlights the academic tensions between parents and child in a traditional Pakistani household. Particularly, it elucidates the patriarchy-induced fear which mother (Khadija) is experiencing, for she will be answerable to her husband for results of their children, as in South Asian families, wives and mothers are often considered answerable for academic well-being and training of children. Hence this speech by mother while slapping her son clearly outlines how much cautious she is about her prestige which she believes will be stained by bad results of her son.

4.2.2. Dialogue 08

Abaan (son): Baba agr is bar mere grades achay aye tou kia mjhe guitar ki book mil skti hai?

Khadija (mother): Woh Abaan nay promise kia hai pura hafta woh prhay ga aur sirf aik din Sunday ko guitar bjaye ga, us k ilawa nhin.

Father: Khadija [Khadija:Gg], please don’t encourage him, yeh bat bhi hm kr chukay huye hain, it’s a case, closed. [Khadija: Am sorry]. Isko achi trha pata hona chahiye yeh distraction hai fzool cheez hai aur kuch bhi nhin. Aur priorities dekhain,

result achah aye ga tou! kbhi aya hai acha result? Phlay lay k tou aao. (Episode 02, 16:08)

Translation:

Abaan (son): Baba can I have a guitar book if my grades would be good this time?

Khadija (mother): Abaan has promised to study the whole week and will play guitar only on one day, Sunday, no other than that.

Father: Khadija [Khadija: Yes], please don't encourage him, we have already discussed this thing too, it's a case, closed. [Khadija: Am sorry]. He should know it very well it is mere a distraction, a useless thing and nothing else. And see the priorities, if result would be good then! Have the result ever been good? Bring it first.

Analysis

Abaan puts a condition while politely requesting his father to buy him a guitar book, contrarily father responds to scold him. Abaan's situation reflects powerlessness while father's words like "it is a distraction, a useless thing" flaunts his power. His rejection of Abaan's wish highlight his authority in family that he holds all power either to accept or reject the ideas. This kind of discourse commonly came from standard Pakistani households where academic performance and sciences are prioritized over creative and art subjects. Father's words reflect broader cultural narrative where traditional education is emphasized and considered as firm base for better career. As Abaan's wish to own a guitar is rejected abruptly, this kind of discourse discourages creative growth and raises a clash between an ambitious child and devoted parents.

4.3. Drama 3: Dastak

Dastak is written by Sarwat Nazeer and produced under Six Sigma Plus Production. It was premiered on January 24, 2025 on ARY Digital. Dastak is a powerful story of resilience and social defiance of a woman as she strives to be independent. Drama reveals that parents' decisions cannot always be right and that one wrong decision can lead to a lifetime of regret. Story revolves around main female lead Kiran who after stepping out of a toxic marriage strives to seek independence and faces restrictions from her father. As she plans to get marry for the second time, she faces criticism from society and her father-in-law to be, Feroz. Moreover drama explores the complexities of marriage decisions taken by elders and societal expectations.

4.3.1. Dialogue 09

Feroz: Mein yhan sirf apny bety Moiz ki wajah sy aya hun wrna mein is rishty sy bilkul bhi razi nhi hun. Tumhy khud hi is rishty sy mna kr dena chahiy tha, Tm aik shadi

shuda aurat ho jis ka aik beta hai, Mera beta knwara hai, gair shadi shuda hai, tm donu ka kia match hai? (Ep: 24, 2:00)

Translation:

Feroz: I am here only because of my son Moiz otherwise I don't want to have this kind of match. You should have refused this proposal yourself, you are a married woman with a son, while my son is a bachelor, he is unmarried, is there any match between two of you?

Analysis:

In this dialogue, Feroz, Moiz's father, uses strong and dismissive language to assert his authority and reinforce certain conventional traditions. According to him, a divorced woman with a child is less valuable than an unmarried man. He tries to humiliate her without bothering about his son's attraction for Kiran. Though Feroz has come to visit Kiran at Moiz's insistence but he is unable to respect his son's choice wholeheartedly. At the textual level, he employs directive and judgmental phrases (e.g., "you should have refused yourself") to impose guilt and shame on others. In discursive practice, Feroz's speech shows how language is used to maintain family reputation and *izzat* and to control personal desires and freedom. At the social level, discourse is deeply rooted in cultural behavior where a woman is considered invaluable after divorce highlighting social inequality and gender discrimination among individuals.

4.3.2. Dialogue 10:

Kiran's father to her mother: Yeh tumhara bhai kidhar hai?

Mother: Wu Kiran ko ly ky university gya hai.

Father: Mein nay mna bhi kya tha wu university nhi jaye gi, yeh zrrur tumhary bhai ka idea ho ga.

Mother: Kiran nay 4 saal guzary hai university mein, teachers aur class fellows say mil liya tu kia ho gya?

Father: Tm sirf apni bat ko ehmiyat dena. Meri koi ehmiyat nhin hai tumhari nzron mein. (Ep: 02, 10:16)

Translation:

Kiran's father to her Mother: Where is your brother?

Mother: He has taken Kiran to the university.

Father: I told you that she would not go to university. This must be your brother's idea.

Mother: Kiran has spent four years in the university. So what if she met her teachers and classmates?

Father: You care about your opinion only. In your eyes, I have no importance.

Analysis:

In textual analysis, different word choices highlight authority, control and gender roles within a family system. "Tumhara Bhai" (your brother) and "Meri ehmiyat tumhari nzro mein" (my importance in your view), these words indicate personal and possessive language, creating emotional tension and blame. In Discursive Practice, the father's voice shows authority and control over Kiran's life. The mother views Kiran's education as a social value, while the father sees it as a barrier to cultural and social values. That's why he exerts his control in order to maintain his *izzat* in society. In social practice, this dialogue exposes a traditional household and society, where men exert control over their families and prioritize their opinions in order to maintain their reputation as represented through father's dominance over Kiran and her mother.

4.3.3. Dialogue 11

Kiran's aunt to her father: Aj kl ki generation mein tu sbr bilkul hi khtam ho gya hai bs lifestyle ly betha. Tm ny bht acha kia ju Kiran ko naukri nae krny di. Ab khair sy apny ghar jaye gi aram skoon sy ghar dari kry, yeh job krny ki koi zrurt nhi. (Ep 02, 35:00)

Translation:

Kiran's aunt to her father: In today's generation, patience has been completely over; they are only concerned about their lifestyle. You did the right thing by not letting Kiran to do the job. Now, she will safely go to her home and fulfil her responsibilities. There is no need to do this job.

Analysis:

In textual analysis, words like "sbr bilkul hi khtm" (patience is completely over) and "bs lifestyle ly betha" (just got stuck in the lifestyle) convey a critical tone that highlights emotional tension within the family system. "Aram sy ghar dari kry" (manage the household with ease) emphasizes the fulfilment of domestic roles rather than independence. In discursive practice, discussion between Kiran's aunt and her father highlight certain traditional patriarchal concepts that prefer to have daughters inside the home rather than becoming independent. The father's voice highlights his authority, and his restrictions on children reflect familiar discourse in South Asian cultures. In social practice, the dialogue holds deep roots in traditional society, highlighting gender conflict.

Women are expected to fulfil domestic roles, which can limit their independence and employment opportunities. It highlights generational conflict, with modern values (lifestyle, work) versus old ones (domesticity, patience).

4.3.4. Dialogue 12

Matchmaker: Ghr bsana hu tu aurat kuch bhi brdasht kr lyti hai. Itni choti si bt py divorce ly li is ny?

Kiran's father: Aap yhan Kiran ky rishty ky liye aye hain ya us ki divorce ky bary mein batain krny?

Matchmaker: Hm yahan ana tu nhin chahty thy ap ki bhn k khny py aye hain. Mera beta parha likha aur taleem yafta hai, usy rishton ki koi kami nhin hai. Aap ki beti tu pehly hi talaq yafta hai hm yeh shadi nhi krna chahty. (Ep 15, 12: 03)

Translation:

Matchmaker: A woman can suffer a great deal if she wants to keep her home together. She get divorced over such a small thing?

Kiran's father: You have come here for Kiran's proposal or to discuss her divorce?

Matchmaker: We didn't want to come here; we are here just because of your sister. My son is educated and well-qualified, he doesn't lack marriage proposals. Your daughter is already divorced we don't want this marriage to happen.

Analysis:

This dialogue reveals how social and cultural values, patriarchal systems and linguistic choices shape women's roles and identities in society. At the textual level, different phrases like "itni choti si bat pr divorce" (divorce over such a small thing) shift all blame on women and normalize female sufferings. "pehly hi talaq yafta" (already divorced) highlights traditional societal norms. In discursive practice, the discussion between matchmaker and Kiran's father reflects the role of women in society. Matchmaker elevates the status of his own son, like "parha likha, taleem yafta" (educated and well qualified), devalues the status of Kiran because of her divorce. In social practice, this dialogue is deeply rooted in certain patriarchal systems where women face social scrutiny and reduced marriage prospects because of their divorce. This concept is privileged in South Asian countries where divorce is seen as a barrier for women; they cannot do anything without support of men. Divorce is portrayed not as a right but a failure for women. It highlights gendered double standards where men with education have more value while women with past marriage are stigmatized.

4.3.5. Dialogue 13

Kiran's father: Hmary mashry mein qasoor sirf aurat ka hta hai us ny tu kr li dusri shadi ab Kiran ka kia ho ga is ky liye shadi krna mushkil hi nae namumkin hai ab.
(Ep 13, 29:20)

Translation:

Kiran's father: In our society, the fault is attributed to women only. He got married again. But what about Kiran? For her, remarrying is not just difficult but impossible.

Analysis:

The dialogue is deeply rooted in the patriarchal system or mindset, especially in Pakistani society, where women, especially those who are divorced, are judged harshly by society and have no value according to them. The word "Namumkin" (impossible) highlights women's hopelessness within the social system. The drama highlights gendered role in the case of marriage and blame, where men can remarry without any stigma while women face harsh attitudes from society and family.

4.3.6. Dialogue 14

Kiran's sister: Kia kami hai Kiran mein ju unhon ny isay cheat kia aur dusri shadi kr li?

Kiran's aunt: Ab wqt bdl gya ha. Hmary zmany mein aurtain sbr krti thin brdasht krti thin. Mushkil waqt mein guzara krti thin aur gharon mein hi rehti thin.

Kiran's sister: Lakin phopho agr Saif bhai ne Kiran ka sath diya hta unhein izzat di hoti tu wu bhi har halaat ka mauqabala kar skti thi. (Ep 13, 8:45)

Translation:

Kiran's sister: What is lacking in Kiran that they cheated on her and got married for the second time?

Kiran's aunt: Now, the time has changed. In our time, women were patient, have endurance. Used to manage all things in difficult times and stayed at home.

Kiran's sister: But, Aunt, if Brother Saif had supported and respected her, then she would have also faced any situation.

Analysis:

The conversation between Kiran's sister and her aunt reveals multiple layers of societal expectations and marriage responsibilities. At the textual level, Kiran's sister asks a rhetorical question (what was lacking in Kiran that he cheated on her and got married for

the second time?), shifting the blame of unjust marriage on women. In discursive practice, the dialogue reveals the difference between traditional and modern concepts, where Kiran's aunt highlights traditional norms that reflect the idea that women must endure and bear many burdens to manage their homes. This concept is also deeply rooted in the social system, where women face restrictions and must bear and manage many things to keep others happy.

5. Conclusion

This study elucidates how izzat (honour or respect) is used as an effective instrument to practice control on children particularly daughters in Pakistani family fabrics through use of language. It reveals use of language as a tool to exert social control and restrict personal freedom and choices in terms of marriage, career and lifestyle. While prior studies concentrate on study of violent and extreme consequences in honour related situations in patriarchal and traditional Pakistani households, this study investigates how concept of izzat serves as a pervasive mechanism of social control. Through conducting a critical analysis of dialogues from Pakistani dramas, it reveals reinforcement of certain traditional patriarchal beliefs and forms of parental control in Pakistani dramas while neglecting individual choices.

The linguistic use of izzat operates in several ways. Primarily there are several dialogues that describe restrictions on personal freedom in order to promote family reputation. Individuals expressing their personal ambitions frequently confront the dialogues that position their choices as potentially damaging to family honor. Secondly, there are certain characters in dramas who obey expectations of family and are rewarded at the end, while others who do not pay attention to family reputation are being punished. Noticeably these reactions are not presented as external impositions but as natural outcomes, thereby normalizing the subordination of individual agency as an inevitable aspect of social existence. Thirdly, multiple dramas indicate striking similarities in portrayal of maturation of characters. Grown-ups are portrayed to accept parental authority, and surrender of agency is linguistically framed to be reflected as a form of moral development rather than a loss of autonomy.

In modern times role of media is unavoidable as it plays a crucial role in highlighting social issues, providing awareness and educating people but underlying linguistic patterns supply context to power structures, marking a contradiction.

In future, comparative analysis across media and regional contexts could illuminate whether similar discursive patterns operate in other cultural products and neighboring societies. Further it could be productively explored how audiences interpret, accept or resist these linguistic constructions.

This study concludes that language is used as a potential tool by parents and elders in Pakistani family fabrics to practice control. Term izzat is manipulated to regulate children and avoid their personal ambitions in certain areas of life. It highlights linguistic constructions in screen media, both to restrict and reinforce societal structures.

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