



Islamic Values and Representation of Gender Relationship in Pakistani Drama 'Nand': A Multi-Modal Discourse Analysis

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Abstract- This study explores how the Islamic values are being presented in the portrayal women characters in the Pakistani Drama serial 'Nand'. It also focuses on how all the characters are influenced by only one female character, Gohar performing as Nand (Nand is an Urdu Language term, and it means husband's sister). This study is based on a multimodal discourse analysis of the Pakistani drama under study. Through the Conveniences of the researcher, some of the shots and dialogues have been taken to analyze the content and images. In this study, it has been explored that all the other characters, both male and female genders are sacrificing their happy life to protect themselves from the dominant character Gohar, and submit to Gohar because of her aggression, intelligent traps, playing with people's life, spoiling the matrimonial relation of others, commanding and ordering people such representation makes her sadist which questions the basic human rights as shown in the drama. Hence, it is a fact that women in the Pakistani community are not weak all the time rather they equally share the power relations; discursive or non-discursive.

Keywords: Gender, TV Drama, Stereotypes, Images, Discourse

I. INTRODUCTION

The role of media in the advanced arena is very significant and persuasive. Television and media both are considered powerful mediums and sources of information for the common masses. These mediums are used to educate people, entertain, and create awareness among them. However, television also greatly influences people's minds both positively and negatively and it also affects their thinking patterns.

In Pakistan, nowadays one of the most-watched serial dramas "NAND" (husband's sister), is under hot debate in different places like universities, hotels, houses, and many other public places. This drama is written by Sameena Aijaz, directed by Zeeshan Ali Zaidi, and presented by Big bang Entertainment and aired on Ary Digital from Monday to Thursday from 19:00 hours to 20:00 hours. Every single episode has more than one million viewers.

Problem Statement:

Every society is known by its language and culture. How language is used in society and what are their norms. Norms, values, and language are the organic essence of a society and the whole representation of a society is based on it but media deviates from it and media do not represent the actual picture of the society, some things which are not our values and norms they start depiction of it and as a result, our society starts following that depicted culture and norms of the media which in reality do not exist in our society. Our social norms and culture are not presented technically by media but it has been seen that our culture and norms are being changed which is perhaps not liked by many people.

In drama, **Nand** such cultural values are depicted which were not present in the past or it may not be depicted. In addition, such culture and values may or may not have been existed, but after the depiction of such dramas, they now exist and would present the image of an unpeaceful society. In this research, the researcher wants to highlight such issues, because such issues can create new problems and hurdles for a peaceful society.

Research objectives

The current study is to highlight the role of Nand (in Pakistani society as depicted in media).

Research Questions

- How the gender relationships are represented in the drama 'Nand'.
- What is the intragender representation of the Pakistani drama 'Nand'?

Significance of the study

The current study points out that how the protagonist of the serial drama understudy is depicted and portrayed by the writer and how it affects the relevant relations. Furthermore, it also figures out how gender representation is made and how it is linked with the audience.

Delimitation

The study aims to analyze the drama only with the perspective of gender representation, therefore, studies on the other perspectives and aspects needed to be done. The current study is only limited to the selected portions from the Pakistani drama and to show gender representation in Pakistani culture through this drama.

II. LITERATURE REVIEW

In this modern world, everyone is dependent upon technology and is completely engrossed in it. The advancement in science and technology has made social media a powerful tool to attract the audience due to its far-reaching consequences all over the world. It has also made the communication process very fast therefore television plays a vital role in socializing and conveying messages in this modern world. Social media and especially television shapes specific ideologies and behaviors among the common masses and have a huge impact on human lives. The model for multimodal discourse analysis proposed by Kress and Van Leeuwen (2001, 2020) has been employed by the researchers to analyze the Pakistani adverts where they found these gender adverts disseminating a particular ideology through gender socializing and attributing gender roles which are enhancing the stereotypical representation of women and creating gender gap and showing women subservient to men. The manipulation of gender representation is prevalent. Moreover, these adverts are suspected of sexual commerce and normalizing the slender thin sexual female bodies while showing men in greater size and erect positions and women in leaning positions. These adverts support the Pakistani patriarchal fabric where women are homebound, less active, ornamented, and sexually objectified. Meanwhile, men are in a variety of occupations, more active and bossy.

This research employed Systemic Functional Linguistics of Halliday (2014) from which the researcher used three functions for the analysis of the advertisements which include representational meaning, interactive meaning, and compositional meaning.

Gender representation is one specific theme that is prevalent in all Pakistani dramas and specifically, this is highlighted and portrayed very immensely in this drama. Similarly, these gender roles play a vital role in human life and have a huge impact on their mentality and wellbeing. Therefore the importance of both genders becomes vital in disseminating discourse and in conveying different messages. Moreover, it is observed that social media is used as a hegemonic tool for manipulating the myriad attitudes and behavior of huge audiences and spectators. For instance, a vast amount of data shows that female characters are depicted in media for special agendas and are given special physical attributes to attract and persuade various audiences. It is therefore pointed out that these different social media platforms are used as a medium to define a certain set gender role in a social circle.

Further, it is seen that these television dramas and programs construct a specific social as well as cultural perspective and represent different women as commodities and objects of beautification to enhance their audience and viewership. Several recent studies conducted on Pakistani dramas proved that these dramas are based on certain bizarre gender stereotypes and are seeking help from these stereotypes to inculcate certain ideologies and mindsets. Bardwick and Schumann as cited in Tuchman (2000) studied different roles played by men and women in various television programs and concluded that female characters are depicted mainly as homebound (Levinson 1986). Similarly, also points out various gender stereotypes in different dramas and advertisements by saying that women are shown as weak creatures and are wholly dependent on men for their basic needs and requirements.

Olateju (2015) writes about a Yoruba Song-drama in which a blind man's site comes back with the help of a Superman who even after many discourage remarks from the people around him helps the blind man. He sings, dances, and jumps to demonstrate his joy. The researcher writes that the story transforms from a single model to a multimodel when the practical narration of activities extends the meanings of a moral story to a more social purpose-based story for learning. Instead of just giving one concept or one moral lesson the story also teaches more than one intended concept. These unknown intended concepts are due to the multimodality of a literary piece which it embodies. Meanings not only reside in the words but also exist in the nonlinguistic (extra-linguistic and paralinguistic features) elements of a story, narration, or performance.

The article furthermore elaborates that the multimodal layers of meaning are sorted out with the help of the multimodal theory of communication which focuses on two things: the semiotic resources and the communicative practices. Discursive, production, and interpretative practices are involved in the communicative practices along with design and distribution practices which cooperate with semiotic resources to give the multilayered meaning of a text or narration.

Social media is a crucial part of our daily life and no one can get rid of its overwhelming influence. These numerous social media platforms like YouTube, the internet, newspapers, magazines, and television

surround us all day long. Therefore, television is considered the most effective tool for disseminating and creating various stereotypes in any society. According to Grammer (1998), “ads sell a great deal more than products. They sell values, images, and concepts of success and worth, love, sexuality”

Similarly, the concept of Gender studies became famous with a rise against male dominant society and a wide trend towards feminism (Freedman, 2012). Now, this field is dominant and expanding its root everywhere and has influenced everyone. Similarly, this field is commonly used in various serial dramas and advertisements. It has become a common trend to objectify women on various social media platforms and it is evident from the recent studies and researches that despite all the changes in the prevalent society of science and technology gender roles and specific stereotypes related to women are still in vogue. Zotos, and Tsihla (2014) studied different gender roles in various advertisements and concluded that the vogue of such stereotypical gender portrayal is still very much prevalent in the twenty-first century. Women are still represented as marginalized, subservient, and subordinate. Hence, they are of the view that there is no major change in the depiction and representation of women over decades (Kamran 2016).

Researched the representation of gender in Pakistani advertisements where they find out that women are represented in a limited role and mostly against social and cultural values which can affect the esteem of women in our society. The less active female and no role in societal development is the crux of the findings. They write, “These advertisements romanticize the housework and motherhood. The needs and desires of women are depicted in terms of her nurturing and caring role within the family.” This suggests the enforcement and persistency of the stereotypical image of women (Scheibe & Scheibe, 2000). The advertisement in which women had a leading role were of domestic chores-related articles like hygiene, textile, footwear, and cleanser, etc. compared to the other advertisement of high economic and power statuses. It is important to realize and understand that how gender representation is immensely important in various advertisements and serial dramas. By pointing out certain stereotypical gender representations people are influenced implicitly thereby creating a huge impact on their lives (Lindsay, 2015). This results in certain malpractices in a society like it promotes intolerance, patriarchy, and a culture of abuse. Similarly, these gender stereotypes also lead to many disparities such as violence used against women and torture them physically and mentally (Zia, 2017). Therefore, it is the responsibility of the state to utilize social media to create awareness among the common masses and to use social media as a powerful tool to spread cooperation and harmony. Similarly, the responsibility also lies on the shoulder of everyone to use social media effectively for guidance and information (Ali & Shahwar, 2011).

As women are progressively developing, gender equality is being accepted all over the world and the cooperation of each gender is now understood as vital. Although this struggle implies that they were deprived of self-realization, equal growth, and development. The economic dependency of women is a strong reason behind this imbalance. One of the main causes of the reinforcement and perpetuation of this imbalance is Media. Media interpret and evaluate issues and mold opinions to shape ideologies of desired interest. It acts as a great influencer that can be used for the national development of women in Pakistan (Anjum, 2007; Zia, 2017).

Anjum (2007) also found out that women represented in Pakistani media can easily be codified in certain categories such as “women dependent on man, as an overarching housewife, as physically beautiful and sexy.” The typical domestic values are reinforced in Pakistani media where women try to become perfect cooks and housekeepers and also sustain beauty. The competition in media has also encouraged the use of glamour and violence for more viewership. Consequently, the true role of women in society is not acknowledged. One of the country’s directors has also shown reservation on the portrayal of women in media by saying that they can be “better economists, bankers, journalists, and what not” instead of the showpiece for selling products of pampers and other domestic commodities. However, some of the televisions have now started to televise dramas where women are shown doing better and different than the typical domestic chores. They are heard and they participate in discussions that seem very encouraging and supportive of women’s role in society (Tuchman, 2000).

Anjum (2007) found in their research that there is an imbalance in the ratio of male and female workers in Pakistani media where males are given more opportunities than women and their ratio is less than five percent. The modernity for a female is only seen in the appearance and presentation, not in the thought and intellect. Typical stereotypes for males as wealth generators and females as child upbringing and homemaking are perpetuated in modern appearance (Dow, 1996). Meanwhile, women are presented as sex objects and less active than men. Women are given less time than men in talk shows on national issues. Moreover, “the demand of the masses” which they present in the justification for the stereotypical presentation of women is called by the researcher as lame. He is of the view that they can even influence policymakers so they should persist on what is right and equip women through information.

Kamran (2016) write that gender roles have changed over time. Men are not represented according to their social interaction and involvement. Even men dominate society; however, their typical stereotyping is still going on despite their real-life situation where they want to care for family and friends. They are shown hard-working and self-sacrificing who are struggling hard to meet their family expenses. This generates a gap between reality and portrayal through media. "Prejudices, perceptions, and ideas" restrict people to what is right and what is wrong, and hence stereotypes are generated, including sex-oriented practices and roles. These stereotypes are recurred, regenerated, and guarded by the society which helps in its propagation and perpetuation.

It concludes that men face workload and hardships for the earning of the family. The traits of an ideal stereotyped man are, "financially stable, management qualities, mature advisor, a decisive person, sincere, highly logical, physically strong, and composed and heartthrob." These stereotypical representations do not reflect the reality of the actual Pakistani man which will lead to the wrong image of gender representation and hence damage the whole fabric of gender equality.

The belief system of 'flawless and 'perfect' in our society is constructing a female identity through ideologically developed messages via commercials in which women are presented as a glamorized sex object, reflecting the negative progressive role of women in societal development. Social patterns, which are ideological semiotic signs, make up the identity of its people. The stereotypically symbolized women characters are either presented in a glamorous or traditional way which is evident in the existence of typecasting (Sully, 2010). The commercial makes use of the previous beliefs and concepts and adds new ones amalgamated with previous ones to normalize and form new concepts which look normal and natural to people and thus it brings about a change either socially, culturally, or ideologically (Iftekhhar & Islam, 2016)

In addition, more works have been done on the advertisements, media discourses, and signboards but on representation and analysis of Pakistani dramas, more work and research has to be done.

III. RESEARCH METHODOLOGY

For data collection, screenshots of scenes have been taken related to gender and intra-gender representation many episodes were watched from the online resource: YouTube and during the broadcasting of different episodes only such pictures were selected which identifies and portrays both the perspectives such as gender and intra-gender representation. Furthermore, many of the screenshots are taken only of such scenes where one can analyze simply both the representation of gender and intra-gender, where one can critically analyze the portrayal of gender. The research has been started from the very first and basic picture which is also known as the advertisement of the drama serial Nand, as like every drama serial and products have their advertisement which for the sake of publicity and to interact the people to achieve the goal so that many viewers and buyers became their viewer and purchaser. Before moving to the other pictures for the critical analysis and pointing to elaborate the gender representation of the advertisement picture of this drama, the advertisement picture would be taken initially for the description and elaboration, and for this reason, the advertisement picture would be keenly analyzed and the description will be given very extensively as compared to the other pictures which are also being collected for the same research purpose the reason behind this is that the semiotic representation of this picture is more than enough. Because the producer has organized and produce the picture in such a way that the first sight of any viewer would compel him/her to watch this drama and this advertisement picture is also self-explanatory on its own. Many episodes have been watched but the screenshots are taken of only such scenes where one can observe that the scene is perfect for the semiotic representation for any specific or both of the genders. Moreover, the other collected screenshots from the drama serial Nand will be also discussed and explained with different aspects and different meanings, so that every single point shall be cleared and the true gist of multimodality and the semiotic representation would be achieved. In this research, both the portrayal of the specific picture and at the same time the contextual theme of the taken screenshots would be elaborated.

Research Design

This research is qualitative in nature. For the elaboration of both genders, pictures are taken from the online source you-tube.

Theoretical Framework

In this research study, both gender portrayals are analyzed with the multimodality approach. Before the multimodality approach, people were accustomed to mono-modality which means expressing your ideas through one medium, which was highly preferred in the past. However, the mono-modality approach had given way to multimodality: which means to use different mediums to convey messages and express ideas

that can be used by any person in any literary work, culture show, dramas, magazines, photos, even traffic signals.

A multimodality approach is an inter-disciplinary approach which has been given by (Kress and Van Leeuwen, 2001) it tells us that multimodality describes representation and communication with the help of different modes.

It emphasizes analyzing and describing the source meaning-making which people use them such as written works, gestural, visual and spoken, voice quality, integrates language with intonation, posture as well as aspects of self-presentation such as dress and hairstyle, etc., in different contexts and on constructing meaning that shows how these are organized to convey and make meaning of it.

Multimodal studies are conducted for the purpose to understand how semiotic mediums are used for the discourse in different contexts and different places such as schools, product advertisements, textbook illustrations, videos, pictures, online environments, etc. Multimodality research plays a pivotal role in the collection and analysis of digital data and environments regards to social research.

Data Analysis and Representation

The main aim of these analyses of screenshots/ pictures is to highlight the ideological perception behind these collected screenshots that how they portray the cultural values, norms, and traditions of Pakistani society. This study has been based on multimodal (integrates language with intonation, facial expression, gesture, and posture as well as aspects of self-presentation such as dress and style) analysis.

Basic Commercial Picture of Drama Nand, Screenshot#01



Commercial Advertisement of the Drama		Signifier	Signified
	Elements found on Screen	Nand	Relationship, husband's sister

		Fire Line drawn between the characters	Not fruitful relations among these characters
		Channel's Logo/monogram	Publicity, an idea about the channel
		Names of the actors and actresses	To grasp the attention of viewers
		Black color wallpaper	Showing ambiguity, disappointment,
		Location of characters' picture in an upside-down way	Pictures of character are located according to the character dominance
		Time	To make the viewers aware of the broadcasting

Commercial advertisement of the drama is designed and organized in such a manner that all the information and knowledge to be delivered and given to the viewers in just one picture.

As the name of drama "**NAND**"; thus, the font of the drama's name is highlighted more than the other names and writings in the commercial picture so that it clicks quickly in the minds of the viewers.

The characters in this drama are:

- **Gohar** (protagonist, Jahangir's wife, sister of Saqib and Hassan, and Nand{ Husband's sister} of Rabbi
- **Jahangir** (Husband of Gohar)
- **Saqib** (Protagonist brother and husband of Rabbi)
- **Rabbi** (Saqib's wife and sister-in-law of the Protagonist)
- **Hassan** (Younger brother of the protagonist)
- **Umer** (Protagonist's son)
- **Farwa** (First wife of the younger brother, Hassan's wife)
- **Gull Rukh** (Second wife of Hassan)
- **Naeema Aunty** (Gull's mother and mother-in-law of Hassan)
- **Affshan** (Second wife of Saqib)
- **Shahnaz** (servant).

The above-mentioned characters are part of the drama "**Nand**", but the characters whose pictures are present in the commercial advertisement the major story of this drama revolves around them. It would be more absolute to say that the mention characters in the commercial advertisement are the major characters of this drama.

Screenshot#02 of the Drama



Elements for analysis in the screenshot	Signifier	Signified
	Pointing finger	Command, power
	Open hair	Courage, confidence
	Black color dress	Angry nature, fear

***“Tum meri baat suno, tumhay koi larki pasand tou nahi jou Ammi ko lay ker khamoshi say chalay gayee wahan”:* Gohar.**

(You listen to me. Are you having an affair? Is this why you took mother with you secretly).

The above quotation is uttered at the opening of this drama by the protagonist **“Gohar”**, and she points out a finger to her brother **“Saqib”** directly and utters her statement with an aggressive facial expression which portrays the female gender’s dominancy over the male gender. In this whole drama, the character of **Gohar** is depicted as very aggressive, dominant over other genders both male and female, always commanding on her brothers and all other characters even on her husband as well, which is not considered good in Pakistani society. In Pakistani society, such wives which always command their husbands are not considered good wives, and everyone noticing such wives in their bad books and backbite about such wives in the society. In the whole drama, the protagonist **“Gohar”** is only humble and bows down only towards her son **“Umer”**, and she is also obedient to her mother to some extent.

Screenshot#03 of the drama Nand



Elements for the analysis in the screenshots	Signifier	Signified
	Rabbi	Saqib's wife, Gohar's Sister-in-law
	Organized utensils	Kitchen
	Bread Slices, Butter	Breakfast making
	Lunch box	Packing lunch for the school child

In the above screenshot#03, it has been observed that “**Rabbi**” is preparing breakfast in the kitchen for “**Umer**” which is the responsibility of Umer’s mother Gohar. But Gohar is habitual of waking up late, and Rabbi always prepares breakfast for Umer as well as lunch box in the morning, and at that time no one in the kitchen helps Rabbi. And this depicts that the female gender other than the particular gender of Gohar has a soft corner for other relatives and relations. In the whole drama, the protagonist is depicted always by giving only orders and commands to the other characters, and she also creates illusions in the relation of Rabbi and Saqib. Rabbi always gives sacrifices to save her matrimonial relations with Saqib because Gohar being married and a mother of one child living at her mother’s home which is against the norms and tradition of Pakistani society. The thing which makes the Gohar character hatred that she always indulging in the matters of other’s lives and the middle of the drama, Gohar succeeds and Rabbi is divorced by Saqib.

Screenshot#04 of the Drama Nand



Elements for the analysis in the screenshot	Signifier	Signified
	Saqib and Umer	Relation of nephew and uncle
	Unbrushed hair of Saqib	Busy in taking responsibilities for others and has no time for himself
	Using a towel to dry Umer's hair	Depicts responsible and caring nature

“Achy bachay raat ko jaidi so jatay hain takay subah k waqt fresh ho, ajoo baal achay say sooka lo our apni shirt pehn lo”: Saqib

(That's why it is said that good kids go bed early so that they are fresh in the morning. Come on dry your hair well and wear your shirt)

In the above **Screenshot#04**, it can be witnessed and analyzed that Saqib is drying the hair of Umer and helping Umer to make him ready for school. This also depicts the intragender perspective, that how the same male genders have sympathy and soft corner for each other.

In addition to it, as we have analyzed **Screenshot#03**, where Rabbi is busy making breakfast and preparing lunchbox. On the other hand, in **Screenshot#04** Saqib is busy and helping Umer to get him ready for school, both pictures give us the idea that how all other characters are obedient to Gohar and they are passionately accomplishing jobs and duties of Gohar which also tell us the supremacy of Gohar character. Both Gohar and Rabbi are contemporary because Rabbi is also Nand (husband's sister) of her sister-in-law; Rabbi has only one elder brother. But all the good qualities of well-civilized Pakistani women are depicted in Rabbi's character. However, Gohar is also Nand and the name of the drama is titled based on Gohar character and the drama is under hot discussion because the character Gohar is irresponsible, aggressive, and has the hunger of being supreme on all other relatives/characters (brother, husband, mother-in-law, sister-in-law, and servants. Gohar has the desire to always be commandant and to just always do commands on others. Gohar wants that all other characters should be subservient to her and she should always command them.

ScreenShot#05 of the Drama Nand



Elements found in screenshot #05	Signifier	Signified
	Saqib and Hassan	Brother, blood relation
	Saqib Slapped Hassan	Anger and Aggression of Saqib
	Black color shirts	Showing anger, disappointment

“Aapee may sirf samjany key koshish ker raha houn k zinaghi meri hay our fiasla b mera hoga”: Hassan

Subtitles: (Sister I am just trying to explain that: this is my life and I will decide who I want to marry)

“Aur ager mujay itraaz hoowa tou be apni maan maani kero gay”

Subtitles : (“Gohar: And if I have an objection, will you still do as you wish”)

“Hassan: han pir b keroun ga” Subtitles :(“Hassan: yes I will”)

In the above **screenshot#05**, Hassan is being slapped by his elder brother Saqib, the reason is that Hassan is determined in his decision and he wants to marry his beloved **“Farwa”** but Saqib considers Hassan’s desire very offensive because Hassan’s desire is against the will of their sister Gohar. In a nutshell, we can say that in this whole scenario woman particularly Gohar is considered to be the most powerful and we can say that Gohar is a one-man army. Gohar is the only character who feels happiness and joy when she puts other characters in trouble and commanding on them. Hassan goes against the decision of Gohar and he marries Farwa, both Farwa and Hassan love each other and Farwa becomes pregnant, but during pregnancy, Farwa has left Hassan’s home because Gohar has made propogandas and illusions against Farwa, and Hassan consider this illusion as reality. So here, we have two perspectives both gender and intragender because Gohar has made illusions against Farwa and as a result, Farwa has left Hassan’s home depicts the intragender violation that how one female (Gohar) character has ruined the matrimonial life of another character (Farwa). On the other hand, the male character Hassan blamed his wife without knowing the reality, and as a result, Farwa has started living alone in her mother's home, which depicts the overall gender violation. Both gender and intragender violations take place due to Gohar because Gohar has not only ruined the matrimonial life of her brothers but she has also ruined her own matrimonial life and got separated from her husband **“Jahangir”**. Because Jahangir is obsessed with his wife and obedient to his mother that is not tolerable by Gohar, and she wants that Jahangir is her husband and Jahangir should obey her words only not his mother's words. Moreover, Gohar wants that Jahangir shall be a puppet in her hands but Jahangir has denied such unethical desires and due to this reason Gohar gets separated from Jahangir. This makes such a strong idea, in the minds of the viewers that Gohar has the mindset of supremacy, aggression, jealousy, and some other psychological issues which do not lead the character of Gohar to be well-civilized and sincere to her relatives and relations.

ScreenShot#06 of the drama



Elements found in the Screenshot of the drama	Signifier	Signified
	Woman sitting in an uncivilized manner	Gohar is mad/mental now
	Dirty dress and untrimmed hair, eating unhealthy	Loss of senses
	Daytime, brightness	Hopefulness for recovery

As the story moves further, it opens up a new Pandora box. Jahangir weds Rabbi because Gohar always misrepresents the relation between Jahangir and Rabbi which is completely against the reality, so to teach a lesson to Gohar, Jahangir weds with Rabbi as a second wife. This relationship was not tolerated by Gohar and she was making new illusions and propoganda against Rabbi so that Jahangir should divorce Rabbi but it couldn't happen. One day, Gohar was blaming on Rabbi in front of her son Umer and this scene was not tolerated by her son Umer and as a result, Umer revealed the reality:

“Bus keray mama, ap her kisi per ilzam lagati hain, ap nay dadi ko b mara taah, ap daadi k qatil hain, wo ap say pani mang rahi tee mager ap nay ousay pani nahi deia”

Subtitles : (Mama leaves it, you are blaming everyone, you have murdered my grandmother, and you are the murderer of my grandmother. She was requesting a glass of water but you didn't give her water) So, when Umer revealed the reality about his grandmother's death, Jahangir was standing also there and he listened to everything and on the spot, Jahangir divorced her. As Jahangir divorced Gohar thrice on a single time Gohar didn't bear it and slowly and gradually she was losing her senses and she lost her memory. And on the way back from Jahangir's home to her mother's home she has completely lost her memory and she forgets her mother's home address and she starts living on footpaths and roadsides. From the portrayal condition of Gohar in the picture, we can say that "every rise is to fall".

Screenshot#07 of the drama



Elements found in screenshot#06	Signifier	Signified
	Amulets, related to black magic	To harm someone, to make illusion and spoil the relationship
	Showing pieces of evidence with anger expression	Enquiring about unknown knowledge
	Saqib and Afshan	Husband and wife, matrimonial relationship

“Saqib: Afshan, Ammi key kamray key zamadari tou ap k pass tee, our ap nay he ammi k kamray key safai key tou ya taweez k say”

Subtitles: (Saqib: Afshan you were responsible for looking after my mother, and you had cleaned my mother's room so how these amulets found here?)

“Afshan: Mujay nahi maloom Saqib, jub may nay safai key tee tou ous waqat ya Nahi tay”

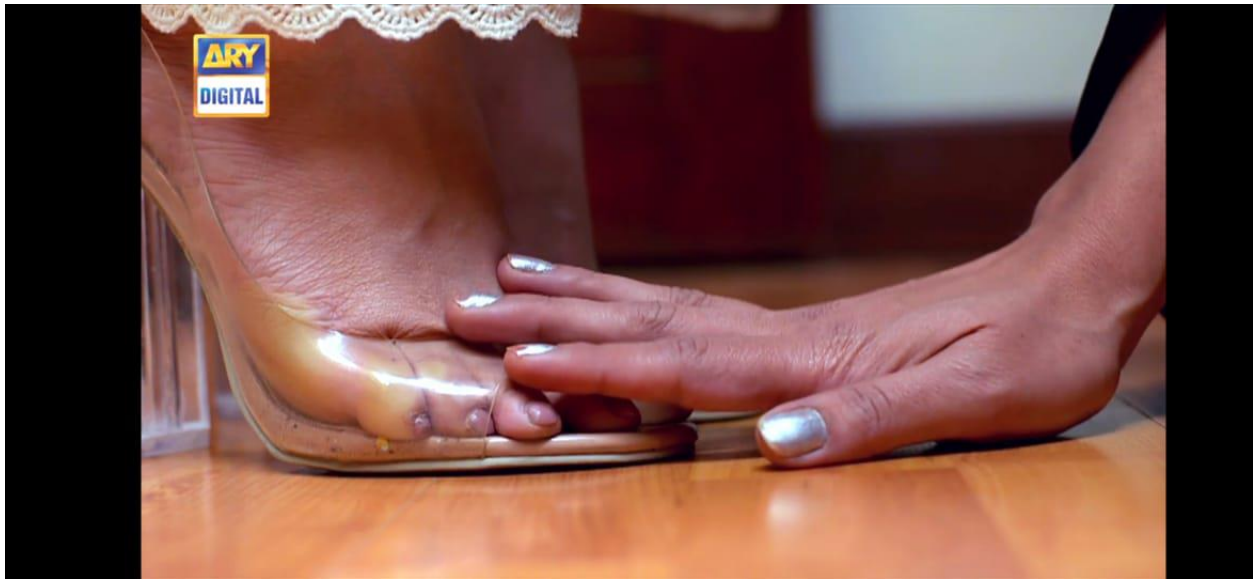
Subtitles: (Afshan: I don't know Saqib when I cleaned the room I didn't find these amulets in the room)

As mentioned earlier, that Gohar has ruined and spoiled the matrimonial relations of her both brothers. Saqib has divorced his wife Rabbi, and later one Rabbi becomes the second wife of Jahangir. And Hassan's wife gets separation from her husband. So, both brothers get married to other girls and they have started new matrimonial life but again these matrimonial relations have the influence of Gohar. So after, the failure of prior matrimonial life Saqib weds with **Afshan** and Hassan weds with **Gull Rukh**. Moreover, Gull Rukh has only one blood relative and that is her only mother: **Naeema Aunty** and Naeema Aunty live with her daughter.

Now as both mother and daughter, **Gull Rukh and Naeema Aunty**, are greedy and they haven't seen big houses which are well decorated, and servants are serving in it, so, when they have seen this luxurious life they decided to take control over the entire home. Naeema Aunty has the desire to become the head of the family and for this, she has decided that she will take over the home with the help of magic and amulets and she makes illusions and propagandas against Afshan that all these evil deeds are done by Afshan and mother-in-law of Afshan believes in it. So, from this perspective, it has been depicted that intragender especially the female gender is not sincere for each other and due to this evil plan of Naeema Aunty, mother-

in-law of Gull Rukh and Afshan died because of the heart attack, which declared Naeema Aunty as the murderer means that one female gender has murdered the other female gender.

Screenshot#08 of the drama



Elements found in the Screenshot	Signifier	Signified
	Gohar's foot and Gull Rukh's Hand	Gohar order Gull Rukh that bow down and request her for an apology
	Heel Shoes of Gohar	Showing high rank and Superior mode

As in the earlier part, in screenshot#06, it has been mentioned that Gohar is madcap and she has lost her home back address and she starts living on footpaths. So, after the search for missing Gohar then a few months later, Saqib finds his sister Gohar and Saqib admits her sister to a psychiatric rehabilitation center. In this center, psychiatrists give her treatment but one day she puts some fire and as a result, Gohar has to go under plastic surgery. And after few months, Gohar becomes into normal routine life. But she has not learned from the past, that the past bad incident was the result of her bad deeds with Rabbi and Farwa. And after coming to her normal daily life again she has started the same evil plans and commands on the people. As one, day Naeema Aunty, was talking with someone on a phone call and narrated the entire story that how she had killed the mother-in-law of Gull Rukh and put blame on Afshan. But outside of the door, Gohar was listening to the whole story on the past incident and Gohar decided that she would take revenge. And as both, Gull Rukh and Naeema Aunty are the murderers of Gohar's mother and as the Gohar is aware of the reality so now Gohar is taking revenge from both Gull Rukh and her mother Naeema Aunty.

And on small mistakes, Gohar always forces Gull Rukh that she should apologize to her and bows down. And Gohar has also ordered Naeema Aunty that she would be doing all the kitchen work and cooking on behalf of the maidservant **Shahnaz**. And Naeema Aunty has started believing in Gohar's friendly nature and getting near to Gohar, but Naeema Aunty is not aware that this is not friendship but it's a trap. So one day Gohar puts some poison in the meal and instructs Gull Rukh that she shall give this meal to her mother and Gull Rukh shall also eat the meal, they shall enjoy the meal. So Gull Rukh gives the meal to her mother first as a symbol of respect and then she will have to eat (as done in Pakistani culture). But after the second piece of morsel Naeema Aunty dies on the spot. And no one believes that Gohar has mixed the poison in the meal except Gull Rukh, but no one is taking Gull Rukh as seriously. As we all are aware that "every rise is to fall" so in the last Gohar also dies due to the poison. In conclusion, Gohar has selected a glass of poison for herself deliberately and the glass of poison has been given by her second husband **Dilwar Ali Shah** as a choice because if she would not take the glass then maybe **Dilwar Ali Shah** would murder Umer so to give life extension to Umer, Gohar has decided to drink the glass of poison.

Last but not the least, in this drama such language is used which is not common in Pakistani culture. In the English language, we use only "You" as a second-person pronoun. But in Pakistani, Culture, and Urdu language we have different words for second-person pronoun:

English Second person pronoun= **You (for every addressee)**

In Urdu, we have three words: **TOU, TUM, AAP**

TOU (/tu:/), is more derogatory and not used in formal writing or situation only used by close friends.

TUM (/tum/), is less offensive but we do not use it for our elders and seniors either. However, in the drama **NAND, Gull Rukh's** character always uses the word "**TUM**" for her mother.

AAP (/a:p/) is used for elders, seniors and is also used to give respect to someone.

IV. CONCLUSION

This analysis of the content is based on multimodal discourse analysis of a drama Nand. This research elaborates how different modules are set together that give us an idea that is easy to understand for the viewers. Multimodality includes language with intonation, gesture, posture, facial expression, voice quality, and aspects of self-presentation such as dress and hairstyle. And the most prominent themes that are highlighted in this drama are that "Every Rise Is to Fall" and the other is "Tit for Tat" which also insinuates the Islamic ideological perspective too. The moral values as set by the religion for the enactment of social values is very crucial to be acted upon. It has been observed that a one character that has been represented very negatively in order to portray such females characters in the Pakistani social set up which remains highly elusive for its (wrong) doings. As it has been noticed that Gohar's character is a representation of a typical dominant character not only spoiled her own life subsequently but also the life of others in her surroundings. The analysis also reflect that the tertiary relations of women are very difficult to maintain in everyday life as the primary relations have much a stronger bond than the secondary and tertiary ones. It has also been noticed in the analysis that the fall outs such as aggression in form of fetching in the face r asking someone to touch feet of the elder ones which is a type of apology are very common to take place. This in another way defines the strong and dominant hierarchical cultural structure of Pakistani social set up. Islam being the religion of the country also gives respect to all without being harsh or on any extreme in materializing the social values. Besides promoting the idea of women empowerment, it is also necessary to maintain the justice in society with in the inregender and intragender relations keeping in mind the Islamic perspectives of social life.

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