

PERCEPTION BUILDING OF PAKISTANI WOMEN'S ROLE IN "SUCCESSFUL MARRIAGES" AS CONSTRUCTED BY PAKISTANI TELEVISION DRAMAS: A SPEECH ACT THEORY ANALYSIS

Gul Rukh^{1*}, Dr. Mubashir Ahmad²

¹Bachelors in English (Linguistics), Edwards College Peshawar

²PhD English, Lincoln University College Malaysia / Lecturer in English at Edwards College Peshawar

^{1*}gulrukhee@gmail.com, ²ahmadphil25@gmail.com

Corresponding Author: *

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ABSTRACT

This study looks at the portrayal of women's roles and the changing dynamics of women's empowerment within marriage in Pakistani society, as seen in the TV dramas "Durr e Shahwar" (2012) and "Mannat Murad" (2023). It investigates how these dramas reflect changing cultural ideals and gender roles, as well as how the media influences attitudes and behaviors. The study employs Speech Act Theory to qualitatively examine the power of language in generating narratives through locutionary, illocutionary, and perlocutionary acts, exposing how television impacts society norms and conceptions of women's empowerment.

Key words: Speech act Theory, media's impact, women's empowerment

1. INTRODUCTION

Television has a very deep effect on its audience. The characters on screen not only provide entertainment but also shape the audience's perception and their way of thinking. Especially, in a country like Pakistan, the impact of televised messages is even harder as most of the population is naïve and illiterate. The biggest role is played by the "drama industry" (Zia, 2014) Pakistani dramas have a wide viewership and fan following. They can easily mould the mindsets of their audience. The audience go through whatever the characters in the drama go through and the reason behind that is the language that the characters use (Lewis, 1991).

The study of language probes the necessity of the field of Pragmatics. Yule (1996) states that pragmatics is the study of speaker meaning or the study of contextual meaning. Further in the study of what the speaker means and what meaning a context gives, a very important theory of linguistics is encountered, which is the "Speech Act Theory" given by Oxford philosopher J.L. Austin in "How to do things with Words" (1962) and was further developed by American philosopher J.R. Searle (Yule, 1996).

According to Zia (2014), Pakistan is a country where dramas are watched widely. There are many TV channels that run across the country, two of them are Hum TV and ARY Digital. The dramas of these channels are widely seen and appreciated (Najam, n.d). Since the channels have been producing dramas for a very long time, in this research study, two dramas from different eras are compared and then their respective effects on their audience and how the audience, mainly the women, have evolved over time in their marriages has been discovered. Along with this, the flexibility of gender roles over time has also been analysed. The difference between the effect of each type of drama and what attitude the audience takes up after watching that drama is evaluated. The dramas selected are "Durr e Shahwar" written by Umera Ahmed and broadcasted in 2012 on "HUM TV" and "Mannat Murad" written by "Qaisra Hayat", broadcasted in 2023 on "ARY Digital". The type of effect that it has on the women audience depends on the dialogues i.e. the locutionary act performed by the character and then the illocutionary and perlocutionary act performed by the audience along with the listening women characters in the drama. Since the time gap between both of the

dramas is almost a decade, it has been discovered whether with the change of locutionary act the audience change or not and how are the gender roles different in two different eras.

2.1 Literature Review

The concept of speech acts, rooted in pragmatics, has been extensively studied, highlighting how language goes beyond mere words to perform actions. Pragmatics, as emphasized by Yule (1996), focuses on the importance of context in communication, exploring what is meant beyond what is said. This framework is essential for understanding speech acts, as demonstrated in research like Hidayat's "Speech Acts: Force Behind Words" (2016), which underscores the role of context in shaping meaning. Yule's categorization of pragmatic concerns—speaker meaning, contextual meaning, how more is communicated than said, and the expression of relative distance—provides a comprehensive approach to analysing language use.

The challenges of comprehending and producing speech acts, especially in a second language, have been well-documented. Blum-Kulka (1983) and Altman (1990) highlight the difficulties non-native speakers face in interpreting idiomatic expressions and cultural norms, leading to potential misinterpretations. To address these challenges, Hymes' SPEAKING model, as introduced by (Hidayat, 2016), offers a structured approach to analysing speech acts in different contexts, aiding language learners in enhancing their pragmatic competence.

In the field of English Language Teaching (ELT), raising awareness of speech acts, building knowledge, and fostering productive development are crucial. Fujimori (2004) emphasizes these goals, aligning them with the broader objectives of ELT to equip learners with effective communication skills. Isnaniah's (2015) analysis of speech acts in "Toy Story 3" further illustrates the application of speech act theory to real-world examples, showing how characters use language to convey intentions and emotions.

Another significant study by Rahmayani and Dwiuliana (2018) analyzed speech acts in Barack Obama's 2009 election speech, revealing the strategic use of different speech acts to convey messages and establish rapport. This research

identified the prevalence of representative speech acts in Obama's speech, illustrating the practical application of speech act theory in understanding political discourse. The implications of this study extend to students of pragmatics, viewers of political speeches, and future researchers, offering insights into the pragmatic techniques employed in real-world communication.

Beyond the realm of speech acts, research on television's impact on society, particularly in Pakistan, has also been explored. Anjum Zia's (2014) study on the effects of Pakistan Television (PTV) dramas on youth highlights the medium's influence on social and cultural norms. The evolution of television in Pakistan, the changing viewing habits of youth, and the impact of PTV dramas on cultural values are critical areas of focus. Zia's research underscores the need for continued examination of media influence, particularly in a rapidly changing media landscape.

Despite the extensive research on speech acts and the influence of television, there remains a gap in understanding how these elements interact in the context of Pakistani television dramas. While previous studies have explored the theoretical aspects of speech acts and the broad influence of media, there is a need for a focused analysis that combines these elements to understand how television dramas in Pakistan reflect and shape societal norms, particularly regarding women's empowerment and gender dynamics. This study seeks to fill this gap by applying Speech Act Theory to the analysis of iconic Pakistani dramas, examining how language in these dramas influences perceptions of gender roles and societal values over time.

2.2 Research Design

This research is qualitative in nature. The qualitative approach is chosen to find out the real intention behind the words and how the words actually impact and shape the mindsets and narratives in a given society.

A purposive sampling strategy is employed to select two scenes from two episodes from each drama. The selection criteria focus on scenes that prominently feature the stance of women and men in a marriage in order to prove the evolution of gender roles and the shift in the dynamics of women empowerment. Therefore, two dramas are

selected from two different eras in order to show the shift in these eras. The dialogues are both by male and female characters.

Primary data is collected from the dramas i.e. "Durr e Shahwar" aired on HUM TV and "Mannat Murad" aired on ARY Digital.

The secondary data for this study has been collected from books, journals, research papers and other publications.

The dialogues that have been selected are originally in Urdu which have been translated into English with the help of an AI tool known as "Notta".

2.3 Theoretical framework

The theoretical framework for this research draws upon Speech Act Theory, developed by J.L. Austin and further refined by John Searle (Yule, 1996). Acts will be chosen based on their significance within the plot and the diversity of speech acts present. SAT categorizes speech acts into three components: locutionary, illocutionary, and perlocutionary acts. Locutionary acts involve the production of sounds and the grammatical structure of an utterance, while illocutionary acts pertain to the speaker's intention in performing a specific speech act. Perlocutionary acts, on the other hand, focus on the effect of the speech act on the audience or recipient (Yule, 1996)

Performative verbs play a crucial role in identifying illocutionary acts. These verbs not only convey meaning but also perform the action they describe (Yule, 1996). Felicity conditions are the circumstances that must be present for a speech act to be considered successful (Yule, 1996). Understanding these conditions is essential for comprehending the appropriateness and effectiveness of speech acts.

Speech acts can be categorized into five functions:

1. **Declarations:** Speech acts that bring about a change in the external world through the act of uttering.
2. **Representatives:** Utterances that convey a belief or state of affairs about the world, aiming to represent the speaker's perspective.

3. **Expressives:** Utterances expressing the speaker's feelings or emotions, reflecting the speaker's psychological state.
4. **Directives:** Speech acts that aim to get the listener to do something, seeking a response or action.
5. **Commissives:** Utterances where the speaker commits to a future course of action.

2.4 Analysis of "Durr e Shahwar"

2.4.1 Episode 4

Context: This scene is about Durr e Shahwar's wedding ceremony in which she is getting married and it is the time of her departure when her father enters her room and advises her about her new life that she is going to start with her husband and in-laws.

Father: "No, my darling, listen to my words and always remember them. My darling, the home that you are going into today ... Give that home more importance than your parents' home. Give Mansur's parents more respect than you do to your parents and give his siblings far more love than you ever did to your own." (38m:35s)

Daughter (Durr e Shahwar): "Yes, father." (39m:02s)

Father: "My darling, you're not to cry now. My child, one faces many things in life... huge problems and situations can come up, but patience and the strength to face them will allow you to overcome them, and at the end, always in times of great difficulty, stay by your husband's side ... never leave him alone. Give him strength and be his support... and try not to be a burden to him. No, don't cry. Come, it's time to go." (40m:39s)

• Locutionary Acts

The evidences of locutionary acts can be seen in the sentences produced by the characters such as

- o "Give that home more importance than your parents' home."

- o “Give Mansur's parents more respect than you do to your parents and give his siblings far more love than you ever did to your own.”
- o “Yes, father.”
- **Illocutionary Acts**
The illocutionary acts in the speech are:
- **Directives:**
 1. The father is instructing the daughter to give importance to her new home, show respect to Mansur's parents, and love his siblings.
 2. The daughter is signaling her intention to follow her father's guidance.
 3. The father instructs the daughter not to cry, stay by her husband's side, and be supportive.
- **Commissive:** The father commits to supporting and advising his daughter.
- **Expressives:** The father is expressing his expectations, love, and concern for the daughter as she embarks on a new chapter of her life.
- **Perlocutionary Acts**
 - o The perlocutionary act involves the potential impact on the daughter. The father intends for her to internalize the advice and act accordingly in her new life. The expected impact includes the daughter valuing her new home, respecting Mansur's parents more, and expressing increased love for his siblings. When Durr e Shahwar says “yes” it is the reassurance and satisfaction the father may feel, knowing that his advice has been acknowledged and accepted by the daughter.

Analysis of the scene

It is important to note that a drama that got on-air in 2012 i.e. 10 years old focuses on advising the woman that along with shifting to a new house, she has to adjust to the liking of her in-laws and has to try to love them more than she loves her own family. The use of the performative verbs “Listen” and “remember” drives the attention of the character as well as the viewer towards the upcoming statement that the father is going to utter and hence the emphasis on the advice increases even more. Furthermore, the felicity conditions are also fulfilled. The stage is set for the successful performance of the speech acts when the father says, “listen to my words and always remember them.” and “stay by your husband’s side.” in this manner, the preparatory conditions are fulfilled. Sincere intentions of the father are reflected through the use of “my darling” and “my child”. In addition to this, by acknowledging her father's comments and expressing her readiness to follow his instructions, the daughter satisfies the sincerity conditions for the speech act with her "Yes, father" response. In a similar way, the father's speech involves directives and advice regarding the daughter's behavior and attitude towards her husband and his family, hence fulfilling the propositional conditions.

The reason why the father thinks that more importance should be given to the new home is because he knows that marriage is a very strong yet a very sensitive relationship. In Pakistani society, a girl has to cater to the needs of her husband as well as her in-laws. It is very crucial for the well-being of a family to stay on good terms with each other, otherwise the household system does not work. The main sufferers of this malfunctioning system are the individuals of that house so if the newcomer gives more love and affection to her house, it is most probable that she would avoid miserable situations like a stressful environment, misunderstandings among the family members and unwanted arguments. In this scene, the father arguably means from the word “Burden”. Besides, the gluing together of the family is only possible if the woman shows a high moral conduct along with persistent patience.

The protagonist is asked to support and brace her husband in any difficult situation that

may befall them and has to take care of the fact that she should not become an extra responsibility or a burden for her husband. The reply of the daughter (protagonist) is only a “yes” showing ultimate obedience and compliance to her father’s demands and an affirmation for maintaining peace in the other house with her patience and strength.

According to Thompson and Walker (1989) this is a repeated and recurring pattern that is seen in the life of women that most of the household and marriage responsibilities are taken care of by them. The perlocutionary act suggests that the father’s utterances and advice have impacted the protagonist and she will try to keep them in her mind and abide by her father’s words for the rest of her life.

In the social context of Pakistan, it is most feasible that a woman takes care of the details of maintaining a healthy relationship in her household because the labour is divided among the spouses. According to Liezel Alsemgeest and Chrizaan Grobbelarr (2015), men take care of the economic support that the house requires and women take charge of the proper functioning of the house by fulfilling household responsibilities like taking care of the members of the house. Since Durr e Shahwar is a homemaker and used to stay home back in the time, her father advises her to try hard and never lose hope.

2.4.2 Episode 15

Context: Shandana, Durr e Shahwar's daughter, hears her mother's account of her own struggles during the early years of their marriage. She wants to teach her daughter a moral lesson about marriage in the same manner that her own father did when she got married years ago. The same counsel is being passed down from generation to generation by Durr e Shahwar. The mother counsels her daughter that if she gives up her happiness for her husband's happiness (Haider), her husband will likewise grow compassionate like her father (Mansur) and provide her the same level of respect and love (Durr e Shahwar).

Daughter (Shandana): “Papa, I am going back to Lahore despite not receiving a call from Haider(husband). It's my home, neither can I leave him nor my home. I am my mother's daughter. Papa, a woman makes a home. Men

neither make a home nor do they save it from breaking. Both of these things are done by a woman. My mother did it, now her daughter will do it and tomorrow I'll teach my daughter the same lesson.” (11m:51s-12m:55s)

- **Locutionary Acts**

The evidences of locutionary acts can be seen in the sentences produced by the characters such as

- “It's my home, neither can I leave him nor my home.”
- “Men neither make a home nor do they save it from breaking.”

- **Illocutionary Acts**

○ The illocutionary acts encompass a mix of assertives, directives, and expressives.

- **Assertives:** The daughter is making claims about her decision to go back to Lahore and her belief in the role of women in making and maintaining a home.
- **Directives:** The daughter is implicitly expressing her intention to continue the tradition of homemaking, suggesting that it is a responsibility passed down from generation to generation and from one woman to another.
- **Expressives:** The daughter is expressing her feelings of loyalty to both her husband and her home, as well as her commitment to the idea that women play a crucial role in creating and preserving a home.

- **Perlocutionary Acts**

○ The perlocutionary acts involve the potential impact on the listener, in this case, the father. The daughter may intend to

convey her independence, commitment, and beliefs about the role of women in maintaining a home.

- The listener may gain insights into the daughter's perspective on gender roles and her determination to uphold the family tradition. The impact may also involve evoking a sense of understanding or agreement from the father regarding the daughter's decision and beliefs.

Analysis of the scene

Women feel an obligation to take up the responsibility of homemaking on themselves. In order to perform the Speech Act successfully, this dialogue fulfills the felicity conditions. The daughter's assertion that she is returning to Lahore despite having not received a call from her husband lays the preparatory conditions for the speech act's success. The daughter's use of emotional language, such as referring to Lahore as "my home" and declaring her loyalty to both her husband and her own house, implies that she is serious about her commitment. Her statement that "a woman makes a home" and her promise to teach her daughter the same lesson in the future demonstrates her sincere beliefs and aspirations, thus fulfilling the sincerity conditions. Furthermore, she is sharing her views and plans about her house and her role as a woman in the framework of the conversation. Understanding this background is crucial to appreciating the importance and applicability of what she says. This is how the essential conditions for the speech are fulfilled.

The analysis of these lines clearly shows that the gender roles for men and women are distinctly drawn. It is a perception of society that in order to save or run a healthy household, a woman has to make the most sacrifices and compromises. According to Krauszz (1986), it is an internalized responsibility of women so men seldom take part in building strong relationships by either reconciling first or making efforts on their behalf. Durr e Shahwar has told her story to her daughter who is also a working woman and financially independent. Since Durr e Shahwar's daughter always envies her for a happy married

life and how her father (Mansur) loves Durr e Shahwar wholeheartedly, she is given some advice by her mother in the form of a story that is her own. According to this advice, whatever the role of a woman is in her house, she should show restraint and tolerance in order to make a healthy household. Durr e Shahwar's daughter is financially independent and has moral and emotional support from her own family but still she is advised to be the bigger person and work harder on her behalf in order to save her marriage. When the social conditions are seen it is widely observed that the role played by a woman determines the level of happiness and content of a household.

The role of the media can be vividly seen here. The advice given to Durr e Shahwar's daughter is not just intended for her. It is intended for the audience as well and it plays a crucial role in shaping their mindsets accordingly. When such dramas are watched and dialogues are heard, the perlocutionary act is not only performed by the character but also the viewers and the gender roles that are presented in a certain way are emphasized and internalized even more. According to the dialogue, it is mostly the women who make efforts in a relationship and seldom the men which puts light on the fact that the wife has to win her husband's respect and attention by being patient and considerate.

The main responsibility of home-making, falls on the shoulders of a woman and it is repeatedly said in the dialogue. From generations the home-makers have been women and they intend to pass on this tradition of making efforts to their daughters as well. The gender roles have been defined strictly for men and women (Krauszz, 1986). According to Thompson and Walker (1989) men have been freed from the responsibility of making sacrifices in a marriage. It is portrayed that the hardships a woman goes through earns her the respect and love of her husband and that it is necessary for the woman to make efforts in her marriage.

2.5 Analysis of "Mannat Murad"

2.5.1 Episode 18

Context: The main character, Mannat, and her spouse, Murad, are invited to her brother Nafees' home after marriage. Murad's mother refuses to grant him permission because she believes that

the custom of men visiting their in-laws' homes diminishes their respect. When Mannat comes to know about this, she gets angry. Mannat's brother's wife tries to calm her down and advises her to make compromises by letting go of such issues. This offends Mannat and packing her bags, Mannat heads back home.

Mannat: "I cannot compromise so much sister-in-law. You know, after marriage me and Murad (husband) have not spent time together properly. We have never been out to dinner. We have never spent time together, we have not sat together and talked even. After marriage, he has been stuck in the issues of his mother and sisters. I didn't marry him only to sit in this room and wait for him thinking if Murad will come or not, will he come? what will happen? and he sits downstairs and massages his mother's feet and sits in her feet" (33m:44s-34m:21s)

- **Locutionary Act:** The locutionary act includes statements such as:
 - "We have never been out to dinner."
 - "We have not sat together and talked, even."
 - "And he sits downstairs and massages his mother's feet and sits in her feet."
- **Illocutionary Act:** Example illocutionary acts in the given text:
 - Expressing dissatisfaction and disappointment with Murad's priorities and actions after marriage.
 - Asserting the speaker's expectations and desires for a more fulfilling marital relationship.
 - Conveying a sense of urgency and the need for change in the relationship dynamic.
- **Perlocutionary Act:** Example perlocutionary acts in the given text:
 - Provoking emotional response from the listener, potentially leading to empathy or sympathy.
 - Prompting the listener to reflect on the dynamics of the speaker's

relationships and trying that the listener considers the speaker's perspective and potentially take action to address the issues raised.

Analysis of the scene

Upon analysing the text, Mannat, the protagonist, is troubled by her husband's behaviour and the fact that he does not give her enough time. What she was expecting in a marriage was privacy, spending time together and her husband's sole attention only towards herself. On the contrary, he does not get enough time to spend with her because of his mother's and sister's responsibilities. Mannat's stance becomes very clear with the use of the performative verb "compromise" that puts an emphasis on the fact that she will not make all sacrifices on her behalf. Along with that, the dialogue fulfills the felicity conditions. The preparatory conditions are established when Mannat describes the context after her marriage in which she seems frustrated and dissatisfied. Similarly, the essential conditions are also fulfilled when she expresses her thoughts about her marriage and it becomes easier for the listener to make sense of the conversation that has to come further.

In the contemporary time, the gender roles of men and women in marital lives may be evident with a man who has to fulfill many responsibilities of the whole household by providing economic and emotional support to every woman in his house. As far as the wife is considered, she is not ready to make all compromises, instead she wants her husband to commit to her and fulfill his responsibilities towards her and become an equal contributor in the marriage.

The social framework continues to discriminate against women in marital life but now women have matured enough, which they were not previously, to demand for their rights. According to Ms. Anushree Srivastava (2020), women in their marital life are not readily intimidated by society or their husbands because of the support that they are receiving from their families from childhood until marriage and even afterwards along with the financial independence that they have achieved.

2.5.2 Episode 21

Context: One day Mannat's husband (Murad) tries to sneak into her house in order to surprise her as she is upset with him (Murad) but is caught by Mannat's elder brother (Nafees). He (Nafees) flares up with anger because Murad has broken Mannat's heart by not coming with her to her house upon an invitation. Meanwhile, Nafees' sister-in-law calms him (Nafees) down so he says this.

Brother (Nafees): "To enter our home, to meet our sister, he'll always need our permission. Although he has married our sister, first she is our sister, the daughter of this home. After that she is the wife and daughter-in-law of someone." (30m:26s-30m:41s)

- **Locutionary Act:**
The evidences of locutionary act from the text are given below:
 - "To enter our home, to meet our sister, he'll always need our permission."
 - "Although he has married our sister, but first she is our sister, the daughter of this home."
 - "After that she is the wife and daughter-in-law of someone."
- **Illocutionary Act:**
 - Establishing and reinforcing the boundaries and norms regarding familial relationships and interactions.
 - Asserting the family's authority and control over access to their home and the sister's social interactions.
 - Communicating the expectation for respect and acknowledgment of the sister's familial ties even after marriage.
- **Perlocutionary Act:**
 - Potentially reinforcing the authority and control the family holds over interactions involving their sister.
 - Encouraging adherence to traditional family values and

customs regarding familial relationships and hierarchy.

- Possibly causing the listener to reflect on similar dynamics within their own family or social circles.

Analysis of the scene

Mannat's brother, Nafees, is very possessive and incredibly devoted to her. The support and love that he provides her is evident through the lines although they do not have any performative verb per se but he clearly says that first she is his sister and then someone's wife. This explains why Mannat has such self assurance and confidence in making her decisions throughout the drama. This also shows that those women who are shown affection and given confidence from their own family and friends are fearless and reckless with their choices.

The speaker, Nafees, implies the sincerity of his protective attitude towards his sister by using possessive language, such as calling the sister "our sister" and highlighting her status as a daughter of their family. The speaker's claim that the husband should prioritize recognizing the sister's primary identity as a family member before recognizing her duties as a wife and daughter-in-law demonstrates their sincere belief in the importance of family ties. This is how the sincerity conditions are fulfilled. In addition to that, the essential conditions are also fulfilled as this context is essential for understanding the significance and relevance of the speaker's words within the family dynamics.

It is crucial to take into account Mannat's brother's degree of ownership. It explicitly shows that in today's world, wives in marital lives are given similar importance as husbands were previously given by their family members. In addition to that, the intimidation that the son-in-law's presence would inflict on the wife's family is lessening over time.

According to Linda E. Rose and Jacquelyn Campbell (2010), the assistance given to the women in a marriage demonstrates how men and women's roles have evolved over time. They will not be able to take a stand for themselves if they are not allowed adequate freedom. The protagonist, Mannat, demonstrates

with her behaviour that modern women are strong and independent.

2.6 Discussion

It can be drawn from the study that in more than a decade, the substance of Pakistani dramas regarding marriage has evolved significantly. The social situations have undergone significant alteration as a result of the changes in the subject matter of these dramas. According to Justin Lewis (2013), media plays one of the most vital roles in shaping the mindset of its audience. The Speech Act Theory applied to these dialogues has proven it even more.

The analysis of the dialogues from the drama "Durr e Shahwar" (2012) in the light of Speech Act Theory suggests that the married women were trained into becoming home oriented, patient and silent, passive individuals of a household. Traditionally, home-making was considered to be primarily the job of a wife so that is why she had to endure everything subtly without becoming an extra "burden" on someone. The gender role assigned to the women was very difficult to conform to with respect to today's societal conditions. Not even was the woman on a backfoot and passive but her whole family was and the opposite of this would be the case with her husband and his family i.e. they were the ones in power. For instance, Durr e Shahwar would write letters to her father discussing the numerous problems she was having in her in-laws' home. It was always her father's advice to make adjustments on her behalf. Durr e Shahwar would bemoan her father, asking him why his advice was solely focused on her. In an attempt to comfort her, her father would tell her that Durr e Shahwar is the only person under his control and that he would always give her advice in a way that would help her save her house rather than destroy it.

On the other hand, upon applying Speech Act Theory on the drama "Mannat Murad" (2023) it can be seen that the gender role for women, their empowerment and social conditions have changed drastically. Not only are today's women more confident and fearless but assertive and aware of their rights. The concept of sole compromise is not acceptable to women. They do not think that would probably win their husband's respect and love but it is something that a man

and a woman have to do equally in order to win each other's trust and compassion. For instance, the drama included a scene where the husband, Murad, loses his temper and slaps his wife, Mannat, in front of his family. Mannat gives her husband a backslap out of instinct. Afterwards, Murad accuses Mannat of disrespecting him by slapping him in front of his family, but Mannat responds that she was acting out of rage and smacked him back. She goes on to say that women are just as capable of acting out of rage as men are. Mannat can slap a man on the cheek if she can accept one on her face.

The impact is also felt in society as a result of the way these plays are portrayed and the language they employ. The Magic Bullet theory, developed by Harold Lasswell, Paul Lazarsfeld, and Herta Herzog during 1920s and 1930s, contends that media has an imperceptible impact on people, lends credence to this. Thus, these dramas play a significant role in altering the viewpoints of their viewers without the audience even realizing it. The perlocutionary act that occurs in the minds of listening characters is also carried out in the minds of its audiences.

According to Gallup Pakistan, the Pakistani affiliate of Gallup International Association and a pioneer in media research, at the end of 2016 on average a Pakistani TV viewer spent two hours a day watching television and the top two channels of Pakistan are HUM TV and ARY Digital. If the exposure to the dramas of these channels is so consistent and so much, they are going to shape the thought process of its viewers. According to Justin Lewis, the author of "The Ideological Octopus: An Exploration of Television and its Audience" (1991), television knows how to monopolize our leisure time and it makes narratives for us. Meanings are created by television and they slip into our brain inadvertently and surreptitiously. According to the drama Durr e Shahwar, a happy marriage requires compromise, even if it means that the woman must bear all of the burdens herself. The female audience internalizes the message as well, and they attempt to be more accommodating for making sacrifices on their behalf. Women are influenced by such dramas and the meaning of a happy marriage is created by the drama for them. They involve themselves in serving their husband and in-laws even more because that will win their

husband's heart. However, over the course of a decade, the content of the dramas has evolved, which has affected the attitudes of the audience. The lesson is that the husband and the wife should contribute equally in a marriage and not only make sacrifices on behalf of the woman like shown in the drama *Mannat Murad*. Here the concept of a healthy and happy marriage changes from sole compromise to making similar efforts in order to make the marriage work. Dramas with these themes are in demand these days, and their influence further reinforces these kinds of behaviours. The meaning of the concept of happiness and contentment has changed with the change in portrayal of a different narrative over time. This shows the evolution of women over time and the change in the dynamics of their empowerment, self assurance, ability to make decisions for themselves and parameters of their happiness.

2.7 Conclusion

In conclusion, it can be deduced from the study that there is a portrayal of drastic change in the gender roles of women from the dramas that are almost a decade apart. A shift from a calm, submissive, and passive wife to a demanding, aware, and assertive one is significant to be observed. The drama "*Durr e Shahwar*" has depicted women to be the major contributors to the household responsibilities and the fact that women should win their husband's heart by patiently enduring the inconveniences that they face at their husband's house. Only if a woman does so, can she ensure a happy marital life in future. Otherwise, she might end up with a broken home where peace does not reside and children are not content. Thompson and Walker (1989), assert that because women are typically the ones held responsible for domestic duties, they must perform their roles with precision. Since, the financial support of a household is mainly provided by the husband (Alsemgeest and Grobbelarr, 2015) that is why automatically the other responsibilities fall on the wife's shoulders.

On the contrary, *Mannat Murad* has shown that although the society will not accept a progressive, self aware and a headstrong woman at first but if she stays by her decisions and is firm on her stance, she will eventually make her place in a household that does not empower women.

This can happen when a woman is backed up by her own family and given enough confidence to make her decisions independently (Srivastava, 2020).

Not only does this study show a change in the gender roles and the shift in the dynamics of woman empowerment but also the change in the social context and conditioning of individuals. Today's society has not become totally accommodative to changes but has become flexible enough to accept slight modifications. This has happened because of the influence of television and the power of media in shaping meanings and building narratives for its audience.

2.8 Recommendations

It is recommended to apply Speech Act Theory to other pieces of literature as well in order to extract more and more information about the society in general. In addition to that, , many real life instances can be dissected further with the application of Speech Act Theory on other forms of texts.

Secondly, other theories like feminism, can be applied to the dramas *Durr e Shahwar* and *Mannat Murad*. In order to apply feminism to a drama, one must critically analyse how gender, power relations, and feminist concepts are portrayed in the story, among the characters, and in the audience's reaction. It sheds light on how gender portrayals in media can be questioned or subverted through storytelling, as well as how they both reflect and affect societal ideas and norms about gender. Moreover, the theory of psychoanalysis given proposed by Sigmund Freud can also be applied to both the dramas in order to comprehend the character's psychological aspects and its underlined themes better. Further, Psychoanalytic theory may provide an insight perspective into the psychological dynamics, unconscious motivations, and inner worlds of the characters.

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