

A critical study of Feminist Critical Discourse Analysis of changing Gender Pre-defined expectation in Pakistani Movies

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<p>Article History:</p> <p>Received: 01 Sep, 2020</p> <p>Accepted: 25 Jan, 2021</p>	<p>ABSTRACT</p> <p>Literature is one of the social phenomena which reflects and portrays the existing social, political, economic, and religious stances of any society. The movie is one of the literary genres which are made not only for the sake of entertainment but to reflect the realities of the present society explicitly or implicitly. For the present research study, two Pakistani movies (Punjab Nae Jaonge, Balochabad) which are the representation of contemporary Eastern society, are selected to get the purposive data. The study aims to analyze the stances and role of Feminist Critical Discourse Analysis in the social practices of the Eastern world in terms of gender. Feminist Critical Discourse Analysis is one of the frameworks of Critical Discourse Analysis which has been developed and promoted by Lazar in 2007 who stressed asymmetrical power relations in gender discourses. Feminist Critical Discourse Analysis targets to analyze, question, and reconstruct the social practices in gender discourses. Purposive data has been analyzed through qualitative research design having the conversational analysis of the dialogues of the selected movies. The present study carries the findings that Feminist Critical Discourse Analysis has a very vital and significant role in changing the social practices of gender in existing Eastern society that women are now occupying good status in a patriarchal society. Gender discriminative discursive practices are getting change due to the successful placement of Feminist Critical Discourse Analysis.</p> <p>Key Words: Social Practices, Gender, Eastern society, Movies, Feminist Critical Discourse Analysis (FCDA)</p>
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1. Introduction

Feminist Critical Discourse Analysis (FCDA) is one of the theoretical frameworks under the umbrella term of Critical Discourse Analysis (CDA). Feminist Critical Discourse Analysis as an International concern that focuses on an actual discursive analysis of various confined situations contributed to feminist politics. It is one of the political perspectives on

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gender discourses, focusing the elucidating the interrelationship of gender, power, and ideology (related to gender) in discourse. It contains a multi-model perspective on any kind of discourse (text, talk, pictures, and electronic media) based on gender ideology.

Marling (2010), argues that Feminist Critical Discourse Analysis is a method of critical discourse analytical work which is promoted by Lazar (2005). It is the focus on framing the social and lexical re-contextualization of the existing gender frames. It challenges and threatens the status quo and at the same timeline, it reconstructs disciplines that might bring women and men on an equal platform by accepting the principles of dominant neo-liberal dogma in the context of gender emancipation and other social issues.

Feminist Critical Discourse Analysis has an aim of advancing rich critical analysis of the complex works of power and ideology in discourse in supporting hierarchal gendered social order (Lazar, 2007). It challenges the existing social practices regarding pre-defined gender expectations and aims to transform such practices. Gender asymmetries are materially as well as symbolically enacted explicitly in some contexts and implicitly in others. The fact remains the same that women (and men) globally continue to live with patriarchy, albeit enacted to and extents across different social orders (Lazar, 2014).

Literature plays a very vital role in individual's lives. It presents the whole societal order and particular culture explicitly or implicitly. With the changing of time and circumstances, literature intentionally takes changes in its presentation and themes. Movies are one of the genres of literature in Pakistan which reflects the Eastern social practices in Pakistan. Pakistan is homegrown to numerous film studio centers which are principally situated in Karachi and Lahore. Pakistan's cinema has played a prominent role in presenting Pakistani Culture. Over 10,000 Urdu films have been made in Pakistan since 1948 along with 8000 Punjabi, 6000 Pashto, and numerous Balochi movies having eight theaters in Pakistan and 2000 Sindhi features films.

The present study is going to be analyzing two Pakistani Movies under the lens of Feminist Critical Discourse Analysis "Punjab Nae Jaon Ge and Balochabad".

“Punjab Nae Jaon Ge” is a Pakistan comedy and romantic film, produced in 2007 and directed by Nadeem Baig. The plot of a movie reveals the gender role in Pakistan and the center of the film upon two characters: Amal (Heroin) and Fawad Khagga (Hero). In the movie, Amal resists the decisions of her family regarding her marriage with Fawad initially, because she wants to marry her college friend in London but after testing the love of Fawad and Vasay she agrees to marry Fawad. Amal went to Punjab where she visits Fawad’s dairy farm but she does not get satisfied with the worst condition of the dairy farm and the castles. She decides to mend the dairy farm. Amal then gets the position to control the dairy farm. Through Amal’s character, it is reflected that in today’s world gender equality is not a myth. She burns the midnight oil to challenge the gender predefined social order and becomes a successful businesswoman.

“Balochabad”, a film directed by Shakir Shaad and Arif Badal depicts female education in Baluchistan (Pakistan). It is a Balochi film which is based on women empowerment and education. In this film, a Baloch female actress plays the protagonist role that she tries to deconstruct the unequal social gender role. She becomes the voice of other girls in her village too. She gets an education and the say in marriage decisions thus she goes against asymmetrical gender expectations and resists all the unified social order. The film promotes gender equality and women's participation in a positive role in a patriarchal society where women are always neglected or presented with a negative connotation.

Statement of Problem

The present research work problem statement is that Pakistani movies reflect Eastern culture, norms, and values in Pakistan, hence gender roles are already defined in a patriarchal society which has become the social practices present in every discourse. In the present research, the new women role is defined, which is being identified through the perceptive of Feminist Critical Discourse Analysis that how it has brought changes in

Eastern literature and Pakistani movies, and in what instance it is responsible to change the unjust social orders of gender.

Research Objective

To observe the role of Feminist Critical Discourse Analysis in changing gender social practices in Eastern society (Pakistan).

Research Question

How does Feminist Critical Discourse Analysis bring changes in gender social practices in Eastern society (Pakistan)?

Delimitation of Study

Critical Discourse Analysis is a very broad perspective and multidisciplinary. It consists of numerous theoretical frameworks but the present research study is delimited by selecting Feminist Critical Discourse Analysis. Furthermore, within the variety of eastern countries, only Pakistan has been selected conveniently for analyzing the social practices regarding gender under the umbrella of Feminist Critical Discourse Analysis and the literary genres are delimited by choosing only two movies which were expedient for the present analysis.

Significance of the Study

Feminist Critical Discourse Analysis aims to break the stereotype expectations regarding different gender in Eastern society. The present research study is significant to reveal the changing of hierarchal social practices which are done by gender and expected in a community as well as to deconstruct the traditional social orders in Eastern culture. This research work is significant in the way to develop and promote gender equality in Eastern society by deconstructing traditional unjust gender roles.

2. Literature Review

Print media is playing an important role in analyzing the feminist discourses and all useful ideologies related to feminism through different social contexts. It highlights the dominance of gender, discusses all social issues and status of women in today's world. (Marling, 2010). Hierarchical orders and gendered discourses are sustained in language and communication too. Keeping Feminist Critical Discourse Analysis (FCDA) in mind there are three issues: 1) public expression, 2) gendered public sphere and 3) public dualism. Patriarchal structures divide gender into two classes or dichotomies: 1) disempowering women and 2) male dominance, but Feminist Critical Discourse Analysis changes the traditional ideologies. (Lazer, 2008). Feminist Critical Discourse Analysis focuses on the ideologies of gendered social orders and institutional power between groups of women and men also the complexity between their identities across different cultures and modern time which is changing with time. (Lazer, 2007). Feminist ideologies in discourses are discursive. Feminist political discourses are increasing day by day which is giving rise to different meanings of discourses. It requires different "agendas and interpretations to conceptual schemas delimit understandings and the politics involved in the intentional deployment of concepts and categories to achieve specific political goals". (Bacchi, 2005). Womanhood has destabilized the statement that empirical inquiries into women's experience would reveal "the epistemological failings of malestream social science. This is not just because women's experience is so varied but because we have come to recognize that challenges men's truth with women's truth". (Smart, 1990). The manner society talks about women and their use of aggression and force has crucial implications for social policy and women's experiences in the political system. "Cultural stereotypes about women and gender shades the way professionals in law enforcement, the legal system, the courts, and social policy agencies treat women who commit violent acts of aggression". (Gilbert, 2002). There is a link between language and gender, gender differences in the talk, to distinguish the interactional styles of men and women, or to explore how gender is done in interactions as gender is a societal type. (Stokoe, 1998).

3. Theoretical Framework

Feminist Critical Discourse Analysis deals with political discourses and challenges the existing discourses. This concept is first given by Michelle Lazar in 1980 keeping in mind the feminist debates and societal labels for gender as men and women or feminine and masculine. After the third wave of feminism, it became important to highlight the feminist perspective and language in discourses. Feminist Critical Discourse Analysis challenges the gender hierarchy, inequalities of gender, and focuses on all marginalized women and stereotypes. With the knowledge of Feminist Critical Discourse Analysis, the patriarchal system and traditional social orders are changing. Feminist Critical Discourse Analysis is a political perspective on gender and concerns the interrelationships of gender, power, and knowledge in discourses. It is equally pertinent to the study of texts as well as talk. Feminist Critical Discourse Analysis also deals with multimodality, racism, and sexism in language. A major concern of Feminist Critical Discourse Analysis is to make the power of women explicit from implicit. It focuses on all gendered discourses where women lack and gain power. Feminist Critical Discourse Analysis believes that power and ideologies go side by side and it is maintaining hierarchies. Feminist Critical Discourse Analysis like Critical Discourse Analysis (CDA) is a critical perspective and method of analysis.

Feminist Critical Discourse Analysis refers to the explosion of discourses used for women. It stops all discursive discourses used for women, it only happens when women herself realize and raise her voice for. Feminist Critical Discourse Analysis aims to question the pre-determined roles of women and naturalized dominance of the male gender: men are powerful and women should play their gender. Feminist Critical Discourse Analysis also related to capitalism, as women are objectified in modern and capitalist society through ads, to propagate consumerism but with the help of Feminist Critical Discourse Analysis many discourses are changing like women can be loud, independent, working outside, taking her marriage and future decision and so on. Critical Discourse Analysis only talks about such discourses but Feminist Critical Discourse Analysis practices them and specifically focuses on marginalized genders.

4. Methodology

A qualitative research design is used in this study. According to Mason, “Qualitative research design is used to disclose the topics and problems which referred to an attitude, opinion, and way of thinking of ideas of readers. Descriptive and Predictive research can be obtained by the result of Qualitative research”. This study is interpretative because it interprets the dialogues of mentioned Pakistani movies. The data is collected from all related research articles along with material from the internet. Further data is collected and interpreted from the dialogues of movies. Besides this, Conversational analysis is used in this study under the lens of Feminist Critical Discourse Analysis to analyze the conversations (dialogues) of mentioned Pakistani movies. According to Jack Sidnell, 2016, “Conversation analysis is an approach to the study of social interaction that rooted in the sociological study of everyday life, and has exerted significant influence across the humanities and social sciences including linguistics”.

5. Discussion of Data

The following analysis is based on the dialogues of the two Pakistani movies “Punjab Nae Jaonge” and “Balochabad”. For this purpose, the five dialogues of the movie “Balchabad” and six conversations (dialogues) of the movie “Punjab Nae Jaonge” have been examined. As we know literature plays a vital role in individual’s lives. It is the reflection of society. Movies are not only produced for the sake of entertainment. Movies are one of the genres of literature that reflect all social, political, economic, health, and educational problems, as well as family and religious conflicts in the world and, are a good source to bring change in a society especially in the East where people abhor reading books. The selected dialogues of both the movies portray; asymmetrical gender roles, gender hierarchy, marginalized women, stereotypes regarding women, the transformation of social order, and changes in social (gender) practices in different cities of Pakistan. The selected conversations are analyzed by using the lens of Feminist Critical Discourse

Analysis as it talks about a special kind of social order which is related to gender. (Lazar, 2017).

Feminist Critical Discourse Analysis criticizes the asymmetrical gender order and criticizes the disempowerment of women as well, in both of the selected movies, the protagonists (Amal and Jan Bebi] go against the asymmetrical gendered expectation of their patriarchal societies and burn the midnight oil to empower the women. Both of the leading characters challenge the predefined gender roles; Amal the protagonist of “Panjab Nae Jaongi” controls her husband’s family business and manages things much better than her husband. FCDA asks the women to resist men’s power when it comes to the disempowerment of women and Jan Bebi the heroine of “Balochabad” throughout the movie resists her father’s power.

Throughout the movies it is shown, how, power should be transferred, negative stereotypes must be deconstructed and patriarchal hegemony must be challenged to make the society just, just society according to Lazar is against gender predefined roles. These are well elaborated in the extracted conversations of the movies below.

Conversations of the Movie “Balochabad”

In Baluchistan (a Province of Pakistan) mostly movies were produced for the sake of entertainment. But the movie under discussion (Balochabad) is the true reflection of rural life of not only the people of Baluchistan but also the Eastern rural societies. This movie represents how patriarchal hierarchy is perpetuated and how to challenge it. Moreover, this is a reflection of all the problems faced by Eastern rural women. It is the first Balochi movie, which is made on female education and women empowerment. (Nadil Baloch). The analysis of the following conversations will prove how Feminist Critical Discourse Analysis changes the social practices in the East.

Conversation 1

A man from Balochabad: "The men Rasulabad are shameless. They enjoy the income of their daughters. Their women go door to door and give polio.

We would never accept such money; the money earned by our daughters for us is a taboo like pig's meat."

"Where has gone the days? Why our women were confined within the four walls of the houses".

"The men of Rasoolabad have gone made! They are not anymore."

A man of Rasoolabad: "Actually, you the men of Balochabad are shameless! You people imprisoned your women, within four walls"

"You people do not consider your women human beings".

This movie is the story of the people of two twin villages, Rasoolabad and Balochabad. The people of Rasoolabad are against women's oppression and their daughters are educated. The people of Balochabad support patriarchy. The head of Balochabad is Mir Taj Muhammad who is against women empowerment in general and girl's education in particular. And the head of Rasoolabad is Mir Sardok who supports women empowerment and the girls of Rasoolabad are educated and few of them are working in the health sector. From the above-mentioned conversation, it is clear how much people of Balochabad are against women empowerment, they compare the earnings of the daughter with pig's meat (eating pig's meat is forbidden in Islam/a taboo). Rasoolabad and Balochabad represent the lives of the rural people of the East. The way that man of Balochabad abuses the polio workers and thinks that working as a polio worker is not a good thing because a polio worker must visit all the houses of the area which is against the traditional norms. This represents the mindset of all tribal men of Pakistan because in Pakistan polio workers are always on target and sometimes, they are even killed. In this conversation, the first man is supporting practicing power and perpetuating male dominance and gender pre-defined expectations. His character is the reflection of half of the Eastern men in general and

Pakistani men in particular. The character of the second man is the reflection of those men who want to change the patriarchal social order and gender pre-defined expectations. The above conversation proves gender discrimination.

Conversation2

“Mir Taj Muhammad: People taunt me! They say, your daughter goes out, works at radio. You always ask others to uphold the traditional norm! Your daughter is violating our traditional norm Mir and you cannot stop her. I feel ashamed and cannot face the people of my town just because of you Jan Bibi! If you still want to work at the radio then you have to go over my dead body... Are you listening to me Jan Bibi?”

Feminist Critical Discourse Analysis as Lazar says critically analyzes the complex working of power and ideology in discourse in perpetuating gendered social order and highlights the problems of the women in different societies of the world and changes social practices in particular societies. The above-mentioned conversation is the best example of a discourse that can be analyzed by using the lens of Feminist Critical Discourse Analysis because this represents how a man wants to be in power and wants to sustain the patriarchal ideology. In the above-mentioned dialogues, Mir Taj Muhammad is talking to his daughter who is the heroine of the movie. Mir Taj Muhammad is strictly against girls' education and his daughter Jan Bibi is surprisingly educated. She has been living in Karachi at her uncle's home where she got an education. She is not a pseudo-feminist (misandrist) but a feminist. She does the household chores and always welcomes her father's guests and takes care of him but goes against him when it comes to women's rights. Her father takes pride in upholding and imposing traditional norms on the people of Balochabad he is against the construction of the girls' schools and Jan Bibi is working at radio which is considered something shameful for women. This is how she resists her father's power. She does not think it is necessary to answer her father's questions, which support marginalizing the women.

Working at a radio station in Baluchistan (Province of Pakistan) for women is considered a sin and when Taj Muhammad says “if you still want to work at radio then you have to go over my dead body” here he is not only a fictional character he is the mindset of 90% people of Baluchistan. Jan Bibi is playing the role of a courageous lady; she goes out without answering her father’s words. She even does not care what he says. Jan Bibi’s character deconstructs the stereotype of emotional and weak women. When her father says “people taunt me because of you” she ignores him and continues her work. Jan Bibi’s character shows how Feminist Critical Discourse Analysis changes the social practices in the East and deconstructs the gendered pre-defined expectations because she never practices gender.

Conversation 3

Khuda Bukhash: “Jan Bibi, you have done a great job today! You highlighted the issue of girls’ education on the radio station.

Jan Bibi: I have not been home so far; I know my father is very angry. I know it is not an arduous task to work for girls’ education here in Balochabad. But I can’t see the girls in my village in this condition. They are lagging in every sphere of life.

Khuda Bukhash: All other nations are discovering different arena; we are still living with outdated traditions.

Jan Bibi: These so-called traditional norms are a hurdle for women! Why is it so? Sometimes I think only women have to uphold the cultural norms”.

In Baluchistan friendship between a girl with a boy is again considered a sin even in the capital city of Baluchistan (Quetta) like all many other Eastern countries and different cities of Pakistan as well. But Jan Bibi’s best and the only friend in the movie is a male named Khuda Bukhash. The above conversation is between Jan Bibi and Khuda Bukhash.

Khuda Bukhash is very happy because he has listened to Jan Bibi's raising her concerns on the radio station for girl's education, as he too is not happy with the hegemonic power of patriarchy.

Female education is a big issue in Baluchistan because most of the people in Baluchistan are traditional-minded and want to uphold their old customs. That's why they do not want their sisters and daughters to go out of their houses for getting an education. The female literacy rate in Baluchistan is 26% only.

The above conversation between Jan Bibi and Khuda Bushakh highlight and criticize this issue very well. Khuda Bukhash praises other nations and curses the old traditional norms of his society and Jan Bibi questions the traditional norms and calls them a hurdle for women empowerment. When she says, "Sometimes I think only women have to uphold cultural norms". Here she becomes the voice of every single woman of East in general and Baluchistan in particular.

This conversation is a counter-discourse of all those discourses which help to sustain the patriarchal ideology. Feminist Critical Discourse Analysis here fits well because this conversation is the analysis of very serious issues that all the women face in Eastern rural societies. Education plays a vital role in the enlightenment of the human. Jan Bibi is a very good example of it. She is educated that's why she can challenge the patriarchal social order of her society.

Conversation 4

Mir Taj Muhammad: "That is enough! Today police arrested the people mine and I'm helpless. I lost everything, my honor, my respect, no one will respect me now. I'm bearing this embarrassment because of my daughter. Why didn't I stop my brother from letting you go to school? You disgraced me!"

Jan Bibi: Aba I have not disgraced you, I'm a human being and I work for humanity

Taj Muhammad: You would have poisoned me, before going online on the internet. Do you know my brother has broken your engagement with his son after watching that video? It's a disgrace for me!

Jan Bibi: Disgrace, disgrace every action of a woman is a disgrace for you people; her going to school is a disgrace; her going to market is a disgrace. When she uses a mobile phone, it is a disgrace. Even when she becomes ill her going to the hospital alone is a disgrace for you people”.

Balochabad is not just a movie but an explanation of the problems of women of all the classes, ages, and caste of Baluchistan. The problems which are faced by Jan Bibi are the reflection of the problems faced by 90% of women in Baluchistan. Using social media, uploading pictures on social, and going online on social media for women are considered disgusting. If mistakenly a picture of a girl goes out then she will be treated badly and people will start abusing her. Male members of the families mostly don't have the phone numbers of the female by their names. The extracted conversation depicts all these issues.

The movie along with depicting many other issues of women also depicts early marriages which is common in rural parts of Pakistan. When Jan Bibi comes to know that another 13-year girl is being married, she goes online on social media and talks about it. The police become compelled and arrest the groom. When Jan Bibi's father orders the police to bring back the groom, the police say we can't do anything because your daughter told everyone about this on social media. A girl here is in power and she makes the dominant members of the society miserable and saves the life of a female child. In such a society where girls are not allowed to go out of their houses unnecessarily Jan Bibi goes online on social media after this her fiancé breaks his engagement with her and her father calls it a disgrace as mentioned in the extracted conversation and says “you would have poisoned me, before going online on the internet” Jan Bibi as usual after hearing this does not become, she bravely asks her father” way every action of girl is a disgrace for you people”. This is

how Feminist Critical Discourse Analysis in this movie is challenging the patriarchal hegemonic power and successfully changes the social practices and changes the gender pre-defined expectations in Pakistan.

Conversation 5

Taj Muhammad: "I could not understand your worth, I was blind. You are my pride, my daughter!"

Mir Sardok: Now the people of Balochabad should know that the progress of a nation is only possible when their men support women empowerment".

As mentioned above the story of the movie revolves around the conflict between two villages, the people of one village along with their Mir (leader) Mir Sardok are progressive and people in the other village along with their Mir, Mir Taj Muhammad are traditional-minded.

Jan Bibi after the breaking of her engagement does not become heartbroken unlike the other girls, she continues her struggle. Mir Sardok seeks help from Jan Bibi to bring back Nazal from Tharparkar. Nazal is a woman who was married to a Sindhi man when she was a child and now her father realizes he was so cruel to do so and wants to see her before death. He requests Mir Taj Muhammad to help him but Taj Muhammad apologized. Jan Bibi with the help of Khuda Bukhash brings back Nazal from Tharparkar which was impossible for her father. It proves that power can be transmitted from gender to gender and all pre-determined ideals can be deconstructed. When Jan Bibi's father sees that what was impossible for him, she did that, he forgives her and says "you are my pride" and gives permission for the construction of the girl's school. Then Mir Sardok says you should never go against women empowerment because without women empowerment the progress of a nation is impossible. Throughout the movie, Jan Bibi does not practice the expected gender role, she plays her power, and becomes successful in her mission. She makes Balochabad that society which according to Lazar is against gender predetermined roles.

Conversations of the movie “Punjab Nae Jaunge”

The story of this movie revolves around two families: a family of Amal (heroin) and the family of Fawad (hero). The families have a hundred years of friendship. Amal’s family lives in Karachi and Fawad’s family lives in a village in Faisalabad. The lifestyle of both families is different, Amal’s family is modern and she returned from London after studying Economics and Fawad’s family is a feudal family but is not traditional-minded and does not practice the traditional customs strictly and he returned from Lahore after completing his M.A. Fawad’s mother wants Fawad to be married to Amal and Fawad too falls in love with her at the beginning she refuses but then Fawad convinces her and they marry each other. Though Fawad’s family is not traditional-minded he is somehow traditional minded. The head of Fawad’s family is his grandfather (Mehtab Khagga) and the head of Amal’s family is Bebooji (her grandmother).

Conversation.1

Amal: “What’s the matter? Why are panting? You’ve grown old Mianji.

Mehtab Khagga: Not old, just feeling nervous.

Amal: Why nervous?

Mehtab Khagga: Just because you have arrived more educated and I don’t know if you would now listen to me or not.

Amal: While in London, I used to tell my all friends that there was no one like my Mianji.

Mehtab Khagga: You are also incomparable my laadli. I’m not the only one who thinks so, your aunt also thinks the same, and Fawad too feels the same since he has seen your picture. Your aunt has fallen for you and Fawad also but I said, shut up! Let me read my daughter’s heart first.

Amal: So, you were reading my heart.

Mehtab Khagga: The idea was not mine. It was floated my dear daughter in law. Fawad gave his liking, if you don't agree, don't be angry. Just whisper in my ear, "rejected".

Amal: "Rejected"

The above-extracted conversation between Amal and Fawad's grandfather depicts the changed order of Pakistani patriarchal societies, where an elderly man who is the head of feudal society is feeling nervous in front of a girl while asking her to marry his grandson. He could not resist her anger and requests her not to be angry; "I'll respect your decision." Amal without any hesitation rejects the proposal because she thinks that a feudal man like Fawad does not deserve her. Here the patriarchal hegemonic power is transformed and man could not impose his decision on a woman.

Conversation 2

Amal: "For dairy, I will import brand new plant, renovate the entire building, will hire a doctor to look after the buffaloes, Mianji, andandand

Mehtab Khagga: What sweetheart.....go ahead, sweetheart..... what else?

Amal: And Mianji! I will establish dairy offices in Karachi, Lahore, and Faisalabad! Huge offices

Fawad: This does not sound appropriate, Grandpa! Now the ladies of the Khagga family will deal in dairy?

Fawad's mother: Damn! She has studied Economics from London; will she sit and massage your feet then".

The above-extracted conversation depicts that power is being transferred, negative stereotypes are being deconstructed, patriarchal hegemony is being challenged and the gender predetermined role is being changed in Pakistani movies to bring change in the social order of Pakistani patriarchal society in general and Eastern in particular.

Fawad's works depict that men take pride in imprisoning their women at home especially those men who are the head of a village. Amal's confidence and her Economics degree are a good example of deconstruction of gender predetermined roles. This conversation alone depicts how women if given chance can play power and perform better than men, can also become successful business ladies, and can hold a degree in Economics and Mathematics. If women stop practicing gender then she can change the social practices as does Amal in the movie "Punjab Nae Jaunge".

Conversation 3

Amal: "I'm not that type of girl who will get frightened if you frighten her or will die for your love. I'm

the one who stands loyal if you are so and will betray if I'm betrayed.

Fawad: What will you do if you feel betrayed?

Amal: I will demand a divorce from you and put this mustache off your face on your hand".

There are such women in the East who worship the patriarchal ideology and do not question it. But Amal is not that kind of a girl. She knows her legal rights. Women in the East obey their husbands all time and never ask for divorce even after being betrayed but Amal here too does not practice gender. She demands a divorce from Fawad when she catches him with another girl. She not only demands a divorce but also says to Fawad that she will put his mustache off his face and put them on his hands, his mustaches are his pride and he always uses to twist them with pride. She does not hesitate to disrespect his pride. She plays power completely. This depicts how Feminist Critical Discourse Analysis is changing social order in the East. Usually, in patriarchal society men and women are punished differently for the same guilt and sometimes men are not even punished. But Amal punishes Fawad and goes back to her parents' home. She deconstructs the old Metanarrative of hiding the illegal relationships of husbands with other women.

Conversation 4

Fawad's mother: "What should I say to Bebooji?"

Fawad: I will answer Bebooji that this, not London. Here the wife can be slapped and beaten".

The above-extracted conversation depicts that gender is present everywhere but oppression and marginalization of women are different in different families and cultures. Fawad's mother is worried because he has slapped Amal, she has to face her grandmother but Fawad still wants to play power like a typical feudal man. His words depict how the position is different and are differently treated in Eastern and Western societies. It is something common to slap and beat a wife in the East. Patriarchal hegemonic power is sustained in discourses. In the movie, under discussion, all these discourses are questioned.

Conversation 5

Fawad: "Everyone says that I slapped her but nobody asks why I did so. Do you remember Bala that merasi?"

Friend of Fawad: Yes, Chaudhry Saab.

Fawad: That merasi used to tie his wife up after a good beating and when he called her: "O Rakhi" she said, "Ji Balaji". Even these merasis are better than us".

The above-extracted conversation depicts that there are such women who agree to be beaten because they have been told that the beating of a wife is a normal thing and every husband does so. Such women help to perpetuate male dominance. The movie under discussion intentionally depicts such things to counter them. This conversation also depicts how men feel the pride of oppressing and beating his wife when Fawad says "even the merasis, it a derogatory term used for those people who dance and sings in the weddings of feudal people for money are better than us" by this he means that our power is useless

because we are allowed to slap and beat our wives but the merasis who are powerless people are privileged with this. Here we come to know that the patriarchal power is being transmitted and social order in the East is being changed.

Conversation 6

Fawad: "So that means you are an accomplice to them.

Grandfather of Fawad: No one amongst them is against you. It's only she who is not in your favor".

The above-extracted conversation depicts that Amal is playing the power and resisting her family's decision. Her whole family wants her to forgive Fawad but she wants to punish him. At the end of the movie, she forgives because she realizes that he will not cheat her anymore and has truly fallen in love with her, she takes this decision her own. She plays the power here.

The critical analysis of all the extracted conversations of the movies "Balochabad" and "Punjab Nae Jaunge" proves that Feminist Critical Discourse Analysis is changing the social practices in the East and the gender pre-defined expectations are being changed in Pakistani movies. Such movies are being produced to support women's empowerment in the East.

6. Findings

The present study has found out from the conversational analysis of the Pakistani Movies "Punjab Nae Jaonge" and "Balochabad" that movies which are the genre of literature show a complete and clear picture of the existing Pakistani society. Feminist Critical Discourse Analysis plays a very vital role in present society and it is bringing change in discursive practices. The gender predefined roles in Eastern patriarchal society are being challenged. In these two selected movies, it was found that women can do the same work as men if they resist the patriarchal hierarchy. This study portrays the new

women who are aware of their rights and values. She is developing her identity, and thus in a continuous struggle to change the unified expectations of the people towards gender role.

7. Conclusion

The mentioned movie's plot and dialogues are analyzed under the perspective of Feminist Critical Discourse Analysis. It is concluded that Feminist Critical Discourse Analysis aims to analyze and question the asymmetrical power relations in gender and thus to reconstruct the social practices regarding gender. Feminist Critical Discourse Analysis is achieving its goal successfully and playing a useful role, it is observed that in Pakistan, being an Eastern and patriarchal country's the social order has changed more specifically in terms of women empowerment, they are now able to exercise their power as men do. Gender pre-defined attitudes and practices are challenged by women in Eastern society, which is reflected in the movies of Pakistan. Social practices of the existing society have been transformed due to the manifestation of Feminist Critical Discourse Analysis.

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