

**REPRESENTATION OF WOMEN IN
PASHTO AND ENGLISH SONGS:
A FEMINIST STYLISTIC ANALYSIS**

BY

NIMRA TARIQ



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**REPRESENTATION OF WOMEN IN PASHTO AND
ENGLISH SONGS:**

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By

NIMRA TARIQ

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Thesis Title: Representation of Women in Pashto and English Songs: A Feminist Stylistic Analysis

Submitted By: Nimra Tariq

Registration # 99-Mphil/Eling/S21

Dr. Muntazar Mehdi

Name of Supervisor

Signature of Supervisor

Dr. Farheen Ahmed Hashmi

Name of Head (GS)

Signature of Head (GS)

Prof. Dr. Arshad Mahmood

Name of Dean (FAH)

Signature of Dean (FAH)

Prof. Dr. M. Safeer Awan

Name of Pro-Rector (Academics)

Signature of Pro-Rector (Academics)

Date

AUTHOR'S DECLARATION

I, Nimra Tariq

Daughter of Muhammad Tariq

Registration # 99-Mphil/Eling/S21

Discipline English Linguistics

Candidate of **Master of Philosophy** at the National University of Modern Languages do hereby declare that the thesis **Representation of Women in Pashto and English Songs: A Feminist Stylistics Analysis** submitted by me in partial fulfillment of MPhil degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

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Name of the Candidate

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ABSTRACT

Title: Representation of Women in Pashto and English Songs: A Feminist Stylistic Analysis

The genre of songs serves as a means of pleasure and reflects ideologies, metanarratives, and norms that are socially and, at times, ethnically accepted. This qualitative, descriptive study examines how women are represented in English and Pashto songs. Thirty songs from 2020 to 2023 — fifteen in each language, including male and female artists — were analyzed using a purposive sampling technique. The analysis was conducted at three levels: lexical, syntactic, and discourse, employing Mills' (1995) feminist stylistics model and Nussbaum's (1995) objectification theory. At the lexical level, the study identified frequent nouns, verbs and, adjectives that objectify or idealize women. The syntactic level revealed patterns of male-dominated agency and the passive positioning of women, while the discourse level highlighted recurring themes of subservience, beauty, and objectification. Additionally, both Pashto and English songs objectify women in culturally distinct ways such as English songs often represent females through their body parts, while Pashto songs emphasize the physical beauty of women. By analyzing the lyrics of both language songs, the findings depict that woman is regarded as silent and fragile and valued primarily for their appearance, reinforcing societal expectations of submissiveness. In a nutshell, it is concluded that both Pashtun and American society represent women through the perception of male members, either negatively or otherwise. The study accentuates the need for a more balanced and respectful portrayal of women in songs to promote an inclusive and equitable society. The study recommends that further research be conducted in other languages and music genres like folklore, hip hop and rock to gain a broader understanding of gender representation.

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DEDICATION

This thesis is dedicated to my parents and husband for their love, endless support and encouragement.

CHAPTER 01

INTRODUCTION

1.1 Introduction

Song discourse is one way of shaping cultural identity, social relationships, emotions, and thoughts among the ordinary people of a society. As a source of pleasure, its widespread appeal and versatility make it a potent force that enhances and transforms lives in various international communities and circumstances (Wulandari, 2018). In everyday life, people of all ages and cultures are enriched by the genre of songs, one of humanity's most universal forms of expression and communication. No matter what language the lyrics are sung in or the cultural setting in which they originate, everyone relates songs to their emotional resonance of music (Zajda, 2022). The universality of the language of songs promotes harmony and understanding among people of different backgrounds.

Furthermore, it is common to observe that gender and songs are interrelated (Leeuwen, 2012). Gender representation, particularly women's representation, is one of the standard features of the genre of songs. Additionally, it is implied that musical expressions are deeply rooted in human social dynamics and can reflect the behaviors and social norms, hierarchy, and structures within a society, whether on purpose or by accident. Gender representation in songs is closely related to societal norms and patterns – as social patterns shape the representation of genders in songs.

1.2 Background to the Study

Songs, culture, and society are deeply interconnected, with culture often reflected through the songs of a community. Orlova (2002) states that a song combines a brief piece of music with poetry, balancing lyrical and musical elements to create a meaningful experience. This musical form, which can be arranged for one or multiple voices, has evolved to include live instrumental accompaniment frequently. Music offers a rich lens into cultural identity through its instrumentation, craftsmanship, and performance structures, encompassing the interactions between performers, audience, and composers. This concept finds extensive support in early ethnomusicological literature, with scholars like Lomax (1976) underscoring music's reciprocal relationship with culture, positing that

music is an essential aspect of culture that mirrors life experiences. Songs thus emerge as vital cultural artifacts that portray the customs and values of specific communities, often serving as prominent forms of entertainment and self-expression. For instance, English and Pashto songs are popular, reflecting contemporary societal interests (Kabir, 2020). Beyond their aesthetic qualities, songs invite listeners to engage with societal realities, prompting reflection through evocative lyrics and rhythm.

It is common to observe that songs are the most influential mediums for transmitting ideas and shaping public discourse. According to Kondrat (2014), a dynamic interplay exists between songs and culture, influencing and reflecting the other. Music is widely regarded as a powerful vehicle for expressing ideas, emotions, and societal values, with song lyrics often mirroring the cultural perspectives of the society from which they originate. For instance, in societies where material wealth is highly valued, songs reflect themes of money and possessions. Conversely, songs also function to shape cultural perceptions; articulating particular ideas can influence how people view the world and their societal norms. This symbiotic relationship is evident in the historical use of music to convey stories, preserve traditions, and impart lessons (Liu et al., 2024). Before written records, songs were integral in maintaining historical narratives and cultural knowledge, celebrating victories, or commemorating significant events, including tribal hunts or major communal achievements (Kumari, 2018). For example, during World War II in America, the burgeoning genre of big band music became a vehicle for expressing patriotic sentiments uniting citizens in the national effort. Therefore, it can be said that songs not only reflect the cultural traits of a society but also contribute to shaping and reinforcing those cultural characteristics through their lyrics, performance, and broader social engagement. In this regard, the current study examines songs in the selected languages – English and Pashto – to explore the representation of women.

As stated earlier, songs represent cultural patterns and norms. The way scholars have defined the term ‘culture’ varies. According to Bates and Plog (1976), culture is a system of shared beliefs, values, practices, behaviors, and objects that members of society employ to cope with their environment and one another. These beliefs are transmitted from generation to generation through learning. These patterns of thought, patterns of behavior, objects (tools, pottery, houses, machines,

works of art), and the culturally transmitted skills and techniques used to create the objects are all included in this definition of culture, which encompasses the majority of primary aspects of culture on which scholars agree currently. The former includes abstract ideas like values, beliefs, symbols, and language, which describe a society.

In contrast, the latter type includes concrete objects like eating utensils, clothing, tools, and means of transportation technology. Furthermore, culture serves as the backbone of a thriving society. There are seven respective elements of culture, i.e., language, norms, beliefs, symbols, values, artifacts, and cognitive elements. These factors show the difference between cultures and contribute to understanding one's culture clearly and quickly (Barkan, 2010). Songs and poetry depict social and cultural norms, beliefs, values, systems, and hierarchy at various levels, including gender.

Songs and poetry have some meaning to communicate, and they are written for a particular purpose: to express certain emotions and feelings. The authors describe their emotions and picturize their thoughts (Caesar & Sanasam, 2018). They may create a picture of historical events, as in traditional songs, which communicate about the past. Songs reflect the culture and folklore of society. This may be observed in national anthems, patriotic songs, and traditional songs originating from classical literature and epic and heroic poems. Song genre depends on a society's customs and traditions when folklore and cultural ceremonies are celebrated with songs and music (Zia, 2013). The world of women has always been a fascinating subject to explore. It makes sense that women are frequently the subject of talk in the media. Women are frequently cited as inspiration in song lyrics, particularly those of regional music. Songs are the universal language appreciated everywhere, even if they are occasionally difficult to understand (Dzuris, 2003). This study, in particular, seeks to explore how women are represented in Pashto and English songs through the lens of feminist stylistics. Every culture worldwide has a valuable collection of songs respected and liked by those of that particular culture.

The lyrics of the songs belong to that particular culture and language. Lyric writers typically draw inspiration for their song lyrics from personal experiences and events (Magowan, 2007). For instance, a songwriter who was raised in a setting that upholds patriarchal ideals might depict women as inferior in their songwriting.

This also applies to how female characters are portrayed in song lyrics. Like any literary work, a song's lyrics convey their message overtly and covertly. Any literary text will almost certainly have some meaning. The relationship between a song's message and lyrics becomes clear because songwriters consciously or unconsciously infuse their songs with meaning (Silverman, 2001).

Considering this perspective, the current study is a feminist stylistic analysis of Pushto and English songs. It focuses on the song's linguistic content used to represent females to the readers. Using feminist stylistics analysis by Mills (1995), the language of songs is analyzed at three levels: i.e., lexical, phrase/sentence, and discourse. This research aims to understand the similarities and differences in the portrayal of women in Pushto and English songs by analyzing the lexical choices of the authors for the representation of women in the selected songs. Moreover, the study analyzes the discursive patterns in both Pashto and English songs following the theoretical guidelines of Objectification Theory.

1.3 Statement of the problem

The lyrics of songs are a way that language is reflected. Every culture has a collection of songs revered and adored by its members based on the values and identities they convey. Despite the importance of music as a cultural artifact, limited research exists comparing women's representation in Pashto and English song lyrics. Song lyrics reflect not just society but also a tool for shaping cultural attitudes and perceptions of gender. Songs influence how individuals view the roles of women in society. The need to analyze how Pashto and English songs depict women, examining whether these portrayals reinforce or challenge cultural norms and aiming to fill a gap in understanding gender perceptions across patriarchal and liberal societies, is still pressing. Due to this reason, it is pertinent to see the levels of portrayal of women in the songs of both languages.

1.4 Objectives of the study

1. To examine the lexical choices in representing women in the selected songs.
2. To explore the representation of women in the lyrics of songs by both male and female artists.
3. To investigate the similarities and differences in the discursive patterns for the portrayal of women in Pashto and English songs.

1.5 Research Questions

1. What lexical choices are used to portray women in the Pashto and English songs?
2. How do syntactic structures in Pashto and English songs sung by both male and female artists influence the representation of women?
3. What similarities and differences exist in the discursive patterns of women's depiction in Pashto and English songs, reflecting cultural gender norms?

1.6 Rationale

The representation of women in cultural texts, mainly through song lyrics, remains a powerful medium for understanding societal attitudes toward gender. While a considerable amount of research has focused on the portrayal of women in literature, limited attention has been given to how gender is represented in songs, especially in different linguistic and cultural contexts. This research differentiates itself by focusing on the linguistic and discursive portrayal of women in Pashto and English songs from a feminist stylistic perspective. Although previous studies have examined gender in various forms of literature and some in music, none have specifically conducted a comparative analysis of Pashto and English songs, two distinct cultural and linguistic contexts that represent differing societal attitudes towards gender.

This research presents an original approach by comparing the gendered representations of women in Pashto songs, which emerge from a patriarchal Pashtun society, with those in English songs primarily shaped by Western, often more liberal, societal values regarding gender equality. The cultural shift between these two societies — from a patriarchal, conservative Pashtun culture to a more liberal, feminist Western culture — provides a unique lens for analyzing how cultural and social values influence the language used to represent women in music. The juxtaposition of these two cultures allows for an exploration of how songs reflect and challenge dominant societal norms regarding gender. Furthermore, this study makes an important contribution by utilizing a feminist stylistic analysis of song lyrics, focusing on the linguistic content at three levels: lexical, phrase/sentence, and discourse. This explores how gendered language manifests at different linguistic levels and how these representations contribute to broader cultural narratives about women. Previous studies have primarily focused on a single level of analysis, such as lexical choices or discourse, but this research offers

a comprehensive examination that incorporates all three levels, providing a more thorough understanding of gender representation.

1.7 Significance of Research

This study is important because it shows the two distinct cultures — Pashtun and American — by examining the underlying meaning buried in the language employed by the artists. This study gives an insight into the prevalent female representation in both cultures. The comparison of English and Pashto songs is justified through linguistic analysis of the songs from both languages to show the cultural values placed on women in American and Pashtun society and how these values are depicted in the respective languages' songs. The current study also unwraps the cultural influence on the lexical choices by the writers of songs in both languages. Similarly, this piece examines the universality of the lens through which a woman is perceived, regardless of her location in the world.

Additionally, it is concerned to expose the traditional attitude of Pashtun society against women's portrayal. From a scholarly standpoint, this project helps apply feminist stylistic analysis to musical genres from two poles of the globe. Furthermore, it assists in broadening students' understanding of culture and how women are portrayed in American and Pashtun cultures.

1.8 Delimitation

This study is confined to a purposive sample of thirty songs, equally divided between Pashto and English, from 2020 to 2023. Within this period, songs were selected based on their relevance to the portrayal of women, focusing on lyrics that reflect gender representations. Songs outside these criteria were excluded to maintain a targeted analysis of gender portrayal in popular media.

Theoretically, the study was delimited to Mills' (1995) model for analyzing the data at the word, phrase/sentence, and discourse levels, given its relevance in uncovering language-based gender biases. Alternative feminist frameworks were considered but ultimately excluded to narrow the analytical scope.

1.9 Organization of Thesis

This research consists of a total of five chapters.

- The first chapter includes an introduction to the research followed by a background and a brief overview of women's representation, songs, and culture. It

also includes research objectives and questions, problem statement, and significance of the study.

- The review of the related literature is the subject of the second chapter. It talks about recent studies in feminist stylistics where the main concern is female representation in different fields and the objectification of women in different media.
- The third chapter discusses the research methodology employed for the study. The chapter includes research design and tools for data collection and data collection techniques and procedures.
- The data analysis is presented in the fourth chapter. This chapter identifies words, phrases, and sentences that reveal the portrayal of women to the readers. The data is evaluated, and the research is concluded based on it.
- The fifth and last chapter includes a conclusion that gives an overall summary of the thesis. The research questions and objectives are addressed in light of the study's findings. Furthermore, recommendations are also included in this chapter.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

This chapter includes the literature that is relevant to the current study. The current research aims to investigate the vast and mostly debated field of women's representation worldwide. This is an essential first step in dissecting the complex web of existing literature on the current topic. The first half of this chapter includes literature related to the objectification of women in advertisements, Bollywood item songs, pop music, etc. The second half includes the literature related to feminist stylistics and its use by different researchers as a method of analysis. Furthermore, it includes a literature review of articles related to women's representation in songs, dramas, proverbs, and different advertisements. By critically reviewing relevant literature, the current study aims to rethink the representation of women in the (songs), i.e., Pashto and American English songs, although both have different cultural backgrounds.

2.2 Lexical Choices and Representation of Gender

The portrayal of male and female genders in popular music lyrics is a complex interplay of lexical choices that reflect societal norms, stereotypes, and evolving cultural narratives. Analyzing the lexical choices in song lyrics reveals significant gender biases and stereotypes that have persisted over time, often reinforcing traditional gender roles. The impact of lexical choices extends beyond mere representation; they can influence listeners' perceptions and behaviors. For instance, Greitemeyer et al. (2015) found that exposure to music with pro-equality lyrics can improve attitudes and behaviors toward women, highlighting the potential for music to challenge existing gender norms (Greitemeyer et al., 2015). Conversely, aggressive or misogynistic lyrics can perpetuate harmful stereotypes and attitudes, as demonstrated by Fischer and Greitemeyer, who examined the effects of sexually aggressive song lyrics on listeners' thoughts and behaviors (Fischer & Greitemeyer, 2006). Moreover, the evolution of lyrical content over time has mirrored changes in societal attitudes towards gender. Christenson et al. noted that the themes in U.S. top-40 songs have shifted significantly from 1960 to 2010, reflecting changing cultural values and the increasing visibility of diverse

gender identities (Christenson et al., 2018). This evolution is further supported by Krause and North, who found that the proportion of female recording artists correlates with the themes present in popular music lyrics, suggesting that as female representation increases, so does the complexity and diversity of gender portrayals (Krause & North, 2019). The lexical choices in lyrics also reflect broader psychological trends. Dewall et al. (2011) observed a shift in popular music towards more self-focused language, with an increase in first-person singular pronouns, which may indicate a growing individualism in lyrical themes (DeWall et al., 2011). This trend can be seen in both male and female artists, but the implications differ; for men, it often aligns with themes of power and control, while for women, it may highlight vulnerability and emotional depth.

2.2.1. Representation in Proverbs

Proverbs function as a storage material of information about people's lives. Although they are used in literate societies, their function is more significant in illiterate societies. In their research, Nisrane and Tizazu (2019) have thrown light on the representation of females in Gurage proverbs. The main objective was to call attention to the contexts in which proverbs represent women and their influences on Gurage women in the community. The finding shows that there are a large number of proverbs that represent women negatively. Daily life and the feelings of the people are reflected in the proverbs. They are commonly called oral literature and are a verbal treasure of all human beings.

The important objective of the study was to collect, decode, and break down the picture of a female created in the Western Gurage axioms. The study was conducted in the Gurage zone. The subjects were elders (both sexes) of the Cheha, Gumer, Inor, and Ezha Woredas. It aims to analyze the representation of women in Western Gurage proverbs. Women are more likely to be using oral literature in their daily conversations. Ethiopia's Woredas were selected using a purposive sampling technique, and proverbs were collected from bulletins, magazines, and books. In this study, discourse analysis is used as a methodology. The interpretive model falls under the critical discourse analysis (CDA), in which perceptions and underlying assumptions of the individuals and the society are considered in the representation of women in Western Gurage proverbs. Only those proverbs were analyzed and interpreted, and their themes were based on the representation of women. They were classified into two broad categories: negative and positive

images of the Gurage community. Those proverbs in which the patriarchal view has been reflected were subjected to be analyzed. It shows that when women meet each other, they forget to cook the meal. Kocho is one of the traditional cuisines in Gurage and belongs to various cultures. It is prepared in different ways and thus requires much of the attention. So, when women meet each other, they sit together, and therefore, they do not pay much attention to the meal, and the expression shows that it is taken out in the raw form. The primary goal of this research was to gather, interpret, and analyze women's representations in Gurage proverbs. The data was gathered through interviews and documentation.

2.2.2. Representation in Cosmetic products

Radzi (2017) has researched cosmetics products, claiming that Cosmetic names today carry more than just information related to products' functions or ingredients. They also carry dreams, fantasies, and stereotypical beliefs of femininity. Findings reveal that the noun phrases are dominated by pre-modifiers, which function as adjectives to describe cosmetic names. The use of inappropriate, unexpected, and provocative names like 'lip junkie' and 'china doll' has led to the state of raising questions on women's representation in society these days. Cosmetic products and cosmetics, in general, showed a tendency to reflect perfection in a woman. According to Orenstein (2016), all the advertised products do not have an explicit connotation of sexuality, and questions are raised about how the advertisers represent women in cosmetics products. Adjectives are more frequently used in cosmetic names than verbs or adverbs. 'scandal queen' is also used to pre-modify the head noun 'mascara.' This suggests that a woman has no intention of having a serious relationship. Anti-aging products 'Instant Age-Rewind' and 'Hybrid Skin Perfecting' used multiple adjectives to convey information in a brief sentence. All these names claim that aging is something that should be delayed, and it is an unwanted process, especially when it comes to women.

2.2.3. Representation of Women in the Entertainment Industry

The representation of women in song lyrics, as articulated by both male and female artists, reveals a multifaceted landscape that reflects societal attitudes, cultural norms, and evolving gender dynamics. The lexical choices made by songwriters play a pivotal role in shaping these representations, often oscillating between empowerment and objectification, celebration and denigration.

2.3 Objectification

The notion that men are more privileged than women is one of the well-known and widespread beliefs that exist in our society. We call this concept patriarchy. Due to traditional gender roles, men are seen as strong, logical, and protective, while women are perceived as emotional, weak, and submissive. As a result, men are thought to have more privileges than women. Men's perception that they are more "important" than women is a result of this patriarchal belief. They frequently believe that they can easily manipulate and use women for their ends. Consequently, this illustration concludes that women are objects to the opposite gender who believe themselves superior. We call this phenomenon as objectification. (Omvedt, 1986). Similarly, Dawn et al. (2010) have researched objectification, providing an important framework for understanding and researching women's lives in socio-contextual culture. The main goal of this article is to apply objectification theory to our knowledge of women's substance abuse and use. The purpose of this article is to extend objectification theory to our understanding of women's substance use and/or abuse. According to Fredrickson and Robert (1997), the Objectification Theory tells us about the experience of being a woman in a contextual culture where a female's body is sexually objectified. Moradi and Huang (2008), in their empirical research on sexual objectification of women, aim to highlight the contextual factors, such as sexual objectification, that will have an impact on the lives of women. This theory puts forward that when a woman is sexually objectified, that could lead to mental health problems and may affect women badly.

Objectification is a concept related to feminism. Papadaki and Evangelia (2010), in their research paper "Feminist Perspective on Objectification", provided a detailed description of objectivity. The primary focus of their study is the sexual objectification of a female. They talked about seven features of Nussbaum (1995), based on which we can clearly say that a person is being objectified or treated as an object. Those features include instrumentality (treating a person as a tool), denial of autonomy (treating a person in a way as if she lacks the sense of self-identification), inertness (treating a person as if she is lacking in any activity), fungibility (having a concept that a person is interchangeable with another object), violability (treating a person in a way as if she is not holding any integrity), ownership (treating someone as one's property), denial of subjectivity (believing

that a person's feelings are not that important to take into account). Apart from these features, other important and more relatable features have been added to the list of Nussbaum by Langton (2009). Those are body reduction (treating a person based on their body or body parts), reduction to appearance (treating a person based on their looks and appearance), and silencing (treating a person as a silent being or believing that she is lacking the capacity of speaking). According to Kant (1785), objectification is a process of lowering a human being to the level of an object, which is a nonliving thing. In terms of objectification, women are more the victims of it than men. Somewhere, they are treated as tools, as silent creatures, and somewhere, they are judged based on their looks and physical appearance. The concept of feminine appearance is so common and is stuck in everybody's mind that everyone around the world thinks that women are to be valued only according to their looks, and it is because of their body parts that they are more likely to be looked at and gazed upon.

Numerous quantitative and qualitative research studies have been conducted on the objectification of women in contemporary music. For instance, a study by Apuke and Jigem (2019) argues that music has a strong sexual objectification component that promotes a domineering image of men over women under strict appearance norms. This is similar to how males are heavily objectified in Western countries, where women's bodies are sexualized, judged, and frequently scrutinized (Wiederman, 2000). Accordingly, Nwagbara (2005), observes that women are portrayed as having poor work skills, being obsessed with fashion, and being seductive sex objects. The image of women in contemporary music is just a tool and beauty icon. These pictures leave lasting effects that cause arousal and spontaneous outbursts. Similarly, in a study by Onanuga (2017), male musicians' depictions of women in Nigerian music encourage violence against women, devalue women, and oppress women. The results of this study indicate that women are presented as sex objects to satisfy phallocentric and patriarchal lust among the society's men and condemning ideologies among the consenting participants' females. According to Nyirenda (2015), gender portrayals in music also encourage hypermasculinity, denigrate women, and stereotype and objectify females.

Furthermore, the macho essence of music, where male artists support and celebrate the sexual objectification of women, is another way it demonstrates male sexual supremacy. Male performers in Zimbabwean popular songs, according to

Chiweshe and Bhatasara (2013), valorize hegemonic masculinities in which women are commoditized, objectified, and feminized. They perpetuate stereotypes about women's bodies and roles that serve to support heterosexuality and patriarchal norms.

2.3.1. Objectification in TV Advertisements

The representation of women in the advertisements has also been based on the perspective of beautification and objectification. Different researchers, such as Ullah and Khan (2014), found the objectification of women in Pakistani advertisements. In their study, they investigate how Pakistani television commercials idealize specific representations of slender, soft, and svelte female bodies as feminine capital, thereby objectifying women. They used critical discourse analysis, a qualitative methodology, to show how sexist media creates objectified or unachievable ideals of feminine beauty. They contend that the idealized portrayal of women in commercials and other popular texts reduces them to objects of lust, recreation, and sex rather than to persons (human beings) with feelings and emotions. The notion that advertisements objectifying women's bodies 'legitimize the female body as a spectacle' was spread by them.

Additionally, these sexist media-created images of sexual objectification idealize the unachievable standards of svelte, slender, and tender bodies as a benchmark for acceptance and beauty in society. An objectified sexual image also "relegates women to mere objects of desire, leisure, and sex, rather than people with emotions and feelings," according to the statement. There is a long history of objectifying women in the media, particularly in television commercials (Berberick, 2010). Among the main issues this article brings up is that advertisements fail to meet their target audience's expectations and portray it as an ultimate state. Barber (2011) claims that instead of showing women as people, television ads show women as sexual objects. Sexually dehumanizing advertising tells women that using a specific brand of body lotion, whitening cream, or shampoo will make it more likely that they will date a handsome man (Lambiase & Reichert, 2003; Furnham & Paltzer, 2011). Furthermore, feminist studies noted that women are portrayed in television ads as seductive and submissive, whereas males are shown as powerful and domineering (Henslin, 1997). Thus, analysing how women are portrayed in television ads from various philosophical angles is crucial.

According to Aubrey et al. (2011), behavioural or visual representations of the body, such as sexualized dance, gestures, and male/female gaze or descriptions of exposed skin, body parts, or sexy clothing, can lead to sexual objectification. Furthermore, women who participate in self-objectification—the sexual objectification of their bodies—support the notion among young men that male attention and gaze are desirable (Aubrey et al., 2011). According to Mulvey (1975), the male gaze is a tangible representation of the power dynamic between the gazer and the gazed. Particularly when the gaze is directed towards particular body parts rather than a person's face or entire person, the target of the gaze is frequently intended to be the recipient of the gaze as a sexual object. Thus, from the standpoint of objectification, the idea of gaze merits additional investigation. According to academics, attractiveness largely facilitates objectification (Berberick 2010; Langton 2009; Zubriggen 2013). Zubriggen even said that the objectification theory's "heart" is appearance (Holody, 2016). Similarly, Tiggeman and Kuring (2004) state that television [text] shapes our perceptions of society and gives rise to beliefs that influence our behaviour. It has been determined that television commercials play a significant role in the development of stereotyped gender identities and the maintenance of sexist cultural norms in society (Szymanski et al., 2011; Ullah & Khan, 2011). Numerous studies in psychology have demonstrated the grave consequences of perpetual self-observation and self-objectification. One could argue that TV commercials serve as vital sources of power in modern societies, aiding in forming identity concepts rather than just informing us about the worth and utility of a product. Therefore, learned patterns of behaviour, cognitive scripts and schemas about sexual interactions, attitudes, and beliefs about the real world are all influenced by advertising and other popular textualizations (Huston, 1998).

Furthermore, Farhan and Nouman (2021) examined how individual factors contribute to the self-objectification that Pakistani advertisements promote. The study aimed to determine how people's perceptions of women in Pakistani advertisements differed according to factors like age, family structure, level of education, and work status. The study included 430 unmarried women in the 18–25 age range as a sample, using the convenience sampling technique. The Self Objectification-Trait Scale (Dahl, 2014) was used to measure the self-

objectification. With the help of the Statistical Package for Social Sciences (SPSS) version 21, ANOVA analysis and the t-test were performed for analysis. Based on their ages and educational attainment, the results showed no discernible variation in the self-objectification of women influenced by Pakistani commercials. However, depending on their family arrangements and work statuses, women's self-objectification varied significantly as a result of Pakistani commercial influence. The study would aid in future investigations to lessen the detrimental effects that self-objectification has on adolescent females.

2.3.2. Portrayal of women in music and songs

Farwa et al. (2021) in their work examined the negative language used to portray women in the lyrics of songs written by men. This study is qualitative in nature, and the data was analyzed using a variety of Critical Discourse Analysis research techniques. A triangulated method by Van Dijk (2006), referential techniques by Reisigl and Wodak (2009), Dijk's (2015) schema of discursive reproduction of power, and Gee's (2010) seven language-building tasks are employed for a thorough examination. The results showed that, through various Punjabi songs, women are being represented as voracious creatures that kneel on simply wealth and the wealthiest, materialists, unfaithful, and liars, worthless in comparison to men, and objects of men's sexual enjoyment. This study just looked at how negatively women are portrayed in Punjabi music in South Asian nations; it is possible to examine how this affects the attitudes of the younger generation.

However, Dibbon (1999) asserts that females are portrayed in music as innocent, deferential, and physically accessible sexual objects, which is how patriarchal ways of constructing feminism are achieved. According to Calhoun (quoted in Dibbon 1999), there are five ways that our social structure constructs this hegemonic patriarchy: A) achieving professional success; B) exercising physical power and control over submissive bodies (i.e., females); C) modeling familial masculinity; D) exhibiting frontier-manship e) by acting in a heterosexual manner. Men are male humans, while women are human females, as in "I now pronounce you man and wife," according to Campbell (quoted in Dibbon 1999). Rather than using the term "woman," which denotes a status of ownership, they used the term "wife." The study illustrates the patriarchal trend in the society of the singers. Men are given more privileged identity and status than women. Similarly, another article, "Feminism for Stupid Girls: A Feminist Rhetorical Critique of a Popular

Song," claimed that patriarchy and masculinity are perpetuated in music by Leonardi and Dickenson (2007). They declared, "Females are constructed and portrayed as passive, shallow, unengaged, and disempowered creatures through various negative strategies." In her article "Representations of Femininity in Popular Music," Dibbon (1999) makes the case that music has social content and has the power to influence listeners' opinions.

2.3.3. Women portrayal in TV dramas

In TV dramas with fictional characters, women are typically portrayed in roles typical of women and men in positions of high status. It is rare to see women portrayed as autonomous, proactive, or decisive. The majority of plays that are shown on television have women's subjugation as their central theme. It categorizes women as either virgins or call girls, mothers or whores, totally good or evil, and even traditional or modern. "Women primarily appear on TV in a narrow social context of interpersonal relationship," according to Kunchgenhoff (1992). Women are portrayed negatively in the media. According to Durkin (1985), women are more likely to be victims than men are to be violent. In the media, women are mostly portrayed as daughters, wives, mothers, girlfriends, or as working in roles traditionally held by women, like nurses, secretaries, and receptionists, or even as objects of sex. Additionally, they are typically young, attractive, and uneducated feminists. Women are portrayed in countless media ads as timid, docile, stupid, and defenseless beings. These advertisements suggest that she is supplicant and submissive based on her body language. (Brown,1998)

Furthermore, Siddique et.al (2023) researched the representation of women in dramas in Pakistan and a comparison of ARY and HUM, two private TV networks. The representation of women in dramas today was examined using quantitative content analysis. This study employed framing theory in conjunction with a purposive sampling technique. The media sector is essential to society because it produces powerful tools for monitoring, entertainment, and exposition. Gallagher (1981) asserts that women's characters in the media are portrayed as constrained to the home and family, with women primarily identified as dreamers, vivacious, and imaginative. The main goal of this research is to determine how women are portrayed in dramas in the new and active media, as opposed to the past, where women are typically shown as submissive, suppressed, and occasionally strong and vivacious. Two sample size proportional z tests are used

to analyze the data and determine whether to accept or reject the hypothesis. Women were primarily shown as domestic and submissive in ARY TV dramas. ARY presents women who aren't objectified. In addition, ARY presents women as materialistic. To a certain extent, ARY portrays women in humanized, proud, and active roles; however, HUM TV primarily features humanized, active roles for women. Women are objectified and presented in HUM TV dramas in a proud, professional, and dehumanizing way.

2.3.4. Representation in Advertisements

Stankiewicz and Rosselli (2008) examined the depiction of women in 1,988 advertisements from 58 popular U.S. magazines. Men's, women's fashion, and female adolescent magazines were more likely to portray women as sex objects and as victims than news and business. Just in under ten percent of the advertisements, women appeared as victims. In October 2002 in the magazine Harper's Bazaar, a Custo Custo ad was published. The photograph showed that a man was sexually aroused while the woman was either afraid or unconcerned about the man's sexual desires. According to the World Health Organization, between 10 and 50% of women witness physical assault by an intimate partner. Awareness about sexual imagery is very important as the American Psychological Association Task Force on the Sexualization of Women (2007) reported that several societal problems are the result of the sexualization of women. Researchers claim that 20 to 25% of college women may experience a completed or attempted rape and the study finds that they prefer to remain silent and do not report it because they know that such types of crimes are dismissed in society. It is believed that sexual violence is the result of sexual victimization of women in pornography, nonpornographic films, and music videos. A huge increase in the violence against women particularly in media was reported by The United Nations Commission on the Status of Women in 1996. Advertisements from 58 magazines were examined for the study. Men's, women's, news and business, entertainment, teen, and special interest magazines were selected. The magazines that were chosen include one from an African American audience and the other three directed at adolescent girls. The study was conducted by the International Federation of the Periodical. Men's magazines had the highest rates of sexual objectification, followed by interest, entertainment, and news and business magazines. The percentage of advertisements that portrayed women as sex objects was significantly higher in

men's magazines than in women's magazines. The advertisements that were found to be sexist and portray women as sex objects were 51.80%. The depiction of women was examined by a study in print advertising from three dimensions. The purpose was to see to what extent have women been portrayed as sex objects or are the victims of this. It was found that across all the magazines average objectification rate was 50%. The reason is that most frequently Women's and Adolescent magazines would represent women as sex objects more than other magazines whose focus is ultimately on broader social issues e.g., Newsweek, and Entertainment Weekly.

2.4 Relevant Studies Conducted Using Feminist Stylistics

Feminist stylistics is a critical approach that combines feminist theory with stylistic analysis to examine how language constructs and represents gender. This methodology has been employed in various studies to analyze gender representation in texts across different genres, revealing the underlying ideologies and power dynamics that shape these representations. The current section synthesizes several studies that have utilized feminist stylistics to explore gender representation, highlighting the tools and frameworks used in their analyses.

Many scholars began using Mill's *Feminist Stylistics* (1995) as a research tool, which demonstrated the book's significant contribution to the field. Feminist stylistics, according to Ruth Page (2010), are a helpful tool for examining gender politics in online texts. Feminist stylistics, according to Ufot (2012), is a systematic approach for analysing particular novels to identify sexism-related problems. Arikan (2016) highlights how Angela Carter's *The Bloody Chamber* (1981) challenges long-standing gender stereotypes and ideologies. Furthermore, Radzi (2017) examines the connection between gender stereotypes and cosmetic names, concluding that advertisers use cosmetic names to denigrate women. Similarly, Ufot (2012) in her research paper, examined the stylistic elements of grammar and lexis that serve as examples of the genderlectal linguistic dialectics in Hume-Sotomi's *The General's Wife* and Jane Austen's *Pride and Prejudice*. The two writings are roughly 178 years apart in terms of subgenre, period, and society; the latter is classified as a fiction genre, while the former is overtly fictional. The researcher used the theories of French feminists like Jacques Lacan, Helene Cixous, and Luce Irigaray, as well as those of feminine stylisticians like Sara Mills, Deidre Burton, and Virginia Woolf. Halliday's scale and category grammar

served as the theoretical foundation for this research. The main lexical and grammatical elements of the "female sentence," or "*écriture féminine*," are evaluated in accordance with this study. By doing this, the study seeks to ascertain whether women's writing is, in fact, unique in style or just a deviation from what is typically associated with male writing. The study concludes that "*écriture féminine*" is androgynous and distinct based on the data presented in both texts. This study has shown that by combining a variety of literary and linguistic theories, feminist stylistics offers the foundation for feminist text analysis. The goal of this kind of analysis is to identify patterns of representation regarding issues like sexism, political correctness, reader positioning, agency, discourse, character, and sentence structure by carefully and empirically examining a text's linguistic structure. Feminist stylistics can be used to show how language and power are related, especially in terms of how language perpetuates women's patriarchal dominance in texts. The relevance of feminist stylistics in the context of gender discourse, according to the paper, lies in the creation of alternative expressive options to replace the phallogentric archetypes.

In a similar manner, Al Duleimi and Huwel (2016) in the light of stylistic analysis have researched so to take deeper observation of the novel "*The Handmaid's Tale*" by Margaret Atwood. This study tried to investigate the stylistic traits used by the author because much of the time words used by her seem to have an obscure meaning and they do not clearly tell what really happened in the story. Feminism is a theory, movement, and ideology that aims to achieve social rights for women. It strives to highlight the nature of gender inequality. Women's hatred is in every culture and it is a fact that it is not a part of the human condition. The natural force which compels people towards each other is equality. Subsequently thinking of a normal woman as an animal rather than a fine woman is very sensible. When it comes to human rights the concept of equality actually refers to the freedom of women. Thus, this issue is analyzed by different language specialists and scholars. One of those scholars is Margaret Atwood who has put together her novel concerning the thought: men are anxious about the possibility that ladies will giggle at them, and ladies are anxious about the possibility that men will do the same thing. Feminists believe that the treatment of women is different than that of men. Women are treated oppressively and differently. They are considered inferior to men and are subject to discrimination everywhere. A well-known generic

masculine term used more than once is 'man'. It can also refer to the whole race (men and women). Throughout the novel, the word 'scientist' refers to both sexes. When the word 'girl' is used to describe a female under the age of a teenager then it is not sexist but if the same word is used to describe a female above that age then it is sexist. It is claimed that all the jokes were an intricate way of treating women as a minority group and it was done by making them feel like an unimportant group that holds no value. According to Atwood (2011), men and women are different but are equal though and should be treated equally. She concluded the novel by stating that it is the responsibility of the people and institutions to change negative thoughts and ideologies. Feminists have not directly forced the institutions to adopt sexism-related policies but actually have tried to influence them.

One notable study by Qayyum et al. (2019) analyzed characterization in Doris Lessing's "A Woman on a Roof" using feminist stylistics. The authors employed a toolkit that includes fragmentation, gender roles, and objectification to dissect how female characters are portrayed within the narrative. Their findings indicated that Lessing's text reflects societal norms regarding femininity and masculinity, revealing the passive roles often assigned to women in literature (Qayyum et al., 2019). Similarly, Gheni's (2021) study on language issues of gender representation in selected literary texts emphasized the importance of feminist stylistics in uncovering sexism embedded in language. Gheni (2021) argues that feminist stylistics not only describes sexism but also analyzed how narrative techniques, such as point of view and agency, are intricately linked to gender issues (Gheni, 2021). These studies exemplified how feminist stylistics can illuminate the complexities of gender representation in literature. The application of feminist stylistics has been extended to other genres. For instance, Widarwati et al. (2023) extended the application of feminist stylistics to contemporary media, analyzing the representation of the Indonesian Minister of Finance in foreign and domestic online media. Utilizing Sara Mills' framework, the authors investigated language at multiple levels—word, phrase, and discourse—to reveal how gender relations are constructed in media narratives. Their findings suggested that media representations often reinforce traditional gender roles, emphasizing the need for critical engagement with language in political discourse (Widarwati et al., 2023). This aligns with the work of Sultan (2023), who examined the linguistic devices used in Prophetic hadiths regarding women. By applying feminist stylistics, Sultan (2023) uncovered how language conveys gendered values,

thus contributing to the broader discourse on gender representation in religious texts (Sultan, 2023).

In the realm of poetry, Siregar et al. (2020) analyze Rupi Kaur's "The Sun and Her Flowers" through a feminist stylistic lens. Their research focused on how linguistic choices reflect societal attitudes towards gender, particularly in the portrayal of women as active agents rather than passive subjects. The authors argued that Kaur's work challenges traditional gender norms, showcasing the potential of feminist stylistics to highlight progressive representations of women in contemporary literature (Siregar et al., 2020). This is further supported by Kristina and Ramadona's (2019) analysis of women's CEO images in online media, which employs feminist stylistics to critique the stereotypical portrayals of female leaders. Their findings revealed that media narratives frequently perpetuate gender biases, underscoring the importance of feminist analysis in understanding the representation of women in leadership roles (Kristina & Ramadona, 2019). Moreover, the study by Hutasuhut (2022) on Jessica Knoll's "Luckiest Girl Alive" illustrated how feminist stylistics can be applied to contemporary narratives to explore themes of agency and identity. Hutasuhut (2022) argued that the protagonist's experiences reflect broader societal issues related to gender and power, demonstrating how feminist stylistics can provide insights into the complexities of female identity in modern literature (Hutasuhut, 2022). This approach resonates with the findings of Alaghbary (2013), who employed stylistic analysis to offer a feminist counter-reading of Indian women's representation in literature. By challenging existing interpretations, Alaghbary (2013) highlighted how stylistics can be used to uncover alternative narratives that empower women (Alaghbary, 2013).

Furthermore, the research conducted by Rahimnouri and Ghandehariun (2020) on Doris Lessing's "The Fifth Child" employed feminist stylistics to analyze the characterization of women within the narrative. Their study highlighted how societal beliefs about gender roles influence the portrayal of female characters, revealing the pervasive nature of gender bias in literature (Rahimnouri & Ghandehariun, 2020). This aligns with the findings of Ibrahim (2020), who applied Mills' model of feminist stylistics to Katherine Mansfield's work, concluded that women are often depicted as passive and dependent on men, reflecting entrenched societal norms (Ibrahim, 2020).

2.5 Relevant Studies in the Pakistani Context

In the Pakistani context, several studies have utilized feminist stylistics to examine gender representation in literature and media. This section will discuss relevant research that explores how linguistic choices reflect societal views on gender, often highlighting stereotypes and biases that shape the portrayal of women. By examining these studies, this section aims to contextualize the current investigation within Pakistan's literary landscape, where traditional cultural norms frequently influence gender representation.

One prominent study by Saeed and Zainab (2017) investigated gender role stereotyping of women as housewives in conventional Pakistani society. The authors analyzed the character of Nisa, using her social position and actions to critique the dominant narratives surrounding women's roles in the domestic sphere. Their findings highlighted how societal expectations and cultural norms shape the portrayal of women as primarily homemakers, thereby reinforcing traditional gender roles (Saeed & Zainab, 2017). The study exemplified how feminist stylistics can be employed to deconstruct the language used in narratives that perpetuate stereotypes, ultimately advocating for a more nuanced understanding of women's identities beyond domesticity.

In a similar vein, Ullah et al. (2016) conducted a critical analysis of gender representation in Pakistani print media. Their research employed content analysis, a method rooted in feminist critiques from the second wave of feminism, to quantify the images and activities of women in newspapers. The study revealed that women are often depicted in limited roles, reinforcing stereotypes that align with traditional gender expectations (Ullah et al., 2016). By applying feminist stylistics, the authors uncovered the underlying ideologies that contribute to the marginalization of women in media narratives, emphasizing the need for more equitable representations. Another significant contribution comes from Zainab et al. (2017), who explored the culture of silence and repression among Pakistani housewives in fiction. Their narrative analysis focused on the emotional and psychological struggles faced by women in domestic settings, revealing how societal pressures contribute to their sense of isolation and despair. The study highlighted the importance of narrative techniques in conveying the complexities of women's experiences, demonstrating how feminist stylistics can illuminate the subtleties of gender representation in literature (Zainab et al., 2017).

This approach not only critiqued the portrayal of women but also advocates for a deeper understanding of their lived realities.

The representation of women in Pakistani media is further examined in the study by Bajwa et al. (2022), which analyzed the web series "Churails." This qualitative content analysis employs a feminist framework to explore themes of self-realization, characterization, and misogyny. The authors argued that the series challenges traditional gender roles by presenting women as complex characters with agency and individuality. By employing feminist stylistics, the study underscored the potential of contemporary media to reshape societal perceptions of gender and promote feminist ideals (Bajwa et al., 2022). This analysis highlighted the evolving landscape of gender representation in Pakistani media, suggesting a shift towards more empowering narratives for women.

Additionally, Yaseen's (2023) research on the discursive representation of gender in the headlines of the Pakistani English newspaper "The Express Tribune" employed critical discourse analysis to investigate how language constructs gender roles. The study revealed that the headlines often reinforce gender inequality through the use of specific linguistic devices, thereby shaping public perceptions of women. By applying feminist stylistics, Yaseen (2023) emphasized the socio-cultural implications of language in maintaining patriarchal structures within media discourse (Yaseen, 2023). This research illustrated the critical role of language in perpetuating gender norms and the necessity for feminist interventions in media representation. Moreover, the work of Ullah et al. (2021) on Bapsi Sidhwa's novel "The Pakistani Bride" explored power and gender issues within a patriarchal social system. Their critical discourse analysis revealed how the narrative constructs gender roles and reflects the abuse of power in a tribal context. By employing feminist stylistics, the authors highlighted the complexities of gender dynamics in literature, advocating for a more nuanced understanding of women's experiences in patriarchal societies (Ullah et al., 2021). The study contributed to the broader discourse on gender representation by emphasizing the intersection of power, culture, and language. The intersection of feminism and education was also addressed in the study by Fithriani (2022), which examined gender stereotypes in educational texts. Although this study is conducted in an Indonesian context, its findings resonate with the Pakistani context, where educational materials often reinforce traditional gender roles. By employing feminist critical discourse analysis, the study critiqued the portrayal of female characters in textbooks, revealing

how educational narratives contribute to the perpetuation of gender stereotypes (Fithriani, 2022). Similarly, Hussain, Umar Khan and Batool (2023) examined the representation of women in English textbooks designed by KP textbook board for grade 7th and 8th. The results of the study confirmed the androcentric portrayal of gender in the recently designed English textbooks, which mostly associate females with emotional, friendly, indoor, and dependent activities. On the contrary, it tends to associate males with heroic, intellectual, strong, brave, dominating, decisive, outdoor, and independent qualities. This highlights the need for a critical examination of educational materials in Pakistan to promote gender equality and challenge existing stereotypes.

2.6 Gap in the Existing Literature

The above sections have reviewed studies on gender representation across various genres and languages, highlighting recurring patterns and societal implications. The gap in the available literature shows that the representation of the female body through anatomical parts has been a focus of many studies i.e. in different texts, magazines, advertisements, and beauty products, etc. Representation of men and women has been studied through different perspectives like gender stereotypes in different cultures, multimodal texts, semiotics studies of songs, different dramas, TV advertisements, and news media. Objectification of men and women has been explored across different media like advertisements and contemporary music. However, a gap remains in comparative studies of gender representation specifically within the songs of English and Pashto, two languages that reflect distinct cultural and social norms. Such a comparison is essential to understand how language and cultural context influence the portrayal of gender, as English and Pashto songs may reveal both converging and diverging gender ideologies. This study addresses this gap, offering insights into the ways linguistic and cultural nuances shape gender narratives in these two languages.

2.7 Conclusion of the Chapter

In conclusion, the literature review has examined a range of studies on gender representation through feminist stylistics across various genres and languages, shedding light on the pervasive influence of societal norms on linguistic choices. These studies revealed how gender biases and stereotypes are often embedded within language, perpetuating specific perceptions of women in different cultural contexts.

CHAPTER 03

RESEARCH METHODOLOGY

3.1 Introduction

This chapter outlines the methodological approach to investigate gender representation in English and Pashto songs. It begins with an overview of the research design and justifies the choice of a qualitative, descriptive framework, followed by an explanation of the data collection and analysis procedures. The chapter further discusses how specific words, phrases, and sentences from selected songs serve as the primary data interpreted to reveal patterns of gender representation. By establishing a clear and systematic research methodology, this chapter provides a reliable foundation for analyzing linguistic and cultural factors that shape gender portrayals in the selected songs.

3.2 Research Methodology

This study employs a qualitative research methodology to explore the representation of women in English and Pashto songs. This approach is particularly suited to the research objectives, as it allows for a detailed, contextual, and interpretative analysis of the language used in the lyrics, facilitating a deeper understanding of how women are depicted in both languages' musical traditions. The choice of qualitative methodology is grounded in the research's aim to explore linguistic and cultural factors that shape gender portrayals within song lyrics. Qualitative research, focusing on non-numerical data, is ideal for examining the subtleties of language use, discourse, and meaning, which are central to this study's investigation of gender representation. One of the key strengths of a qualitative approach is its emphasis on exploring complex, context-dependent phenomena. In the case of this study, the representation of women in song lyrics cannot be adequately captured through quantitative measures alone. Gender representations in songs are embedded in language and shaped by socio-cultural contexts that require a nuanced interpretation. By focusing on linguistic features such as words, phrases, sentences, and overall discourse, the researcher can uncover subtle patterns and meanings in the lyrics that might otherwise go unnoticed. This is particularly important for understanding the cultural and ideological underpinnings that inform the portrayal of women in songs. Since the study is

concerned with the language of songs, which is inherently interpretative and open to multiple meanings, a qualitative methodology provides the flexibility needed to explore these complexities.

The qualitative approach also allows for a deep engagement with the texts, essential for the study's objectives. The researcher examines lyrics at various linguistic levels—words, phrases, sentences, and discourses—to reveal how gender roles are constructed and represented in Pashto and English songs. The linguistic units selected for analysis are not simply isolated elements but are understood within their broader social and cultural context. The study looks beyond the mere surface meaning of the words and instead considers how language structures contribute to the representation of women. For instance, it explores how particular words may perpetuate stereotypes or how specific syntactic patterns reinforce gendered ideologies. Moreover, a qualitative approach is conducive to understanding the interpretative nature of song lyrics. Song lyrics are often written with artistic intent, conveying emotions, ideologies, and narratives that resonate with specific cultural and social contexts. This study uses feminist stylistics to analyze the lyrics from a feminist perspective, focusing on how language reflects and perpetuates gender ideologies. Feminist stylistics examines the linguistic features and the power dynamics and social structures that shape how women are portrayed. Given that the researcher is analyzing songs in two languages—Pashto and English—the qualitative methodology allows for a comparative analysis that considers the distinct linguistic and cultural nuances of both languages, which might influence how women are represented.

Additionally, qualitative research is suitable for this study because it provides a holistic data view. Rather than focusing on isolated variables, the approach allows the researcher to consider how various linguistic and cultural elements work together to represent women coherently. This is particularly important when examining song lyrics, where the meaning is often constructed through lexical choices, syntactic structures, and broader cultural narratives. By employing a qualitative methodology, this study can explore the intricate ways in which gender representation is embedded in the language of the songs, offering a rich, context-sensitive analysis of how women are portrayed in both Pashto and English music.

3.3 Research Design

Research design is the research blueprint specifically created to answer the research question. The research is descriptive, and the data is interpreted based on the researcher's observation. According to Swatzell and Jennings (2007), descriptive research seeks to explain what is familiar, prevalent, or already exists in a population. Furthermore, Vanderstoep and Johnston (2009) assert that a researcher produces a narrative or textual description of the phenomena under study in qualitative research. In the current study, the researcher has picked the data in words, sentences, and phrases from the selected songs from both languages. As the data is presented in words and has no numerical data, the qualitative method is one of the most appropriate methods for this study. Given (2008) defines data as "a collection of information used in the research" (p. 185). The data for this research is taken from Google websites like Musixmatch, and LyricFind, and from YouTube channels like Mujeb Sekandar, Musafar DVDs, Ahmad Production, and Bangla Natak.

3.4 Sampling

The study is based on non-random sampling. Moreover, purposive sampling is adopted based on the audience's views from both poles. As mentioned earlier, the data was collected from two different languages: fifteen songs from the Pashto language and 15 songs from the English language sung by different singers from 2020 to 2023 in both cases, were collected from different channels mentioned above. Songs are selected of both male and female artists from the mentioned timeline as they are the recently released songs of the artists. The sampling of songs is mostly concerned with those songs which represent women. Translation of Pashto song lyrics into the English language is carried out and checked by a Pashto-speaking professor of the language department to provide authenticity of translation. The main concern of the research is to find how women are represented in the discourse of songs by highlighting specific words, phrases/sentences, or discourses in the content of the chosen songs.

3.5 Data Collection Procedures

Data-gathering activities are usually carried out for an extended period close to a local setting (Mile & Huberman, 2014). In this research, the researcher first selected a sample of the songs from both languages and made an organized list of

those songs. Furthermore, attention is paid to the lyrics of the songs, and they are read repeatedly to understand the text. Finally, data selected from the particular songs is categorized in the form of words, phrases/sentences, and discourses, keeping in mind female representation in the content of the songs.

3.6 Method of Analysis

3.6.1. Feminist Stylistics

Readers are introduced to various issues and text analysis techniques through feminist stylistics, which helps them respond to questions posed, particularly from a feminist standpoint. Mills has gained recognition as a feminist linguist; *Feminist Stylistics* (2005) is one of her well-known works. She has given a more precise definition of feminist stylistics, a type of politically charged language style to raise consciousness regarding the treatment of gender in texts (Mills, 2005, p. 165). Feminist stylistics is an academic field where feminism is addressed from linguistic perspectives.

The Adopted Model

This study aims to determine how the songs representing females are analyzed at the word, phrase, and sentence levels and discourse levels. The most recent advancement in stylistics is feminist stylistics, which includes:

- ***Analysis at the Word Level:*** According to Mills (2005), language can shape how we perceive sexism and gender roles and the contradictory effects of sexism in society. Gender bias and sexist language usage have been addressed by feminist critics, initially focusing on specific words. Word-by-word analysis by Mills asserts that the use of sexist language, including address terms, generic pronouns, and derogatory portrayals of women in writing, alters the worldview of those who use it. Readers are affected by sexism in language because it can create an impression of the world and present a specific perspective on women (Mills, 2005, p. 62). Therefore, feminists need to change language because sexism in language contributes to and perpetuates sexism in our society.
- ***Analysis at the Phrase and Sentence Level:*** Language-use analysis that goes beyond word-level analysis is covered in the phrase and sentence analysis section. When Sara Mills said that this section is concerned with "the way that phrases and sentences make sense about their co-text, their context, the history of their usage and also the background knowledge which is needed for their making

sense," (Mills, 2005, p. 98), she was demonstrating language-use analysis at the sentence level. Following Mills (2005), word-level analysis examines gender-biased terms and language structures, such as address terms, generic pronouns, and derogatory descriptors. This variable focuses on how individual word choices contribute to constructing perceptions of women in society. Mills (2005) emphasizes the importance of context and co-text in shaping meaning. At this level, the study examines phrases and sentences to identify how language constructs gendered interpretations based on societal background knowledge and historical usage.

- ***Analysis at the Discourse Level:*** This study examines the discourse level which is higher than the sentence level. According to Foucault, discourse is "practices that systemically form the objects of which they speak," as stated in Mills (2008). Consequently, discourses can be understood as the laws and principles that shape who we are as people and how we relate to one another. According to Mills (2008), discourses are "those collections of statements which seem to group to form particular views of men and women." (p. 7). The study investigates the broader narrative or "discursive formations" in the lyrics at the discourse level, drawing from Foucault's concept of discourse (Mills, 2008). This variable examines how overarching language structures define gender roles, focusing on the repeated themes and perspectives on women found across the lyrics.

Considering this perspective, the current study is a feminist stylistic analysis of songs. It throws light on the language of songs to tell the readers what language is used to represent a female. Moreover, it examines the appropriateness of song discourse about women concerning social and cultural context.

3.7 Theoretical framework

The main objective of this research study is to explore female representation in the selected songs. Therefore, Mill's feministic stylistics (1995) and Nussbaum's (1995) female objectification theory provide theoretical underpinning. The researcher has employed Mill's model (1995) for this research. The model provides a two-fold analysis: on the one hand, it tells us about feminist writing, and on the other, it tells us about stylistics.

A feminist approach to stylistics is most closely associated with the recent works of Sara Mills (1995). She asserts that women are portrayed in literary works and are treated differently in society due to male hegemony. Thus, Mill's (1995) writings aim to create a genuine counter-image of women. This stylistic approach investigates how literature expresses—or fails to express—a distinctly feminine consciousness. According to Montoro (2014), Mills (1995) has appropriately been given credit for the label 'feminist stylistics,' although she was not the only linguist to bring into practice the feminist stylistic perspective, she described this term and the practices related to this sub-branch of stylistics. Mills (1995) defines feminist stylistics as a form of analysis. This phrase, 'feminist stylistic,' is very complex and may provide different meanings to the readers. It reflects the main concern about gender-biased text analysis, whether literary or non-literary, involving language analysis. Feminist stylistics is not only concerned with describing sexism but also with examining the path of how metaphors, agency, transitivity, and point of view are related to the matter of gender. Not only this but to tell the readers that how a woman is described or represented through words in the text. It focuses on the language used by a woman. (Mills, 1995)

Feminist stylistics accomplishes its objectives by explaining linguistic theory and closely examining language in order to provide the foundation for feminist textual analysis. This kind of stylistic analysis attempts to illustrate not only the meanings that writers reflect in their works, but also the range of meanings that they conceptualise. Blaine (1990) argues that Feminist stylistics is the strongest successor of critical stylistics with more specific concerns of unmasking patriarchal ideologies and denaturalizing patriarchal assumptions. Therefore, the goal of this approach to stylistic study is the evolution of linguistic and social change. This is achieved through attempts at dismantling both the figurative and expressive possibilities of language which encourage the subordination, dehumanization, and enslavement of women in society. Hence, in the point of view of Mills (1995), feminism is a challenging thing that aims to bring change in the societal structure, making it a better place for women to live. Thus, feminist stylistics concentrates on text analysis from a feminist perspective. It draws attention to the fact that there are linguistic correlates of women's social subordination to men, and it attempts to both identify and, in a sense, eradicate these correlates. Feminist stylistics methodically draws attention to the deliberate

efforts made by female authors to alter conventional linguistic usage. They accomplish this by pointing out the texts' dialectical elements and alternate modes of expression. This approach to stylistics, which has the feminist ethos as its guiding ideology, covers a wide range of topics and competencies in textual analysis.

Women were objectified during the Cleopatra Era before television and mass media existed. The female body has been objectified throughout human history (Heru, 2003). While men were remembered for their bravery and war accomplishments, women were immortalized for their beauty and control over others through the objectification of their bodies. Even in today's media, dominant women are rarely portrayed without reference to their physical beauty. For this reason, the Objectification Theory was put forth by Fredrickson and Roberts (1997), who claimed that women are used by the male gender and the media as valuable objects that are objectified sexually. According to this theory, the media plays an important role in shaping women's perceptions of how they should or should not be viewed in public. A framework for comprehending the experience of being female in a sociocultural setting that sexually objectifies the female body is provided by objectification theory (Fredrickson & Roberts, 1997). Weskot (1986) asserts, objectification "is the socially sanctioned right of all males to sexualise all females, regardless of age or status"(p. 5). According to Nussbaum (1995), in feminist theory, objectification is a main and central concept. This concept is roughly defined as looking at someone or treating someone especially a woman as an object or a thing. Feminist theory primarily focuses on the sexual objectification. Ten features are described regarding objectification theory. Seven of them are presented by Nussbaum and three are added to the list by Rae Langton. The seven features given by **Nussbaum (1995)** are:

- 1) **Instrumentality** which means that for the purpose of the objectifier treats a person as an object.
- 2) **Denial of autonomy** means that treatment of person in such a way as that person is lacking self-determination.
- 3) **Inertness** means treating person in a way as if she is lacking behind in agency or in activities.
- 4) **Fungibility** means treatment of a person thinking that he//she can be exchanged with another thing.

5) **Violability** means that treating a person in a way that she lacks boundary integrity.

6) **Ownership** means treating a person in way as if she belongs to someone else. 7) **Denial of subjectivity** means treatment of a person in such a way as if her experience should not be taken into account and her opinions hold no value.

Apart from these features, three more features were added to list regarding objectification theory by **Rae Langton (2009)**, which are:

8) **Reduction to body** which means treating a person on the basis of her body parts.

9) **Reduction to appearance** means treating a person on basis of its physical appearance or making judgments about that person keeping in mind looks of that person.

10) **Silencing** means treating a person in such a way as if that person lacks the ability to speak or to express her views.

CHAPTER 04

DATA ANALYSIS

The chapter discusses the analyses of the data collected from the targeted channels. The researcher examined 15 English and 15 Pashto songs selected from the 2020 to 2023 timeline. The researcher has analyzed the data under three levels given by Mill (1995), which are as follows:

4.1 Analysis at the Word Level

Words in any language carry specific meanings. Through this level of analysis, the researcher tries to shed light on the particular words used in Pashto and English songs to represent women. The collected data has been categorized into nouns, adjectives, and verbs. The data is presented in tabular form below.

4.1.1. Nouns

Table 1 *Nouns in Pashto Songs*

Nouns	Meanings
Janan	Beloved
Jinaye	Girl
Zargiya	My heart
Lewaniya	Crazy
Laila	Beloved
Gula	Flower
Spogmay	Moon
Hoorā	Angel
Dilruba	Darling
Peeryany	Witch
Gul ghutay	Bud
Bebo	Bebo
Yar	Beloved
Zargy	Sweetheart
Khapery	Fairy
Kochai	Nomad

Table 1 displays nouns used in Pashto Songs.

Naming words used for females in all the selected songs distracts the reader from women's representation. These are the names given to women to depict women in a way that attracts the audience towards them. According to one of the features of Nussbaum (1995), Fungibility means the treatment of a person thinking that he/she can be exchanged with another thing. Pashtun male singers used the nouns 'janana,' 'zargiya,' 'Laila,' 'dilruba' in their songs. These words represent women as beloved of their partners, depicting women as fascinating creatures for men.

In the same way, zargy, spogmy, hoora, gula, gul ghuty, patasa, these naming words by the authors of the songs, both males and females, depict women as objects that are exchanged with other creatures or things. On the other hand, they also used names like *lewany*, *khapery*, *kochai*, *peeryany*, which shows their fragile nature and how men call out these names in their songs. These words are used as metaphors in the songs of both male and female artists which hides the personality of women. Songs depict a society's cultural background as they translate the phenomenon of people's relationship with each other. On the one hand, the words used for the representation of women in Pashto songs give a positive representation of women and otherwise, on the other hand.

Table 2 *Nouns in English Songs*

Nouns
Baby
Bitches
Lips
Booty
Barbie
Girl
Love
Magnet
Fly

Table 2 shows nouns used in English songs

Naming words used for the representation of women in English songs are: bitches, magnet, booty, etc. The mentioned naming words show how women are looked down upon by the male singers/authors, showing their lust for women by calling out these names. Ayu Fandari (2021), citing Mills (1995), says that the term ‘bitch’ is derogatory to women. This line uses this word to illustrate how boys frequently sort girls according to their preferences. To put it succinctly, ‘girl’ and ‘bitch’ mean the same thing. These names symbolize women as weak, fragile, and sensitive. The naming words in these songs are based only on women's beauty and revolve around their bodies. Women's bodies are the center of attention in these songs, and female body parts are openly mentioned in the lyrics of the songs, like lips, booty, hair, etc. On the other hand, names like Love, Barbie Girl, and Fly show the loving nature of men towards women by choosing these words for their song lyrics. In the selected songs, various nouns also show how women have been nominalized in the songs and are only confined to those names.

4.1.2. Adjectives

Table 3 *Adjectives Used in Pashto Songs*

Adjectives	Meanings
Tory zulfy	Black hair
Sri shundy	Red lips
Khaista jiny	Beautiful girl
Goongru hair	Curly hair
Khumary stargy	Killing eyes
Jadugary stargy	Magical eyes
Ghunda zana	Round chin
Khkuly khanda	Beautiful smile
Sra anangi	Red cheeks
Naray shundy	Thin lips
Khkuly ghara	Beautiful neck
Khkuly dilruba	Beautiful Darling
Toor banra	Black eyelashes
Khkuly zulfan	Beautiful hair
Speeny lechy	White wrist
Rekhmeny zulfy	Soft/silky hair

Speena jiny	White girl
Khware zulfy	Open hair
Land kamees	Short shirt
Danga jiny	Tall girl
Ugda zulfan	Long hair
Tora Laila	Black love
Pasta janana	O fragile sweetheart
Sharabi stargy	Drunken eyes
Lewany jiny	Crazy girl

Table 3 shows adjectives used in Pashto songs.

The songs employ an abundance of adjectives to enhance their beauty and highlight women from the perspective of their beauty. The researcher gathered adjectives related to lips, hair, cheeks, eyes, color, and other physical features from Pashto songs. The singers' lexical choices subvert cultural norms by objectifying women through their body parts for their gain. The singers of Pashto songs use words like “*sri shundy*” (red lips), “*ghunda zana*” (round chin), “*speeny lechy*” (white wrist), “*tory stargy*” (black eyes), “*rekhmeny zulfy*” (soft hair), and “*pasta janana*” (fragile sweetheart) to represent women and draw the audience in. The songs that have been chosen demonstrate the gendered bias of the singers who are only using women for their gain by the way they represent women or the qualities that are attributed to them through these adjectives. The description of female eyes is given through different adjectives like ‘*khumary stargy*,’ ‘*jadugary stargy*,’ ‘*sharabi stargy*.’ These adjectives used for representing women’s eyes show the attraction in the eyes of a girl for men. The song's writer beautifully illustrates the delicate nature of the girl in the song. The writers try to give meaning to the eyes as a tool for attraction and affection for men.

In the same way, the writers signify the beauty of the smile on her face by using the adjective ‘*khkuly*’ for it. In the selected songs, the writers also describe women through their height and clothes by mentioning the girl's height, ‘*danga jiny*’ and wearing short clothes, ‘*land kamees*.’ This creates a depiction of women as being ornaments of beauty and delicacy. Songs that describe women can only discuss the objects she wears over her body and her physical appearance. An adjective list selected by the researcher is used to create this type of description of a woman.

Table 4 *Adjectives Used in English Songs*

Adjectives
Pretty Woman
Pop Girl
Fat Booty
Ocean Eyes
Hot
Beautiful
Sexy
Party Girl
Little
Nasty
Racing
Blazing
Extra Sexy

Table 4 displays adjectives used in English songs.

The selected adjectives from English songs are based on the representation of women in their songs. These are the lexical items that describe the body parts of women. The speaker's identity is presented in the lyrics as multidimensional, refuting the idea that women can only be defined by their physical characteristics. The terms "*sexy lady*," "*fat booty*," "*blazing body*," "*extra sexy*," "*pop girl*," "*party girl*," and "*hot*" convey a negative impression of women as puppets controlled by men and used to suppress their true selves in front of an audience. The lexical choices by the author represent women through her body, describing her body in several ways. However, some adjectives also portray women as delicate, innocent beings, such as "*beautiful*," "*pretty*," etc. These adjectives, which refer to how women are portrayed in the context of their cultural background, are taken from various English songs performed by male and female vocalists.

4.1.3. Verbs

Table 5 *Verbs Used in Pashto Songs*

Verbs	Meanings
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Zangegam	Swinging
Ragoory	Looking at me
Wajal	Killing
Khobuna	Dreaming
Maza	Fun
Katal	Staring
singareda	Facial Makeup
Tabahi	Destroying
Rakwa	Give me
Jal bal	Killing
Guzaruna	Shots
Singar kray	Making up
Qurban kram	Will scarify
Nesam	Will hold
Garzaom	Wandering
Takhtaom	Taking away/ elope
Bal kral oroona	Set fire
Shrangwa	Making noise

Table 5 displays verbs used in Pashto songs.

The words that reveal more about a person are called action words. One can infer information about a person's personality, likes, dislikes, and preferences from their actions. The same is expected from songs in which a character's actions reveal that character's true nature. The researcher has attempted to identify specific verbs connected to women's representation in the chosen songs. The things included in the content of the songs are not typical of what women do daily. Action words in Pashto songs, such as “*wajal*” (killing), “*jal bal*”, “*tabahi*” (destroy), “*shrangawa*” (making noise), “*singar kry*” (making up), etc depict the acts that women will merely carry out and are attributed to them. The verbs *wajal*, *jal bal*, *tabahi* are synonyms for killing and destroying. The songs depict a negative image of women by implying that they should kill their beloved through their actions. The physical makeovers and clothing of the women featured in the songs are depicted by the other verbs in the table above, highlighting their beauty.

Table 6 *Verbs Used in English Songs*

Verb
Brush
Addict
Move
Drive
Dance
Kiss
Wisper
Undress
Obsess
Excite
Bite
Drink
Fall
Escape
Bounce
Touch
Walk

Table 6 shows verbs used in English songs.

In English songs, *turning around, flipping hair, shaking booty, moving body, dreaming, staring, making over, dancing, slowly walking, taking steps elegantly, touching, kissing, bouncing, burning fire*, etc. All these verbs used for women are associated with looking beautiful, hot, sexy, attractive, and sensitive, which is an explanation of how a female's voice has been silenced through these verbs.

4.2 Analysis at Phrase/Sentence Level

Phrases and sentences convey meaning more fully than isolated words. This section explores how the researcher's selected phrases and sentences illustrate the objectification of women in songs, demonstrating the focus on physical attributes and actions.

Langton's (2009) concept of "body reduction," which involves treating individuals based solely on their bodies or specific body parts, is central to understanding how

objectification operates. Across Pashto and English songs, references are made to body parts such as eyes, lips, and hair, reinforcing the portrayal of women as objects of visual pleasure. Phrases and sentences have to convey meaning more fully than words alone. The researcher's selection of phrases and sentences illustrates the derogatory portrayal of women in songs. There are specific phrases and sentences where the authors exploit the female body parts for their gain. The focus of nearly every song is a woman's body, and the writers freely discuss it as if it were the only topic worth discussing when it comes to portraying a female in songs about eyes, cheeks, hips, faces, hair, or her entire body. In his research on objectification, Langton (2009) has given us some characteristics that show how women are objectified in all contexts. "Body reduction," which refers to treating a person based only on her body or specific body parts, is one of Langton's characteristics. The lyrics of the songs all focus on the body of a woman, including the lyrics' reference to her hips, legs, breasts, and other body parts, or her facial features, such as her eyes, lips, nose, and cheeks, etc. in both Pashto and English songs. The specific sentences or phrases that refer to the body parts of women are listed below:

Table 7 *Phrases/Sentences in Pashto songs*

Phrases/sentences	Meanings
Sta strategy January	Your magical eyes
Sta sri shundy shakary	Your sweet red lips
Khaista ye da har cha na	You are more beautiful than everyone
Pa makh shana ka gungru hair	Spread curly hair on your face
La makha lary ka niqab	Unveil or unmask your face
Sharab da labo rakwa	Give me wine of your lips
Sra my anangi di	My cheeks are red
Nary shundy mai guloon	My thin lips are flowers
Ghashi my banra di	My eyelashes are arrows
Shundy dy lamby kawee speen makh dy shughly kawee	You lips make flames and your face sparks
Stargy torawe janan	The sweetheart is blackening her eyes
Gul gul anangi lary	You have flowerlike cheeks
Sta stargy mazedary pashan ye da firango	You have beautiful eyes like that of British people
Tory wrezy kamanoona	Your black eyebrows are bows
Sta pa makh khwara zulfan	Wavy hairs on your face

Table 7 shows phrases/sentences in Pashto songs.

As the researcher previously stated, a person's actions reveal more about them, and people can infer a lot about their personality from their actions. The songwriters use specific actions performed in the songs to depict women. Her actions only move concerning her body, giving the impression that she is a delicate, sensitive being devoid of speech. 'Silencing' is one of the characteristics (Langton, 2009) that involves treating an individual in a way that implies she is incapable of speaking and constantly pretends that she is not required to do so. She has no right to speak; all she needs to do is to use her actions to win over men. Pashto phrases like '*sra my anangi*' (*my red cheeks*), '*sta sry shundy shakary*' (*your red sugary lips*), '*shpy zma ka ta rangeeny*' (*make my nights colourful*), '*ta lamba da oor ye*' (*you are a flame of fire*) and etc., look down upon women gender by treating them as objects for their satisfaction and lust. In the above phrase, '*shpy zma ka ta rangeeny*' the writer tries to silence the voice of the opposite gender. By making his nights full of life, the author gives order to females. The author's style here is commanding to make him please and comfort him, killing the value and existence of their identity. Another sentence, '*ta lamba da oor ye*' is a metaphorical sentence in which the girl is called the flame of fire. Like the previous sentence stated above, this sentence is used to silence a female's voice by making her an inanimate thing.

Table 8 *Phrases and Sentences Used in English Songs*

English Phrases
Staring at those ocean eyes
The way you move your body
Reading the sign of my body
Your body is burning
Falling into the eyes
Hips don't lie

Table 8 displays instances of phrases/sentences used in English Songs

Similarly, English phrases, given in the table above, assert that women are objectified sexually in order to appease men. In the above sentences, the body of women is objectified by the authors of the songs. Sentences and phrases like '*move your body*,' '*sign of my body*,' and '*body is burning*' show the identity and value of a woman just confined to her body. They are only viewed and judged by men. It makes no difference what her viewpoint is. Some men speak for her, whether in songs or real life. She is treated like an object in the songs, and the writers have

taken full advantage of her and her bodily functions for their gain. We take her values and abilities for granted.

Table 9 *Pashto Phrases Used in Sentences*

Pashto phrases/ sentences	Meanings
Mosam dy ashqana	The weather is full of romance
Shpy zma ka ta rangeeny	Fill my nights with colours
Ta lamba da oor ye	You are the flame of fire
Las na dy nesam garzaom dy	I will take your hand and lead you away
Za gul ghuty yum speena jiny yum	I am a bud; I am a fair girl.
Meena ada yum dase khkula yum	I am love; I am grace; and I am such beauty
Katal kwa pa meena zma zra khushalawa	Look at me with love; make me happy

Table 9 displays Pashto Phrases used in Pashto songs.

Aside from this, the researcher's primary goal in doing the study was to draw attention to how strongly women are objectified in the songs. Women are portrayed in a way that suggests they are objects of gratification or sexual desire. The idea that the media and gendered males sexually objectify women for their purposes is made evident by Frederickson and Robert's (1997) Objectification Theory. In the above Pashto phrases, the female authors objectify themselves by exposing themselves to men as they are beautiful. The writer describes herself as autonomous in presenting women's bodies and body parts to the audience. The song's author objectifies themselves by calling themselves a beauty icon and admiring their beauty. The author calls the lady a burning fire, which refers to a hot and attractive thing that gives a soothing effect.

Table 10 *English Phrases Used in English Songs*

English Phrases and sentences
Grab on my wrist
in love with your body
be my baby
I am a bitch; I am a boss
Your body is burning; I lost control
When you shake, you shake it down
Girl, you put my heart for a lockdown
I kiss your lips
Baby, I am obsessed, get me undressed
I feel the rush attached to your touch
You can touch; you can play

I want to see you desperately

Table 10 displays English phrases used in English songs.

The analysis reveals that despite differences in cultural contexts, there is a striking similarity in how both Pashto and English songs objectify women.

Frederickson and Roberts' (1997) objectification theory states that women are often presented as objects for male satisfaction, underscoring this point. Women are frequently portrayed as beautiful but silent icons, valued primarily for their physical appearance and capacity to attract. Examples include '*grab on my waist*' and '*baby, I'm obsessed, get me undressed*', which reinforce the idea that women's worth is based on their bodies.

Both Pashto and English songs emphasize the body parts of women in a way that objectifies women. Phrases such as '*ta lamba da oor ye*' (you are flame of burning fire) metaphorically transform women into inanimate objects, furthering the notion of silencing their voice and autonomy. Phrases like '*shpy zma ka ta rangeeny*' (make my nights full of colours) indicate male dominance, positioning women as subjects who exist to please.

By grouping the findings into shared themes, this section avoids repetition and provides a clearer, comprehensive view of the objectification in both cultural contexts. The portrayal of women as objects of gratification in Pashto and English songs reflects a universal pattern, reinforcing the broader implications highlighted by Nussbaum (1995), who argues that viewing a person solely as a tool for another's benefit is inherently dehumanizing. Incredibly, despite the stark differences in their lifestyles, languages, ideologies, and ways of thinking, they share the same views and attitudes regarding women.

4.3 Analysis At the Discourse Level

The above words, phrases, and sentences have been used in songs that negatively represent women. According to one of the features of Nussbaum, the nouns '*patasa*', '*gulghutay*', '*feroza*', '*spogmay*', etc, show that woman is considered merely as an object and used for pleasing men. According to Fredrickson and Robert (2009), women are treated as mere objects and are usually referred to as objects like gems, candy, moons, petals, flowers, diamonds, and so on. Apart from this, names like night beauty, magician, fairy, and features of flying creatures are given to a female in songs, which clearly describes women being objectified and judged based on their appearance and looks. The authors, almost in their every

song, have objectified women in the same way as mentioned above in words, phrases, and sentence levels. It is evident from the data presented above in the form of tables and lists that women have been sexually objectified for ages. Music databases women by reducing them to objects only suitable for sex and abuse as well as perpetuating demeaning concepts, values, beliefs, and prejudice (Adams and Fuller, 2006). Phrases like your touch is 'oo la la la', 'your kiss is deadly', 'you can touch', 'I am a hot ride', and 'your body is burning' and put that body on me are associated with sexuality.

The researcher's data is evidence of women's objectification by the songs' authors. They appear as a source of entertainment to them, which they can use for their benefit. Women have been treated as objects of sexual desire by men, especially when it comes to media like music, art, video songs, etc. Despite dignity or pride, a woman's body is considered a significant source of pleasure for the men in the songs. Women's body is presented as it is their personal property to talk about. The author has not missed a chance to discuss women's body parts like cheeks, lips, hips, tongue, and eyes. At one point, a female's soft and thin lips are referred to as wine to intoxicate men. Cheeks are mentioned as an apple of Kabul, a famous and unique type of apple for its color and taste. The author compares the cheeks of the girl with the apple of Kabul, which everyone likes to have. According to Nussbaum (1995), one of the features concerned with objectification is denial of subjectivity, which refers to the idea that a person's experiences and feelings, if any, are not necessary to consider. Women are called by names like sexy lady, barbie doll, and baby rather than by their own identity. This blurred identity is shown in these songs. The style of the author here is permissible. The choice of the nominal words shows the perspective of the people in the society he/she belongs to. It is worth noticing that women are sexually objectified in most of the songs. For instance, 'shake your booty', 'move your body', 'cause destruction', 'your body is burning', 'your eyes are like wine', 'hips don't lie' etc. Phrases like these show that a woman appears as none other than an object that is made for men to fulfil their sexual needs and desires. The subjectivity of females is diminished by the lexical choice made by the author for females. To them, she does not hold any personality or identity, but they can present and use her the way they want to.

One of the features given by Nussbaum (1995) includes 'ownership', which means treating a person in such a way as if that whole living being belongs to another

person, and he is the owner of that living being. A few phrases show that women are treated this way in society. She lacks her ownership as if she belongs to the dominant members of the society. Phrases like 'you could be my new thing,' 'you are my doll,' zma khaista janana', clearly show that women are considered to be men's property or something which only belongs to them. She lacks that possession, and this possession belongs to the men who own it. When the beloved is called by the lover in the songs so the use of a determiner 'my' is found which reveals the fact that women are something that belongs to the men she has no personal values and she is to be judged from the perspective of her man. They are seen and treated from the men's perspective as if she lacks her own opinions for a fact these songs only talk about a woman's beauty. Portraying her according to the beauty standards that they have made themselves. For them, women are something who need to look beautiful all the time. She should be soft, fresh and sensitive. As mentioned by Langton (2009), "reduction to appearance" which means treating a person on the basis of their looks and physical appearance. The verbs identified by the researcher in the songs are clear depiction of the author's thoughts. Verbs like 'doing make up', 'smiling', 'twirling', 'flipping hair', 'taking steps slowly', 'moving her body', 'staring in a sexually attractive manner' and 'doing makeup' make it quite obvious that women are only supposed to look beautiful and attractive. Her only purpose of life is to please men and be the coolness of their eyes. She is represented very negatively throughout the time. The authors are of the view that woman is a sign of beauty, weakness, attractiveness and sexuality. They never tried to praise the strength, capabilities, bravery and talents of women but has always presented her as an inferior person of the society who is dependent on the dominant character of the society. They compare the whole living being with an inanimate object that could be used when needed. It doesn't have its permanent value. In the selected phrases woman has been described in the same manner like 'da gul da panrho na khaista janana' (you are more beautiful than petals of flower', 'sta torey stargy zma yadegi' (I miss your black eyes), 'sra de anagi de nari nari' (Your chicks are red and thin), 'da zulfu na taloona jorhawe' (they made swing of their hair), 'hips don't lie', 'falling into eyes', 'staring at those ocean eyes.' In these phrases and sentences, the author is talking about the physical appearance of woman, her dressing, beauty, lips and other features. None of the selected phrases/sentences talk about a woman's capabilities, inner talents or

values which is quite clear to complaint about. All the lyrics of the songs revolve around women's physical appearance, beauty, makeover, and body parts. In this male dominant and patriarchal society, a woman is never praised for her intelligence and skills or talents. If we compare this to a male appearance within a society, so unlike a female, he always appears to be strong, independent and successful. This distinction is made by our society where powerful and strong titles are given to males only. Language is a way of presenting your thoughts, and the sort of language used by women in songs is unacceptable.

4.3.1. Portrayal of women under the light of Rae Langton's features

Objectification refers to the treatment of an individual as an object, whereas sexual objectification is primarily connected with women because it has been a longstanding and ongoing process for them. The objectification theory, according to Fredrickson and Robert (1970), advances the idea that women are sexually objectified and treated like objects, valued based on how the media and male gender use them. The media is a powerful tool for shaping public perceptions of individuals and how the public perceives women. How a woman is portrayed opens doors for influencing women's perceptions of appropriate public appearance and behavior. In particular, this research has shed light on how women are portrayed in songs and other forms of media. Songs play a part in shaping people's perceptions of each other in society and being our source of entertainment. The study and Rae Langton's views on treating people like objects are very similar. The following three characteristics are crucial to the representation of women in songs:

4.3.2. Reduction to body

According to Langston (2009), body reduction is treating a person by identifying her/his body or body parts. This feature is wholly associated with females because wherever they are represented, their body parts have to be highlighted first. Similarly, women in patriarchal cultures also experience a form of disintegration because they identify too strongly with their bodies. The body, which has historically been thought to be less fundamentally human than the mind or personality, is the source of [their] whole identity (Bartky, 1990, p.130). The attention is entirely focused on a woman's physique, with insufficient recognition given to her thoughts or individuality. Therefore, a woman's identity is fragmented. Her representation is made as such by the society that to think of women is to think of her body parts first and then her identity. The evidence of this feature can be

seen in the selected Pashto and English songs. It can be observed that the author has mentioned almost all of a woman's body parts in songs, and her appearance is as such, which only reveals her body. Women's characters are typically characterized by how well they fit socially acceptable beauty standards. It occasionally also emphasizes physical features that are sexually appealing, like the legs, breasts, skin, and hair. On the other hand, men are typically characterised by how their bodies demonstrate their strength, dependability, and capacity for self-defense (Mills, 2005). In the same way in Pashto songs, certain phrases talk about the facial features of a woman like

a) ‘Ashiqan halalweena stargy me tore tore’ (My eyes slay lovers with their gaze; for they are black).

According to the author of this song, women's eyes are as such that they are so attractive, sharp and killer that they can slaughter lovers in one go. The whole song's lyrics define the eyes of the beloved. The author's style in the songs is that of an objectifier who objectifies the woman herself. The eyes are one of women's body parts, which this song exaggerates. ‘The author repeatedly uses black eyes’ of the girl. The author describes the function of the eyes in the song as killer. The song is sung by a female singer who objectifies a female herself. The language of the song is metaphorical; the pragmatic function of the eyes is to kill the beloved one.

b) ‘Oor ralogawy jeny stargy pa ranju che torawi ma py seezi jeny’ (The girl ignites flames as she lines her eyes with kohl; it sets me ablaze).

The subject of the song is again the eyes of the beloved. However, in this song, the male singer is objectifying women. The beauty of the eyes is described by the author in this song. The lyrics explore the beauty of the eyes. When it combines with kajal it becomes like a flame of fire. The comparison of eyes is done with the flame of fire. Eyes are the most admirable part of a woman's face by which they are mostly liked. A woman experiences her body through the eyes of another, an unidentified patriarchal Other (Bartky 1990, p.73). Similarly, Langton (1995) asserts that men's beliefs and desires cause women to become objectified and submissive. In this song, the writer shows how women beautify their eyes with kajal and this beauty burns and soothes them like a flame of fire. The discursive patterns of the song create the persona of eyes by making it a flame of fire which

burns him. Eyes have been given a living quality where the actual function of the eyes is covered.

c) **‘sta tore stargy zma yadegi.. zargy sabraom kala sabrege’ (I miss your ebony eyes, I try to soothe my heart, but it defies)**

The eyes of the beloved are always missed and remembered by the lover. When remembering a female beloved, the first and foremost thing to recall is her eyes, despite her identity, personality, and qualities. The eyes are called black by the author, and he misses them. The female is objectified by discussing her body parts repeatedly in the song. Eyes are the most loving part of girls, and every man would like them. The female makes her eyes beautiful with kajal, which is black. The author here addresses the black eyes of the beloved, which make him feel uncontrollable because he misses her.

d) **‘Shunde de lambe kawi speen makh de shughly kawi’ (Your lips are blazing, and your fair face is glowing)**

Like the other phrases, this phrase talks about a female's face and lips. According to the author of this song, the face of a female is like a light or a bulb, which provides brightness and is always in a bright mood. Ironically, if the face is dim, it will not be acceptable to the male gender because, in that case, it will not meet their expectations. Along with her face, her lips are like a burning fire that adds beauty to her bright face. Here, the author describes the girl's lips and face. The face of the girl is combined with the adjective ‘speen’ (white), which functions as a modifier for the sparkling flame. The author does objectification of women by mentioning their body parts.

e) **‘sta stargy jadugary’ ‘sta stargy mazedary pashan ye da firango’ (Your eyes are magical, your eyes are fascinating, you resemble British)**

These are the phrases associated with the representation of women's eyes. The authors of the Pashto songs define females' eyes as magical and fascinating to attract men towards them. Eyes are used here as objects that affect men's perceptions of women. The eyes of the female are given the quality of magic, which holds the capability of attracting men towards them. Similarly, the beauty of eyes is also compared with White people known for their beauty and charm. Apart from this, some phrases and sentences discuss a woman's hair.

a) ‘Sta pa makh khwara zulfan...khkuly khkuly’ (The flowing hair that graces your face is beautiful)

In the above sentences, male authors admire the beauty of female hair. They are so long and attractive that they can attract anyone who sees them and will want to be a flower to her hair. The female is objectified through her beautiful hair. Her objectification is reduced to hair. The hair of a female, when open and floats on her face, adds to her beauty. The author describes the beauty of females, which attracts him.

b) ‘Pa makh shana ka gungru hair.... (let your curly hair cascade on your face)

The hair of the female is objectified again by the author. Here, the beauty of her hair is described, giving her a quality of curliness. The word gungru is a borrowed word from Urdu used to attract the listener of the song. The curly hair of the girl dispersed over her face enhances her beauty.

Furthermore, the songs that objectify women through her face and cheeks

a) ‘Sra my anangi di...’, (my cheeks are red)

This is a female song where she describes the face and cheeks of a girl. This sentence is about the face of the cheeks, which objectify women, and the colour of the cheek is described as red. Red cheeks give a sign of beauty. A woman is supposed to look attractive when she has beautiful cheeks. This means the girl herself shows herself to be attractive to men. She also makes her cheeks red by doing makeup, and she owes it to look beautiful to men. A male singer does not give this description of his cheeks in the songs. Women are objectified in the songs for the singer's benefit.

b) ‘sra dy anangi di anari anari, stargy dy khaista di sharabi sharabi...

(Your cheeks blush, a pomegranate's glow; your eyes are beautiful and drunken). According to the song's writer, her cheeks must be her favourite when talking about a female's facial features. The author of the song 'sra de anangi de anari anari' thinks that the cheeks of the female are similar to those of the pomegranate. They appear to him as pomegranates because this fruit has a red colour, which is attractive, and so are the cheeks of a female; they are as red as

pomegranates and red roses. This description of the cheeks in the song represents women attractively. Continuously, the author also beautifies the girl's eyes. For him, the eyes of the beloved are the most fascinating eyes resembling the eyes of someone drunk. This song mainly focuses on the girl's facial features and walking manner. Objectification of women is done by giving an image of her cheeks and eyes and how she moves around.

On the other hand, the feature reduction to the body is also found in English songs. Like Pashto writers, American writers also mention women body parts in their songs and make full use of them to make their poetry or songs attractive. In the song, '**ocean eyes**' by Arron Carl, the phrases like falling into the eyes and staring at those ocean eyes talk about the author's feelings that he wants to stare at the eyes of her beloved. The eyes of his beloved are like a deep ocean, and he wants to fall into it. The phrases taken from different songs which talk about women's bodies particularly are 'your body is burning', 'hips do not lie', 'reading the signs of my body', 'the way you move your body', and 'put that body on me'.

Hey sexy lady, I like your flow

Your body's burnin', I lost control

Your booty on me, ceiling to floor

Only you can make me scream and beg for more

According to the author of the songs, the above lines clearly define a girl's body. The girl is first admired, and then the writer describes her body parts. Contextually, the only thing that is signified in this song is the body and body parts of the female. In the first sentence women is described by the adjective sexy which is giving the very imaginative picture of lady to be attracting and pleasing the male gender. In the second sentence the body of women is considered as a burning fire how it makes the man uncontrollable. Similarly, in the third sentence, the body part of female (booty) is mentioned by the author that is directing towards one of the phenomenological features of Nussbaum (1995) that is instrumentality. This feature refers to as using an object for your own purpose. In this phrase the word 'booty' is used an objective feature by the objectifier through which he is creating an image of the lady that he is referring to in the song. In accordance to the objectification theory (Fredrickson & Roberts, 1997), a significant number of women confront sexual objectification and are seen as useful objects. When a woman is mainly viewed as a physical object of male sexual desire, and her body

or specific body parts are specifically singled out and detached from her as a person, this is known as sexual objectification (Bartky, 1990). This is the objectification of women that is reduced to body parts of the female. All these phrases expose the fact that women representation in anything is only associated with her body and body parts.

Women are to be judged and treated according to her looks and her physical features.

4.3.3. Reduction to appearance

Another significant important feature, presented by Rae Langton, is reduction to appearance which means treating a person on the basis of how she/he is looks or how she/he appears to senses. When it comes to a female, she is always demanded to look beautiful and attractive. Some feminist thinkers have noted that women in our society are more identified and associated with their bodies than men, and that they are valued for their appearance to a greater extent than men (Bartky 1990; Bordo 1993). To gain social acceptance, women are constantly pressured to correct their bodies and appearance in general, as well as to conform to the ideals of feminine appearance of their time, the so-called 'norms of feminine appearance' (the standards of appearance that women believe they should be living up to) (Saul 2003, 144). Some feminists argue that by being preoccupied with their appearance, women treat themselves as objects to be decorated and gazed at. The society wants her to be pretty all the time no matter what she is doing or she is going through but she must look beautiful and attractive so that she is fascinating to the male of the society. In the selected songs phrases that provide explanation to this feature are:

a) da khaist yawa tukrha.....yawa zara kaj pake neshta. (The fragment of beauty, whole yet fleeting, a particle of perfection incomplete)

These phrases are taken from two different songs in which the syntactic data refers to the phenomenon that women are the art of beauty, they are much more beautiful than anything in this world. Women are beautiful than the petals of flowers, gem, diamonds, rose etc. According to them there are no flaws in the beloved and she is an icon of beauty to them. Human beings have flaws but women are supposed to be flawless despite the fact that they are the same creature of God as men. Women are always treated in a way where they demanded something

impossible. The selected songs also show that women are supposed to be doing makeover and be busy in preparing their selves for the men.

b) da gul da panrhu na khaista janana... , (O beloved, you are more beautiful than petals of flowers).

The song describes the appearance of female body and the way she appears to man. The author creates a picture of women beauty. He compares the beauty of women with the petals of flower. For admires, the beauty of women is exaggerated. Women representation in this song is concerned just with her beauty. For male, the beauty matters when it comes to define a woman. The author tries to convey this message by defining the beauty of a girl. Pashto singers objectify female through her appearance and beauty. The author reduces the appearance of a female to her beauty only. Male gender of the society admires the beauty of women they need women to look beautiful to them. Her moral and values are not given much importance.

c) khalak my da speen rukhsar gura tamashy kawi... (Behold, the gaze of the crowd upon my flushed cheek)

These lines are taken from female author song which means that people are gazing my beautiful white cheeks. The author is a female and objectifies the women through her cheeks how people are entertaining through her appearance. The appearance of women in the song is of beauty icon for the people which is admired by the people. According to Mills (1995), female fragmentation is linked to male focalisation, where women are portrayed as collections of objects for men to gaze upon. Women are frequently represented as fragmented anatomical elements, compared to men. The male members of the society want women to be perfect from every aspect whether it is her beauty or physique. This concept creates a shift of this idea in the mind of a female member of the society as well. They make themselves perfect for the opposite gender so they can be pleased by them.

d) Sta nary shundy guloona.... (Your thin lips are flowers)

In this song the writer talks about the lips of the beloved. He admires the lips and called her lips thin and consider it as flower. This illustrates the metaphorical use of language by the author of the songs which gives the quality of flower to the lips. According to Black (1962) metaphors are used to draw analogies between subjects

from different domains. For example, the phrase 'the man is a wolf' can refer to both male and female sexuality. Similarly, Mills (2005), uses the metaphor of women being hunted in the same way that wolves hunt their prey to refer to people with free will. Metaphor is used conservatively in phrases to reinforce stereotypes. Metaphors can shape how we perceive situations, especially when stereotyped. Thin lips are famous for having beauty and similarly flowers are something that signifies beauty and fragrance. The use of language for female representation is almost common in all the Pashto songs. All the song writers admire the facial features and physique of the women. Similarly, the author illustrates the beauty of girl is confined to her thin lips that are adorable and appears like a beautiful flower which attracts everyone.

e) 'Sharab da labo rakwa...sta sry shundy shakary', (Give me wines of your lips; your red lips are sugary)

In the above sentences, the writers of the songs reduce the appearance of female to her lips. Lips are very admiring feature in women face which attracts the male. The author describes her lips as sweet as sugar. In the same way the author also tries metaphorically to refer to a kiss from her lips in the phrase 'sharab da labo rakwa'. By analyzing the particular songs, they objectify women in their own way describing their body parts. According to Bartky (1990), a woman is objectified as a result of the fragmentation because her body is seen as a representation of the woman rather than her whole self. In Pashtun society and culture, women are confined to their domestic life as caretaker of the house and looking after their home. Parda is one of the features of women in Pashtun society which is denied by these Pashto songs in the way they depict women. The song describes women in a very overt way which denies the cultural concept of parda and Pashtunwali. Description of their body and body part in songs have impacts on the upcoming generation.

**a) I'm in love with the shape of you We push and pull
like a magnet do
Although my heart is falling too
I'm in love with your body**

The Song "shape of you" written by John McDaid reveals women's appearance. The author has displayed his thoughts about the body of a female. The love of the author is for her body. How is her body needed to be shaped or to be appeared so that it is amusing for men. The author of this song compared the body of a woman to a magnet that it has some sort of power in it which attracts men to itself. The way a female moves her body has some kind of magnetic power and that is the reason men are attracted towards her. According to the objectification theory, there are two main ways in which the sexual orientation of women can lead to mental health issues that disproportionately affect women. These include eating disorders, depression, and sexual dysfunction. The first route entails sexual objectification experiences and is explicit and direct. Women's internalisation of sexual objectification experiences or selfobjectification is the second more covert route (Fredrickson & Roberts, 1997). In the phrase above the author is just having a focus on women body and shape. The word body and shape of you is repeatedly used by the author in the song. These are the pragmatic terms to be used for women representation by the song writer just to attract the people to women body diminishing her existence as an equal partner of male.

b) I like lipstick on my neck

Leave a sticky hickey in a place I won't forget

I like lipstick on my neck

Baby, I'm obsessed, get me undressed

I wanna feel your lips on mine

I just wanna feel a little tongue

In the above song, the writer of the song shows self-objectification. The way she uses the word like lipstick on my neck, lips on mine, wanna feel little tongue etc she is giving a worst picture of the culture that she belongs to. Objectification of women in a sociocultural context refers to the environment that she lives. The choice of words by the writer aims to show women as an object to just show her feature to men in order to attract them. The lipstick lover song is based on the appearance of female body to her partner just reduced to her appearance for him. For her partner she is going to sacrifice her everything, which shows her fragile and weak aspect in the society. According to Mills (1995), female characters are described based on their sexual attraction and availability, with a focus on

appropriate sexual characteristics. For example, the phrase 'she has a nice legs' refers to the female character's sexual desire as expressed by the male character. The choice of words to construct the discourse reflects the society's perspective regarding women. The author describes herself the way she is expected by the society to be admired. According to Walter (2010), in Western societies, it is common for women to accept and even celebrate their objectification, viewing it as a liberating and empowering experience. If we think that women shouldn't define themselves primarily by their sexual attractiveness and availability to men, then we should be concerned about this trend because it undermines women's autonomy and equal social standing. Women have always been judged on the basis of their physical appearance. What she wears and how she appears in that is the center of gravity for the male genders of the society.

4.3.4. Silencing

Silencing is a verb frequently associated with females in our society. In media especially women are shown to be remained silent and quiet. She is always at the point of receiving things from the dominant figures of the society. Let it be directing her how to act or move. One of the features of Langton (2009), is silencing which means treating a person in way as if that person lacks the capacity of speaking or expressing their view points. Females have been silenced over her entire life. Similarly, Mills (2004) argues that the media's social construction of gender roles limits men and women's expression and sense of self. Society expects women to be ideal. The media often portrays women as physically perfect, overly cautious, and reliant on men. She is considered to be weak, fragile and sensitive that is why their opinions are not given that much worth. She is frequently judged on the basis of her physique rather her inner capabilities and strengths. If you look at the selected phrases of the songs, it can be seen that females are shown to be pleasing men with her actions.

a) Ro ro raza payal de shrangawa... (come slowly, ring your payal)

This particular song describes the way female walks. The very start sentence means a female is coming slowly and gradually and giving a jerk to her anklets. In this song, the action of walking of a female is the subject. The beauty of women lies in the elegant steps she takes and the way she walks. Payal is an ornament of decoration that a girl wears in her foot. It is a borrowed word used by the Pashto author in the song. This is worn mostly by girls which makes some noise. Feminist

stylistics is concerned with how gender is portrayed in general. According to Mills (1995), it has to do with how women and men are constructed at a representational and at an actual level. The author describes this feature of girl's payal and gives her order to walk the way he wants to do. This shows the point of view of female is not given importance in the society she belongs to. She does everything which her men want her to do.

b) Akhli che qadam pa naaz kha lagi da sta andaz... (I adore the way you step elegantly)

The sentence refers to taking steps elegantly, the way you move your body and so on. All of these phrases reveal that a female's description in the songs is such that she is presenting her own self to other for the purpose of seeking attention. She is never seen talking but always express herself by doing some actions like making sounds out of the bangles, slowly taking steps, elegantly walking so to get attention, whirling and moving her body so to appear attractive. She is never given a voice to speak, to express her thoughts and to suggest her view points. She can only be seen listening to other and acting like the way others expect her to be: giving silent stares and gazes, whirling, dancing, walking etc. It is quite evident that the concept of silencing is found in the songs because in songs female is at the position of listening only and then acting according to that.

c) shrange wrka bangrhu la guly agay peachy jao... 'Give a jingle to your bangles, O flower, sway forward and back'.

Another song means that colliding bangles with each other so, that they can make a sound and get the attention of the people in the surroundings. This making voice out of bangles is a command given to her by the man. The action performed by the girl is the instruction to perform this task. The girl's voice is silenced by the opposite gender. On the other hand, it also shown how women are oppressed and their values are denied. This making sound of bangles diminishes her existence she is just confined to whatever the male commands whether the girl is going to do that willingly or not. Women is referred to as flower by the author in the song. Flower is something with non-living quality but giving a pleasing sensation. Flower signifies beauty so the beauty of women is adored by men. The Author addresses the girl to move forward and backward and make sound of her bangles.

In Pashtun culture women wear bangles mostly by decorating herself with it. This word shows the way female decorates herself to please the men of her society.

a) And last night you were in my room

And now my bedsheets smell like you

Every day discovering something brand new

I'm in love with your body Oh-I-oh-I-oh-I-oh-I

In the above song, the writer tries to give a picture of captivating women in men's room or a kind of cage where she is been treated according to men's orders and her own voice has been neglected. The very first sentence gives the background of the song how the girl is with a man in room at night. The pragmatic meaning of the sentence creates a picture of how a woman is in room alone with the man. The phrase my bedsheet smells like you refers to the last night that the girl has been with a man the whole night and now her presence is felt from her smell. This denies the very presence of women showing women in a very negative way just confining her to men's bed. Women is objectified through her body and smell. The voice of women is silenced by man how he uses her for his own benefit. The writer of the song uses the word body which signifies the physical being of women as the only creature to please men. I'm in love with your body points toward the body of women as men only loves the body of women. Women is just used as a puppet by men whatever he wants he can do with her. The writer uses the word body repeatedly in the song which objectifies female through her body and her subjectivity is denied.

b) Baby, calm down, calm down

Girl, this your body e put my heart for lockdown

For lockdown, oh, lockdown

The author of this song uses the word lockdown, which is used to trap anyone or confide one in a secret place. Here, the song's writer uses this for the body of a girl; his heart needs her body, not anyone else's. Baby Calm Down gives a view of how a girl is being silenced. Her voice is denied, and she is just told to calm down, and his heart is being locked down due to her body.

Three of these key features explained above and relating them to this study of songs provide us with a negative image of women that society has created, and thus, we can go with the point that the portrayal of women in songs is not that

different from women's representation in other things like media, novels, magazines ads, etc.

4.4 Discussion

The data presented in the tables paved the way for the research findings. This research has highlighted the issue of women's representation in both Pashto and English songs. Using Mill's model, data analysis is done at the level of word, phrase/sentence, and discourse to bring the reader's attention to the language used in the songs for women. Females have been objectified, as Nussbaum (1995) has stated. According to her, females are treated as interchangeable objects. Females are treated in a way that makes them seem like objects to be used for the benefit of others. She referred to objects like candy, gems, diamonds, thang, dolls, and flowers in the selected songs. Sexual objectification is also found in the songs as females are referred to as fire and hot regarding their body shape. The use of phrases like 'your body is burning', 'you are a hot ride' and 'your touch is ooh la,la,la' claims that the objectifiers have sexually objectified females.

Objectification of women has been done in songs as in advertisements. Sofia Bratu (2013), in her research on sex-focused advertisements, talked about the sexual objectification of women. A female's body parts, like the midriff, are presented in marketing ads. In the current study, the researcher has highlighted that, as in advertisements, the use of a female's body for marketing the products is in practice. In the same vein, female is objectified in songs. The findings of this study reveal that female objectification is also present in songs. To talk about a female's body parts in the song has become a trend now. Advertisements are done for the sake of marketing the products. Songwriters do the same thing for fame as they make full use of women's body parts in their songs.

Radzi (2017) shed light on the names of cosmetics products, highlighting that premodifiers are purposefully used as an adjective in cosmetics names. The findings reveal that the use of provocative names in the products like 'lip junkie' and 'china doll' is inappropriate, due to which the everyday existence of a female is questioned in society. With regards to using inappropriate names for women, the current study agrees with the point and provides evidence that such things have been practiced in the songs as well. The data gathered for the research shows that both studies are similar in this regard. Provocative names and adjectives like

'beautiful', 'hot', 'sexy lady', 'attractive girl', 'shy girl', 'ocean eyes', 'Barbie girl' etc are used in the songs to refer to a woman. Using such adjectives demands perfection in a woman and does not accept her as a normal human being. In the research conducted by Stefanie E Davis (n.d), she examined two Instagram sites that sexually objectify women. Those Instagram sites have thousands of followers and videos. These sites' content proves how a woman's body is used to increase followers and attract the audience. Similarly, the captions they used also contribute to the sexual objectification of women.

The current study agrees with Davis's study as the captions used for songs also justify that the content of songs is made appealing to increase the number of consumers of songs. The reviewed literature in this study shows that women have been negatively portrayed everywhere, like in ads, cosmetic products, proverbs, videos, novels, and magazines. Women objectification theory by Fredrickson and Robert (1970) provides us with the view that women are sexually objectified and compared to mere objects. Thus, the researcher's purpose of the study was to highlight that women are objectified and portrayed negatively in Pashtun and American societies beside the nuances in both the culture and languages. The research was carried out to change how people think about women and change the thoughts of society related to women. The kind of language used by women in songs was the primary concern of the research. The inappropriate use of words in the songs for women was identified by the researcher, which reflects the negative attitudes towards women in Pashtun and American society. The research findings are solely concerned with the representation of women through language in songs.

Language influences our thoughts and reflects our beliefs. It shows our perception of the world we live in. Studying language enables us to understand social norms and patterns. By analyzing the language of the songs, the researcher aimed to know the social status of women in Pashtun and American society. The study's primary aim was to understand men's attitudes towards women.

Additionally, the research focused on female representation of themselves in the content of songs. Although the cultures are very different, the way they treat women is the same. Through this study, the researcher has shown how women have been portrayed in Pashtun and American cultural songs. Women have been objectified for ages. The songs youngsters listen to have an impact on their minds. Using the method for analysis, it is found that language is crucial in forming our

sense of self. This research highlights the words and their underlying meanings that depict women negatively.

CHAPTER 05

CONCLUSION

Feminist stylistics by Mills has been used in this study to examine the language used for women in the English and Pashto songs. The data was purposely gathered from different timelines and analyzed at word, phrase/sentence, and discourse levels, which justifies this research, namely that women have been negatively portrayed in the selected songs. This study shows that although there is a massive difference between Pashtun and American culture, the way they portray women in songs is not different. Both cultures represent women based on their physical appearance, which has been highlighted by analyzing the data. The analysis conducted shows that women are considered fragile creatures whose only purpose in life is to look perfect and beautiful to please men.

The sections below will present the research findings and answers to research questions.

5.1. Findings of the Research

Linguistic choices used for the portrayal of women in the Pashto and English songs

1. In both Pashto and English songs, linguistic choices include adjectives like "beautiful" or "modest," which reflect culturally specific ideals of femininity and societal gender roles.
2. Women are occasionally portrayed positively as compassionate or graceful, yet these depictions often align with traditional roles like caregiving, familial harmony, or compliance.
3. Both languages focus heavily on physical attributes, with English songs emphasizing allure and desirability and Pashto songs linking physical traits like modesty and beauty to family honor.
4. Words in English songs like "sexy" or "baby" and in Pashto songs referencing specific body parts subtly objectify women, prioritizing their physical over intellectual or personal qualities.
5. Language choices in both traditions perpetuate conventional gender norms, depicting women in dependent roles or as symbols of societal values rather than autonomous individuals.

6. The linguistic emphasis mirrors broader societal attitudes—consumer-driven objectification in English songs and traditional, honor-based roles in Pashto songs.

Representation of Women in songs by Male and female artists

1. Both male and female artists use language that emphasizes women's physical features, reinforcing objectifying stereotypes, even when women sing about themselves.
2. Male artists commonly use possessive terms like "baby" or "Barbie," framing women as objects of male possession, while female artists internalize these stereotypes in self-referential lyrics.
3. Both male and female artists reflect cultural expectations in their portrayals, with Pashto songs reinforcing modesty and silence and English songs emphasizing beauty and desirability.
4. Female artists often adopt male-oriented perspectives, using language that caters to patriarchal ideals rather than challenging them.
5. Lyrics by both male and female artists shape societal attitudes, subtly influencing listeners to view women through traditional, objectified lenses rather than as active, multifaceted individuals.

Similarities and Dissimilarities in the Discursive Patterns for Depicting Women in the Selected Songs

1. Both Pashto and English songs reveal objectification through discursive patterns, focusing on women's physical features like hair, eyes, or body, overshadowing their individuality or achievements.
2. Pashto songs employ subtle objectification, linking beauty to values like modesty or family honor, while English songs present overt objectification with explicit references to physical attributes.
3. Both traditions use gendered descriptors (e.g., "sexy" in English, "graceful" in Pashto), reflecting patriarchal norms but differing in how cultural values shape the language.
4. American individualism leads to the portrayal of women as objects of visual appeal, whereas Pashtun societal values frame women as symbols of familial and cultural honor.

5. Both cultures depict women as passive figures, either catering to the male gaze or fulfilling traditional roles, limiting portrayals of their independence and decision-making abilities.
6. Despite societal progress in gender equality, lyrics in both languages remain rooted in stereotypes, reflecting a cultural lag in media representation.

The following section presents the discussion of the findings in the form of answers to research questions.

Q1. What linguistic choices are used to portray women in the Pashto and English songs?

The linguistic choices in both Pashto and English songs reveal distinct, culturally specific representations of women that align with broader societal perspectives on gender roles. The lexical choices – including nouns, adjectives, and verbs – employed by songwriters in these languages are carefully selected to resonate with their respective audiences and reflect prevalent attitudes toward women in these societies. In many cases, these linguistic choices play a dual role: some words convey positive attributes, portraying women in an admirable or aspirational light, while others reinforce traditional or objectified images, often casting women in limited roles associated with appearance and subservience.

In Pashto songs, favorable terms occasionally surface, depicting women as compassionate or gentle figures valued for their emotional roles or contributions to familial harmony. However, these positive portrayals are frequently interwoven with expressions reinforcing conventional expectations, presenting women as reliant on men or as symbols of beauty and obedience. This dual representation highlights how Pashto songs often reflect traditional values, showcasing an idealized woman who embodies grace and restraint, valued traits within Pashtun society.

Nevertheless, relying on such language reveals a subtle emphasis on women's roles within the family and society rather than their autonomy. In English songs, there is also a mixture of positive and negative lexical choices, but the representation of women tends to focus heavily on physical appearance and desirability. American cultural ideals around individualism and appearance permeate these songs, where women are often described in terms of attractiveness and allure, catering to the male gaze. Terms like “beautiful,” “sexy,” and “baby”

appear frequently, reflecting societal standards that place considerable value on beauty and body image.

These words highlight women's physical traits while downplaying or neglecting qualities like intelligence, strength, or independence. This objectifying tendency in language often positions women as passive or as objects of admiration, subtly reinforcing stereotypes about their role and place in society. The contrasting language used to depict women in these songs underscores these portrayals' complexity and sometimes contradictory nature, suggesting that deeply ingrained cultural norms influence these artistic expressions. In American culture, as reflected in the English songs studied, women are often portrayed as needing to maintain beauty standards, reinforcing a societal expectation that links female value with appearance. This trend echoes the ideals of a consumer-driven culture, where visual appeal is significant, especially in media and entertainment. Similarly, the Pashto songs emphasize appearance, though often veiled under traditional values, where physical beauty is associated with purity, modesty, or family honor.

In both contexts, this focus on women's appearance and traditional roles suggests a common theme that may inadvertently limit women's perceived agency and voice within society. The recurring depiction of women as needing to be attractive, compliant, or supportive aligns with gender norms that restrict women's roles to those that are visually appealing or emotionally supportive to men. Such linguistic portrayals reinforce cultural beliefs that place women in secondary, often dependent, roles, serving the male figures in their lives as companions or as symbols of family and cultural honor. Ultimately, the lyrical choices in both Pashto and English songs reflect societal expectations, depicting women primarily as figures of attraction or admiration with limited opportunities to express agency or independence. The consistent emphasis on beauty and subservience in these songs suggests that cultural views embedded within artistic expressions position women as secondary to men. This reinforces gender biases and perpetuates traditional gender roles, which can significantly influence public perception and cultural values. By associating women's worth with their physical attributes and reinforcing a limited set of roles, these portrayals may contribute to sustaining a societal framework that views women through a lens of objectification and dependency.

Q2. What similarities and differences exist in the discursive patterns of women's depiction in Pashto and English songs, reflecting cultural gender norms?

The selected Pashto and English songs offer insight into how two distinct cultures depict women through language. Despite linguistic and cultural differences, the portrayal of women in both sets of songs reveals similarities, particularly the underlying patriarchal trends. Both Pashto and English songs frequently use language that reflects traditional gender roles, even though each culture's unique values and perspectives shape specific elements of these portrayals. According to the feminist frameworks by Langton and Nussbaum, features such as reduction to the body, reduction to appearance, silencing, ownership, denial of subjectivity, instrumentality, and fungibility are evident in both languages. These features suggest that the objectification of women – treating them more as objects than as fully autonomous individuals – is a typical pattern. While both positive and negative descriptors are applied to women in these songs, the broader trend indicates that women's identities are often limited to physical beauty or subservient roles, thereby reinforcing traditional gender hierarchies. Analyzing both Pashto and English songs at the lexical level reveals that, while the cultural expressions differ, the objectification of women is a shared theme. In Pashto songs, objectification tends to be more subtle, focusing on specific facial features such as hair, eyes, lips, and cheeks, which reflect a culturally specific form of beauty ideal. In contrast, English songs demonstrate more overt objectification, often describing body parts more explicitly and portraying women in ways that underscore physical appearance over other qualities.

This difference highlights a more visible trend in English songs, where women's bodies are directly tied to attractiveness and desirability, which often eclipses other aspects of their personalities or roles.

The discursive pattern in both languages thus reinforces a limited image of women. In American culture, as seen in the English songs analyzed, the portrayal often centers around beauty standards and women's roles as visually appealing figures. This focus suggests that female value is heavily associated with appearance, which reflects broader societal expectations surrounding women. Similarly, the Pashto songs reflect traditional views emphasizing modesty and beauty, underscoring women's association with family and societal honor rather than their agency.

However, this representation is not fully aligned with the reality of women's roles and capabilities in either culture. In actuality, women possess many strengths, talents, and ambitions that extend beyond appearance or familial roles. The songs provide a skewed representation that overlooks women's real-world agency and contributions. The limited portrayal of women in both sets of songs thus perpetuates gendered expectations and can influence audience perceptions, particularly among young listeners who may internalize these views.

Significantly, both male and female songwriters contribute to this trend, indicating a reliance on popular stereotypes that appeal to audiences but also reinforce traditional views. This trend in lyrical choices can have a significant impact on societal perceptions, as it subtly suggests that women's roles are secondary to men's. The emphasis on beauty and subservience reflects cultural views that continue to uphold gender biases and limit women's roles in both Pashto and English-speaking societies. In recent years, there has been a shift within Pashtun society, moving toward more moderate views that increasingly recognize women's contributions and rights. However, despite this cultural shift, the language in Pashto songs remains primarily rooted in traditional portrayals, suggesting that media representations have yet to fully adapt to changing societal norms. Similarly, while American society has seen movements for gender equality, popular music often continues to depict women in limited ways that emphasize physical attributes.

Q3. How do syntactic structures in Pashto and English songs sung by both male and female artists influence the representation of women?

The representation of women in songs performed by male and female singers shows notable similarities across both Pashto and English songs, reflecting certain gender norms and objectifying portrayals. Both male and female songwriters often depict women in a way that emphasizes physical appearance and attractiveness, which caters to a male audience's gaze. For instance, in Pashto songs, some female singers describe their physical features, subtly reinforcing traditional notions of femininity and attractiveness. In English songs, objectification is often more pronounced, with lyrics that explicitly highlight women's bodies and physical attributes to draw male attention.

When male singers perform songs about women, they often use possessive and diminutive terms like "baby," "sexy," or "Barbie," which portray women as objects

of desire and convey ownership. Such language can reinforce the perception of women as passive or secondary to men, aligning with patriarchal norms. Female singers, too, sometimes use similar language that seems to objectify themselves, reflecting internalized societal expectations. This portrayal highlights how both male and female performers may perpetuate gender stereotypes, regardless of the artists' gender, influenced by cultural trends and audience expectations. The feminist stylistics framework used in this study allows for an analysis of how lexical choices, and narrative perspectives contribute to these portrayals.

Pashto and English songs indicate that women's identities are frequently centered around physical attributes, overshadowing other characteristics such as intelligence, agency, or personal accomplishments. These representations can impact listeners, particularly young audiences, by reinforcing traditional views of gender roles and relationships. In Pashtun society, a predominantly patriarchal culture, women are often expected to conform to specific standards of modesty and silence, especially concerning their rights and voices. This expectation is subtly reinforced in Pashto songs, where women are rarely shown as active agents or vocal participants. Instead, the lyrics often position them as visually appealing figures to attract men. In contrast, while American culture values individualism, the English songs analyzed here still emphasize women's physical allure, which reflects cultural expectations surrounding beauty and desirability.

5.2. Contribution to Linguistics

This study contributes to linguistics by providing a feminist stylistic analysis of gender representation in contemporary Pashto and English song lyrics. By examining the linguistic choices—lexical items and discourse patterns—used to portray women, the study highlights how language in popular music reflects, reinforces, and potentially challenges cultural norms around gender. One significant contribution is the study's focus on two distinct linguistic and cultural frameworks: Pashto and English. This comparative approach enables an exploration of cross-cultural differences and similarities in gender representation, which broadens understanding of how language constructs femininity across diverse sociocultural landscapes. The findings reveal that, despite linguistic differences, both Pashto and English songs tend to objectify women through specific lexical choices and metaphorical language, suggesting that certain

discursive patterns transcend cultural boundaries. This insight adds to the research in sociolinguistics and feminist linguistics by illustrating how globalized media reflects shared patriarchal values.

Finally, this research has practical implications for linguistics by highlighting the influence of linguistic representation in media on social attitudes and gender perceptions. The findings underscore the need for further interdisciplinary research in linguistics, media studies, and cultural studies, as well as a more critical awareness of how language choices in popular media affect societal views on gender equality. By highlighting the societal impact of gendered language in songs, this study not only contributes to the growing body of feminist linguistic research but also advocates for more mindful and equitable use of language in media and the arts.

5.3. Recommendations for Future Research

This research has been conducted on the representation of women in Pashto songs and American English songs. Other research can also be carried out in the same area, but languages such as Punjabi, Arabic, or Chitrali should be chosen differently. Furthermore, as the research is conducted on the music genre, other music genres can also be chosen, like *tapa*, pop songs, folklore, lullabies, hip hop, rock, and so on. A corpus study can also be conducted by comparing songs from different languages. The researcher should have enough knowledge of feminist stylistics analysis to produce a clear and detailed analysis. He should know linguistics before analyzing any word, phrase/sentence, or discourse. The researcher recommends that the song author choose the language to represent any gender more subtly for the audience and people of that particular society. Language and ideology construct a society by using appropriate language; it will build a more flourished society based on equality.

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Appendices

English Songs List:

Song 1:

The club isn't the best place to find a lover So the bar is where I go
Me and my friends at the table doing shots Drinking fast and then we talk slow
And you come over and start up a conversation with just me And trust me I'll give it a chance
now
Take my hand, stop, put Van the Man on the jukebox And
then we start to dance, and now I'm singing like
Girl, you know I want your love
Your love was handmade for somebody like me Come on now, follow my lead
I may be crazy, don't mind me
Say, boy, let's not talk too much
Grab on my waist and put that body on me Come on now, follow my lead
Come, come on now, follow my lead
I'm in love with the shape of you We push and pull like a magnet do Although my heart is
falling too I'm in love with your body
And last night you were in my room
And now my bedsheets smell like you Every day discovering something brand new I'm in
love with your body Oh-I-oh-I-oh-I-oh-I I'm in love with your body Oh-I-oh-I-oh-I-oh-I
I'm in love with your body Oh-I-oh-I-oh-I-oh-I
I'm in love with your body
Every day discovering something brand new I'm in love with the shape of you
One week in we let the story begin
We're going out on our first date
You and me are thrifty, so go all you can eat
Fill up your bag and I fill up a plate
We talk for hours and hours about the sweet and the sour And how your family is doing okay
Leave and get in a taxi, then kiss in the backseat
Tell the driver make the radio play, and I'm singing like
Girl, you know I want your love
Your love was handmade for somebody like me Come on now, follow my lead I
may be crazy, don't mind me
Say, boy, let's not talk too much
Grab on my waist and put that body on me Come on now, follow my lead
Come, come on now, follow my lead
I'm in love with the shape of you We push and pull like a magnet do Although my heart is
falling too I'm in love with your body
And last night you were in my room
And now my bedsheets smell like you Every day discovering something brand new I'm in
love with your body Oh-I-oh-I-oh-I-oh-I I'm in love with your body Oh-I-oh-I-oh-I-oh-I
I'm in love with your body Oh-I-oh-I-oh-I-oh-I
I'm in love with your body
Every day discovering something brand new I'm in love with the shape of you

Come on, be my baby, come on Come on, be my baby, come on Come on, be my baby, come on
Come on, be my baby, come on Come on, be my baby, come on Come on, be my baby,
come on Come on, be my baby, come on Come on, be my baby, come on
I'm in love with the shape of you We push and pull like a magnet do Although my heart is
falling too I'm in love with your body
Last night you were in my room
And now my bedsheets smell like you Every day discovering something brand new I'm in
love with your body
Come on, be my baby, come on
Come on, be my baby, come on
I'm in love with your body
Come on, be my baby, come on
Come on, be my baby, come on
I'm in love with your body
Come on, be my baby, come on
Come on, be my baby, come on
I'm in love with your body
Every day discovering something brand new I'm in love with the shape of you **By**
Ed Sheeran (2020)

Song 2:

Mmm
I ain't tryna (ah)
I ain't tryna
I ain't tryna
Yeah, ain't tryna be cool like you
Wobblin' around in your high-heeled shoes
I'm clumsy, made friends with the floor
Two for one, you know a bitch buy four
And two left feet, you know I always drop
First thing a girl did was a bop
I'm the whole damn cake and the cherry on top
Shook up the bottom, made a good girl pop (hey)
You ain't even here to party
Ken in the club tryna pipe a Barbie
I don't wanna go, go, go with the flow
Backbend 'til I touch my toes
I don't wanna row, row, row the boat
Wrist full of rocks and I hope I float
Big up yourself 'cause you know they don't
I chew, chew, chew 'cause they hope I choke (hey)
I'm a bitch, I'm a boss
I'm a bitch and a boss, I'ma shine like gloss
I'm a bitch, I'm a boss
I'm a bitch and a boss, I'ma shine like gloss
I'm a bitch, I'm a boss
I'm a bitch and a boss, I'ma shine like gloss

I'm a bitch, I'm a boss
I'm a bitch and a boss, I'ma shine like gloss
Said, bitch, I'm the after, you've been the before
I been the stallion, you been the seahorse
Don't need a report, don't need a press run
All of my bad pics been all my best ones
I wear the hat and I wear the pants
I am advanced so I get advance
And I do my dance and cancel the plans
Said, boo, don't be mad 'cause you had a chance, drop (hey)
Said, I took it and I ran for it
I won it then I stand on it
Money on the floor when we dance on it
Shine bright, finna put a tan on it
Said, I took it and I ran for it
I won it then I stand on it
Money on the floor when we dance on it
Shine bright, finna put a tan on it like
I'm a bitch, I'm a boss
I'm a bitch and a boss, I'ma shine like gloss
I'm a bitch, I'm a boss
I'm a bitch and a boss, I'ma shine like gloss
I'm a bitch, I'm a boss
I'm a bitch and a boss, I'ma shine like gloss
I'm a bitch, I'm a boss
I'm a bitch and a boss, I'ma shine like gloss
Rrrr, ah, ah, ah
I'm a bitch (I'm a bitch), I'm a boss (I'm a boss)
I'm a bitch (I'm a bitch), I'm a boss (I'm a boss)
I'm a bitch (I'm a bitch), I'm a boss (I'm a boss)
I'm a bitch and a boss, I'ma shine like gloss (hey)
I'm a bitch, I'm a boss
I'm a bitch and a boss, I'ma shine like gloss
I'm a bitch, I'm a boss
I'm a bitch and a boss, I'ma shine like gloss
I'm a bitch, I'm a boss
I'm a bitch and a boss, I'ma shine like gloss
I'm a bitch, I'm a boss
I'm a bitch and a boss, I'ma shine like gloss

Source: [Musixmatch](#)

Songwriters: Imad Roy El-amine / Sky Adams / Amala Zandile Dlamini / Ashton Casey

Boss Bitch lyrics © Sony/atv Tunes Llc, Phrased Differently Music Limited, Conscious Pop

By Doja Cat (2020)

Song 3:

Girls just wanna have fun
So they party, so they party Ay-
yo Nashi, you go crazy! Lil'
mama, a party girl
She just wan' have fun, too
They say you ain't wifey type
But I don't care, I want you
She like to do drugs, too
She in love with guns, too
They say you too piped up
But I think that I love you
Lil' mama, a party girl
She just wan' have fun, too
They say you ain't wifey type
But I don't care, I want you
She like to do drugs, too
She in love with guns, too
They say you too piped up
But I think that I love you
She don't want nobody
She don't need somebody
I'm tryna be wit' you so you don't be without me
She told 'em just like me, no we can't leave without it
She boo'd up off the meth like she can't breathe without it
She drinkin' Four Lokos, I can't get with those
She wan' gimme throat though, I tell her, "Come close"
She say, "You say you love me, but I don't know what love means"
I ask her who got her heart 'cause damn that nigga lucky
I been tryna reach for it, but it's too far above me
I ain't never do you wrong, so tell me why you don't trust me
She don't do this often, she said, "It's only because of me"
You the one who want it, therefore you can never judge me
She just wanna party, and nothing's wrong with that
Everytime I'm calling, she say she gon' call me back
I told her, "Call me Rocky"
She say she not gon' call me that
You say you come with a lot, well baby I want all of that
Lil' mama, a party girl
She just wan' have fun, too
They say you ain't wifey type
But I don't care, I want you
She like to do drugs, too
She in love with guns, too
They say you too piped up
But I think that I love you
Lil' mama, a party girl

She just wan' have fun, too
They say you ain't wifey type
But I don't care, I want you
She like to do drugs, too
She in love with guns, too
They say you too piped up
But I think that I love you
Oh-oh, don't be scared to party
Don't be scared to party
Oh-oh, don't be scared to party, oh-oh

Source: Musixmatch

Songwriters: Tione Merritt / Gerail Harvey / Darak Figueroa / Edgar Raul Bustos Lopez
Party Girl lyrics © Sony/atv Tunes Llc, Sony/atv Songs Llc, Staysolidrocky Llc., Robots & Humans Songs Ltd **By Staysolidrocky (2020)**

Song 4:

On us
No fear
Ha ha ha ha
Ri bam bam bam bi do Yeah Shaggy

Hey sexy lady, I like your flow
Your body's burnin', I lost control
Your booty on me, ceiling to floor
Only you can make me scream and beg for more

Everybody's callin', ballin', hot me crawlin' up the wallin' and- My
size ain't small, less tall and catch a glimpse of clothes be fallin'
Her neighbor's callin', ballin', all this noise is so appallin'
They must believe we're brawlin', head boards bang 'til early this mornin'

Hey sexy lady, I like your flow
Your body's burnin', I lost control
Your booty on me, ceiling to floor
Only you can make me scream and beg for more

I was hers for the choosin', performance left her snoozin'
Rub burns, our knees are bruise and she's hooked, ain't no refusin' I knew it all along, she was
a perfect one
She really put it on, I had to write a song

Hey sexy lady, I like your flow
Your body's burnin', I lost control
Your booty on me, ceiling to floor
Only you can make me scream and beg for more
Hey sexy lady, you be fly, drive me crazy Groovin' on and on and on (here we go) Hey sexy
lady, you be fly, drive me crazy Groovin' on and on and on

You're extra sexy, like fuck
And you make me wanna say hi
When you shake, you shake it down low Now you whip it around, do not lie Now I like the way how you flow
And the time you passin' me by
Girly wiggly jiggly and fold
Now you whip it around, do not lie

Hey sexy lady, I like your flow
Your body's burnin', I lost control
Your booty on me, ceiling to floor
Only you can make me scream and beg for more

Most
Sugar
It's 2020 baby Ha ha ha

By Shaggy (2020)

Song 5:

Another banger
Baby, calm down, calm down
Girl, this your body e put my heart for lockdown
For lockdown, oh, lockdown
Girl, you sweet like Fanta, Fanta
If I tell you say I love you no dey form yanga, oh, yanga
No tell me no, no, no, no, whoa-whoa-whoa-whoa
Oh-oh-oh-oh-oh-oh-oh-oh-oh-oh-oh
Baby, come gimme your lo-lo-lo-lo-lo-lo-lo-lo-lo-lo-lo-lo-lo-lo-love
You got me like, "Whoa-whoa-whoa-whoa-whoa-whoa-whoa-whoa-whoa-whoa"
Shawty come gimme your lo-lo-lo-lo-lo-lo-lo-lo-lo-lo-lo-lo-lo-lo-love, mm-mm
I see this fine girl, for my party she wear yellow
Every other girl they dey do too much, but this girl mellow
Naim I dey find situation I go use take tell am hello
Finally I find way to talk to the girl but she no wan follow
Who you come dey form for? (Mm-hm)
Why you no wan comform? (Mm-hm)
Then I start to feel her bum-bum (mm-hm)
But she dey gimme small-small
I know say she sabi pass that one (mm-hm)
But she feeling insecure
'Cause her friends go dey gum her like chewing gum
Go dey gum her like chewing gum
Baby, calm down, calm down
Girl, this your body e put my heart for lockdown

Source: Musixmatch
Artists: Rema, Selena Gomez
Album: Calm Down
Released: 2022

One, two, three, four
Need a boy who can cuddle with me all night
Keep me warm, love me long, be my sunlight
Tell me lies, we can argue, we can fight
Yeah, we did it before, but we'll do it tonight
An afro, black boy with the gold teeth
With dark skin, looking at me like he know me
I wonder if he got the G or the B
Let me find out and see, coming over to me, yeah
These days, I'm way too lonely
I'm missing out, I know
These days, I'm way too alone
And I'm known for giving love away, but
I want someone who love me

I need someone who needs me
'Cause it don't feel right when it's late at night
And it's just me in my dreams
So I want someone to love, that's what I fucking want
Look, you know it's harder to find in these times
But I got nothing but love on my mind (my mind)
I need a baby with love in my prime
Need an adversary to my "down to marry"
Like, tell me, "That's life" when I'm stressing at night
Be like, "You'll be okay", and, "Everything's all right, " uh
Let me in that thing, 'cause I'm not wanting anything
But your loving, your body, and a little bit of your brain
These days, I'm way too lonely
I'm missing out, I know
These days, I'm way too alone
And I'm known for giving love away, but
I want someone who love me
I need someone who needs me
'Cause it don't feel right when it's late at night
And it's just me in my dreams
So I want someone to love, that's what I fucking want
I want (I) someone to love me
I need (I) someone who needs me
'Cause it don't feel right when it's late at night
And it's just me in my dreams
So I want someone to love, that's what I fucking want

Source: [Musixmatch](#)

Songwriters: Ryan Tedder / Omer Fedi / Blake Slatkin / Montero Lamar Hill / Keegan Bach
THATS WHAT I WANT lyrics © Sony/atv Songs Llc, Electric Feel Music, Back Hair Music
Publishing, Songs Of Universal Inc., Hola Amigo Songs, Two Hands And A Bit Publishing,
Kbeazy Ventures Llc, Omer Fedi Music, Singles Only Please
By Lil Nas X (2021)

Song 7:

Last night we let the liquor talk
I can't remember everything we said, but we said it all
You told me that you wish I was somebody you never met
But baby, baby, something's tellin' me this ain't over yet
No way it was our last night
I kiss your lips
Make you grip the sheets with your fingertips
Last bottle of Jack, we split a fifth
Just talk about life goin' sip for sip, yeah
You, you know you love to fight
And I say shit, I don't mean
But I'm still gon' wake up wantin' you and me
I know that last night we let the liquor talk

I can't remember everything we said, but we said it all
You told me that you wish I was somebody you never met
But baby, baby, something's tellin' me this ain't over yet
No way it was our last night (last night, last night)
No way it was our last night (last night, last night)
No way it was the last night that we break up
I see your tail lights in the dust
You call your momma, I call your bluff
In the middle of the night, pull it right back up
Yeah, my, my friends say, "Let her go"
Your friends say, "What the hell?"
I wouldn't trade your kind of love for nothin' else
Oh, baby, last night we let the liquor talk
I can't remember everything we said, but we said it all
You told me that you wish I was somebody you never met
But baby, baby, something's tellin' me this ain't over yet
No way it was our last night, we said we'd had enough
I can't remember everything we said, but we said too much
I know you packed your shit and slammed the door right before you left
But baby, baby, something's tellin' me this ain't over yet
No way it was our last night (last night, last night)
No way it was our last night (last night, last night)
I know you said this time you really weren't coming back again
But baby, baby, something's tellin' me this ain't over yet
No way it was our last night (last night, last night)
No way it was our last night (last night, last night)

Source: [Musixmatch](#)

Songwriters: Jacob Kasher Hindlin / Ashley Gorley / Wade Kirby / James Chamberlain /
Ryan Vojtesak / John Byron

Last Night lyrics © Sony/atv Songs Llc, Sony/atv Cross Keys Publishing, Carson
Chamberlain Music, Big Loud Mountain, Master Of My Domain Music, Poppy's Picks, John
Byron Music

By Morgan Wallen (2023)

Song 8:

Lipstick lover, lover, lover, lover, lover, lover, lover
My lipstick lover, lover, lover
I like lipstick on my neck
It let me know I'm your number one select
I like lipstick on my neck
Hands around my waist, so you know what's comin' next
I wanna feel your lips on mine
I just wanna feel a little tongue
We don't have a long time
Ooh, you talkin' nasty and I like it (like it)
Whisper in my ear, only me and you can hear
I seen it from the back, and I'm excited (excited)

Tell me what you do when we walk up in the room, yeah
Hope it's something nasty, we can try it (try it)
Bite me on my neck and you know what's comin' next
We can make a movie, I can write it (write it)
Let's just make a move, baby
'Cause for your love, I'll take my time
Just wanna feel your hips on mine
I really got a thing for my lipstick lover, lover, lover, lover, lover
I'll do anything for my lipstick lover, lover, lover, lover, lover
I like lipstick on my neck
Leave a sticky hickey in a place I won't forget
I like lipstick on my neck
Baby, I'm obsessed, get me undressed
I wanna feel your lips on mine
I just wanna feel a little tongue
We don't have a long time
Ooh, you talkin' nasty and I like it (like it)
Whisper in my ear, only me and you can hear
I seen it from the back, and I'm excited (excited)
Tell me what you do when we walk up in the room, yeah
Hope it's something nasty, we can try it (try it)
Bite me on my neck, and you know what's comin' next (and you know what's coming next)
We can make a movie I can write it (write it)
Let's just make a move, baby
'Cause for your love, I'll take my time
Just wanna feel your hips on mine
I really got a thing for my lipstick lover, lover, lover, lover, lover
I'll do anything for my lipstick lover, lover, lover, lover, lover
I really got a thing for my lipstick lover, lover, lover, lover, lover
I'll do anything for my lipstick lover, lover, lover, lover, lover

Source: [Musixmatch](#)

Songwriters: Stevie Wonder / Sly Dunbar / Clifton Dillon / Ewart Brown / Howard
Thompson / Nathaniel Irvin Iii / Janelle Monae Robinson / Nana Kwabena / Jarrett Goodly
Lipstick Lover lyrics © Sony/atv Tunes Llc, Stevland Morris Music, Tang Nivri Publishing,
Jane Lle Publishing

By Janelle Monae

Song 9:

I caught it bad yesterday
You hit me with a call to your place
Ain't been out in a while anyway
Was hoping I could catch you throwing smiles in my face
Romantic talking? You don't even have to try
You're cute enough to fuck with me tonight
Looking at the table all I see is weed and white
Baby, you living the life, but nigga, you ain't livin' right
Cocaine and drinking with your friends

You live in the dark, boy, I cannot pretend
I'm not fazed, only here to sin
If Eve ain't in your garden, you know that you can
Call me when you want, call me when you need
Call me in the morning, I'll be on the way
Call me when you want, call me when you need
Call me out by your name, I'll be on the way like
Mmm, mmm, mmm, mmm
Mmm, mmm, mmm, mmm
Ayy, ayy
I wanna sell what you're buying
I wanna feel on your ass in Hawaii
I want that jet lag from fucking and flying Shoot
a child in your mouth while I'm riding Oh, oh,
oh, why me?
A sign of the times every time that I speak
A dime and a nine, it was mine every week
What a time, an incline, God was shining on me
Now I can't leave
And now I'm acting hella elite
Never want the niggas that's in my league
I wanna fuck the ones I envy, I envy
Cocaine and drinking with your friends
You live in the dark, boy, I cannot pretend
I'm not fazed, only here to sin
If Eve ain't in your garden, you know that you can
Call me when you want, call me when you need
Call me in the morning, I'll be on the way
Call me when you want, call me when you need
Call me out by your name, I'll be on the way like
Oh, call me by your name (mmm, mmm, mmm)
Tell me you love me in private
Call me by your name (mmm, mmm, mmm)
I do not care if you lying
Well, I'm just feeling, mm-uh
I wanna get, mm-uh
I'm in my, into my, uh I'm
mm, mm
I'm still, mm, mm-mm, ooh
Source: Musixmatch
Album: MONTERO
Artist: Lil Nas X
Released: 2021

Song 10:

One, two, three, four
Ooh-ooh, ooh-ooh-ooh

Every time you come around, you know I can't say no
Every time the sun goes down, I let you take control
I can feel the paradise before my world implodes
And tonight had something wonderful
My bad habits lead to late nights endin' alone
Conversations with a stranger I barely know
Swearin' this will be the last, but it probably won't
I got nothin' left to lose, or use, or do
My bad habits lead to wide eyes stare into space
And I know I'll lose control of the things that I say
Yeah, I was lookin' for a way out, now I can't escape
Nothin' happens after two, it's true
It's true, my bad habits lead to you
Ooh-ooh, ooh-ooh-ooh
My bad habits lead to you
Ooh-ooh, ooh-ooh-ooh
My bad habits lead to you
Every pure intention ends when the good times start
Fallin' over everything to reach the first time's spark
It started under neon lights, and then it all got dark
I only know how to go too far
My bad habits lead to late nights endin' alone
Conversations with a stranger I barely know
Swearin' this will be the last, but it probably won't
I got nothin' left to lose, or use, or do
My bad habits lead to wide eyes stare into space
And I know I'll lose control of the things that I say
Yeah, I was lookin' for a way out, now I can't escape
Nothin' happens after two, it's true
It's true, my bad habits lead to you
Ooh-ooh, ooh-ooh-ooh
My bad habits lead to you
Ooh-ooh, ooh-ooh-ooh
We took the long way 'round
And burned 'til the fun ran out, now
My bad habits lead to late nights endin' alone
Conversations with a stranger I barely know
Swearin' this will be the last, but it probably won't
I got nothin' left to lose, or use, or do
My bad habits lead to wide eyes stare into space
And I know I'll lose control of the things that I say
Yeah, I was lookin' for a way out, now I can't escape
Nothin' happens after two, it's true
It's true, my bad habits lead to you
Ooh-ooh, ooh-ooh-ooh
My bad habits lead to you

Ooh-ooh, ooh-ooh-ooh My

bad habits lead to you

Source: [Musixmatch](#)

Songwriters: Ed Sheeran / Johnny McDaid / Fred Gibson 2021 Bad Habits lyrics ©

Sony/atv Songs Llc, Promised Land Music Ltd

Song 11:

Baby, you can find me under the lights

Diamonds under my eyes

Turn the rhythm up, don't you wanna just Come
along for the ride?

Oh, my outfit so tight

You can see my heartbeat tonight

I can take the heat, baby, best believe

That's the moment I shine

'Cause every romance shakes and it bends

Don't give a damn

When the night's here, I don't do tears

Baby, no chance

I could dance, I could dance, I could dance

Watch me dance, dance the night away

My heart could be burnin', but you won't see it on my face

Watch me dance, dance the night away (uh-huh)

I'll still keep the party runnin', not one hair out of place (place)

Lately, I've been moving close to the edge

Still be lookin' my best

I stay on the beat, you can count on me

I ain't missin' no steps

'Cause every romance shakes and it bends

Don't give a damn

When the night's here, I don't do tears

Baby, no chance

I could dance, I could dance, I could dance

Watch me dance, dance the night away

My heart could be burnin', but you won't see it on my face

Watch me dance, dance the night away (uh-huh)

I'll still keep the party runnin', not one hair out of place

When my heart breaks (they never see it, never see it)

When my world shakes (I feel alive, I feel alive)

I don't play it safe (ooh)

Don't you know about me? (Uh-huh)

I could dance, I could dance, I could dance

Even when the tears are flowin' like diamonds on my face

I'll still keep the party goin', not one hair out of place (yes, I can)

Even when the tears are flowin' like diamonds on my face (yes, I can, yes, I can)

I'll still keep the party goin', not one hair out of place

Watch me dance, dance the night away (uh-huh)

My heart could be burning, but you won't see it on my face
Watch me dance, dance the night away (uh-huh)
I'll still keep the party runnin', not one hair out of place
When my heart breaks (they never see it, never see it)
When my world shakes (I feel alive, I feel alive)
I don't play it safe (ooh)
Don't you know about me? (Uh-huh)
I could dance, I could dance, I could dance
Dance the night
Source: [Musixmatch](#)
Songwriters: Mark Ronson / Andrew Wyatt / Caroline Ailin / Dua Lipa 2023
Dance The Night lyrics © Hifi Music Ip Issuer L.p., Viking Jamz Publishing

Song 12:

Yah (Squat made the beat) What's
happenin'?
Bardi (Big Latto), ba!
Rip me out the plastic, I been actin' brand-new
Bitches actin' like they runnin' shit, they really ran through
I'll spend that 500 'fore I ever trap you
They thought I was gon' fall off, I hate to bring you bad news
Threw so many racks, a bitch can't even see the floor
From Atlanta to L.A., the only time I'm back and forth
Cheap niggas make you pick, rich niggas get you both
Gave the Bentley to valet and let that nigga drive the boat
Shh, be quiet, be quiet, let me pop off
Leave the club sloppy drunk, come home and get my rocks off
Heard "Bitch from Da Souf", he tryna see me knock his socks off
Told them bitches, "Meet me at the top, " think they got lost
I'm on go like Grizz
She thought I would kiss her ass, she must ain't took her meds
Shit around my neck, it cost a arm and leg
Swear that nigga set for life, I let him get me preg'
I don' done it all, feel like Shawty Lo
Laughin' to the bank, but shit is not a joke
Say she got a problem, imaginary smoke
Bitches said it's up, then put it on the floor
I don' done it all, feel like Shawty Lo
Laughin' to the bank, but shit is not a joke
Say she got a problem, imaginary smoke
Bitches said it's up then put it on the floor
I don't know what y'all been told (told)
Bet yo' mans know if you don't, what's happenin'?
Put a ribbon on me, I been actin' brand-new
I ain't smokin' on no za', lil' bitch, I'm smokin' on you
Put your bestie in a pack, and now I'm smokin' her too
I been ballin' so damn hard, could've went to LSU, huh

Got so many chains on, I can't even see my throat
These hoes don't do enough, that's why I always do the most
Broke niggas give the dick, rich niggas sponsor goals
Only thing a nigga get from me for free is free the bros
Let me pop it off
Point me to the biggest slut, babygirl, come top it off
She said she don't like me 'cause she love me, duh, knock it off
That bitch made some pages just to sub me, but I block 'em all
All these hoes is mid (yah)
Got her lurkin' on my page before she feed her kids, huh
Shittin' on these bitches, dunkin' on they heads (ah)
Get these hoes some melatonin, put they ass to bed (bitch)
Nigga, cry for what? (Cry for what?) Bitch, these are Denim Tears (aw)
I'm sexy dancin' in the house, I feel like Britney Spears
So put it on the floor just like they career
What they got on me? Bodies and a couple years
I don' done it all, feel like Shawty Lo (Shawty Lo)
Laughin' to the bank, but shit is not a joke (not a joke)
Say she got a problem, imaginary smoke
Bitches said it's up, then put it on the floor
I don't know what y'all been told (told)
Bet yo' mans know, if you don't, what's happenin'?
Yeah, it's givin' cunt, mhm
I'm in the booth playin' with my pussy, bitch
Big Latto, big Bardi, it's a real bitch party
Put it on the floor again, bitch

Source: [Musixmatch](#)

Songwriters: Carlos Walker / Cory Way / Broderick Thompson-smith / Julius Rivera Iii / Kevin Andre Price / John Douglas Norris Iii / Richard Wayne Jr. Sims / Alyssa Michelle Stephens / Randall Avery Hammers / Daryl Jr Clemons

Put It On Da Floor Again lyrics © Universal Music - Mgb Songs, Sony/atv Songs Llc, Artist 101 Publishing Group, Sony/atv Ballad, D4lxl Music, Songs Of Roc Nation Music, Bigg Dre Beats Publishing, Songs Of Universal Inc., Eeeooowww Music, Feels Like Summer Ent

Album: [Put It On Da Floor Again \(Continued\)](#)

Released: 2023

Artist: [Latto](#)

Song 13:

I feel the rush
Addicted to your touch
Big communication, tell me what you want
Translate your vibration, let your body talk to me
Baby love, if you wanna show me what
You've been scheming up, if you wanna (like, oh)
Trust the simulation, don't you let it break
Every stimulation, promise I can take
What you wanna give? Boy, you better show me what

You've been scheming up
You got my heartbeat racing
My body blazing
I feel the rush
Addicted to your touch
Oh, I feel the rush
(It's so good, it's so good)
I feel the rush
Addicted to your touch
Oh, I feel the rush
(It's so good, it's so good)
So good when we slow gravity, so good
(It's so good, it's so good)
Breathe one, two, three, take all of me, so good
(It's so good, it's so good)
Pass your boy the heatwave, recreate the sun
Take me to the feeling, boy, you know the one
Kiss it when you're done, man, this shit is so much fun
Pocket rocket gun
You got my heartbeat (heartbeat) racing (racing)
My body blazing
I feel the rush
Addicted to your touch
Oh, I feel the rush
(It's so good, it's so good)
I feel the rush
Addicted to your touch
Oh, I feel the rush
(It's so good, it's so good)
So good when we slow gravity, so good
(It's so good, it's so good)
Breathe one, two, three, take all of me, so good
(It's so good, it's so good)
It's so good, it's so good
It's so good, it's so good

Source: [LyricFind](#)

Songwriters: Adam Martin Novodor / Alex Chapman / Brett McLaughlin / Kaelyn Behr / Kevin Hickey / Troye Sivan

Rush lyrics © Kobalt Music Publishing Ltd., Sony/ATV Music Publishing LLC, Universal Music Publishing Group

Album: [Rush \(Remixes\)](#)

Released: 2023

Artist: [Troye Sivan](#)

Song 14:

Everybody loves you, baby
You should trademark your face

Linin' down the block to be around you
But, baby, I'm first in place
Face card, no cash, no credit
Yes, God, don't speak, you said it
Look at you
Skip the application, interview
Sweet like Marabou
Look, look at you
Give me a call if you ever get lonely
I'll be like one of your girls or your homies
Say what you want, and I'll keep it a secret
You get the key to my heart, and I need it
Give me a call if you ever get desperate
I'll be like one of your girls
Everybody wants you, baby (everybody)
You should insure that waist (with the highest policy you can get)
Bet nobody wants you bad as I do
Baby, let me plead my case, yeah
Face card, no cash, no credit
Yes, God, don't speak, you said it
Look at you
Pop the culture, iconography
Is standin' right in front of me
Look, look at you
Give me a call if you ever get lonely
I'll be like one of your girls or your homies
Say what you want, and I'll keep it a secret
You get the key to my heart, and I need it
Give me a call if you ever get desperate
I'll be like one of your girls
Ah, ah-ah (ah, ah-ah)
Give me a call if you ever get desperate
I'll be like one of your girls

Source: [Musixmatch](#)

Songwriters: Oscar Gorres / Troye Sivan / Brett Leland McLaughlin

One Of Your Girls lyrics © Emi April Music Inc., Bob Ochoa's Homemade Salsa, Songs Of Universal Inc., Songs Of Wolf Cousins

Album: [Something to Give Each Other](#)

Released: 2023

Artist: [Troye Sivan](#)

Song 15:

I love it when you call me Senorita
I wish I could pretend I didn't need ya But every touch is ooh la la la It's
true, la la la
Ooh, I should be running

Ooh, you keep me coming for you

Land in Miami

The air was hot from summer rain Sweat dripping off me
Before I even knew her name, la la la It felt like ooh la la la

Yeah no

Sapphire moonlight

We danced for hours in the sand Tequila sunrise
Her body fit right in my hands, la la la It felt like ooh la la la, yeah

I love it when you call me Senorita I

wish I could pretend I didn't need you

But every touch is ooh la la la

It's true, la la la

Ooh, I should be running

Ooh, you know I love it when you call me Senorita I wish it wasn't so damn hard to leave
you

But every touch is ooh la la la

It's true, la la la

Ooh, I should be running

Ooh, you keep me coming for ya

Locked in the hotel

There's just some things that never change

You say we're just friends

But friends don't know the way you taste, la la la 'Cause you know it's been a long time
coming Don't you let me fall

By Camila Cabello (2019)

Pashto Songs

Song 1:

Section	Original (Pashto/Other Languages)	Translation (English)
M	Khaysta ee da kharcha na	You are beautiful beyond expense
M	Janana, Janana, Janana	My beloved, my beloved, my beloved
M	Raza che mena okru	Come, let's fall in love
M	Masum de ashiqana	Your love is so innocent
M	Nun bia pa makh sha naka jinae	Let your face shine again, my beloved

M	Gungru gungru hai	There's jingling, jingling sound
M	Come on, come on my dear	Come on, come on my dear
F	Inta Habiba (Arabic), Yara Marhaba	You are my beloved, welcome, my dear
Section	Original (Pashto/Other Languages)	Translation (English)
F	Mera Sajna (Urdu)	My beloved
F	Lata sara sa mena pakkhayr kawuma dear dear	Let me give you love, my dear
M	Zangkeguma pa lara	I wander on the path
M	Wurzigruma bemoora	I roam restlessly
M	Yeah dil, yeah dil, yeah dil khumar kumara	This heart, this heart is intoxicated
M	Che scally me ta sta de khumaru stargoo nabeel	The magic of your enchanting eyes has captured me
M	Bilatana, bilatana, zma guzura grana da	Slowly, slowly, my beloved's charm grows
M	Mena da zra kala assana da	Love from the heart is never easy
F	Zma yara zargiya	My beloved's fiery passions
F	Pa makra lewaniya	Make me crazy with desire
F	Raza che wana run ke nu aashna	Come, let's talk in the moonlight, my love
F	Da ishq bachere	About the matters of love
F	Ze akhbara be khumaru	I'm restless without you
F	Na zum khumary ba khumaru	I'm intoxicated in your love
F	Nu khculee de janana	Your beauty, my beloved
F	Zma khali janana	Is like an empty blessing
M	Sta stargi jadugari	Your eyes are magical
M	Kawe pa nas khabari	They speak without words
M	Sta sri shundi shakari	Your red lips are sweet like sugar
M	Da sta pa judaya da stargi nazageeyas	Separation from you has made my eyes tearful
F	Che ta ta yama grana	You are precious to me
F	Chiyana sharukh khana	You are like Shahrukh Khan (comparison to the actor)
F	Mera dilbar jana	My beloved

F	Da sta mena ya zan me da rabur kyu rasveeya	Your love is like fire burning my soul
M	Khaysta ee da kharcha na	You are beautiful beyond expense
M	Janana, janana, janana	My beloved, my beloved, my beloved
F	Inta habiba, yara marhaba	You are my beloved, welcome, my dear
F	Mera sajna	My beloved

<https://lyricstranslate.com>

By Rahim Shah & Nadia Gul (2020) Song 2:

Original (Pashto)	Translation (English)
Zma Laila chy pa banro kri kajal pory pory	My Laila applies thick kohl on her eyelids
Ghaly ragoore dwanra zargy my yaosi	My beloved's charms completely melt my heart
Zma Laila chy pa banro kri kajal pory pory	My Laila applies thick kohl on her eyelids
Ghaly ragoore dwanra zargy my yaosi	My beloved's charms completely melt my heart
Da sta da stargo tar khumara shama	I am intoxicated by the magic of your eyes
Jaar dy tar labo tar rukhsara shama	I would sacrifice myself for your lips and rosy cheeks
Rabandy oka da khalis muhabbat sory sory	Express your pure love openly
Ghaly ragoore dwanra zargy my yaosi	My beloved's charms completely melt my heart
Zma Laila chy pa banro kri kajal pory pory	My Laila applies thick kohl on her eyelids
Ghaly ragoore dwanra zargy my yaosi	My beloved's charms completely melt my heart
La makha lary ka naqab guly	Remove the veil from your face, oh flower-like beauty
Da toro zulfo dy hijab guly	Your dark locks serve as a veil of beauty
Sharab da labo rakwa pa khumar pury pury	Pour the wine of your lips, full of intoxication
Ghaly ragoore dwanra zargy my yaosi	My beloved's charms completely melt my heart
Zma Laila chy pa banro kri kajal pory pory	My Laila applies thick kohl on her eyelids
Ghaly ragoore dwanra zargy my yaosi	My beloved's charms completely melt my heart
Yam da dy stary o bemaar Yuma	I am afflicted by the gaze of your eyes
Sta da deedan za talabgar yum	I long for your sight

Da hijar shpy my di pre waty pa zra tory tory	The nights of separation have left deep scars on my heart
Zma Laila chy pa banro kri kajal pory pory	My Laila applies thick kohl on her eyelids
Ghaly ragoore dwanra zargy my yaosi	My beloved's charms completely melt my heart
Zma Laila chy pa banro kri kajal pory pory	My Laila applies thick kohl on her eyelids
Ghaly ragoore dwanra zargy my yaosi	My beloved's charms completely melt my heart
Ghaly ragoore dwanra zargy my yaosi	My beloved's charms completely melt my heart
Ghaly ragoore dwanra zargy my yaosi	My beloved's charms completely melt my heart

By Moin Sherani (2020) Song 3:

Original (Pashto)	Translation (English)
Khkuly my khnda da khkuly khkuly my nazoona di	My smile is beautiful, and my gestures are beautiful
Khkuly my da ghara hum peeraly my guloona di	My beauty is like the flowers on the mountain peaks
Khkuly my khnda	My smile is beautiful
Chy khandama janana da spogmy ghundy zalegma	When I smile, beloved, it lights up like the moon's glow
Zana my da ghunda tor zulfan my waloona waloona de	My black locks flow gracefully over my shoulders
Khkuly my khnda	My smile is beautiful
Khkuly my khnda da khkuly khkuly my nazoona di	My smile is beautiful, and my gestures are beautiful
Khkuly my da ghara hum peeraly my guloona di	My beauty is like the flowers on the mountain peaks
Sra my anangi di naray shundy my guloona di	My cheeks are red, and my lips are like delicate flowers
Ghashi my banra di tory worezy kamanoona di	My eyebrows are like arrows that strike with elegance
Khkuly my khnda	My smile is beautiful
Khkuly my khnda da khkuly khkuly my nazoona di	My smile is beautiful, and my gestures are beautiful
Khkuly my da ghara hum peeraly my guloona di	My beauty is like the flowers on the mountain peaks

Ta ka ye shayer khu gura za sta shayeri Yuma	If you are a poet, know that I am your poetry
Gran ka yum khattaka zaka khkuly dy shayruna de	I am precious and delicate, that's why my verses are beautiful
Khkuly my khnda	My smile is beautiful
Khkuly my khnda da khkuly khkuly my nazoona di	My smile is beautiful, and my gestures are beautiful
Khkuly my da ghara hum peeraly my guloona di	My beauty is like the flowers on the mountain peaks

Laila khan 2021

Song 4

Original (Pashto)	Translation (English)
Qurban da ranga speeny haseeny gulwareeny	I sacrifice myself for your fair, radiant, and delicate beauty
Raza da jwandoon shpy zma ka ta rangeeny	Come, color the nights of my life with your charm
Original (Pashto)	Translation (English)
Wallah toro jamo ky laka khkare dase gul, hye hye hye	By God, among the black-haired beauties, you're like a flower
Pa zra dy kram jal bal, pa zra dy kram jal bal	You set my heart ablaze, you set my heart ablaze
Ta kry jamy tory da ta da spogmy khor ye	You wear black robes, and you are as radiant as the moon
Ta us smra sati kram da ta lamba da oor ye	How long can I endure this? You are a flame of fire
Dama my ka yo zaly sar ta keda my sangal, waye waye waye	If only I could place a garland on your head once, oh tell me
Pa zra dy kram jal bal, pa zra dy kram jal bal	You set my heart ablaze, you set my heart ablaze
Dama my ka yo war da uwaya pa jar	If only I could express my feelings once, openly and freely
Chy tasra kum meena da ta ye zma yar	The love I have for you, you are my beloved
Pa sro shundo kwa yra ta har wakhty khandal, waye waye waye	With your red lips, keep smiling at me always, oh tell me
Pa zra dy kram jal bal, pa zra dy kram jal bal	You set my heart ablaze, you set my heart ablaze

By Gul Nazar (2023)

Song 5:

Original (Pashto)	Translation (English)
Ma dy pa dako da kamso ma waha	Don't hit me with your sharp, captivating glances
Khal dy pa masto anango ma waha	Don't strike me with your enchanting dimples
Sta adagany o nazuna jiny kawe pa zra my guzaruna jiny	Your gestures and charms pierce through my heart
Uff uff uff lamba lamba krmama dy lamba	Oh, you ignite me like a flame
Da my wada da my iqrar kry dy tata da meeny my izhar kry dy	This is my promise, my confession of love to you
Pregbady nadama lasuna gula za na Manama riwajuna gula	Let go of regrets and traditions, beloved; I don't accept them
Sta Yuma sta lailiya sta sta Yuma sta laliya sta	I am yours, your beloved, I am yours, your beloved
Ta my muhabat ye ta my zarort ye	You are my love, you are my necessity
Zra ky my osegy hoora da Jannat ye	You dwell in my heart, like a heavenly angel
Wakhtuna na tergy be latana zma	Time passes, but I can't live without you
Da sa charedy ukraly janana pa ma	What kind of magic have you cast on me, beloved?
Original (Pashto)	Translation (English)
Lamba lamba krmama dy lamba	Oh, you ignite me like a flame
Sta pa makh khwara zulfan khkuly khkuly khkuly	Your scattered hair on your face looks so beautiful
Stargy torawe janan zan ye singar kry dy kry kry	Your enchanting eyes, beloved, are perfectly adorned
Zra ye rana wary dy wary wary dy	Your heart glows brightly, radiantly
A da stargo tora A da zra takora	Oh, the beauty of your eyes, the center of my heart
Zan ba dar loogaay kram dase ma ragora	I will give myself to you; don't turn away from me
Da toory toory zulfy ba qurban krama la ta	I would sacrifice for your black tresses
Janana zargy raka o janan sha zma	Beloved, give me your heart and become mine
Sta Yuma sta lailiya sta sta Yuma sta laliya sta	I am yours, your beloved, I am yours, your beloved

Khkuly dilruba ye ta wafa wafa ye	You are beautiful, my beloved, you are loyal
Zra ky my osey grana ta pa ma ye	You dwell in my heart, dear, and you are mine
Hye ta zma zargy ye ta zma laly ye	Oh, you are my heart, you are my precious one
Gula humsafar my ta da zindagy ye	You are my flower, my companion, my life
Lag ugora pa meena wrta grana yara	Take a moment and look at my love, dear
Farid ba zindagi zar ki la tana yara	Farid would sacrifice his life for you, beloved
Lamba lamba krmama dy lamba	Oh, you ignite me like a flame

By Raees Bacha (2023)

Song 6:

Original (Pashto)	Translation (English)
Dalta yo jiny da had dy sama lewny da had dy	Here, there's a girl who is beyond limits, she's enchantingly crazy
Za ye pa khpl zan bndy mayen krama	I have fallen in love with her deeply
Speena da spogmay da had dy	She is as radiant as the moon
Dalta yo alak dy haseen dy zra warkaom behtareen dy	Here, there's a boy who is handsome, a heartstealer, the best
Za ye hum pa zan bndy mayana kram	I have also fallen in love with him
Jar sham ty za lawangeen dy	I would sacrifice myself for you; you are so charming
Gul gul anangi lari stargy ye ghazal ghazal	Her cheeks are rosy, and her eyes are like poetry
Original (Pashto)	Translation (English)
Toor banra dapasa py sam ajal ajal ajal	Her black hair flows like a storm, making my heart race
Sama poonary da had dy beedh ky gulaly da had dy	She's beyond beauty; in her simplicity lies elegance
Za ye pa khpl zan bndy mayen krama	I have fallen in love with her deeply
Speena da spogmay da had dy	She is as radiant as the moon
Laas na dy nesam garzaom dy kha khkara jani	I cannot hold her hand; I wander around, oh beautiful one
Raza raza jani raza raza	Come, come, my beloved, come

La da mashumtoob dy yara tol khoyona di	Since childhood, dear, all her manners are sweet
Us ye um pa ghara smra taweezuna di	Now, her beauty is adorned with charms and amulets
Za gula singar da sta dpra yum	I am like a flower, adorned just for you
A farida za sta talbgara yum	Oh Farid, I am forever devoted to you
Sma peryany da had dy beedh ky pekhawry da had dy	Her dress is beyond limits, so elegant and graceful
Speena da spogmay da had dy	She is as radiant as the moon

By Raees Bacha (2022)

Song 7:

Original (Pashto)	Translation (English)
Laila pa speeno lecho ky bangri dy shrangwa	Laila's white wrists are adorned with jingling bangles
Mayda mayda raza Mayda mayda raza	Come gently, come gently
Katal kawa pa meena zma zra khushalawa	Look at me with love and make my heart happy
Mayda mayda raza Mayda mayda raza	Come gently, come gently
Khushboo ye da lawango khaista ye la gul rango	Her fragrance is like sandalwood, her beauty like a flower
Sta stargy mazedary pashan ye da firango	Your eyes are intoxicating, like the beauty of a foreign land
Da khkulu khkuly stargy pa kajalo torawa	Your beautiful, mesmerizing eyes are adorned with kohl
Mayda mayda raza Mayda mayda raza	Come gently, come gently
Har fikar my badal ka da meeny mashal bal ka	Change all my worries, ignite the torch of love
Pa toro toro shpo ky uda my pa sangal ka	In the dark nights, let me rest in your embrace
Rekhmeny tory zalfy pa farid rakhwarwa	Your black, silky hair falls gracefully over Farid
Original (Pashto)	Translation (English)
Mayda mayda raza Mayda mayda raza	Come gently, come gently

By Zaman Zaheer (2022)

Song 8:

Original (Pashto)	Translation (English)
Za pa zan naaz kaom khkuly andaz kaom	I take pride in myself, I display graceful elegance
Zruna takhtaom pa yo khandedo	I steal hearts with just one smile
Za yum bebo za yum bebo	I am a doll, I am a doll
Meena pkar da speena pkar da warbako yoo bl la zra	Love is needed, kindness is needed, give your heart to another
Na kege meena ashna be paiso	Love cannot flourish without money, beloved
Za yum bebo za yum bebo	I am a doll, I am a doll
Za gul ghuty yum speena jiny yum sma khkregm spogmay	I am a delicate flower, a fair girl, shining like the moon
Bal kral oroona my ka pa zargo	I light up hearts like fire
Za yum bebo za yum bebo	I am a doll, I am a doll
Meena ada yum dase khkula yum stoori de mta hayeran	I am love itself, so beautiful that stars are astonished by me
Ghware har sok my ulfat pa zaaro	Everyone desires my affection, offering everything they have
Za yum bebo za yum bebo	I am a doll, I am a doll
Za pa zan naaz kaom khkuly andaz kaom	I take pride in myself, I display graceful elegance
Zruna takhtaom pa yo khandedo	I steal hearts with just one smile
Za yum bebo za yum bebo	I am a doll, I am a doll

By Sobia Khan (2021)

Song 9:

Original (Pashto)	Translation (English)
Sta yaadono khu za deer zary zary krham	Your memories make me cry endlessly
Zrha me ghware che da zrha da zan na pre kum	My heart wants to part ways with itself
Ta che dase lare lare rana gerzy za hm de khabare tata nezde krhm	When you walk in the light, I move closer to you
Neezh rata raogora hamla me pa zargy oka	Come closer to me, attack my heart
Shaba tabahi oka shaba tabahi oka	Destroy me tonight, destroy me tonight
Stargy de rawarhawa pa zrha me bombari oka	Your eyes strike my heart like a bombing

Original (Pashto)	Translation (English)
Shaba tabhi oka	Destroy me tonight
Pa khpalozulfu k me gul ka na me khushala yu pa sal ka	Tie flowers in your hair or make me happy with a smile
Ma da jwan margare ka bs da meherbani oka	End my life; show me some mercy
Shaba tabhi oka	Destroy me tonight
Gola bari rabande kegi laila pa stargu bomona gerzawi	Bullets are fired, and Laila's eyes rain bombs
Pa ma de tol kale khabar ko	Let the whole world know about me
Pa ta de yu dad khabar de zrha de chwena	And that you have broken my heart
Sta da de dwaostargu dapara za khushamad sta da tol tabar kaoma	For the sake of your two eyes, I'll flatter your entire family
Sta da yawe rwaze khanda na za ba tol umar jarha drpase kaoma	For one smile of yours, I'll follow you for a lifetime
Stargy dewestal kai zulfy de lambe	Your eyes gaze, your hair flows
Land kamees de marh krhm tangy de painse	Your dress captivates me, and your tight trousers amaze me
Da zrha me na mani bal khkole che sta khais me de ledale	My heart won't accept anyone else after seeing your beauty
Ma sara da khude dpara zrha na dildari oka	For God's sake, be kind to my heart
Shaba tabhi oka	Destroy me tonight
Da stargu jang rasra oka	Wage a war with your eyes against me
Meena k nan rasra oka	Express your love to me today
Stargy ba tata toraoma oor pa duniya pore ka zma sra yari oka	I'll fight the world with your eyes if you promise to be mine
Shaba tabahi oka	Destroy me tonight

Song 10:

Original (Pashto)	Translation (English)
Sra de anangi di anari anari	Your cheeks are red, like pomegranates
Stargy de khaisa di sharabi sharabi	Your eyes are beautiful, intoxicating
Ma ba lewany k che ragore khumari khumari	You'll drive me crazy with your charm
Sra de anangi anari anari	Your cheeks are red, like pomegranates

Ro ro darzum gula ro ro darzum	I walk softly like a flower, step by step
Payal ba shrangaom gula ro ro darzam	I'll make my anklets jingle softly as I walk
Shunde de lambe kawi speen makh de shughle kawi	Your lips are moist, your fair face sparkles
Khalk me da speen rukhsar gora tamashi kawi	People are mesmerized by your fair cheeks
Original (Pashto)	Translation (English)
Khkole darna zar sha tamami tamami	Your beauty is complete, perfect in every way
Ma ba lewany k che ragore khumari	You'll drive me crazy with your charm
Ro ro darzam gula ro ro darzam	I walk softly like a flower, step by step
Akhle che qadam pa naaz kha lagi	The way you walk gracefully captures hearts
Da sta andaz meena k janana za za pokha yam da zrha pa raaz	Your style reveals your love, beloved; I understand your heart's secret
Za drta walarh yam salami salami	I stand before you in respect, offering my salute
Ma ba lewany k che ragore khumari	You'll drive me crazy with your charm
Payal de shrangawa gula ro ro raza	Your anklets jingle softly, beloved, come closer
Za Irfan ajal yama ta pase pagal yama	I am Irfan, destined to follow you like a mad lover
Ta ma e bulbul gula za de khkole gul yama	You are the nightingale, beloved, and I am your beautiful flower
Tal ba de kaoma gulami gulami	I will forever serve you, my beloved
Ma ba lewany krhe che ragore khumari	You'll drive me crazy with your charm

Song 11:

Original (Pashto)	Translation (English)
Aw ashiquan halawena stargy me tore tore	Oh, lovers, pay attention; my eyes are dark and intense
Ta mata gore gore kawe swalona	They look deeply at me, asking questions
Stargy de yar zma khaista de zar shama	The beloved's eyes are so beautiful, I'd sacrifice myself
Che alowat alowat banrha pe tol khatale dena	They glance gracefully, enchanting everything they see
Stargy de tore tore ta mata gore gore kawi swalona	Her dark eyes look deeply into mine, asking questions

Yawa zara kaj pake neshta zar shama	There's no flaw in them; I'd sacrifice myself for her eyes
Da jana stargy kna ao kanda khatale dena	Her eyes, beloved, are rivers of beauty
Stargy me tore tore ta mata gore gore kawe swalona	My dark eyes gaze at hers, asking silent questions
Pa stargu stargu k taseer v zar shama	The magic of her eyes casts a spell; I'd sacrifice myself
Da che khaista khaista pa de haseeno stargy wena	How beautifully the words describe her enchanting eyes
Stargy me tore tore ta mata gore gore kawe swalona	My dark eyes gaze at hers, asking silent questions

Song 12:

Original (Pashto)	Translation (English)
Oor ralaga we jeney starge pa ranjo che tora we	You've set me on fire, girl, with your kohllined black eyes
Ma pe seze jeney zra mi gula ta bande balale de	I can't sleep, girl; my heart is bound to you like a flower
Jwand mi gula sta pa nama kare de	My life, my flower, is dedicated to your name
Za khu sta da mene lewana yama	I am madly in love with you
Sta pa mohabbat bande jwanda yama	I live entirely in your love
Oor ralaga we jeney starge pa ranjo che tora we	You've set me on fire, girl, with your kohllined black eyes
Ma pe seze jeny	I can't sleep, girl
Ko de stargy na sabregi nu raza raza	If you can't stop staring, then come closer
Ka de mene eta zrha nu raza nu raza raza	If your heart desires love, then come, come closer
Sta speena spogmy khkare sama gul ghuty khkare	Your fair, moon-like face is as delicate as a flower
Laaso ke bangri che shrangawe jenny	The bangles on your wrists jingle, girl
Oor ralagawe jenny	You've set me on fire, girl
Shranga wrka bangrhu la gule aagy peachy jao	Let your bangles jingle, flower; sway as you walk
Zulfy de lehrao maste zulfe de lehrao	Your hair flows wildly, carefree like the wind
Tan a shama zar yara tan a shama qurban yara	I'd sacrifice myself for you, my love, my dear
Ta me ye zargy yara	You are my heart, my dear

Tan pa gula sta raza kaoma	For your sake, I will come, beloved
Ta me ye da jwan khkula	You are the beauty of my life
Ta me ye dejwan khkula	You are the joy of my life
Shukha ym gul ranga yam	I am lively, colorful like a flower
Za lachi laanga yam	I am delicate and slender
Wana da cheenar ghunte kha fareeda danga yam	I am like the tall, graceful branches of the poplar tree
Zulfy khwarawi jenny stargy pa ranju che torawi jenny	Your flowing hair and kohl-lined eyes captivate me, girl

Song 13:

Original (Pashto)	Translation (English)
Sta tore stargy zma yadegi	Your dark eyes haunt my thoughts
Zargy sabrawam kla sabregi	My heart tries to endure but cannot
Original (Pashto)	Translation (English)
Sta tore stargy zma yadegi	Your dark eyes haunt my thoughts
Stargy me deere more me baad di	My eyes are tired; my soul is restless
Ma khu da sta stargy pa khob jarhawena	I am captivated by the dream of your eyes
Sta tore stargy zma yadegi	Your dark eyes haunt my thoughts
Yar me pa sru stargu mayan de	My beloved is enchanted by red eyes
Za bad a she shne stargy cha ta badaoma	But to whom shall I dedicate my green eyes?
Sta tore stargy zma yadegi	Your dark eyes haunt my thoughts
Zargy sabrawan kla sabregi	My heart tries to endure but cannot
Sta tore stargy zma yadegi	Your dark eyes haunt my thoughts

Song 14:

Original (Pashto)	Translation (English)
Pa ya nazar katu de krham pa zan pase pagal	With just one glance, you drove me mad over myself
Manrha ye da Kabul	You are the pride of Kabul
Khoobona de ma da stargu orhe da chalwal	Dreams of you linger in my eyes like magic

Manrha e da Kabul	You are the pride of Kabul
Khware ware me zulfe pa speen makh de wal pa wal	Your scattered locks fall gracefully over your fair face
Marha yam da Kabul	I am captivated by Kabul's pride
Da mene yar de zum da zrha qarar de za yam	You are my beloved, my heart's comfort
Pa meena khwa la rasha rata okhanda yozal	Come closer with love and smile at me once
Manrha e da Kabul	You are the pride of Kabul
Da husam me churche di da nare shunde me sre di	My beauty has charm; my lips are red
Pa stargu khumaro bande waja kaom waja	With the magic of my eyes, I strike and captivate hearts
Manrha e da Kabul	You are the pride of Kabul
Laila pa ta qurban yam sta ishq ke bandiwan yam	Laila, I would sacrifice myself for you; I am a prisoner of your love
Ta ba khpalawom da me karhe de tawkal	You will carry my love with trust
Manrha e da Kabul	You are the pride of Kabul

Song 15:

Original (Pashto)	Translation (English)
Sta da maste adagane qyamtona qyamatona	Your graceful gestures are like doomsday for my heart
Sta pa prhas phras khandagane	Your radiant smile strikes like lightning
Tandarona tandarona	Thunderstorms, like thunderstorms
Khkole e beshana da khais yawa tukrha ye	Your beauty is unmatched; you're a piece of perfection
Jenay sama amrasa jenny sma amrasa	Oh beloved girl, be kind to me
Kla me da shundu na lalooona jorhawi	Your lips create rubies with their beauty
Da zulfu na talooona jorhawai	Your hair weaves dreams in its flow
Har halak da hare jenny deer de sefatona	Every boy admires your countless qualities
Lar sha lar sha daroghjana	Go away, go away, oh liars
Chap sha chap sha daroghjana	Stay silent, stay silent, oh liars
Naaz ao ada sta pa stargu k kawam ukrha	Your charm and grace shine through your eyes

Dedanona yara nan	Be generous with your glances today, my beloved
Sta nargese stargu k nashe da khumaro di	The narcissus-like beauty of your eyes is intoxicating
Dwarha anangi da gulab da sra gulalona di	Both your cheeks are like red rose petals
Ta zma arzu zma armana tal wasa e	You are my desire, my everlasting longing
Jenny sma amrasa e jenny sama amrasa	Oh beloved girl, be kind to me
Ya gulware khkole nyazbene ao za ashiq darbande yama	Oh delicate flower, you're graceful, and I'm a helpless lover
Khkole yam nzoona adagane khu ba khud kaoma	I'm beautiful, and I show off my elegance gracefully
Hersa che kawo khu ta zma da jwan hisa	Whatever happens, you are a part of my life
Jenny sma amrasa ye	Oh beloved girl, be kind to me
Jenny sama amrasa ye	Oh beloved girl, be kind to me