

A Critical Discourse Analysis on the Variations of Language Used by Tomboy Characters in Pakistani Dramas

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Abstract: *The current study examined the language variations of tomboy characters in a few Pakistani dramas to investigate the factors that affected their characters including behaviour, stereotypical thinking and the role of patriarchy in society. Fairclough's three-dimensional "Critical Discourse Analysis" model (1989) provided the theoretical underpinning for the current investigation. The study was based on a qualitative approach and the researchers employed a simple random sampling design to collect episodes from two different Pakistani dramas. After consulting earlier literature and based on the subjects in these episodes, the tomboy characters' chosen dialogues and the language elements used were divided into three categories. The analysis of the data was performed using the CDA model, leading to conclusions on the role of patriarchy and societal norms in shaping the representation of tomboys in Pakistani dramas. The results of the study showed society's negative attitude towards tomboys. They were often excluded from social groups and activities, faced discrimination, and were viewed as less feminine and competent. It was concluded from the study that tomboys could serve as role models for girls who might not conform to traditional gender expectations.*

Keywords: *critical discourse analysis, gender stereotypes, language variation, tomboy characters, Pakistani dramas*

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Introduction

Linguistic variations refer to how language differs depending on a range of factors such as region, social and

economic status, race or heritage, age, and gender. When we talk about tomboys, they also have various

semantics or communication patterns because of the way the area, setting, and environment affect them. As a result, they may utilize more “masculine” vocabulary and use more assertive and direct language.

The term “tomboy” changed over time, beginning in the 16th and 17th centuries when it signified aggressive and wild children. It was first used to describe unladylike behaviour in girls in the nineteenth century. "Tomboys, who exhibit masculine traits and behaviours, often face social stigma and pressure to conform to gender norms". (Renold & Tolman, 2002). However, the concept of the tomboy acquired popularity in the early twentieth century. People perceived it according to their minds, some considered the phrase to be old-fashioned and restricting, while others saw it as a positive way to praise strong, confident, and independent girls despite social gender standards.

Society is defined as a group of people who live together by sharing their beliefs and values. The researchers used

several words or terminologies in this thesis to improve the reader’s understanding of the issue and involvement with this research.

Statement of the Problem

Tomboy characters played a significant role in Pakistani dramas in recent years, but there was a major gap in the literature regarding their language use and media portrayals. In short, tomboys often faced criticism and were not accepted by society because they did not dress or behave in ways typically associated with girls. Furthermore, this research investigated the reason behind these gender prejudices against tomboys, who may have been treated coldly by their parents due to societal pressure.

Objectives of the Study

The objectives of the study were:

1. To analyze the representation of tomboy characters in Pakistani dramas, this includes their physical appearance, language, behaviour, and attitude.

2. To draw a comparison between the portrayal of tomboy characters in Pakistani dramas with traditional female characters in terms of their roles and relationships.
3. To investigate the challenges faced by tomboy characters in Pakistani dramas, including the cultural and societal factors that shape their representation.

Research Questions

To fulfil the aims and objectives of this study, the following research questions are designed to give the answers:

1. How are tomboy characters in Pakistani dramas portrayed in terms of their physical appearance, language, behaviour, and attitudes?
2. How tomboy characters in the dramas are compared with traditional female characters in Pakistani dramas in terms of their roles and relationships?
3. What are the challenges faced by tomboy characters in Pakistani dramas, including the cultural

and societal factors that shape their representation?

Rationale of the Research

The rationale for conducting this research was to draw attention to this group of people who may have been misunderstood or ignored due to gender stereotypes and societal expectations. Some people believed that only girls should wear dresses and play with dolls, but this was not the reality. Some females liked to wear shorts and participate in sports, which was perfectly OK. These girls were referred to as “tomboys” just because they liked to do things that were more “boyish”. That’s why this was an important area to study because it was not talked about before and helped our society to think positively.

This study belongs to the field of sociolinguistics as the researcher was interested in exploring the relationship between gender and language use. It focused on the portrayal of tomboy characters in Pakistani dramas by focusing on society and its reaction or

response to this problem by looking at culture.

Significance of the Study

Media has played a vital role in people's lives as it has the power to shape our ideas and thoughts. Also, it has a wide range of information that could affect our beliefs about various elements of life through news coverage, films, television shows, dramas, and social media. Therefore, research on tomboys was significant as it shed light on the true picture of society by showing the unnoticed character of the tomboys. The purpose of this study was to utilize CDA to examine the language used in the portrayal of tomboy characters in Pakistani dramas, as well as the social issues that were generated by language change. This research aimed to promote a more inclusive and just society where individuals could easily express their gender identity freely without any fear of discrimination. Furthermore, such a study could be used to educate people about the presence of different identities.

Limitations of the Study

The researcher had restricted the research to tomboy characters and secondly, this research was restricted to just two Pakistani dramas alone by gathering preceding data on tomboys: "Bakhtawar" and "Parizaad".

Literature Review

The term "tomboy" originated in the mid-16th century and was initially used to describe male children who were unruly and loud (Kohlberg, 1996). However, by the 1590s, the term had shifted to feminine usage and referred to girls who exhibited boyish behaviour. It's important to note that many girls display a combination of both tomboyish and traditional girls' traits. In the late 19th and early 20th centuries, the tomboy became a popular cultural icon in the United States, inspiring many writers to create stories around this trope. Today's take on the tomboy often involves breaking free from gender norms and exploring gender identity, as described in Michelle Ann Abate's book "Tomboys: A Literary and Cultural History". She discussed how the

portrayal of tomboys in literature and popular culture had changed over time Abate (2008). Halberstam (1998) was one of the first influential scholars in queer theory that identified tomboy as a form of "female masculinity." This means that although tomboys exhibit traditionally masculine traits, society accepts and sometimes even praises these traits in young girls. On the other hand, Bhargava (2016) explained that gender stereotypes were sets of beliefs about the characteristics of men and women that were ingrained in our psychology. Kiani et al. (2023) revealed that gendered stereotypes are being broken using linguistic features by the female characters. Ajmal et al. (2023) indicate that challenging gender role and cultural norms in Pakistani society, promoting feminism and equality through kid's literature. This study looks at women who have masculine traits, but it does not include transgender individuals. The study aims to show that just looking at tomboy behaviour is not enough to understand how society views female masculinity. It is often defined by its

opposite, female femininity, or what is called "girly girl" behaviour. The study suggested that the way tomboys are portrayed in TV dramas may be connected to patriarchal attitudes in a culture. Tomboys are a unique and interesting subject of study in literature, and their portrayal often includes variations in language use. Popular examples of tomboy characters include Mulan from Disney's Mulan, Scout from Harper Lee's To Kill a Mockingbird, and Katniss from Suzanne Collins's The Hunger Games.

Tomboys are often viewed as deviant or abnormal and may face social stigma and discrimination as a result of their nonconformity (Kohlberg,1996). It's important to know that being a tomboy is not bad. However, sometimes society expects people to act a certain way because of their gender. Atoke (2021) mentioned that everyone needed to be able to express themselves however they want, even if it doesn't match gender expectations. If we encourage people to accept and respect others who are different from them, it can help tomboys feel more confident and comfortable,

especially during their teenage years when there's a lot of pressure to conform to gender expectations (Renold, 2005).

Studies have shown that the use of tag questions and other linguistic markers of uncertainty or politeness is more commonly used by women than men in certain contexts (Holmes, 1990). Therefore, the less use of tag questions by tomboys may also be related to their adoption of more masculine communicative styles. Tomboy characters in literature have been a popular subject of study in the fields of gender and language. One way that tomboys are described in the literature is through the use of gendered language. For example, some authors use masculine language to describe tomboys, such as "boyish," "rough and tumble," or "athletic" (Lindgren, 1945). By examining these language variations, we can gain a better understanding of how tomboys are portrayed in literature and how their portrayal reflects cultural attitudes

toward gender.

Gaps in the Literature

There has been some research on the representation of gender and the language used by both genders in Pakistani dramas, but little attention has been paid to the language used by tomboy characters. This is significant because it provides insights into cultural norms and attitudes towards gender and sexuality in Pakistani society. By studying tomboys in Pakistani TV shows, we learn more about the challenges they face and this study will also enable us to support them better if they experience bullying or discrimination.

Research Methodology

This section describes research methodology.

Research Design

This study applied Fairclough's model of critical discourse analysis, which was based on different dimensions that helped to cover all areas of the research. With the help of this model, the study examined how language reflected and promoted social power relationships by using data from official Hum TV websites. The descriptive paradigm was utilized to describe an in-depth analysis of linguistic features employed by tomboys, the role of society in it, and stereotypical thinking, as well as how discrimination affected their lives and mental health. Furthermore, the

paradigm of this research was confined to specific tomboys who could provide the necessary knowledge, either because they were the only ones who had it, or because they matched the criteria specified by the researchers.

The study is qualitative in nature. The dialogues by tomboy characters were analyzed. Qualitative research was appropriate for exploring the variations of language used by tomboy characters and the role of society because it allowed for an in-depth exploration of the subjective experiences, perceptions, and meanings of individuals or groups. Also, it was well-suited to investigate social phenomena by using the CDA model.

Instrumentation

Fairclough's model of critical discourse analysis was used as a research tool in the study to analyze language use in its social context. CDA was a type of discourse analysis that looked at how language, power, and ideology interacted, and this tool was helpful when the researcher gathered data from the official Hum TV websites by selecting drama episodes and dialogues from YouTube.

Population and Sample of the Study

The researcher used a probability sampling type to choose the sample of Pakistani dramas to explore the variations of language used by tomboy characters. The researcher had chosen a simple random

sampling design to select a sample from the population of drama episodes that were easily accessible. For the study, the researcher selected Pakistani dramas as the sample population. The sample size was limited to two tomboy characters from two Pakistani dramas.

Data Collection Procedure

In the context of Pakistani society, the researcher examined dialogues from TV dramas featuring tomboy characters to gain insights into this cultural phenomenon. Firstly, the researcher watched both dramas (Parizaad and Bakhtawar) and then highlighted some episodes which were relatable to the research. There searchers carefully recorded and noted down the relevant dialogues spoken by the tomboy characters. Overall, this process allowed the researchers to gather and analyze qualitative data to gain a deeper understanding of the tomboy phenomenon in Pakistani society.

Challenges

Researching the issue of Tomboyism in Pakistan posed several challenges due to the sensitivity of the topic from cultural and social perspectives. The limited availability of data on this topic made it challenging to gather sufficient information to draw meaningful conclusions. Therefore, researchers were careful and respectful when studying

tomboyism in Pakistan to avoid hurting anyone's feelings or causing offence.

Theoretical Framework

Critical Discourse Analysis (CDA) was developed by Norman Fairclough (1989) as a method of analyzing language that sought to reveal the social and political contexts in which it was utilized. Fairclough's critical discourse analysis model was based on three dimensions that helped the researcher to analyze according to the topic. The first dimension (Description) focuses on the text's linguistic aspects, such as grammar, lexicon, and syntax. The second stage (Interpretation) entailed comprehending how text was formed and used in communication and the third was about the explanation. This stage of research considered the larger context of society, traditions and culture.

Data Analysis

The official website of HUM TV was used as a data source. Bakhtawar had 25 and Parizaad had a total of 29 episodes. For analyzing the dialogues, it was challenging to analyze 54 episodes in their entirety, so a probability sampling type was employed to select the sample of episodes. According to a simple random sample, a few episodes were picked from both dramas (Parizaad and Bakhtawar). To achieve the study's objectives, a random

sample was divided into 3 categories. 9 to 10 dialogues from each drama were selected, and categories were created to aid data analysis.

Categories

Dialogues were classified for providing objective replies, and also according to the study's aims:

- Representation (physical appearance, behaviour, language variations)
- Contrastive behaviour of both tomboy and girl (unacceptance of society and family)
- Challenges (stereotypical thinking of Society, discrimination and patriarchy)

Representation (physical appearance, behaviour, language variations)

1. Dialogues

Aur tu Kya krta hai ? Ye Hal bna rkha h tunny Gary ka! Hain? Dusron pr Nazar rkhny ki bjae apny kaam py dehan dy tu . (10:43-10:50) Aur ye safai ki h tunny? Tujhy phir Keh rha Hun apny kaam py dehan dy dusron pr Nazar mat rkh, ghoor Kya rha h! Hain? Kaam kr.

*Bakhtawar drama Episode 11
(11:54-12:13)*

Translation

*And you! What do you do?
What have you done to the
car? Instead of keeping an eye
on others, focus on your job.
(10:43-10:50) In this how you
cleaned? I am repeating my
words! Focus on your work
and don't keep an eye on
others. What are you starting
at? Get back to your work.
(11:54-12:13)*

Analysis

Bakhtawar used 3 to 4 dialogues to assert dominance over another worker. This demonstrated her confidence in the male's appearance. The first dialogue demonstrated power relations with other characters, as she criticized the other worker for not completing his job effectively. Direct tense is used as she calls "tu" (you) clearly to the worker, and this tone conveys accusation and blame on others. "Aur ye safari h tunny," she asks sarcastically in this interaction. These dialogues also

demonstrate that girls are more responsible for their work, even if they dress or act like boys. The second discussion demonstrated how language choice could be used to assert dominance. The use of imperative verbs ("focus on your work," "work!") and the repetition of "apny kaam" (own work) are used to emphasize the importance of focusing on one's work. The speaker asserted control over the other person by positioning herself as an authority figure. She also uses imperative tense by saying "kaampy de haandy", "kaam kr" and "Nazar mat rkh".

In these dialogues, second-person pronouns such as "tu" and "tunny" are employed, whereas Bakhtawar utilizes first-person pronouns such as "Mai" for herself. These dialogues had multiple layers of significance. For example, in the girl's appearance, she was not as confident and could not speak to males in this manner, however in the boy's form, she altered her tone, built her confidence, and changed her voice in a more pushing style. This character accurately reflects male dominance and how men assert power in comparison to

females. She used independent clauses since each dialogue has substance on its own. This depiction of male domination and power relations was a true picture of society when viewed through the Critical Discourse Analysis (CDA) lens.

2. Dialogues:

Khabrdar! Jo hilny ki koshish ki to glla kaat dun ga, tu bta tu hai Kon or yaha Kya kr rha h..... Pehly btana tha na evi e mere hath Sy pitta bila waja Jan jaty Teri.

Parizzad drama Episode13 (10:42-11:09)

Translation:

Don't try to move! Otherwise, I will kill you! Tell me who are you and what are you doing here? It's a good thing that you told me otherwise you would have gotten an unnecessary beating from me. You would have lost your life for nothing.

Analysis

The dialogue spoken by the tomboy

character contains multiple layers of meaning. To begin, the character's use of the imperative verb "Khabrdar" (beware) displayed her authority and aggressiveness in the circumstances. The threat of cutting someone's throat demonstrated the character's aggressive and violent attitude, indicating that she was not to be taken lightly. This character also utilizes a series of questions in a sequence in discourse, such as "tubta tu hai Kon?" "Kr Kyarha h yah?" The inquiry was particularly significant since it demonstrated the character's need for control and information. She wanted to know who the other person was and what their intentions were which indicated a level of suspicion and mistrust. This also reflected the women's inquisitive character as well as their mood swings. Furthermore, the character's use of "tu" in the second sentence, is disrespectful and shows a lack of familiarity with the other person. The tomboy is positioned as the dominating person in the dialogue by the use of second-person pronouns and pointing out other persons. Finally, the

phrase "Pehlybtana..... bilawaja Jan jay Teri" shows the character's caring side as well. She was angry and violent, but she also cared about people and did not want to hurt them for no reason. Also, these conversations demonstrate the usage of slang and informal phrases in communication or interaction with others. Moreover, it indicates the confidence of a tomboy girl to ask strangers or threaten them if they cross their limit and also know how to handle an unknown person. Through the Critical Discourse Analysis (CDA) lens, these dialogues can be seen as a reflection of the character's struggle against gender-based discrimination and her determination to challenge patriarchal attitudes and behaviour.

Contrastive behaviour (of both tomboy and female), unacceptance of society and family

1. Dialogues

Maa tm ro kyun rhi ho? Ro to matt. Ansu to betiyo waln k muqadar m hoty hain. Mai nhi Keh rhy tm hi kehty thy. Ab Tum bete ki maa ho. Tumhain kbhi Rona nhi pry gaaur wese

*b mene dekh Liya h larkiyo k leye duniya bri tang hai.
(Bakhtawar drama Episode 3(2:47- 3:11)*

Translation:

Mother, why are you crying? Don't cry. People who have daughters are destined to cry. It is not me who said that, you always said this. Now you are the mother of a son. You will never have to cry. And by the way, I have seen it The world is very difficult for girls.

Analysis:

The speaker used 6 statements to console her mother. The dialogue starts with the question, "Ro kyun rhi ho?" which shows that the speaker is concerned about her mother. The term "ro to mat "was used to comfort the mother, but it also implied that shedding tears was inappropriate behaviour for a woman who had a boy. In these dialogues, the speaker (Bakhtawar) states the facts about society's perception that having a son is a sign of good fortune for a mother or of living happily in society. The speaker

uses both direct and indirect communication, such as when she states, "Mother, why were you crying?" and "Don't cry," which are both direct statements. However, the statement "ansu to betiyo wale k muqadar me hotehain" As she changed her appearance from girl to guy for outside activities. She demonstrated how tough it is for women to exist in this type of culture without a brother or father. When the speaker says, "It wasn't me who said that..." it is indirect speech. Regarding tense, the speaker has used present tense mostly but past tense is also found. For example, "you always said this" and "I had seen it" both indicate that the mother has said those things before. The dialogues are presented in independent phrases and declarative sentences are used. The speaker uses personal pronouns like the first person pronoun " Mai" and 2nd person pronoun " Tum".

The phrase "wese b mene dekh Liya ha larkiyo k lye duniya bri tang hai" emphasized the societal problems that

women endured and implied that the speaker was attempting to protect the mother from these challenges by instructing her not to cry. The speaker appeared to repeat the word "ro mat" several times. Her tone was very smooth and heartbreaking. Overall, the conversation reflects cultural expectations and limitations placed on women, particularly daughters. It also shows the double standards society places on mothers of sons versus mothers of daughters.

2. Dialogues:

Do din bakhtawar ban k nikli thy maa k Sath, log ghid ki tarha nochny k leye a gae thy phir bakhtu ki trha Zindagi guzarna shuru hui. Bakhtawar drama (21:10-21:18) aurat Bahadur ho, apny leye awaz uthae, Bahir kamany k leye nikly to us ki bahaduri py bad chalni ka thhpa lga dety hain (21:35-21:44).

Translation

I went out as Bakhtawar with

my mother for two days, and people came like vultures towards me. Then I started living as Bakhtu (21:10-21:18). If a woman is brave, fights for her rights, and goes out to earn then people mark her as a bad woman and suppress her voice(21:35-21:44).

Analysis

She employed three to four lines to describe her condition. In the first Dialogue, it was seen that Bakhtawar faced criticism and opposition from society for leaving her tiny community and pursuing a job. She mentioned how society criticized her for living alone with her mother without any male in their family, and therefore, to face these problems or harassment, she chose to adopt her clothes or behaviour as a boy like "phir Mai bakhtu ki trha ...". This dialogue is an independent clause and

"If a womanher voice" is dependent clauses because this cannot stand alone as a complete sentence. In

these dialogues, the past and present tenses have been employed. "People came like... towards me" is past tense, but "If a woman brave....." is present tense. Subordinating conjunctions "then" and "if" make these clauses dependent. The dialogue in this scene had a frustrated and disappointed tone and the use of phrases like "vultures" and "suppress" implies a negative attitude towards the societal norms and expectations that contribute to this kind of treatment of women.

This dialogue "If a woman is Suppress her voice" reflected the gender biases prevalent in society, where women who went against traditional gender roles and societal norms were seen as rebellious or outcasts. Overall, these discussions emphasize the societal expectations and gender roles placed on women, as well as the necessity to confront these norms to achieve gender equality. Bakhtawar is portrayed as a bold and courageous lady who defies social boundaries and urges other women to do things that make them happy and can do jobs for their houses without any fear of society. The Critical Discourse

Analysis (CDA) lens is utilized to examine these conversations and their portrayal of gender issues in society.

3. Dialogues

Pta nhi larkiyo ko barf Wala Gola ghnda bnny ka shoq kyun hota hai. Koi puchy in Sy bhla k Kisi melay Mai circus dekhny ain Hain Kya. Maa ko b yehi jokro waly rang bhaty Hain (5:30-5:49) tum esi haraktain krty e kyun ho jin sy unhn gussa ae. Chor kyun nhi dety ye bachpana, dhang k larkiyo waly kapry pehno, larkiyo Wala brtao kro sb k sath (19:47-18:58) parizaad drama episode 5

Translation:

I don't know why girls are so fond of dressing up like colourful ice lollies. Someone should ask them whether they've come to watch a circus at the fair or what! Seems like Maa only knows these colours that make one

look like a joker(5:30-5:49). Then why do you do things that will make him angry? Why can you not stop this childish behaviour of yours? Wear some decent girlish clothes. Behave like a girl with everyone.

Analysis

The speaker employed four to five dialogues to demonstrate the conventional women's appearance in society, which everyone adored. The character used the phrase "barf wala ghola ghanda" to describe the dark and shocking colours that girls in our culture wore, which she disliked and criticized. She sarcastically used the word "Gola Ganda" whereas the second dialogue depicted the mother's objectives for making her daughter look lovely in traditional clothing from the standpoint of society. This indicates the perception of our parents or elders who want us to be accepted in society by wearing or behaving like good traditional girls. Direct speech is frequently utilized here, such as "I don't know..... colourful ice

lollies," which is also a dependent sentence. Wear some girlish decent clothes" an independent clause.. Personal pronouns are employed in the first and second person. The speaker then proposed that there's a " correct" way for women to dress traditionally. This reinforces gender norms and expectations that limit the options and possibilities available to females.

The third dialogue emphasized the discrimination between tomboys and female behaviour and their limits, such as "Tum ese kaam chor kyun nhi dety Jin py unhain gussa ay" which indicated that our way of enjoying ourselves should be based on our age and gender, such as if you are young, you are not allowed to act childishly. This conversation is an example of stereotyping. The individual is telling the girl to dress and behave like a girl, regardless of whether she wants to or not.

Challenges (stereotypical thinking of society, discrimination and patriarchy)

1. Dialogues

Maa: beta mardo waly kaam

dhondhny niklo gi to mardon k kaam hi milaingy. Abhi b waqt hai soch lo! Zid mat kro, parhai py, likha inpy tawaja do. Mardo waly kaam nhi kr skty tm.

Bakhtawar: kyun nhi kr skty maa Mai krn g. Bakhtawar drama Episode 3(13:07-13:38)

Translation

Dear if you will look for jobs related to men then you will find only those jobs. You will still have time. Think about it. Don't be stubborn. Concentrate on your studies you cannot do things that men do. Bakhtawar: Why can't I do it, Mother? I can do it.

Analysis

Dialogues between a mother and her daughter were found here. The mother spoke three dialogues, and her daughter responded with one convincing line. It could be observed that in the first exchange, the mother was encouraging her daughter not to look for a career that was just for men(for outdoor jobs). In this case, the dependent clause is used

here as "if you will those jobs,"

and the independent clause is "Dear, think about it." Direct speech is also used here like "Dear if you... those jobs", "Think about it" and "Don't be stubborn." While in these dialogues indirect speech is "You still have time," and "Concentrate.....that men do." This conversation between a mother and her daughter shows the gendered division of work and societal expectations placed on women.

This promotes the notion that some sorts of activities are exclusively appropriate for men, while women should stay at home and concentrate on domestic activities or "women's work." The mother addresses her daughter directly by using "tum" as a second personal pronoun. On the other hand, Bakhtawar questions this gendered division of work and expresses a desire to do work while her mother is surprised and suspicious, questioning her competence to do such work. This demonstrates how firmly embedded the concept of gender roles

is in society, and how even jobs are related to specific genders.

2. Dialogues:

*Maa: sheeda theeek kehta hoga
Raat bhar Waha mehfilain chalti
hngy, Peena pilana chalta hoga
aur mai tumahin Waha is
mahool Mai ! NAHI Bhai! NAHI
ijazat dys kty Hun kaam krny ki
(Bakhtawar drama Episode
5(29:20-29:32)*

Translation:

*Mother: Sheeda is right! There must
be parties going on there all night.
there must be drinking going on
there and I can't send you there in
such an environment. No, I can't
permit you to work there.*

Analysis

Here are three dialogues that were used, and we could see that the mother was hesitant to let her daughter work in an environment where she believed men would be present and that they would participate in inappropriate activities. As a result of her fear of society and other behaviours, she did not want to go

outside even for her job. The statement "There must be parties going on all night" is written in the present tense. Moreover, independent clauses such as "I cannot send you there," "I cannot allow you to work there," and "parties are going on all night there" are also found. The tone is full of worry and forceful, as the mother expresses her displeasure with the party and drinking environment and refuses her not to go even for a job. The word "drinking" in this context represents the negative feature of society.

The mother had said "NAHI Bhai! NAHI ijazat dy skty Hun kaam krny ki" which showed that she believed Bakhtawar's actions and decisions were under her control. This suggested that the mother had a dominant position in their relationship, and Bakhtawar was expected to follow her instructions. However, Bakhtawar consoled her mother by saying that the location she wanted to go to was safe and that she could manage on her own. This indicates that she is taking permission from her mother and has a

positive outlook on seeing things differently, not believing that women are inferior or incapable of working outside the home for bread and butter.

Findings

Under the Category of Representation of Tomboys:

The researchers analyzed the representation of Tomboys in society, focusing on their dress, behaviour, and language use under this category. The findings revealed that society associated tomboys with a particular style of dress and behaviour, which contributed to negative perceptions of their character. The findings reveal that tomboys were expected to dress in a masculine style, with baggy clothes, short haircuts, and minimal makeup, which frequently resulted in negative perceptions of their character as they were slightly different from traditional girls when it came to wearing or dressing up like that. This was because society viewed them as not conforming to traditional feminine norms, thereby categorizing them as different from their assigned gender. They did not accept them as having different identities from typical girls.

Tomboy Characters in Pakistani Dramas

The concept of tomboys elicited both negative and positive perspectives in society. On the negative side, there was a sense that society did not deal with girls positively, denying them equal rights to live in society and not allowing them to do things according to their wishes while staying within their limits. They created stereotypes for women to just live in the house and do housework, even if they were the only ones earning, to run their houses, but society did not consider it acceptable to work outside instead of doing housework, which became the reason for one of the tomboy's characters in this analysis to look like a man just to run her house. In addition to this, tomboys were often perceived as not conforming to traditional gender roles and may have been criticized for not adhering to feminine norms.

However, there was a positive aspect to being a tomboy as well. Findings suggested that tomboys were often more confident and independent individuals who were better equipped to deal with their problems on their own.

Under the category of contrastive behaviour:

The findings in this category revealed that having a daughter makes it difficult for the family to survive in society without any brother because society feels burdened. In this category, the girl changed her identity to that of a tomboy or boy for outside activities to earn money for her house, demonstrating that society is very difficult for girls to live in and to earn as a single person in a home. This category distinguished between traditional ladies and tomboys, who disrupted traditional norms. Society viewed tomboys as not fitting into traditional female gender roles. These prejudicial attitudes affected how tomboys were regarded in society, as they were perceived as less feminine or even less competent in certain areas because tomboys were often seen as more independent, adventurous, and rough-and-tumble. They enjoyed playing sports and engaging in other activities that were traditionally associated with boys as we had seen in the findings too. They also dressed in a more masculine manner,

such as wearing jeans, sneakers, and t-shirts which had been seen while doing analysis. On the other hand, traditional girls were often expected to adhere to traditional gender roles and behaviours, such as being more reserved, emotional, and nurturing. They were also expected to have traditional interests, such as cooking. The traditional girls were also expected to dress in a more feminine manner, wearing dresses, skirts, and other clothing that was considered traditionally feminine which were also seen in the findings.

It was important to note that these gender stereotypes were harmful and limiting. Girls should be free to express themselves and pursue their interests and hobbies without being limited by societal expectations of gender. It is important to encourage children to explore their interests and to support them in whatever path they choose, regardless of gender.

Under the category of challenges (cultural, societal):

The findings revealed that when a girl changed her appearance or tone to appear more masculine, she became

more competent, and her ideas were given more weightage, which highlighted the societal belief that males have more power and value than women when it comes to giving any suggestions or advice. The analysis of dialogues revealed the existence of gender discrimination and patriarchal attitudes. For instance, a tomboy character's mother prioritises a male character (who is just a neighbour) over her daughter, which highlights the societal tendency to prioritize men's opinions and experiences. This discrimination reflected the reality of our society where individuals who did not conform to traditional gender roles and norms, such as tomboys, faced bias and prejudice.

In addition, patriarchy is a societal construct where men hold the dominant power and women are subordinated and marginalized. This could be observed in various facets of society, such as the workplace, households, and personal relationships. However, researchers have discovered that the existence of tomboys could potentially disrupt male authority over women by refusing to conform to conventional gender roles

and expectations. Tomboys often rejected societal expectations related to appearance, behaviour, and interests, which could challenge the traditional gender binary and foster more versatile and inclusive concepts of gender.

The research highlighted the depiction of women's role in selected dramas, which was limited to being attractive, well-spoken, fashionably dressed, and adept at beautifying themselves to gain social approval and family acceptance for a fulfilling life. In the previous analysis of dialogues, it was evident that society viewed women through a lens of traditional gender expectations, such as wearing conventional dresses. A young girl who refused to wear such attire was constantly pressured by her mother, who feared societal disapproval and her daughter's difficulties in finding a suitable marriage partner. This attitude reflected a narrow-minded perspective. So, we need to work towards changing these mentalities and fostering an environment where all individuals are valued and respected.

Conclusion

In conclusion, this study illuminated the negative societal attitudes towards tomboys and how these attitudes were rooted in gender stereotypes and expectations, mainly by focusing on the language variations surrounding tomboys in society, particularly in the context of drama. By examining this aspect, the study sheds light on the ways in which negative attitudes towards tomboys were reinforced and perpetuated in society.

The research also showed that tomboys were often excluded from social groups and activities, faced discrimination, and were viewed as less feminine and competent. In Pakistani dramas, tomboys were portrayed as having different identity because they rejected traditional feminine roles and exhibited traits that were traditionally associated with men, such as assertiveness, competitiveness, and independence, which distorted the facts and limited women's choices within societal boundaries. The study also revealed the existence of gender discrimination and

patriarchal attitudes, which prioritized men's opinions and experiences over women's.

The study showed that girls who exhibit tomboyish behaviors and preferences have the ability to challenge societal expectations and beliefs about gender roles. This can lead to a more open-minded and inclusive understanding of gender, where individuals are not limited by traditional gender stereotypes and norms. Essentially, tomboys can serve as role models for girls who may not conform to traditional gender expectations, showing that it's okay to be yourself and express your gender in different ways. By portraying tomboys in a positive light, Pakistani dramas could challenge the gender binary and promote more inclusive ideas about gender.

The study also examined the linguistic features that led to gender inequality in Pakistani dramas. The results suggested that men's roles were altered and glorified to an unbelievable extent, while women or tomboys were portrayed negatively by manipulating

language. The linguistic choices made by male characters in these dramas contributed to gender inequality by promoting dominance and exercising power through language.

Limitations

This research was limited due to selection of just two Pakistani dramas on tomboys: *Bakhtawar* and *Parizaad* for data collection.

Recommendations

A comprehensive knowledge of the variances in language may be gained by selecting a large numbers of relevant dramas and characters. The language used by tomboy characters in Pakistani dramas may be compared to other Pakistani films or television shows as well as other similar portrayals from different cultures. Future scholars may conduct a longitudinal study of language use in Pakistani dramas, focusing on how depictions of tomboy characters and their language use change over time.

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