VISUAL REPRESENTATION OF GENDER IDENTITY: A SOCIAL SEMIOTIC ANALYSIS OF SOCIAL DOCUMENTARY FILMS

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Visual Representation of Gender Identity: A Social Semiotic Analysis of Social Documentary Films

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ABSTRACT

Thesis Title: Visual Representation of Gender Identity: A Social Semiotic Analysis of Social Documentary Films

Words carry meanings. When words are used along with a visual medium to express an idea, the meaning is constructed through spoken and visual aspects. The present study is an investigation of two Pakistani and two western social documentary films made during the time frame of 2010- 2015 on Pakistani social issues. The study is an investigation of women in images and images of women to find out how Pakistani gender identity is presented in the visual media. The research uses insight from Mulvey's female gaze and Foucault's notions of gender and power theoretically. In order to carry out the analysis, utilizes Van Leeuwen (2008) Social Actor Theory for linguistic representational analysis Kress and Van Leeuwen's (1996, 2006, 2008) social semiotic multimodal framework of visual communication grammar. The study reveals that the processes of Pakistani gender identity representation and subsequent construction are at a crossroads of reshaping discriminatory stereotypes in the genre of social documentary films. On the other hand, western documentary films align the Pakistani ender identity against social, cultural and religious discourses to reveal women as a marginalized group.

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DEDICATION

This thesis is dedicated to my adorable nieces and nephew.

CHAPTER 1

INTRODUCTION

1.1 Overview of Chapter

In this chapter, the background of the study is comprehensively explained. The significance of the study is underpinned in detail. The research questions, which guide the study and the methodology of the research, are explained. The chapter concludes with the definitions of important conceptual terms and an outline of the content of the upcoming chapters.

1.2 Motivation of Research

The study in hand encompasses theoretical and methodological viewpoint from two disciplines i.e. linguistics, and media studies. At the core lies linguistics, which significantly contributes to the study of gender representation and subsequent construction while media studies impact the study in terms of the major socio-cultural phenomenon and the data used for analysis.

In recent times, debates about the representation and construction of gender, particularly women that demand depiction of gender in media in a non-stereotypical manner in the media. The discussion also calls for treating women as subjects instead of objects in gender, social issues such as violence, crime and tragedy, including acid attacks, adultery, honor killing or lack of social opportunities (Khan & Gul, 2017; Zubair, 2016; Yasmin et al, 2015; Mansoor, 2013; Zia, 2009). The discussions about gendered media texts encompass media portrayal of women and social issues in Pakistani and western media. These research perspectives emerge out of the motivation to give space to women in the media to share their stories and create social change in society. Particularly this research is influenced by Laura Mulvey's (1989) idea of the male gaze, which depicts women and their body parts in a stereotypical manner for male characters and viewers. Research has shown that gender-based media analysis of media texts in

Pakistani context is analyzing the portrayal of stereotypical representation of women, but there is a need to find out if the media is creating a space for women or only reproducing traditional stereotypes. This study is a multimodal critical discourse analysis of gender, social issues and gender representation of social documentary films to see how far the female documentary makers have been successful in portraying gender-based social issues in a non-stereotypical manner and challenge the well-established media norms. The data have been collected from Pakistani and western filmmakers and make a comparison of gender identity construction in Pakistani documentaries about Pakistani social issues and western documentaries about Pakistani social issues. Female filmmakers have made all four films. This study utilizes insight from Laura Mulvey's ideas of stereotypical of the Male gaze in films along with Michel Foucault's notions of gender and power as the theoretical lens.

This study conceptualizes multimodal and linguistic representational aspects of language to see how gender representation is employed in social documentaries and align with the concept of 'visual communication' as "the interaction of pictures and texts is constitutive of representation as such" (Mitchell, 1994, p. 5). Therefore, the study uses the word visual in the term to refer to the cinematic screen for the meaning-making process

Linguistic and paralinguistic features in the cinematic world combine for representation, construction, and creation of reality. Since language is a medium of representation of reality, it also becomes the medium of performance of identity of the people involved in the representation of an event. The intended information with language is likely to project a one-sided reality as it is placed in specific social and cultural context. Language then becomes a form of signification, which is used for the construction of the social world. Language as a system of signs constructs / constitutes the cultural world. Language use may be constructed out of the norms and patterns of society, which means that language is born out of cultural knowledge, and systems and the meaning-making are also culturally specific (Corner, 2006; Kellner, 2003; Plantinga 1997).

In cinematic language, the communication between the participants of a documentary film and the audience take place through various material forms accumulated in a society over a passage of time such as verbal, aural, visual, organizational or structural forms known as semiotic resources or modes (Van Leeuwen, 2005). These models combine together to communicate meaning, but Kress (1993) states that "no sign is innocent" (p. 173). The visual medium, especially film is a classic example of multimodal discourse, which "parallels a significant dimension of our experience of the world…and it involves sequences of change and repetition in the visual and auditory realm (O'Halloran, 2004, p. 109)." Therefore, a film is a combination of different multimodal resources and intricate discourses (Kress and van Leeuwen, 2001). Thus, meaning-making of a film is a result of the interaction of multimodal expressions such as visual, verbal and aural aspects of a communication system.

Gender identities are represented and projected on media through documentaries, which document, construct, and project gender identities through linguistic and extra-linguistic semiotic resources such as visual, verbal or aural. Different resources combine together to form meaning in a context and lead to the creation of social relationships, knowledge systems, patterns of discourse and identity. The resources are used and their arrangement remains crucial in the projection/representation of any reality and meanings is constituted through the combination of these resources. They are functionally significant to social documentaries as revealed by ascertaining their role in representing and associating their functions with that of language. The resulting differences may also be viewed cross-culturally (Kress & Mavers, 2005, p, 123)

Kress and Mavers (2005, p, 123) assert that representation of people in the media is not natural and is based on elements and patterns that represent interests, perspectives, and positions of those who represent it. The signs fit into a power matrix that characterizes situations of communication. The genre of documentary films serves to represent/project gender identity based on various elements and modes. When this notion is seen in representation of gender-based social issues by Pakistani and western media, there is a need to research how the use of visual, verbal and/or aural cinematic language

portray Pakistani men and women with respect to issues of access to basic opportunities and violence (acid attacks, honor killings, adultery).

When these notions are analyzed in a non-fiction documentary the audience is reminded of Rotha (cited in Polizzi & Clementi, 2013, p, 525) who believes that the documentary does not "seek to draw conclusions, but rather to make a statement of the case so that conclusions may be drawn." However, documentaries are rhetorical media products organized from "manipulated and structured representations" Plantinga (1997, cited in Struckman, 2006, p. 338). Therefore, the messages in the social documentary are constructed requiring in-depth analyses.

The study is situated in social semiotic multimodal critical discourse analysis. The study theoretically uses insights from Mulvey's notion of objectification and male vs. female gaze and Foucault's notion of gender and power. Methodologically, the study is based on social semiotics multimodal discourse analysis investigates how far the Pakistani and western films are successful in depicting gender-related social issues in a non-stereotypical manner and subsequent construction in social documentary. The study uses Kress and Van Leeuwen's Visual Semiotic Theory (1996, 2006) from *Reading Images: The Grammar of Visual Design* (1996, 2006) for multimodal analysis and Van Leeuwen's Social Actor Theory (2008) for linguistic representational analysis from *Discourse and Practice* (2008). The multimodal analysis looks at the interaction of visual and linguistic aspects, whereas linguistic analysis looks at representational strategies at the lexical, grammatical, and discursive level.

The research is an investigation of four recent social documentaries, two of which are made by Pakistani documentary filmmakers and two of them are made by western filmmakers during 2010 to 2015 titled *Saving Face* (2012), *A Girl in the River: The Price of Forgiveness* (2015), *Born in Pakistan* (2012) & *Pakistan's Women: Punished for Love* (2014) respectively. Using gender as the primary focus of all social documentaries, the research seeks to understand how linguistic representational strategies and multimodal strategies project gender, social issues and subsequent construction of gender identities while raising awareness of issues like acid-related violence, honor killing, marital relationship, opportunities of education for women, lack of political participation of

women and adultery. This research aims to analyze recent Pakistani and western social documentary films by female filmmakers, compare modes of representation of gender-based social issues, and find out how far documentaries successfully represent a non-stereotypical depiction of men and women.

1.3 Language and Communication

Language is a distinct attribute of human beings, which differentiates them from the animal kingdom. It is used for the purpose of communication and it helps in establishing and strengthening the bonds of co-operation among the members of society as well (Miller, 1951). Linguistics is defined as the scientific study of language (Yule, 2016). Under the umbrella of linguistics, sociolinguistics is a major sub-field, which is defined by Baker (2001) as "the study of language in relation to social groups, social class, ethnicity and other interpersonal factors in communication (p.44)." Communication is the primary function of language and human beings have discovered numerous ways to communicate ranging from written, spoken to visual modes. Communication is a complex process, which takes place through a combination of some or all of these modes. The field of socio-linguistics is not limited to the study of language as a phonetic, morphological and syntactic system aimed at expressing one's thoughts and opinions; rather, it studies the connections between language and society and views language as a repository of culture and a marker of social and ethnic identity. Socio-linguistics enables us to view language as an instrument, which has a close link with the ethnic and cultural identities of its speakers (Meyerhoff, 2006; Fishman, 1970).

Language and society are invariably associated with each other. Language portrays the rhythm of society whole society fulfills language with ebb and flows of time. Language is constantly developing as it is closely related to the idiosyncrasies of time. Language highlights the social happenings in various forms such as spoken, written or visual. The two-fold relationship between language and society is a complex one (Crystal, 2010; Wardhaugh, 2010).

Media is communication—whether written, spoken, visual or broadcast —that reaches a substantial audience. This includes television, radio, movies, advertising, documentaries, Internet, magazines, newspapers, and so forth (Hayward, 2012). Mass

media are a significant force in modern culture. Sociologists refer to this as a mediated culture where media reflects and creates the culture. Communities and individuals are blitzed constantly with messages from a multitude of sources including TV, billboards, and magazines, to name a few. These messages promote not only products, but moods, attitudes, and a sense of what is and is not important in terms of gender representation and identity construction.

Curran & Gurevitch (2005) say that the current level of media saturation has not always existed. As recently as the 1990s in Pakistan, there was one national television and one independent channel and one local independent station. These channels designed their programs chiefly for two-parent, middle-class families. Some middle-class households did not even own a television. In contemporary times, a television is found the poorest of homes and multiple TVs in most middle-class homes. The programs have magnanimously increased targeting all social backgrounds, ages, and attitudes. This extensive media increase has led to television as the primary focus of most mass-media discussions. With the massive increase in media, the media products have increased as well, for example, social documentary films are produced in an increased number as compared to the 90s, and the subjects are diverse and culturally significant. Social documentary films are a medium to raise social, economic or religious issues to bring about a change in society. In Pakistan, the exponential rise in private channels also developed this genre (Imran, 2012). We are living in the times of fact-based entertainment.

1.3.1 Significance of Media

What role do mass media play? It is oft-debated question sociologists have tried to answer. Media is a continuing part of modern culture and society. Media enjoys an indispensable power to regulate and disseminate symbolic representations or social norms (Deuze, 2012). While opinions vary as to the extent and type of influence the mass media wields, all sides agree that mass media is a permanent part of modern culture. The modern media enjoy an incomparable power to encode and circulate symbolic representations.

Lunt and Livingstone (2001) claim that the influence of media is equally compelling in the western and eastern worlds as seen through the amount of substantial time people spend in front of the television and the number of television channels available to viewers. The nucleus of entertainment arises from media such as television or films as compared to reading or conversations with families. Media has the potential to position people and/or position itself in relation to people through a flood of images, communication patterns or information related to national or international contexts. On a macro level, research has highlighted a rising pattern of media as progressively fundamental to broader socio-cultural contexts and flows of communication and information both at the local and global level. Consequently, the media engage in a central role in how people comprehend the world around them and their place within it in our everyday lives. One of the results of this idea is the cultural dispersion of very 'our' as an effect of those similar media processes.

1.3.2 Language and Visual Communication

As said earlier, language is a medium of communication with a diverse range of modes avail for human beings, that is, written, spoken and visual. With the progression in technological advances, the communication culture is seen as dominated by language to one in which visual literacy becomes increasingly important. The shift toward visual communication began in the nineteenth century and expanded over the years. A meaningful and coherent sentence in a language is a result of formal grammar rules. Kress and Van Leeuwen assert that visual designs are also dependent on systematic and comprehensive grammatical rules, which come into play in visual-verbal elements. Kress and Leeuwen proposed the theory of social semiotic multimodal analysis inspired by Michael Halliday's (1985) Systemic Functional Linguistics, which is based on three metafunctions of Halliday. A visual medium such as a documentary film has its own emotion, rhythm, and structure to communicate the central idea. The genre of a documentary is different from a film and the aspects of film cannot be translated precisely to another medium and limitation while describing the dialogues in the films.

Barnhurst, Vari, & Rodríguez (2004 cites Barthes, 1957) discussed the widespread significance of the semiotic structures, i.e. visual, spoken, aural or written

modes, of imagery to public attention leading to a conscious sensitivity of sociologists and anthropologists towards spatial and nonverbal cues. Soon after, historian Daniel Boorstin recognized the significant aspects of language and thought to lead to a shift in thought, for example, in media, news reallocated from events to pseudo-events, news was taken as a part of the information to be disseminated publicly, and introduced publicity, and greater emphasis was put on media practitioners as technology has progressed during this time. One of the essential questions raised by Barthes and Boorstin dealt with the exponential use of images. In contemporarytimes, no communication is complete without the combination of modes.

The notion of visual communication matured in the 1990s. The essential idea is that visual communication deals with the explicit construction of images as well as the social contexts of visual communication. Some of the seminal scholars in the lens-based media asserted the following concerns. A primary question in the 1990s debated upon the earlier idea as to what extent images is a reflection or construction of the real world. Anthropology and sociology committed their concern to the convention for structuring symbolic meaning in images and the social contexts molding picture use and interpretation. Barnhurst (1994) investigated the suppressed meanings of visual artifacts. Paul Messaris (1994) asserted that human perceptions view image more than the spoken discourse and he raised questions against the unqualified primacy of principle. In this regard, Paul Lester (1996), in his work *Images that Injure*, asserts that visual space is a site of constructing, representing and preserving stereotypes. In this regard, this study is an investigation of the gendered social issues for representation and construction of Pakistani gender identity in selected Pakistani and western documentaries.

1.3.3 Media and Representation

Representations are exercised through media. It is essential to study media discourses, which project gender realities and ascribe meaning to the representations. The cornerstone of media texts is the representation of reality. Media composes texts through careful selection and projection of reality (Stewart, et, al., 2001, 2008). Media representations mean the numerous manners and ideological perspectives, which media texts adopt to manifest people, groups, institutions, and social practices. Media

representation is extending beyond mirroring of reality as a process of construction of reality and knowledge production. In so much, media representations are not just a process of mediation of reality of existing knowledge consumed by the audience, but it also impedes the blocks of knowledge fragments (Burton, 2010; Jewitt and Oyama, 2001; Arnheim and Mitchell, 1995). It is significant to note that in media representations create reality in comparison to the social practices of society, which is similar to the audience. The media texts expose the audience to different worldviews and mediate their perceptions. The mirroring or construction of reality is necessary to understand reality. In the process of mirroring reality, researcher reveals specifically the use of language, ideological perspective and the channel adapted to project a reality. Therefore, the production and consumption of reality along with how it is encoded and decoded is significant. Hence, media is a powerful force, which derives its strength from highlighting the existing social ideologies, its collective effect on viewers, and positioning viewers/readers in specific ways (Meyers, 1996; Fairclough 1989, 1995). The power of media is a product of the institutionalized obligations and commercial interests of the media houses.

In terms of documentary filmmakers use representation in the form of visual narratives toproject livedrealities in terms of powerful andpowerless groups, particularly highlighting cultural, political, religious, and/or ideological difference that is specific to people or social groups (Nichols, 2010; Struckman, 2006; Renov, 1993).

1.3.4 Relationship of Media and Representation

In discourse, representation is the social process of referring to people, groups, institutions and/or their social practices through the use of language. Processes of representation, particularly study the language that is used for people, groups or institutions. (Van Dijk, 2002; Fairclough, 1989; 1995). Hall (1997) refers to language use as a 'symbolic form' (p.10) in a socio-cultural context. Representations include two essential things: represented reality and the linguistic process of representation. Language use is dependent on shared knowledge and cultural practices. Hence, the meaning is not concealed in what is represented, but how it is created or constructed

linguistically, visually or aurally (van Dijk, 2002; Wodak, 2002; Hodge and Kress, 1993; Fairclough, 1992).

The process of studying representations and how they are constructed is central to discourse analysis. Researches on processes of representations have shown that media and social practices play an essential role in creating commonplace, accepted and natural assumptions of social practices. This argument is close to constructionist view in research, which asserts that human beings are cultural beings and their perceptions are a result of socio-historical changes (Perry, Turner, Sterk, 1992). As a result, representation of the world is dependent on the perceptions of people, which in turn are contextualized in the socio-cultural world.

This argument relates to constructionist view, which asserts that we are fundamentally cultural beings and our views of the world are the 'products of historically situated interchanges among people' (Gregon, 1985 cited in Jørgensen, & Phillips, 2002, p. 5). Consequently, the ways in which we represent the world are culturally specific and contingent. In this context, the discourse on social media for social change is concerned with discursive representations and the socio-cultural context that shape and form such representations. Foucault's concern for discourses, among others, helped to link 'culture' to 'representation' to the media texts which represent the world in the information age (Hobbs 2008).

Because discourse is a process of representation of reality or people, research shows that discourse creates power relations, dominance or inequality. Discourse processes project social structures, particularly gender identities, reproduces existing social and gender structures and reinforce the power of existing social and gender structures (Ullah et al, 2016; Gauntlett, 2008; Fairclough, 2001; McNay, 1994). Therefore, the discourse has the power to create identities, social practices, synthesize activities, and social relations. Representations in the context of gender and culture are seen to be imposing, comparedto other social practices, and may do injustice to the practices of minority groups (Hall, 1997).

1.3.5 Gendered Media and Representation

The correlation between gender and the media is acknowledged as the main field of concern for gender representation and empowerment (Krijnen and Van Bauwel, 2015; Gauntlett, 2008; Gill, 2007; Macdonald, 1995; McCracken, 1992). The role of Pakistani and western media is significant in mirroring and reproducing gendered images of men and women particularly in the context of issues of gender violence and equal social opportunities. Media texts have the power to assign power to groups hence media should give access to men and women positively and provide a non-stereotypical view. In Pakistan, recent times, technological advancement and freedom of media has seen a metamorphosis of media into private channels giving access to people to consume media products in different manners, for example, liberty to address traditionally taboo issues, quick and easy equipment to make films, social media networks for easy media marketing and availability of films on internet. With the freedom of media, makers have accessibility to take up new issues in gender and provide more space for men and women to challenge stereotypical views. Media can play a role in promoting gender quality as well as representing gender in a non-gendered way.

Research reveals that media representation of Pakistani gender (Mansoor, 2013; Haider, 2009; Rasool, and Irshad, 2006) and western media on the representation of Pakistani gender (Pennington, and Kahn, 2018; Brooks, and Hébert, 2006; Hardy, 2004) focus on gender images by projecting stereotypical views of men and women while at the same time researches are struggling to create space for women as well as men for equality. Even though media enjoy a lot of freedom to voice its opinion, gendered perceptions in Pakistani and Western media are still traditionally portrayed and they are difficult to change. There is a need to see how men and women are represented in Pakistani and Western media by female filmmakers in the context of social issues, gendered social issues, and see how women project these issues. This research seeks to find out the influence of Pakistani and western media in the representation of gender and how far media are responsible for implying stereotypical views of gender. The research seeks to see how far men and women are portrayed; do media perpetuate realistic views of gender; does it limit gender perceptions or offer space; does it normalize violence in

any way; does it struggle to provide equal opportunities for men and women? The study seeks to find out how social roles and identities are understood to represent on gender discourses.

1.4 Background of Gender Situation in Contemporary Pakistan

The progress of any country cannot be ensured without the maximum utilization of men and women in all fields of life. In Pakistan, Women's status is closely associated with social and economic conditions and geographical area. The constitution of the Islamic Republic of Pakistan gives equal rights to both women and men, but men and women do not enjoy equal resources, and opportunities (SDPI, 2008 cited in Shah, Aziz and Ahmed, 2015). Pakistan is primarily a patriarchal society, which encourages male dominance, and status of women is not equal to men. In the urbanized units, women enjoy more freedom and privileges as compared to the rural units. Similarly, the Pakistani women in a social better social class have access to more personal facilities. Women are not encouraged to seek education in the rural side of the country. The maximum years to educated a woman can get is high school. Women are also not encouraged to pursue work and pursue their career. The social practices accept the man and women in the traditional role of the primary breadwinner and housemaker respectively.

According to the Participatory Poverty Assessment undertaken in the Khyber Pakhtunkhwa Province of Pakistan, it was shown that gender-based inequalityis greater in this province. Women are not given access to resources, their rights are violated o daily basis and issues like harassment, physical violence and honor killing are practiced to sustain the traditional role of women (Planning and Development, 2003 cited in Shah, Aziz and Ahmed, 2015). In the legal area, the reforms have not been able to achieve their target of providing rights to women. To political participation, a local government reform was prepared in 2000 to ensure greater political participation of women. In local government. The reform reserved reserve 33 % of the seats for women (NRB, 2006). According to a report by The Pakistan Demographic and Health Survey 2012-2013, as many as 32 percents of women have experienced physical violence in Pakistan and 40 percent of ever-married women have suffered from spousal abuse at some point in their life (www. pakistan.unfpa.org). One form of violence is an acid attack. Research by Acid

Survivors Trust International reports that in Pakistan 60 percent of acid attacks are on women (Mannan, et.al, 2007). Adultery is another common practice in Pakistan. As many as 1000 women are killed in the name of honor in Pakistan every year (www.national post.com).

In rural areas, the literacy rate of females is as low as 36 percent, while the male literacy rate is 64 percent. Girls do not complete their education beyond the primary level in rural areas. The boys are encouraged to study more than girls, but they are also asked to work in the evening to support the family. In rural and urban parts, mixed classrooms for both sexes are not appreciated. Women in the rural parts of the country support the family financially, but mostly the work they do is unpaid labor or agricultural jobs. Women in rural areas have to face more cultural and traditional constraints and are expected to stay at home in the care of the family. They have less access to employment and educational facilities than women do from urban areas. Kumar and Varghese (2005) admit the same that women are living in men dominated society and have fewer opportunities to get education and employment. The government of Pakistan (2012) reported that rural Pakistani women are deprived of their basic needs, especially of medical needs and educational facilities are virtually non-existent for them.

Tarar and Pulla (2014) refer to Qadim's research and posit that women progress and development can be achieved by women's awareness and participation. The idea of women empowerment is not a new concept in Pakistan. The Women Reform Movement started in the subcontinent (1886-1995) and played a key role in the Pakistan movement. Women have been involved in different professional fields medical, academia, army, police, fashion industry, media, and politics (Tarar and Pulla, 2014). A substantial number of men and women in contemporary Pakistani society are engaging in practices in providing rights to women.

The role of Pakistani media is seminal in contemporary Pakistani society to empower women and raise awareness of their rights. Society relies on the media for information and this reliance makes media an important tool in shaping the gendered projection of social issues. The status of women is changing and more and more women are getting educated, using their education to sustain a career and working along with

male counterparts and creating a niche for other women. There is a growing interest of the media and other decision-making institutions to give rights to women and change their situation at the micro level of society. There are many governments and nongovernment organizations in the country, which are to initiate the debate on basic human rights and promote women empowerment through debates, support groups. Social activities, legal reforms, health facilities, and institutional involvement. Media has initiated debates on women rights and non- gendered depiction, but even now a projection of social issues and social practices in media is stereotypical in nature and media sustains the gendered nature of news. Therefore, there is a need to see the strategies used by the media to portray social issues in depicting social issues in a gendered manner.

1.5 Significance of the Study

However, ample literature is available in English linguistics on the interrelationship of media and language, which constructs stereotypical gender roles in terms of news, related to crime, and violence in Pakistani culture, literature available in stereotypical multimodal gender representation in Pakistani and western social documentary films is very limited.

The research aims to qualitatively study the patterns of gender representation through multimodal and linguistic representational strategies in four social documentary films. Local and global media have been under critique for depicting Pakistani gender-related social issues such as issues of violence, poverty, financial issues, etc. in a stereotypical manner and objectifying women instead of presenting them as subjects. In recent times with the freedom of media in Pakistan, the media is changing the perspective. More and more women are part of the media house and transforming the narrative of gender representation in the media. There is a strong need to see how far female documentary filmmakers have been successful in presenting gender-related social issues in a non-stereotypical manner. As such, the study uses the concept male vs. female gaze in projecting gender identity. The study looks at the selected social documentary films made by Pakistani producers and western producers for a comparative in-depth analysis to find out the practices of representing gender identity.

When a viewer watches a non-fiction documentary, he/she assumes that a documentary film is drawing the content upon the truthfulness, but in a documentary film "a truth claim is not the same as saying that it presents truth" (Aufderheide, 2007, p. 10). The current research investigates a relatively emerging genre in the cinematic screen, which is getting more and more popular among people for information and entertainment purposes. This research study will contribute significantly to the scholarly area of gender identity construction by presenting new data (during 2010-2015) in the domain of visual and verbal language use in documentary films.

Other contributions of the study are the discussion of female filmmakers to recognize how female gaze contributes towards gender stereotypes to the conversation of gender representation in social documentary films. Gender analysis of news medium is a not a new area to find out stereotypical images of women is also a well-researched area. However, with the freedom of media in Pakistan and the interest of the western media in Pakistani issues since Pakistan's first successful nuclear test in 1998 and 9/11 in 2000, the projection of Pakistani social issues in Pakistani media and western media need to be analyzed. The research is also pertinent because the selected Pakistani social documentaries made a mark on local as well as global level, and western social documentaries have a global reach. The study analyzes social issues in documentary films to find out the pattern of gender representations on one hand, and on the other hand, the study presents a framework for analyzing deep-set gender ideology in the society as media products are a reflection of cultural and social practices.

By expanding the study to Pakistani and western documentary films, the findings will provide local and global contexts for how gender identity is constructed and how gender spectatorship fit into those popular molds. Then, by examining the messages these depictions are sending to the audience, the study will examine current attitudes toward gender through visual and verbal discourse and how they may shape the future of gender representations and equality. The research examines discursive perspectives in understanding gender and social issues. The study could benefit scholars and researchers in the field of gender studies, and sociology to comprehend the function of visual media

and news informing Pakistani gender identity at a socio-cultural and socio-linguistic level.

1.6 Research Objectives

Meaning is not created by words alone: there are "other ways of meaning, other than through language … there are many other modes of meaning, in any culture, which are outside the realm of language" (Royce & Bowcher, 2007, p 66). The investigation of language use in combination with other semiotic resources used in parallel with each other contributes in meaning making process. The other modes of meaning may encompass visual medium such social documentary films to make meaning linguistically as well visually. With the continual interest of linguistics in semiotic theory and changes in modes of technology in twentieth-century, multiple avenues of research have opened, resulting in studies in communication as a means of a meaning-making process (LeVine & Scollon, 2004). In addition to linguistic choices and their interpretative functional realization, visual resources also add to the meaning making process in multimodal analysis. In a visual medium such as a documentary film, linguistic and visual resources are utilized in allegiance with the social and cultural contexts to construct gender identity.

Critical Discourse Analysis seeks to understand language as a socially based semiotic system and its applications to non-linguistic forms of communication. Using social semiotic multimodal discourse analysis, the study addresses the primary question of the construction of gender identity vis a vis the linguistic and visual text in social documentary films. The study in hand signposts the use of multimodal and linguistic strategies in the social documentary films with a focus on examining Pakistani gender identity construction processes in Pakistani and western documentaries by female filmmakers. The study in particular examines the interaction between visual and verbal communication channels. It shows how media discourses use stereotypical gender roles in order to fulfill economic goals. The study predominantly focuses on the use of linguistic and multimodal strategies by Pakistani and western female filmmakers to construct gender identity in the context of social issues such as crime, violence and tragedy, which define women in traditional specific social contexts.

Four documentary films are selected which are *Saving Face* (2012), *A Girl in the River: The Price of Forgiveness* (2015), *Born in Pakistan* (2012) *& Pakistan's Women: Punished for Love* (2014). The premise of these films relates to acid-related violence, honor killing, lack of opportunities for women and adultery respectively. The producer of *Saving Face & A Girl in the River: The Price of Forgiveness* is Shermeen Obaid Chinoy, Solen Rapinel, K.E.S.S.A. Dimitra *for Born in Pakistan* by *&Pakistan's Women: Punished for Love* by Yalka Hakim, BBC News. First two are made by Pakistani producers and last two are made by western producers. The selection is based on documentary films with local and global reach. To probe into the aforementioned problem, the present study would address the following research objectives in the selected Pakistani and western social documentary films:

- To find out the use of linguistic representational strategies and multimodal devices to project gender-based issues, represent, and co-construct Pakistani gender identity.

- To evaluate the meaning of male and female gaze in the multimodal and linguistic construction of Pakistani gender identity.

- To examine how far selected documentary films are successful in depicting non-stereotypical projection of gender based social issues and representation of Pakistani gender identity.

- To ascertain ideological considerations, if any, in the use of multimodal and linguistic representation strategies in selected social documentary films' discourse.

- To determine the source-cultural processes in linguistic and multimodal construction of gender and their wider social implications.

1.7 Research Questions

- How and what multimodal and linguistic representational strategies in the selected Pakistani and western social documentary films project gender-based issues and constructs gender identity? Is the representation of gender identities stereotypical in nature?

- How doesgender-based social issues and linguistic gender identity construction relate to each other in selected Pakistani and western social documentary films and in what ways are they likely to be interpreted?

- What are the current social and discursive practices and perspectives utilized in the selected Pakistani and western social documentary films with respect to the female gaze to represent gender-based social issues?

- What wider socio-cultural processes are these visual texts a part of, and what are its wider social conditions?

1.8 Research Statement

The research is a qualitative investigation of Pakistani and western social documentary films to investigate the projection of gender-based social issues that contruct gender identity. The research in particular examines multimodal and linguistic representational strategies employed in the study. It uses the lens of male gaze vs. female gaze to understand what stereotypical identity projection means in a social documentary film and if the projection of social issues by female filmmakers is stereotypical or not.

1.9 Important Terms

Following are the operational definitions of key concepts:

1.9.1 Multimodal Discourse Analysis

The terminology Multimodal Discourse Approach (MDA) is an emerging approach to discourse analysis, expanding the scope of the language study in association with other resources, such as visuals, intonation, gesture, music, colors, action, and sound. In other words, multimodal analysis includes the interplay of the spoken/written language (Halliday, 1985), cinematography aspects such as frame size, camera angle and colors (Baldry & Thibault, 2006; Iedema, 2001) kinetic aspects such as gestures, gaze, and body posture; and design features such as layout, and graphics. In contemporary times, communicative texts are a product of multimodal aspects. Therefore, the multimodality perspectives highlight that meaning-making processes are a result of varying semiotic resources (Baldry & Thibault, 2006; Iedema 2003a & 2003b; Thibault, 2000; Kress and van Leeuwen, 1996). In communicative texts, patterns and coordination

of semiotic modalities within multimodal perspectives are organized within social and communicative contexts, which play a fundamental role in shaping the semiotic resources. In the end, the final product or text demonstrates the vested interests of the media producers in social contexts (Kress, 1993).

The seminal contributions of Theo Van Leeuwen and Gunther Kress resulted in their pioneering work *Reading Images* (1990) for examining visual compositions in a systematic fashion. They essentially suggested that visual communication utilizes semiotic tools to achieve specific functions, which are representational meaning, interactive meaning, and compositional meaning. Kress and Leeuwen's theory stand in sharp contrast to Ronald Barthes (1977) efforts for the development of the field through the semiotic theory of communication. Barthes was of the view that the communication process is achieved through individuals, locations, body postures, and objects. Whereas Kress and Van Leeuwen (1996) asset that Barthes' view is reductionist in approach as the visual codes of meaning-makingare dependent on the verbal text as images cannot stand in isolation and may open to a diverse variety of meanings. Therefore, the assistance of verbal aspects is necessary achieve a meaningful communicative text. For Kress and Van Leeuwen, a visual constituent of discourse is independently organized and in alliance with language. Conversely, John Bateman (2008) mentions how to analyze the finer differentiation of semiotic mode in isolation from other elements related to it in his theory Multimodality and Genre.

O"Halloran (2005) proposes a more nuanced definition of the term multimodality and distinguishes the term from multi-semiotic. O"Halloran (2004, p.20) proclaims that the terminology mode refers to the channel (auditory, visual or tactile, for example) through which semiotic activity takes place … whereas the terminology multi-semiotic is used for texts which are constructed from more than one semiotic resource and multimodality is used in discourses which involve more than one mode of semiosis. Multimodality stresses that there are coordination and integration of meanings realized by the different co-present semiotic resources so that the final meaning is created from their co-integration.

This thesis is structured around the concept of visual communication (Jewitt and Oyama, 2001; Kress and van Leeuwen, 1996, 2006) which asserts that meaning is a result

of language as well as associated use of various static and dynamic semiotic resources. In a video, such as documentary film images are a product of linguistic aspects, non-linguistic aspects, and social acts and practices. The title of the study uses the word 'visual' which grounds the study in 'visual communication' as "the interaction of pictures and texts is constitutive of representation as such" (Mitchell, 1994, p. 5). This idea is explored in the context of social semiotics, which studies how people use different resources to communicate. Hence, visual communication is a multimodal process in nature which is a combination of different resources (Kress & van Leeuwen, 2006; van Leeuwen, 2005). In other words, the study is an investigation of the association of moving images and linguistic aspects in the medium of social documentary films. For the purpose of analysis, the data are divided into two broad categories: visual and linguistic representational strategies. Visual strategies include analysis of images and verbal discourse for meaning making while linguistic category investigates lexical and grammatical choices for gender identity construction. The purpose of categorizing textual analysis into the aforementioned categories is to present a dynamic view of social structures and practices.

1.9.2 Critical Discourse Analysis

Critical Discourse Analysis (CDA) as a tool of analysis is not restricted to the investigation of written or spoken language; rather the scope of linguistics is broadened due to CDA. O' Halloran (2004) believes that discourse analysis is a multilayered process to explore the underlying meanings.

Huckin (1997) asserts that the function of Critical Discourse Analysis in contemporary is a "highly context-sensitive, democratic approach that takes an ethical stance on social issues" with the goal of bringing a change in society (p.78) to explore "social inequality as it is expressed, signaled, constituted, and legitimized, and so on by language use (or in discourse)" critically (Wodak and Meyer, 2009, p. 2). Fairclough also sees CDA as a reforming force for society in an effort to ascertain the relationships, which create power structures and supremacy constitution to point out social injustices such as forms of domination, nondemocratic practices, and ideological uses of power. In

addition, CDA also has a major function in motivating people to execute corrective actions (Fairclough, 1992).

Additionally, Huckins (2002) argues that CDA is not simply about what is said in a text; rather it is about what is not said. Using the phrase 'textual silence' for illustrating, he proposes that silence has the authority to transmit information from a reader or listener to writer or speaker. Gunter Kress, on the other hand, see CDA as a process of interaction of how the discursive practices in linguistics and construction of power and supremacy, which are socio-political, are associated together (Kress, 1990, pp. 84-99).

Gunter Kress and Theo Van Leeuwen (1996) proposed the pioneering theory of interaction between the verbal and visual texts and discourse allowing for the communicative perspective of visual tools in the media (Tenorio, 2011; LeVine & Scollon, 2004; Wodak, 2002; Anthonissen, 2001). Inspired by Hallidayan linguistics, Van Leeuwen recognizes two types of relations between discourses and social practices. Wodak (2002, cites Leeuwen, 1993, p. 193) says that for Leeuwen discourse as a social practice, and discourse as a type of action people do to or for or with each other (p.19). Discourse is a tool of domination and control as well as the apparatus of the "social construction of reality" (p. 20). Van Leeuwen's methodological approach is materialized in the *Social Actors Analysis* (1993), a taxonomy which permits the analysis of spoken, written texts associated with "agency" in a distinguished manner.

1.9.3 Media

Danesi (2014, p. 192) declares that media is the plural of the word "medium" which, as the word says, is a channel of "transmitting information" (p. 192). It also includes the varying types of "forms, devices, and systems" that collectively compose mass communications such as printed forms, for example, books, newspapers, magazines; electronic forms, for example, television channels, radio stations, and Web sites. Media is a key source of information and awareness-raising and audience rely on media as sources of information.

Gee and Handford (2013) believe that media is a broadcasting site where discourse and "non-present reader, listener or viewer" interact through verbal, visual, oral or aural forms. They further add, "media discourse is a public, manufactured, on-record,

form of interaction" (p. 441). Media discourse requires in-depth analysis as it is "manufactured"… and "ideological" in nature. With the progress in technology, the transitory nature of media discourse has transformed and challenged the traditional media discourses. Pasha (2011) posits that media is discursively patterned as it operates through "selective presentation of selective events" (p.60). In this regard, Van Dijk (2000) avows that the supremacy of the media is "discursive" and "symbolic" which is materialized through the role of media as a "source of people's knowledge, attitudes and ideologies, both of other elites and of ordinary citizens" (p.36). Media has the potential to construct social meanings and circulate them to a large scale. The representation and construction of gender is achieved through a variety of technologies of gender, for example, social documentary films and discourses with the authority to control the domain of social meaning and "produce, promote, and 'implant' representations of gender" (Popa, & Gavriliu, 2015, p. 1199).

The study uses the term social issue as a problem affecting a substantial amount of people in a society. Social problem or issue disrupts or harms the progress of society Consequences of social issues go beyond an individual or a group of people and encompass society. Social issues include problems such as violence, crime, financial concerns; poverty etc. social issues often overlap with economic issues because they influence people on a social level (Best, 2013; Loseke, 2003). This research study specifically focuses on acid attacks, honor killings, adultery, health issues, and opportunities of education for women, integration of women in the job market, homeless women, and female prisoners.

1.9.4 Gender

Gender is a socially constructed concept, which means that it is constructed through social behaviors, and attitudes and discourse. Butler (1999, p.25) declares that gender is the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being. Media is the primary source of identity construction as asserted by Benwell and Stokoe (2006). Lemish (2010, p.8) upholds that 'media representations are contemporary expressions of deeper ideological assumptions and discourses rooted in

worldviews and belief systems that produce a particular view of gender." However, the mass media is immersed in a 'culture industry', which aims at producing entertainment to make a profit (Adorno and Horkheimer, 1972, 1977). Zubair (2016) declares the media is an ongoing site of identity construction and representations as well as a medium of the discursive construction of beliefs, knowledge, social relations and identities. According to (Kohlberg, 1966 cited in Gauntlett, 2002, p.30) media constructs an expectation of gender identity and audience is insisted to develop their personalities into 'masculine' or 'feminine' molds.

If gender is something that can be performed, then it is something that can be "undone" (Deutsch, 2007) or deconstructed" (Butler, 1990). Michel Foucault's concept of gendered identities conceptualizes gender as a neutral concept and is assigned along with the notion of power and its effects on the body. Foucault posits the notion of the body as "the body is directly involved in a political field; power relations have an immediate hold upon it," (1995, p.25). The body is a site of power for Foucault, a place inscribed with culturally and historically specific practices and subject to political and economic forces. Historically, a body is the site, which results in judgments, or prejudices. In terms of gender representation, gender is a construct, which is utilized to assign specific roles to men and women and represent them in a stereotypical manner. The concept of gender is thus used discursively through power structures to project identities.

The study emerges from the concept of exploring gender spectatorship in the genre of social documentary films to investigate how images of women are represented and how women as image are represented in gender-based social issues. This concept is aligned with Maura Mulvey (1989) idea of male gaze that illustrates how the audience consumes the language of visual media. The concept of gaze in visual media relates to gender positioning of men and women whereby men are in control and women are objectified (Carter, Steiner, & McLaughlin, 2015; Van Zoonen, 1994; Mulvey, 1989). This study materializes the idea that how far social documentary films in Pakistan and western documentary films about Pakistan respond to the cultural concept of a dominant male figure in the social documentary films under the notion of female gaze as all four

documentaries are made by female filmmakers. Social documentary films represent real social practices. It can divert from the concept of woman as spectacle and mean as the bearer of the gaze to offer space to women and share their stories.

The concept of gaze related to sexual politics, but it takes on many forms in a visual medium, for example, female characters are controlled by men and their characters are represented in relation to men, leading to discursive power structures, dominant male, and reinforcing stereotypical roles of women. There is a need to subvert stereotypical roles of women and explore issues which engage with women's point of view, represent women as subjects, counter cinematic male gaze and celebrate men and women's empowerment (Mubarki, 2018; Gill, 2007; Lōw, 2006; Cooper, 2000).

This concept aligns with Laura Mulvey (1989) idea of The Male Gaze theory. Her theory highlights how cinematic text conveys sexist ideology through an active male gaze. The notion of gaze was used by Michel Foucault and Jacques Lucan for the first time in the 1960s in the medical field. Male gaze means that films target male audience and their needs converge in the malespectator and fulfill traditional model of masculinity. She believes "the gender power asymmetry is a controlling force in cinema and constructed for the pleasure of the male viewer, which is deeply rooted in patriarchal ideologies and discourses." Mulvey posits that cinema text employs scopophilia, sexual pleasure through viewing. Using Lucan's notion of spectatorship, Mulvey claims that the image problematically depicts woman as "she," rather than an unproblematical "we". Films achieve this idea through three perspectives to focus on the male gaze. It includes characters in the film, the person behind the camera, the spectator. Women are defined in relation to men and women are positioned to be 'looked at and displayed' for the male spectator's pleasure (Mulvey, 1999, p.836). When a male filmmaker directs, writes, or produces a film, the female characters are subject to the male gaze; thus, their role within the movie becomes passive and objectified, causing them to become heroes as delineated through their relationship with men. Camera angles, and clothes, combined with less screen time for women reduce women to passive roles. The imbalanced power dynamic makes the viewer (male) and viewed (female), gazer and the gazed. In the process, the character loses some sense of autonomy upon apprehending that 'she' is a visible object

leading to the women's 'objectification'. Therefore, women are 'bearer of meaning, not maker of meaning' in films (Mulvey, 1999, p.834). The narrative structure of traditional cinema puts a male character in active and powerful roles. The male character is the driving force around which the dramatic action unfolds. The female character is passive and powerless: she is the object of desire for the male character. Using this as a standpoint of this research, the study explores how the female gaze is formed as opposed to the male gaze.

Therefore, the term male gaze means two things: firstly, films with female heroes are written, directed and produced by men for a male viewer; secondly, the character of the male hero is mythological, psychologically, and culturally constructed to fulfill as a model of masculinity. The female characters within male film genres are subject to the male gaze, written in accordance with the point of view of the male(s) behind the creation of these films. A gaze is never unidirectional; it always has a meaning. There is a need to explore social issues to counter cinematic male gaze, engage with women's point of view, project women as subjects, and celebrate men and women's empowerment (Mubarki, 2018; Yu, 2013; Gill, 2007; Lōw, 2006; Goddard, 2000).

In the context of this research, male gaze is used as a male perspective which positions male characters or perspectives in the center and female characters or perspectives in an inferior position looking up at male characters (Yu, 2013; Lovatt, 2013). The actors play upon the social stereotype of either the power or authority of males or the dependence of females.

The term female gaze has been in use for quite some years, but Jill Soloway, a filmmaker, in 2016, used it to define the privilege and power male have in the industry to display their perspective. This perception is used to employ cinematic aspects to appeal to male viewers. In this background, the female gaze is used to mean the following. It means (a) to describe work by women that focuses on human subjects, giving space to female characters and allowing dominance over female characters; (b) intense awareness of a protagonist's power; (c) using frame and angles in a manner to let viewers feel the emotions rather than watch the main characters; giving more space to emotions and feelings rather than actions; (d) using bodies not as objects but tools to show emotions;

illustrating the feelings to be an object of the gaze i.e. the camera is the tool to direct the character to the audience; using the character to depict his/her journey as a structure; (e) projecting the shape of the story/plot; depicting emotions of the main character; (f) placing the object or spectacle in a way that she acknowledges the gazer i.e. showing women, as subject instead of an object and show them as a strong person. The purpose of the female gaze is to shatter the boundaries that fix men and women in a narrow role (Moletsane, et al, 2009).

The Male Gaze Theory of Mulvey in the context of the present study is appropriately employed in the projection of female victims. The theory is used as a focal point to reveal how the male gaze is employed to project gender-based violence. In such news, women accept their tragic fates, and if they manage to struggle against violence, it is always with the help of a man. The news items focus on the submissive status of women and men in dominant status. The news items thrive on the notion that women strive to get male attention by being a victim. In a patriarchal setting, the news items show that a woman can only survive if she accepts her submissive status, and acceptance of her submissive role will save her from tarnishing her honor. This film, made by a female producer, projects gender-based violence and gender identity from the lens of the female gaze. The films focus on gender-based violence and acid attacks from a political angle to focus on women empowerment and development, which is part of a narrative world over. There is a strong assertion of patriarchal notions to women's tragedies. Women are cast into restrictive and reductive roles whereby men control their bodies. Such patriarchal notions of femininities regressively reposition women into traditional roles. Contextualizing gender-based violence in the traditional context of patriarchy highlights traditional mindset and patterns in society.

This study explores images of women and women as images to investigate the poisoning of gendered spectatorship in the projection of social issues. The study looks at how Pakistani and western documentary makers' perspectives in this context. In terms of news media and projection of gender social issues should be about women attempting to break free from intersectional hierarchies and offer space to women who have been less privileged in terms of opportunities, have been victimized, threatened to struggled to get

their rights. Men and women are not in opposition to each other. The concept of female gaze gives gender a path to transform into a creative force in the cinematic world and use language as a construction of the harmonious world.

1.10 Structure of Study

The study is divided into seven chapters in all. Chapter one gives a brief introduction before moving to the thesis question. Furthermore, a background of the research is explained in this chapter. It discusses some of the methodological challenges regarding the analysis and the significance of the research.

Chapter two begins with an overview of significant research that supports the study in hand. The key terms are also explained in this chapter, including discourse analysis, social semiotics, gender media, representation, and language. In addition, the chapter charts out the previous studies executed in the field done in the particular field. Chapter three serves as a bridge between chapter one and two and five. It deals with theoretical and methodological concerns of the study, data collection process and tools and how the tools of analysis are utilized. Moreover, the framework opted for the research study is also listed. Chapter four and five are a comprehensive introduction of the documentaries utilized in the analysis and presents a detailed analysis of four selected documentaries respectively. Chapter four is an analysis of documentaries, which are made by Pakistani producers from the multimodal and linguistic representational perspective, while chapter five is a multimodal and linguistic representational analysis of documentaries by western producers. Chapter six is a comparison of analysis, leading to a significant interpretation drawn from the analysis. The tools that will be applied are taken from Kress and Van Leeuwen's social semiotic approach to discourse analysis framework for spoken and visual analysis. The conclusion is drawn in Chapter seven in the light of the detailed analysis

1.11 Conclusion

After giving a brief initial layout of the research, the next chapter is the literature review of the study. This chapter stated the main questions and contextualized the study in media and gender studies.

CHAPTER 2

LITERATURE REVIEW

2.1 Overview of the Chapter

This chapter presents an extensive review of literature regarding research phenomenon. The review begins with a discussion of media and media system. This section defines media and then illustrates forms of media followed by a discussion of significance, functions and power of media. The section then continues to focus on the role of media in the social world and highlights globalization of media and electronic media. The third important stream of the chapter focuses on documentary films as an important medium, definition, structure, conventions and the importance of documentary films. The next aspect is the representation and construction of identity through gender stereotypes. A thorough review of literature is given which highlight how western media and the Pakistani media represent gender identities. The last aspect of the chapter deals with social semiotics and its relationship with discourse analysis.

2.2 Media and Media System

2.2.1 Introduction and Definition

Fact-based media can be described as a medium of mass communication with the help of which particular news is delivered to the general public or target market (Scudson, 2003). There are different mediums which come under the umbrella of fact-based media such as: print media, broadcast news, and Internet. Broadcasting refers to the distribution of audio and video in order to spread news amongst the target audience (Wanta, Golan, and Lee, 2004, p. 364). During the early times, the news media was only concerned with the spread of news via the word of mouth; however, the landscape of news media has significantly changed over the course of time. The printing press was developed in 1456, which resulted in the mass distribution of information to a large audience. In the 1920s there were seen some significant developments and progression in

the news media (Thurman, 2008, p. 139). This was the time when standards related to journalism were formally set in order for the organization to follow. These journalism standards helped the news media and the media system in an efficient manner.

One of the new medium that has evolved over the past two decades is activist journalism, which includes the use of nonfiction films or documentaries to spreading the real life events through relativistic portrayal. Improved technology and internet in contemporary times have helped in connecting audiences with formal and informal publication of real incident documentaries in an efficient manner (Athaus and Tewksbury, 2000, p. 21). There are a number of news organizations that have extended their operations to include online journalism for the purpose distribution of news online and to reach out a larger audience.

2.2.2 Forms of Media

In the above section of the literature review, the news media has been described in a comprehensive manner. In order to understand the news media it is important to note that there are different forms of media that are used by the organizations and individuals to spread news or information among the market. Over the course of years, the news media have undergone certain important changed and variations (Deuze, 2003, p. 230). This has resulted in the introduction of some of the new mediums through which news can travel in an efficient manner. The media outlets are focusing on increasing the reliance of the target audience on the different mediums through which the information is travelled from them to the target audience (Cohen, 2001, p. 245).

Print media is considered one of the oldest forms of news media, which includes different instruments such as newspapers, magazines, newsletters, journals, and printed materials (Raeymaeckers, 2002, p. 369). All these instruments are collectively known as the print media. The readership of print media has declined in the past decade because of the introduction of new news mediums that are more convenient. However, it is important to note that in terms of influence of print media is still quite significant. People consider information available in the form of print media to be reliable (Gulyas, 2003, p. 81). The readers of the print media are more involved in politics because the print media reports more news sources. According to Kipphan (2001), people consider the stories or

information that is reported on television to be simply follow-up stories and hence they turn up to newspapers for extracting actual information.

Another source of news media is broadcasting, where news reports are broadcasted via a radio or television. This can be considered as one of the major sources for the acquiring information. In broadcasting as well, there are different mediums such as television news and radio news (Dornfeld, 2016). Mainly television is used for the purpose of acquiring news; radio news has become obsolete in the current time.

An additional important form of media is an internet, because the people have started to rely on the online sources of news as compared to the traditional mediums of news and broadcast media. People have started to surf news websites such as CNBC and BBC in order to acquire information related to different topics. According to Hester and Dougall (2007, p. 811) one of the major reason, because of which the internet is trusted and used for a news medium is that it allows the individuals to interact with one another in an efficient manner.

Lastly, another form of media is factual discourses in documentary films. Documentary films are creative treatment of actuality, with emotive function with a purpose of educating, and reforming the society. Audience views documentary films because they provide a context to the events otherwise missed/omitted by the news (Beattie, 2004; Nichols, 2001).

2.2.3 Significance, Functions and Power of Media

The power of media is commendable as media is considered an important element of the economy. Media is considered an instrument that helps the society to maintain a balanced society, which is characterized by the people who are well-informed and well-educated individuals (Schulzke, 2017, p. 930). Usually, the significance and power of media is measured in the form of political influence. In the present times, the media industry is undergoing a consolidation process. The major function of the media is that it helps the people of a society to form perceptions regarding different things (Hodkinson, 2016). The reports and news that is presented via the documentary films open lives of strangers before the viewers and sense of identification, connection and empathy in the audience and motivate them towards social action (Finneran, 2014). In other words, it is

equivalent to providing 'personal witness' of incidents (Bell, 2011). These films act as an intermediary between government and the people of the society. This intermediary helps the society and the individuals determine which of the issues are important and which can be ignored.

There are a number of different researches that have been carried out in order to assess the importance of media in the contemporary world (Fiske and Hancock, 2016). Media has played a pivotal role for the purpose of transforming the economic conditions of the country. It has achieved paramount importance in regard to the modern world. Media tends to influence the way people think and the formation of the perception of people. The true spirit of journalism is to deliver the news to the intended audience in an efficient manner such that the facts are not distorted (Flew and Waisboard, 2015, p. 620).Cao (2015) conducted a study to examine the 'relative persuasiveness of fictional and nonfictional media messages' (p. 83) and revealed that nonfictional messages are found to be more authentic and reliable. The power of the media is being abused by those who have political and economic power in the country; these people tend to use media as a tool to gain personal benefits.

2.2.4 Media in our Social World

In the above part of the literature, it has been identified a number of times that the use and advancement of media has an impact on the lives of the individuals living in a society in a significant manner (Hepp, Hjarvard, and Lundby, 2015, p. 314). The everyday life of an average individual is saturated from the different mediums with the help of which one is kept informed. Living in the 21st century, the media is what has kept us aware of our surroundings and the necessary information that is important to live our lives (Perse and Lambe, 2016). As media is a major part of the life of an individual, hence a great debate has been going on in regard to the media and the society. In the contemporary social life, media play an integral role in terms of socialization (Hodkinson, 2016). Media has acted as a platform where the individuals are connected to other individuals, organizations, entities, and even the government. Hence, in today's world, media acts as a tool of socialization, however, this topic is well debated in the

literature (Gillespie, Boczkowski, and Foot, 2014). Still, at this level, it should be known that the media have played a qualified role in socializing the individuals of the society.

The role of media in our social world can also be looked at from a sociological perspective. Media has helped the society to learn about the world and how to interact with other people. In this regard, it is safe to say that the media is closely related to the process of social relations (Klinger and Svensson, 2015, p. 1241). The role of media can be understood in the context of media as intermediary between the individuals and the social institutions. An individual base their perception and opinions about the political parties and government based on the information they extract from different kinds of media (McChesney, 2015). Rather than attending a political event, in today's world, an individual reaches out to different forms of media for the purpose of gaining relevant information in regard to politics, economy, and international conditions with aesthetic appeal.

2.2.5 Globalization of Media

According to Sparks, (2000) the media itself is global in nature. All the different trends of globalization and internationalization have contributed significantly towards increasing the outreach of media, both nationally as well as internationally (Jin, 2015). The word globalization in generic terms, is interpreted as a positive force that helps unify different societies and integrating them into a single global outreach network.. Here, it is important to note that, it is not necessary that the globalization process is natural. With regard to media, globalization results from the deliberate human choice (Crane, Kawashima, and Kawasaki, 2016). Globalization has tremendously impacted the media industry, especially documentary making in a significant manner; there are a number of researches and books that have highlighted the role of globalization in regard to the advancement and progression of media (Flew and Waisbord, 2015, p. 620). There are also certain researches that have looked media being the reason for globalization. It includes the spread of media products, media producers and media practices from one region to other and integration of global system into a network (Bryne and Caquard, 2009; Amin and Cohendet, 2004; Friedman, 2000).

Media has helped different nations and communities come together and share a platform to provide news and information in different parts of the world (Lule, 2017). The western media have played an integral role in the globalization of media. Two decades ago, people talked about the Americanization of the media; however, the globalization of media has changed the landscape, which has resulted in prominence of media of other countries as well (Cunningham and Craig, 2016, p. 5409). The companies involved in the media industry all around the world have been growing rapidly which is contributing towards the creation of an alliance between people belonging from different parts of the world. With the globalization of media, the culture of different societies is becoming a more recognized worldwide (Chen, 2016, p. 173). There are certain researchers and analysts who have criticized the globalization of the media because globalised media is providing more power and control to the media and related organization to shape up the perceptions of the individual regarding different things. Caquard and Bryne (2009) believe that film is a kind of a 'map' that is an attempt to encapsulate the growing complexity of the world; to present the human experiences in 'collection of phenomena' (p. 372) and show how it impacts human environment.

2.2.6 Importance of Electronic Media in Contemporary Times

As it is evident from the name, electronic media includes any such media or platform that utilizes electronics or electromechanical audience to access the content. Electronic media can be termed as the opposite to static or traditional media (Protess and McCombs, 2016). Unlike the print media, news, or information that is available on the electronic media is broadcast to a much larger audience. There are a number of reasons for which electronic media can be preferred over the static media (Wilcox and Reber, 2016). One of the major reasons for the popularity and increased use of electronic media is that it targets a wider audience (Sheller, 2015, p. 12). This means that the news or information reaches out to a large number of people, which is near to impossible if using traditional kinds of media. Better communication is ensured with the help of electronic media. According to Albarran (2016), static media is one-way relationship however; the electronic media helps in terms of two-way communication hence it is preferred by majority of the audience. Distance and time is not a barrier in case of different electronic

media however, for the print media distance is a major barrier. Via the electronic media, people are able to get news and information in lesser time (Kumpel, Karnowski, and Keyling, 2015, p. 201). Electronic media ensures that the individuals are updated in regard to the happenings and surroundings. Through, electronic media such as television and radio, the news and information is reached out to the audience without any kind of accessibility issues. According to Graber and Dunaway (2017), electronic media is responsible for diffusion of different culture in an efficient and effective manner. People around the world are able to understand the differences and similarities and embrace them with the help of globalised media.

Visuals are taken as additional forms of communication and are significant because they contain emotion, conjure sentiment, send messages faster and comprehensive in meaning (Hand, 2017). The images, visuals or pictures are relatively more predisposed to become part of our long-term memory (Jewitt, 2008). Since images or pictures have the potential to create multiple meanings, pictures are not easily understood. Consequently, it is relatively convenient to use images to deliver more amount of information. Unlike the popular belief, a visual is not an illustration of reality, in fact, it goes through multiple forms of production, which modifies the image, and truth claims (Berger, 2008).

2.2.7 Rise of Broadcasting Media

There still is an existence of modern journalism however it is because of the convergence of modern factors along with the traditional factors that origins back to the beginning of the last century (Patrona, 2013, p. 14). The newspaper and print journalism reached its apex in 1970s and started to decline, ever since, it has been experiencing downfall because of a number of different kinds of journalism techniques. One of the major forms of journalism which, is majorly responsible for the downfall of print media is "broadcast journalism" (Boyd, 2001). There are a number of factors that has contributed towards the rise of broadcast journalism one of these factors was the lessened cost that is attached to the production of videos and airing them online (Williams and Carpini, 2011). The broadcast journalism got popular among the young generation at a rather higher pace, which resulted in quick adoption of television news, radio news, and

online news browsing over the tradition forms of media such as newspaper and published journals.

Television media became prominent media, as people perceive it to be more lucrative and visible as compared to the print media. With the changing market dynamics, the broadcast journalism is also changing with a rapid pace. The broadcast journalism has moved majorly to online platforms, which have resulted in the loss of jobs of a number of people (Bliss, 2010). With the rise of broadcast journalism, people do not need to read the news to the audience. Convergence has become a major element in the broadcast journalism where content from a number of different media is promoted and shared. In this regard, internet plays a major role because it has become a platform with the help of which helps in terms of convergence of news (Rao, 2008, p. 193). It is expected that over the coming years, there is more advancement and progression that is yet to be seen in the sphere of broadcast journalism. Narratives focusing on serious subjects, who influence all of our lives, draw large audience. The rise of the broadcast media is part of the visual turn in the late twentieth century as Jewitt (2008) posits that the visual turn should be seen as a 'representational manifestation of social changes in contemporary global society', transformation of complex relation of 'truth and authority', improved technologies, new demands of audience to access to knowledge as well as 'open nature of identity formation', blurring of local and global media market, enhanced 'visual representational and communicational possibilities' in the context of social, political, economic and religious changes (p.10). Documentaries are filling an unoccupied space and providing much needed information, which not only keeps us informed, but also even allows us to organize and take action

Steinbach (2017) in her doctoral thesis makes an evaluation of contemporary nonfiction films or documentaries and finds their position among the contemporary media products. She writes those documentaries as non-fiction films employ multiple and shifting uses in media. The documentary film is based on description and information; an attempt to find balance between fact and fiction. It is both argumentative and persuasive. In contemporary times, it is a medium of narrative experimentation leading to more creative and reflexive iterations and intricate medium of commentary on the

representation, performance, affect and reflexivity in the modern era. The National geographic channel has modified and modernized this genre largely. Documentaries act as archives of information, narrative description, and media events as sites of interaction with history and cultural memory. However, in the present times, the stress is not on history rather experimenting with the old form for contemporary viewers. New forms in the documentary in the twenty first century have established an investigative gaze, emancipatory aspect and activism in documentaries. Today, hybrid forms of documentary films are garnering more attention in the global market. Pakistan is not far behind in taping this potential medium to combine information with aesthetic pleasure.

Media is a catalyst for awareness, and empowerment and an influential one to effectively bring a change. In Pakistan electronic media is a significant form of entertainment and media consumption patterns show that media is a deciding factor in transferring socio-cultural perspectives among pubic. The increased interest of public in media products can be ascribed to technological advancement, a diverse range of programs and easy access to media products. Along with that, debates on gender development have aroused the interest of media producers as well as researchers. There is a propensity among the public to consume local content as well as global content in English language. The projection of social issues such as news on crime, violence and tragedy is interlocked in gender and socio-cultural patterns. Gender is entrenched in every aspect of social and personal lives of people. Gender is spread in the dynamic milieu of institutions, beliefs, attitudes and media discourses. The researchers are interested to find out how these perceptions have firmly implanted over the years in the society and how they are taken as common sense assumptions or common truth.

The popularity of electronic media in Pakistan has given access to a diverse range of content, worldviews and socio-cultural perspectives posing new challenges to the audiences and media producers. The spread of globalization of media has generated new ideas among audiences and new narratives have stimulated. These linguistic and verbal discourses relate to numerous views of Pakistani women's lives contextualizing the debate in social and cultural identity to spread notions of development and empowerment. These media discourses are dominantly influencing media producers and

audience but they are still relatively traditional in nature. As technology has progressed and media discourses highlight social issues with respect to women, the focus has shifted to indigenous perspectives. With the deep-seated impact of globalization and progressive local content, there is a need to find out how gender identity is constructed linguistically and visually.

2.3 Documentary Film as an Emerging Medium Today

Over the years, filmmaking or documentary films have emerged as a powerful medium with the help of which different social, economic, national, and international issues are highlighted (Rosenthal and Eckhardt, 2015). Other than the traditional forms of media, documentary films have managed to become popular in the media industry. One of the major reasons for the popularity of documentary films is that they provide the audience with useful information while keeping the element of entertainment intact (Jordan et al., 2015, p. 131). In the past times, documentary films were viewed from a propagandist approach. According to Kaiser (2016, p. 06) in the current times, the producers and directors of the documentary films tend to ensure that they are able to maintain the level of interest among the audience while providing them relevant information and news. There are a number of different genres that are offered by documentary filmmakers to the audience.

Sapino & Hoenisch (2011) in an article argue that documentary films have turned into increasingly popular medium since the turn of the century in West. With the release of Michael Moore's Fahrenheit 9/11 a new wave of documentary filmmaking started. It won the Cannes Palme d'or in 2004 and Morgan Spurlock's "Super Size Me" won an award in the same year, marking from less than 5 percent of all movie releases to 18 percent as of 2012, according to the media analysis nonprofit group Harmony Institute. The Economist reports that documentaries now make up 16 percent of the Cannes Film Festival slate, compared to about 8 percent in 2008. The popularity of documentary films increased as news on television channels eliminates the context of the report. The element of fairness and balance in journalism has relatively decreased, says June Cross, Columbia University journalism and documentary film professor. Filmmakers are experimenting with documentary films. Documentary films are more entertaining now. The new

narrative is employing charismatic central characters with naturally dramatic stories and presenting them in innovative, memorable ways instead of picking worthy social causes and expecting people to be interested. Audience wants to see documentaries for the drama of real individuals through a form that is flexible (www.deseretnews.com).

With the changes in the external environment, which includes elements, such as, technology, politics, and social, changes the nature of documentary films have also adapted to such changes (Sharma, 2015, p. 25). Documentary films are majorly used for the purpose of highlighting social issues. Documentary films are expected to create a deeper social impact while providing useful information to a larger target audience as compared to other mediums (Janpol and Dilts, 2016, p. 90). Social impact is one of the major factors that are taken into consideration while assessing the importance of documentary films in the context of modern media (Rosenthal and Eckhardt, 2015). The prevalence of documentary films can be dated to long while back however in the more recent times documentary films has helped in terms of keeping the society informed and aware about important issues.

2.3.1 Documentary Films: Definition

According to Levine (2010, p. 127) documentary film is a motion picture that is based on non-fictional sketch which is intended towards highlighting some aspect of reality, to educate, or to make a historical record. Originally, documentary films were shot on film stock because back in the day it was the only medium available. In the present times, video and digital production is widely used by the producers of the documentary films to release their films or document it in cinemas (Nichols, 2017). Over the course of past years, documentary films as media have evolved to a great extent and that too without clearly defined boundaries.

It is said that the word "documentary' was coined and first used by John Grierson, who happens to be a Scottish documentary filmmaker. The major underlying principle on which Grierson based the documentary was that it is better to use original actor and original scene in order to inform the audience rather than using fiction (Curthoys and Lake, 2006). Hence, "rawness" is a major component of documentary films when compared with other media. Grierson also described documentary as "creative treatment

of actuality" (Morris, 1987, p. 20). In this regard, a Soviet filmmaker Deziga Vertov has described documentary as a provocation of life "as it is" (Hicks, 2007).

There are a number of filmmakers and personalities from media who have presented their own definition of documentary according to their understanding and changing dynamics of the media (Hicks, 2007). Pare Lorentz, a film critic based in America states that documentary is a film that present facts however, integration the element of dramatization is also present (Snyder, 1994). On the other hand, there are critics according to whom documentary films are different from fiction films. Documentaries are based on provision of an opinion, scientific knowledge and facts.

Documentary films fall under the category of broader genre of the nonfiction film. Documentaries are depictions of real life, utilizing real life materials from real situations (Aufderheide, 2007, p2). Documentaries stress on projecting the real and in the process, often give up creative presentation with the goal of projecting "objectivity" or presenting the "real." Documentary filmmakers base the films on real life situations. The lived reality is the basis of a documentary but the representation of reality is based on the filmmaker's cautious selection, arrangement and illustration of concepts through the medium of documentary. Hence, the representation is dependent on subjective viewpoint intentionally or unintentionally and is a component of the discourse shown to the viewers. The arrangement of the documentary is associated with the choices, narrative linguistic assertions, editing, music and sound effects, interviews, and moving photographs. Therefore, the final product is restricted through the subjective lens of the filmmaker (Plantinga, 1997, p. 11-13; Barnouw, 1996, p. 261). Consequently, documentaries can enclose fictive elements, or what Renov (1993, p.13) called "creative interventions," to assist the narrative to move along, to intensify feelings, generate stress, pressure, suspense, and more. Accordingly, nonfiction films have the influence to create social meaning, including that of gender.

Documentaries, like fictional productions, "face the same unending process of "the adjustment of reality to the masses and of the masses to reality" (Benjamin, 1969 cited in Strukman, 2006, p. 343). According to this perception, nonfiction film or documentary films, endure the label of, and exist amidst the essential debate about media,

as a form of deception and the issue of "reality." Yet unlike fiction films, viewers of documentaries do not function under the same perception about reality (Nichols, 1991, 2001). In documentaries, viewers could obtain the similar information as if looking at an event with their own eyes. Therefore, the divergence between reality and fiction is vague because documentaries do stand for a certain version of reality. Yet it is significant to remember that the singular features in a documentary, such as visual scenes, interviews, and narration, are incomplete without the perspectives and context of the textual whole of the film (Sharma, 2015; Planting, 1997& Balsam, 1976).

From the point of critical discourse analysis, which is the premise of the study in hand, discourse of social documentary films is more than what is said and shown on the screen. Documentary films represent real events and in the process express interest in socio-cultural aspects at that given moment in time. Therefore, critical discourse analysis is a process to examine who is represented in the film, what is institutionally dominated or given allowances, and what aspects of the reality are shown and which are left out. The knowledge of reality is ideologically constructed because social organization maintain notions and beliefs about who represents the world as it is for those who rule it, rather than as it is for those who are ruled(Sprague & Smith, 1989).

2.3.2 Importance of Structure of Documentary Film

In the generic context, the structure of a documentary film is based on the subject matter around which the film revolves. However, most of the documentary films are shot in three parts, introduction, middle, and the end. Hence, often documentaries are referred as "three act structure" (Van Leeuwen, 1991, p. 76). Act one of the documentary is the beginning where it is important to capture the attention of the audience. This is the part where the producers and directors of the documentary wish to arouse curiosity in the minds of the audience for the purpose of ensuring that they are interested enough to watch the entire documentary (Bernard, 2004). Usually in the beginning act of the documentary, issues, conflict, problem, or an unusual situation is presented in order to keep the audience mesmerized throughout the entire documentary. It can be said that the beginning part of the documentary is the teaser for the audience to get an idea about how

the remaining documentary is going to go (Van De Vanter, 2002, p. 767). In this part, the audience starts to gather up questions that are answered in the subsequent part of the film.

The second act of the film is the middle part where main gut of the story is presented in front of the target audience. The middle section of the documentary is based on different scenes where the story is translated to the audience in an interesting manner (Hosseini and Wakkary, 2004). It is not necessary that the scenes be constructed in a chronological manner. One of the most commonly used approach in the documentary filmmaking is "going back in time" for the purpose of keeping the interest level of the audience intact. Often each scene has its own beginning, middle, and end and collectively these scenes combine together to form the entire middle part of the documentary (Nichols, 1991). Traditionally, act two is the part where the entire picture of the problem or issue is painted in an effective manner to keep the audience informed and aware.

The last part of the structure of documentary film is act three, which is the end part. This part of the documentary usually is responsible for the resolution of the questions that are developed in the mind of the audience at the beginning of the film (Rabiger, 2014). Usually, the producers of the documentary film sought out the ending of their documentary in order to accordingly set their beginning and middle part of the film (Bordwell, Thompson, and Smith, 2016). In the traditional setting, act three of a documentary film is where the major questions and issues that producer intends for the audience are answered. It is important to note, there can be other structures of documentary films as well but the three-act structure is the most commonly accepted structure.

Chatman (1978, p.18) asserts that while analyzing story, narrative and discourse form of communication is significant such as "human inferencing", significance of "cultural codes", "temporal sequencing and structuring of events, and "semiotic structure". Therefore, Corridoni et al. (1996) is correct in claiming that fiction and [nonfiction films] structure information into a formal schema, which is autonomous of the particular content of media text. Critical discourse analysis under the discipline of semiotics seeks to investigate media texts as structured wholes. It concentrates on the classification of rules central to the 'discourse' involved in media texts, accentuating the

function of semiotic context in shaping meaning making process (Woollacott 1982, cited in Chandler, 2002).

2.2.4 Power, Responsibility and Representation in Documentaries

Power, freedom and responsibility in documentary filmmaking relates with the power of speech and freedom of press given to journalists and media houses. Several policies are designed for the journalists where they are not allowed to share any judicial news or any news related to the armed forces of the country. Similarly, media regulations and policies were designed in Pakistan and during the reign of General Musharraf, the freedom of speech was taken back. The political stability of the country is another reason why power and freedom of press is not given to the media and media producers. Democracy is an important factor for the journalists and they ensure that they are given the leverage and the power to show different types of news.

The information flow is also filtered by means of the mechanism that is used by media. However, it has been critiqued by Hanitzsch and Berganza (2012, p. 796) that the media and the producers are not responsible for the content they create and the stories which are narrated. The reason behind this is the fact that there are certain stories which cannot be altered therefore the audience has to accept them the way they are. Documentary films have become prominent media, as people perceive it to be more lucrative and visible as compared to print media. Documentary films a major role because it has become a platform with the help of which helps in terms of educating people. Audiences like to see reality and actuality in the visual medium (Rao, 2008, p. 193). It is expected that over the coming years, there is more advancement and progression that is yet to be seen in the sphere of broadcast journalism. Whether it is television, online space, or cinema execution of real events gather more space because it is related to people's experiences.

Different viewpoints are gathered regarding men and women in the society and different factors influence the perception regarding men and women. One of the biggest influences is media. It plays a powerful role in developing the image regarding men and women. Media has become part of our lives be it in any form. From electronic media to print media, the bombardment of information cannot be controlled. The role of media is

to communicate information related to global issues and happenings. Based on the study conducted by Kellner (2011, p. 8) it was found that media not only shares information with people but it also discusses wide range of possibilities regarding gender, roles and how society perceives them. However, the media is given freedom across the world and it is evident that the perception established by people is based on the information shared by the media. However, the media was not as powerful in the last century but now it has strong influence over mind of individuals. Media holds the power to change the opinion of people.

It is not necessary that the information shared by media is true or is authentic because the media represents one side of the opinion. Most of the gender representations are opinions that are formed by people, which are linked with stereotypical and limited information regarding women. There are three ways through which media has represented gender. Firstly, women are mostly underrepresented which implies that men are the warriors of society and women holds no value or respect (Woods, 1994). Secondly, women and men both are represented in stereotypical ways, which shows that both are not socially strong. Most importantly, the relationship existing between both the genders is connected with the traditional and religious approach. However, the media also portrays biased opinions regarding men but the trend has changed because the media has developed since past years and in few more years, the dynamics of information flow will change through media channels.

The following study has focused over visual representation of gender identity through documentary films. However, the focus is over social semiotic approach that is adopted by media in order to determine the gender identity created by media platforms. With the advancement in broad categories of media studies and emphasis of educational institutes to incorporate separate courses for it reveals insights about the growing importance of the subject in 21st century (Feng and O' Halloran, 2012). Social documentary films as a form of mass media are used to deliver news to mass public through different mediums. Most common forms of news mediums are print and electronic. However, internet has now become a recent common platform of disseminating social documentaries instantly. Social documentary films are also

described as the form of transferring information from one medium to mass audience. Television has greatly influenced the way through which documentary is broadcast among viewers. The topic under discussion is associated with visual representation of gender identity therefore the literature will focus over how different media channels change the perception of gender roles through social documentaries and other forms.

2.3.5 Partiality or Impartiality in Documentary Films

Partiality or impartiality of documentary film refers to the growing biasness in media. Since documentary films are based on reality, the viewpoints or opinions and form of contents in non-fiction films should be impartial based on facts and figures (Dornfeld, 2016). However, a common trend has been observed that is to create content with the addition of personal opinions. The purpose of conducting this activity is to drive the attention of audience towards their information. Biasness is not acceptable in the field of journalism and discussed earlier that sensationalism is also the manipulation of information therefore these are tactics of shaping the perception of audience, but the non-fiction films are subjective in nature and use subjectivity and creative treatment of reality (Nichols, 2017).

2.3.6 Documentary Film as Genre

Researchers and scholars of Media Studies have labelled documentaries or non-fictional films as a genre in their own right.Suhardja (2010) claims that genre is a classification of statements. For instance, a small story or any article consists of different genres. The most common example of genre is evident in communities where people are classified into small groups to large groups. Some of the researchers have described that genre has different patterns from which the groups are recognized and categorized. A genre exists within a community or culture. Genres are, however, classified on the basis of certain themes and characteristics. The genre is broken down into fragments such as societal factors or cultural aspects and determines which individual belongs from which community. Linguistic features of a community also define the genre.

Documentary film as a gene is an intricate area as the lines between the fiction and non-fiction film are blurred. Documentary films have evolved as genre over the passage of time through adopting varying positions in terms of creative treatment of the

content at hand, and different functions. Documentary film as a genre is not mutually exclusive. In fact, directors assume a combination of diverse purpose and stance at a singular point in time. Therefore, the study of social context, historical perspective and existing needs are important to investigate social issues (Beattie, 2004; Nicholas, 2002; Plantinga, 1997; Barnouw, 1996).

The function of a documentary is to document slices of reality. A significant thing to remember about documentary is that it is closely related to fiction film in terms of its execution but the purpose of a documentary film is 'intended to achieve something in addition to entertaining audiences and making money' (Spottiswoode, 1965). One can say that it is 'aimed at promoting education and eventually mechanisms of social reform' (Kahana, 2008). So documentary film seeks to inform, instruct, probe and entertain. Documentaries are specific to subjects with an argument including facts presented in different styles.

Every documentary film is based on four functions suggested by Renov (1993). These functions include composition, aesthetics, effects, rhetorical functions, and subject at hand. First is based on recording and preserving the information. This includes presenting the content as it happens. Second is based on persuasion of audience through argumentative or rhetorical strategies to present reality in a way, which is acceptable to the audience. Third is based on investigation and interrogation of reality with the purpose of engaging the audience. Fourth function is based on expression of reality with aesthetic purpose although this function is relatively lesser-explored one due to the scientific attitude of the filmmakers (Gifreu, 2010, p. 10).

Conventions of filmmaking are the accepted way of doing things due to their repeated use. The codes can be divided into technical and symbolic codes. Technical code is the way equipment is used to narrate the story. This includes camera work, along with editing and sound, for example, a high angle shot may be used to shoe power of the viewer. The framework selected for this study is related with technical code as the framework explore how camera angle, positioning of participants in the visual shot, gaze of the participants, social distance and framing combine together to form the meaning making process in terms of gender identity construction. In the technical code, camera

angles are largely used in the study to elaborate on the identity construction process. Planting (1997), Nichols (2017) and Beattie (2004) have given the following codes and convention of a documentary film.

Symbolic code, on the other hand, is related with the action and process; it is related with what is underneath the surface i.e. participants and their relations, conflicts, and feelings of sympathy etc. The foremost element of symbolic code is mise-en-scene, a term used to illustrate the design feature of a documentary production. The way the visual theme or the story is told as well as the background of the plot is essential. The exposition, the opening, usually introduces essential background information to the documentary for the viewer's ease. The opening can be used with an establishing shot to set the scene in most documentaries. Establishing shot is usually a long shot that allow viewers to familiarize themselves at the beginning of a scene, with respect to setting, characters and action to 'locate' the characters in the text. The mise-en-scene is illustrated through an interview or narrator in a documentary and is kept consistent throughout the duration of the documentary, unless the inconsistency is stylistically important (Fulton, Huisman, Murphet, Dunn, 2005). The use of mise-en-scene is an integral part of the analysis of the research in hand.

The second important feature of the symbolic code is narrative commentary or narration. A narrator is utilized to push the narrative along, or fill the information gap. A narrator is significant to hold the narrative together. The gender of the narrator is also significant and is relative to the theme, topic and target audience. The choice of vocabulary, tone of voice, and accent of the narrator is related to audience. The narrator may be visible or invisible. If the narrator is invisible, voice-over is used which is often termed as voice-of-god commentary. Voice-of-god narration is usually male, disembodied and omniscient. This style has been rejected by documentary makers in recent times as it is considered patriarchal and manipulative. The narrator may be involved it the documentary and is called homodiegetic narrator, or external to the world of the text called as extradiegetic narrator. Another type of narrator is heterodiegetic narrator who is a character in the documentary but tells another story that is outside the main narrative.

The third important feature of symbolic code is use of interviews. Interviews are a defining feature of a documentary as they hold the story together, and give expert suggestions. The interviewee is experts or professionals. During interviews, the camera remains largely static so the viewers are not diverted from the interview by any movement. Interviews are mostly in close up or a medium close-up shot filmed on a left or right alignment. Interviewee looks at interviewer not the camera. Eye line of the interviewee is in line with the top third of frame.

The fourth feature is graphics, which are used in the title, name of the interviewees and their relation to the subject; usually simple fonts are used with not more than two lines so as not to distract the audience. Cutaways are edited into an interview to illustrate what the interviewee is talking about.

The last feature is conventional editing which joins scenes together and creates the thread of the plot. The editing is the element, which shows the tilt of the producer and what he she wants to focus on. Through editing final production, only answers and no questions are on screen Documentaries largely depend on lots of cuts since there is such a variation of interviews, archive footage etc.

The selected data for the study has used three kinds of documentaries (see chapter 3 for more detail). Documentary *Born in Pakistan* uses voice over narration or voice-of-god commentary to narrate the events. The documentaries *Saving Face* and *A Girl in the River- The Price of Forgiveness* are a form of cinema verite, which uses natural setting and films the events when the situation was occurring. There is least amount of narration in these two films. The fourth documentary *Pakistan's Women; Punished for Love* is a form of mixed documentary and is the most common one. This documentary used interviews, narration, and a narrative that is used as a character in the documentary.

2.3.7 Documentary Films as Narratives

Documentary films are largely arguments, which produce 'representational outcome' through 'perspective on the world' or 'commentary about the world' (Beattie, 2004). Media world is surrounded by electronic and print media and audience who like to watch narrative stories (Fulton, Huisman, Murphet and Dunn, 2005). Different documentaries and films focus over creating a story for the audience in order to attract

them and retain them. Documentary as narrative or story style is a formula viewer like because the audience no longer wants to know the information but they also want to know some value added information which develops their interest. According to the study conducted by Long (2013), it was found that narratives should be designed in an effective manner so that the audience is able to relate with them. Narrative describes who, where, what and when of a story. Any narrative writing is a way of telling a story through which the attention of reader can be attained. Fulton, Huisman, Murphet and Dunn (2005) assert that 'narrative… is a form of representation' (p 1). Beattie (2004) believes that narratives are used as a tool to involve the viewers (p .15). Narratives are culturally positioned which transform incidents, events, and information into structures that are already significant to the viewers. Media is the key regulator of production and consumption of narrative in western world as well in Pakistan, the narratives that seem ordinary or normal are the ones viewers are familiarized with.

The narratives are borrowed from fictional films but in documentaries narratives are used as a simple 'problem-solution structure' i.e. documentaries present a problem along with the historical background to the problem which is examined existing dimensions of the problem are explained. A solution is also given in the documentary (Kilborn, Kilborn, and Izod, 1997: p.119).

2.3.8 Language of Documentary Films

Documentary films have the potential to not just represent things, but also contain the potential to transform reality. From the position of representation of reality, documentary films are collection of images seen as a sign, which are consistent with the convention or imitative resemblance to the object. Documentary form is seen as creative treatment of external reality in the right manner (Steyerl, 2014).

Language is the tool to reach the audience and connect with them. Language refers to the use of expressions, sentence structure and the vocabulary that is used to connect with the target audience (Badnarek and Caple, 2012). In the contemporary times, linguists assert that language in not restrained to written or spoken words only. Language includes linguistic as well as paralinguistic features such images, sounds, gestures etc. Language is produced in a text, which may include written text, spoken text, musical text,

static images and/or moving images, painting, and a statue. Different studies that are conducted in this domain have revealed that linguistics is a field that has widely evolved with time and media journalists have been using it as a platform for reaching the target audience. Media language also relates with target audience because the documentary films are created for the audience therefore the language should be used which is easily understood by the mass audience.

Documentary films use language, just like news, which should not sound biased through any means therefore the approach is to present both sides of the viewpoint (Aitchison & Lewis 2003). However, language of media is discursive in nature as the media products such as documentaries use language to persuade the viewers of the viewpoint.

Struckman (2006) refers to Plantinga (1997) and asserts that discourse of nonfiction film is based on voice and authority i.e. who is quoted and raised to an authoritative voice; who is excluded; structural aspects i.e. organization of film; and the style and technique of the film i.e. editing techniques, narration, and what type of music accompanies different scenes. There are ideological message about a subject or an issue in a documentary film.

Documentary as a historical and argumentative form associates with the language of judgment. It is a representation of a politics of truth. Therefore, this perspective asserts that documentary articulations have the power over objects and events. The language of human beings is descriptive which categorizes and describes things. Documentary films produce order and hierarchies. It also has the potential to generate knowledge, which is always already a power/knowledge. The language of documentary film contains magical elements created through narration, music, and editing but this magic conjectures dominance of reality. Steyerl (2014) asserts that this dominance is equivalent to what Foucault, Adorno and Horkheimer have depicted in theory how knowledge is fundamentally associated to the control of the world through different ways. She further says that backed by the power of institution, language is associated with knowledge, power, and discursive practices. These power relations when seen in gender relationships and representations yield complex patterns of visual –verbal-aural language features

along with dominant ideologies and epistemic hierarchies. In any genre media text, the process of creating awareness and representation of issues is achieved through selection of information, events, and issues. The media texts essentially involve selection and salience. Some features of the issue at hand are made more salient through verbal of visual discourse in any communicative act to highlight interpretation of an issue, evaluation of an institution, recommendation of an item or investigating a social reality (Entman, 1993, p.52).

2.3.9 Documentary Film as Discourse

Documentary films are not just texts; they are part of a discourse. They are essentially a dialogue between social actors or participants, an interaction in a wider communicative situation. It discusses the text and the structure used in gathering the information and presenting it. The language of the films calls for the evaluation of language. Foucault (1972) defines discourse as "systems of thoughts composed of ideas, attitudes, courses of action, beliefs, and practices that systematically construct the subjects and the worlds of which they speak." The content of the documentary films can be understood as having functional associations between the representative elements and meanings of the story. According to shared rules or conventions, an agent can experience representative elements.

The meanings of the story may result from such experiences as there is no one-to-one correspondence between representative elements and meaning but the functional relations between them may be exploited by the documentary maker or consumers to maximize the probability of getting their intended or preferred meanings across. Hedley (2002, cited in Dynel, 2011, p. 47) also believes that media discourse, fictional or nonfictional has the potential to impinge on the shape of the contemporary culture by familiarizing the audience with societal trends sometimes, at first foreign to viewers. In other words, member of a community integrate social schemata into their structuring of self and others.

Documentary films should be viewed as a language, discourse and form, which influences reality and thus manufactures a sociological perception, which in turn creates social construction of reality (Berger & Luckman, 1991). Documentary films' discourse,

a component of film discourse is a socio-functional communicative event, which is a source of information about the world. It is a communicative event as carry in them more subtle or implicit statements on what the world is like, or how it could, or should be.

Film discourse utilizes signs and symbols, just like linguistic signs and symbols. Both these systems of communication are similar as they have the same basic mental structures, namely, the operations of thought (Smith, 2010; Mitry, 1997). Mitry further declares that linguistic system of communication has the potential to shape and construct reality. Similarly, film discourse also has the ability to form, transform and/or construct reality; therefore, documentary films employ a system of communication to represent facts or reality. Nichols (2001) adds that the strategies in documentaries "actively make a case or argument [and] win consent or influence opinion" (p. 4). Documentary films employ linguistic, rhetorical and discursive strategies to form truth claim, which is associated with knowledge production, co-creation and deconstruction. Through the linguistic, rhetorical and discursive strategies, the communicative event of a social documentary (Casetti 1999 cited in Rajala, 2017, p. 34) encodes wider social, cultural and ideological perspectives and processes. These processes manufacture power structure securing power and domination through the genre of documentary films. Cinema presupposes a symbiotic correlation with ideology, as it is a befitting tool for ideological transmission. The construction of reality embedded in ideologically mediated texts naturalizes socio- historical or socio-cultural unities and subject positions. It is important to mention here that the discourses create meaning through the interaction of producer's purpose and audiences' purpose encoded together in the text (Kaplan, 1990).

Documentary discourse encompasses what the audience see, hear embedded in any period and cultural context in time. It is a social action, an illustration of socio cultural unity and complexity. As Heath (1981, p.26 cited in Gessesse, 2010, p.24), has written, "the reality" in "film and world, is a matter of representation, and representation is in turn a matter of discourse.... [I]n this sense at least, film is a series of languages, a history of codes". Researchers of film discourse identify that a film's discourse is combination of linguistic and paralinguistic aspects including a set of messages constituted in verbal discourse such as narration, sound and silences; and visual discourse

such as images, camera angles and lighting (Branigan, 2006; Stam, 2000; Prince, 1993; Casetti, 1998;; Arijon , 1991; Metz, 1974).

Critical awareness of discourse of film or in other words semiotics of film is significant as film employs plurality of codes through filmic discourse embedded in structural unity and linguistic discourse embedded in rhetorical unity. To clarify, the film discourse is a combination of cinema specific codes and linguistic specific codes. In multimodality, it is the visual-verbal interplay of modes that create the meaning making process. Therefore, multimodality is the approach to discourse analysis that examines linguistic basis of discourse.

2.3.10 Ideological Presentation of Issues in Social Documentaries

It is important to determine how documenters present, and represent the issues, and who are the target audience. Presenting the events is a combination of non-fiction and fiction elements, which makes the visual images both real as seen in news and emotional as seen in a nonfiction film. Unlike a fiction film, the documentary film are shorter comprising anywhere between 15 minutes to 90 minutes. The creative use of time is essential. It has been established already that documentary films are a form of discourse, which provide information, educate and persuade the audience (Nichols, 2001) about the representation of the exterior events and play a significant role in social shaping and construction of knowledge. Plantinga (2000) on the other hand, highlights that the expectation of audience play a significant role in representation of the socio-political events in the documentaries. Thus, language of media texts report, and represent an incident in ideological manner and texts are deeply interlaced with ideological messages. Critical Discourse Analysis as a methodological claim reveals the ideological meanings of texts and the textual processes that oppress people and subject them to power in particular societal compositions by investigating textual clues. Kress (1990) emphasizes that every linguistic form creates meaning in a context and ideological. Therefore, he points out that discourse is a result of ideological agenda and expressive of it. It is necessary to assume that every discourse and its physical trace (i.e. the text) is an ideologically motivated social event.

Ideology can be defined as a 'system of representation' Hall (1996, cited in Makus, 1990, p. 499) and a "mental frameworks' a schematic blue print which people in a specific social community utilize to understand social processes. It is also defined as "a form of social or political philosophy in which practical elements are as prominent as theoretical ones; is a system of ideas that aspires both to explain the world and change it" (Encyclopedia Britannica, 1985, p. 768). On the other hand, Raymond Williams (1977 cited in Berger, 1995, p. 63) defines ideology as "relatively formal and articulated system of meanings, values and beliefs, of a kind that can be abstracted as a world-view« or a class outlook". Conversely, Althusser (1970, cited in Stam, 2000, p. 135) claims that nature of ideology is a material practice, social habits, norms, rituals, social practices, customs, and patterns of behavior procreated as a result of socio-cultural practices and reinforced by "ideological state apparatuses". Althusser believes these apparatuses include family, religious places, schools, educational places and/or media industries. He further adds that social members of a community interact with these social institutions and the discourses they proliferate. During the interaction, discourses interpellate" members and their identity is formed. The problematic aspect in ideological discourses is that these discourses follow a pattern, perception, or worldview that is underlying any media text. So ideologically motivated media texts are a result of an assumption or preconceived notion.

Thompson (1990, pp.53-54) furthers the discussion and believes that "meaning is mobilized for the maintenance of relations of domination" (1990, p. 9), connecting ideology to power relations and with a political and partisan viewpoint. Fairclough persuasively maintains that linguistic texts including media texts and socio-linguistic norms assimilate power processes, which are a result of power struggles and give rise to power struggles. Texts embed these power processes in the form of the common-sense assumptions, which engage hierarchical social-cultural relationships of dominant group and manipulation as somehow the `natural' state.

Kress (1990) stresses that any linguistic form considered in isolation has no specific meaning as such, nor does it possess any ideological significance or function. Consequently, he notes that discourse is expressive of and organized by a specific

ideology. In a similar vein, Fairclough (1993, p.135) defines CDA as discourse analysis seeks to examine often dense relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of supremacy and struggles over power; and to investigate how the cloudiness of these relationships between discourse and society in itself is a factor in securing power and hegemony. Kaplan (1990) notes that the comprehension of meaning lies not in the text itself, but in the complex interaction between the author's intent and the ability to encode that intent, and the receptor's intent and the ability mesh his/her own intent with the author's.

These definitions reveal that ideology has a social nature and it includes dimensions of practices. Furthermore, ideology is about mental framework social relations, power struggle which function to put forward ideological notions. Ideology, thus, is also about the consciousness of those relations (Thompson, 1990; Fairclough, 1995, 1989).

Fourie (2008) asserts that media has been identified as primary channel of manufacturing, communicating and reinforcing ideology. Van Dijk (1988, p. 2) asserts that [documentary] films' discourse is not merely an isolated textual or dialogic structure. Noticeably, an intricately engaging communicative event represents and signifies a social context including participants, production and reception processes. It cannot be wrong to say that it is ideological in nature. Costa (2017 cites Suleiman, 1993, p. 8) reinforces that any genre can be ideological if it is 'primarily didactic and doctrinaire in its intent'. Costaldi (2007) and Comolli and Narboni (1971) stress that every documentary film is perhaps associated with a political ideology, but a cause related documentary is unrevealingly politicized. Comolli and Narboni's five categories put forth a fair idea as to how to identify a social documentary as ideological in nature.

The first category (a) includes the films that propagate the dominant ideology and 'give no indication that their makers were even aware of the fact'; (p. 25) the second (b), films that attack an ideology both in the content and the form; a third category (c) covers films in which the content might not be explicitly political but its form is; the fourth (d),

films that are explicitly political in the content but not in the form, 'because they unquestioningly adopt its language and its imagery' (p. 26); the fifth (e), films that initially seem to endorse an ideology, but turn out to have an ambiguous relation to it, that present an ideology instead of promoting it — the ideology only exists in the text; the sixth (f) and seventh (g) categories approach specifically two movements of documentary history: direct cinema and cinema verité (cited in Costa, 2017, p. 27).

2.2.11 Social Documentary Films' Discourse in Pakistani Context

Discourses on social documentary films in Pakistan are a result of 'official, patriarchal and fundamentalist forces in the 1980s, writes Imran (2005, p. 22). However, it was not until 2012 when the critically acclaimed documentary film by Shermeen Obaid Chinoy, which won an Oscar that established social documentary films as a reliable genre of information, expanded the scope of social documentary films to wider audience. In Pakistan, social documentary films in the contemporary times are closely aligned with the current social situation of the country, highlighting issues, institutions, groups, or individuals that are otherwise silenced or suppressed by society.

Discourses of contemporary Pakistani social documentary films are based on social, political and economic issues with a strong focus on women rights including education, political participation, equality gender based violence, and health ; discrimination against minorities, ethnic representation, political unrest, religious extremism and economic struggles of the country. Discourses of the social documentary films capture information on such topics, describe the problems faced by people, and argue about pertinent aspects. These aspects function to complement the informative, argumentation and persuasive purposes of a social documentary. In other words, social discourses engage in critical debates with a common purpose of activism and social change. Imran (2005, p. 16) writes that the discourse of social and political documentary films include 'activism, human rights, awareness, advocacy and deliberative, persuasive, judicial and historical intent and role of documentary films in promoting social change. Henceforth, understanding Pakistani gender identity representation and construction in social documentary films is critically embedded in socio-cultural conditions of Pakistan. Language is a social phenomenon and its use is determined by social practices.

According to Fairclough (1989, p.23) "Language is a part of a society; linguistic phenomena are social phenomena of a special sort, and social phenomena are (in part) linguistic phenomena." Therefore, social documentary film in Pakistan has a social basis and gender identity construction in Pakistan is embedded in social practices. Pakistan is a male dominate society, which extends power and supremacy to operate in public sphere whereas women occupy the space in the house as a wife, sister or mother. The socio-cultural and familial set up of the society assigns specific roles to men and women instead of their idiosyncratic abilities. The restricting stereotypical gender roles dictate how men and women are treated in the society. This reductive gendered approach has aroused a lot of research in the world. This debate emerged from traditional cultural practices and religious discussion. Social documentary films addressed gender issues in Pakistani documentaries owing to the traditional set up of society. The debate on gender rights encompasses every domain of life and the goal of such debates in to transform social norms for men and women alike.

An interesting aspect about the discourses of these documentary films is that the advent of video has initiated debate on new issues filmmakers, better dissemination opportunities, and expansion in audience. Social documentary films emerged out of better, simpler, and cheaper technological advancement; quicker opportunities of interaction with the public; and most of all due to limited investigative journalism prospects, writes Piturro (2014). It also paved the way for female filmmakers. The video or use of visual, verbal, and aural aspects helped filmmakers to deviate from the classical structure of a documentary and explore social issues as hand. Social issues are closely embedded in social movements and to reach out to people needs innovative and creative strategies. As Faulcon (2012) argues that visually driven culture creates a basis of support for the content and issues and guides compelling narrative and understanding by building up experience (p. 6). Faulcon (2012) forthcoming stance can be aptly applied to the significance of visual and verbal discourse in social documentary films. He says that audio-visual strategies carry in them more subtle or implicit statements on what the world is like. The purpose of these films is to shift an individual's preset point of view by modification in thinking. Through documentary film, a communal change is being

encouraged in social and cultural members to transfer the idea that change impending and necessary.

Discourses of change or activism in the contemporary Pakistani social documentary films adhere with the notion of cinematic pleasure. Cinematic pleasure in a documentary film is associated with delivering knowledge. Barnes (2015) cites Nichols (1991) and argues that the viewer approaches a documentary film to fulfill his/her thirst of knowledge. Nichols further asserts that 'he-who- will share that knowledge with those who wish to know' (p. 60). This desire to know is achieved by the viewer by identifying him/her with the agent or filmmaker. The filmmaker adopts a persona in the film via characters, or camera angles or narration. Therefore, the film is a product of the filmmaker's vision and desire to show to the world what he/she knows. Pakistani Social documentary films are a product of institutional or social suppression but it is deviating from the conventional norms to address contemporary needs. Pakistani social documentary filmmakers are male as well as female who are utilizing gaze as a tool to differentiate between subject and object and focus on the theme or the issue at hand. These documentaries are utilizing the space in the film to offer characters and issues, which are intense and need to be addressed. The discourses of these films encourage the viewer to recognize and identify with filmmaker's stance. The filmic discourse further reduces the distance between the filmmaker and the viewers. However, there are also documentaries, which follow conventional documentary style to focus on the issue or social problem instead of subjects.

2.4 Media and Representation of Identity in Documentary Films

Batchen (2006) asserts that the scope of communication has broadened very much in contemporary societies due to the power of media. Media has the potential to influence people' attitudes and it has aroused a lot of interest (Scollon, 2014; Keeffe 2011;Wood, 1994). Matheson (2005) points outs, the media present us not with reality but with a "selected, edited, polished version of the real" (p. 103). Media target all communication to the virtual readers/viewers to pass on a message. Therefore, the role of media has been under inspection because of considerable conjecture in recent times, chiefly separated into two assumptions: some view communication as requirement and basis for the human

development while others assert that media and communication are only facilitators in the development process. All too often, the media and technology help to legitimate stereotypical nonverbal displays. Media products have the power and influence which acts emotional, aesthetic, and cognitive levels viewers cannot realize, communicate or know by about immersing itself into our thoughts and opinions at a relatively general level (Hart and Cap, 2014; Curran and Morley, 2006; Belton, 2000). As mentioned earlier, there is a lot of interest in the representation of gender identity construction in the media, both in terms of gender roles, and physical appearance. Research has established that depiction of men and women are tainted and stereotyped. Many of these researches have been studied with the conjecture that the media have the command to impact and create perceptions due to its widespread use (Herbert and Brooks, 2006). In terms of gender representation and stereotyping, media is "deeply implicated in the process of defining and framing gender," (Aalberg & Jenssen, 2007, p. 21) and is often the main culprit behind the perpetuation of gender stereotypes. This is an increasingly media-saturatedworld where media furnish innumerable amounts of aural, visual, verbal and written messages and the invariable amount of information. Influence of media is a combination of verbal and visual codes.

In this regard, the role of documentary films is pertinent in shaping audiences' perceptions and views of social reality by presenting only some aspects of reality and by continuation repetition of images and messages. We can say that the role and content of media in terms of documentary films has changed dramatically, playing a decisive role in reinforcing stereotypes and identity representation by constructing new images and meanings in gender discourse. The audience watches documentary films, as they like to see the execution of truth and reality in a detailed manner in which news is unable to provide. Before saying anything further, it is necessary to see what identity is and what the place of gender in identity construction.

2.4.1 Identity: Definition and Construction Process in Media

Identity is a slippery term, suggesting many methodological concerns. Identity is defined as the sameness of a person in all circumstances or at all times. The fact or condition distinguishes a person or a thing from another. "Identity" comes from Latin

idem-et-idem, "that one and that one", or "the same and the same" (Hodge, 2012, p. 5). This word leads to the deictic emergence from the word. It is the primary classification of individuals and elements in the worlds. The normative notion of identity indicates a person has semiotically recognized features that are more or less biographically established and that are based upon linguistic, particularly deictic, processes (Gauntlett, 2008, p.45; Weedon, 2004, p. 90; Benwell and Stokoe, 2006: p. 95; Clark, 1996: p.187). Individuality and personality are based on the identity of a person. Identity is further classified into categories; Straub (2002) makes two distinctions between identities: personal and collective identity. Most of the discourse analytical studies use social identity with the label of collective identity.

Wardhaugh & Fuller (2015, p. 72) cite Kroskrity (1999, p. 111) and assert that Identity is "the linguistic construction of membership in one or more social groups or categories". Identity is seen as the understanding people attach to what, who or where they belong to. Bauman (2000 cited in Hall, 2013, p. 34) and argues that from a sociological perspective, individual identity is the positioned product of construing patterns in which speakers, in interactions, make social and circumstantial selections from known resources and represent others through carefulsorting of these semiotic resources. Put simply, speakers use available social repertoires for identification and representation of others and during the process may shape resources to produce titled view. On the contrary, Duszak (2002) propose that social identity is "that part of an individual's self-concept that came from the knowledge of his/her membership in a social group, together with emotional significance attached to it" (p. 2). Ochs (1996, cited in Hall, 2013, p. 32) further says that social identity includes "relationship", "roles", "positions", and aspects of classifications, traditionally associated with linked to epistemic and affective stances.

Identity is not a fixed concept. Reductionist and fixed perspectives of identity have been strongly criticizing (Hall, 2013; Vignoles, Schwartz, & Luyckx, 2011) as it creates obstructions in practice as well as theory, and reducesidentity to narrow, rigid, nonnegotiable notions and does not consider social processes. The deictic notion of identity is created when an individual refers to another individual; deictic notion takes

away any correlation with any imaginary inner essence (Nunberg, 1993). Deictic identity emerges from outside, through pointing finger and a categorizing gaze. It is a tool of manipulation and control. The measured utilization of "it" is produced by that essential social fact. It is sustained by the classifying group, which usually seeks to eliminate all differences that obscure their power and control. Within any group, "sameness" sometimes relate to familiar similarities, but it often camouflages associations of complementarily or antagonism (Hodge, 2012; Wetherall, & Mohanty, 2010; Edwards, 2009). The deictic concept of identity transfers and reposition contradictions or instabilities to the social practices, which assist in their realization.

In discourse analysis, identity is a complex subject as in poststructuralism/postmodernist term identity is viewed as the interplay of language and discourse as language offers tools to speakers and writers to construct and reshape identities. Davies & Harré (1990) proclaim that processes of social interaction construct social identity. The sense of unity of identity is often at stake due to the discourses that destabilize the pre-existing notions of group identity. Identities are demonstrated, "performed" or communicate through language. Use of semiotic resources for identity construction is not just the representation of some "real world" group membership. Identity often becomes contradictory in nature due to ideological concerns of the person who represents someone's identity. Therefore, texts, especially media texts, are situated in the ideological notions. Contradictions come from the process of struggle, as meanings from the others are incorporated into discourse, in complex structures, which risk incoherence to manipulate better (Litosseliti & Sunderland, 2002).

Since this research is driven by Michel Foucault and Laura Mulvey's notions of gender identity construction is necessary to contextualize the concept of identity in the aforementioned views. The concept of gender is, however, discussed in the forthcoming sections. Classification of identity in Foucauldian terms means the function played by cultural norms in managing human beings execute their identities (McNay, 1994). Foucault believes the role of power is essential in shaping identities. Power is not an instrument of control per se, rather a mode of knowledge production. In identity construction processes, subjected bodies are a result of manufacturing through identities

(Foucault, 1977, p. 138-9 cited in Ball, 2012). Regulating power generates specific kinds of subjects. The regulation of the body is achieved through a standard of appropriate and/or inappropriate behaviors spread as desired knowledge. However, the self is conditioned to the desired norms of behavior also called the panopticon. The idea of the panopticon is discussed in the forthcoming heading. Mulvey (1989) also refers to power in shaping identities gendered spectatorship, which views women as an object rather than subjects in the film. Objectification of the female body can be sexualized or simply a rendering of passive beings. The gaze produces unequal power structures and supports the status quo leading to a repetitive acceptance of idealized norms for gender identity construction, normalizing women's objectification (Kavka, 2000).

Following discussion shows the process of construction of identity and then further focuses on gender identity and issues related to differences in gender identity (Callens, et al., 2016).

2.4.2 Ways to Construct Identity

The Theory of Social Identity and Theory of Self-categorization are very popular in exploring how the social identity of people is constructed from the cognitive and motivational mechanisms present in-group interactions. Tajfel (1974 cited in Stets & Serpecite, 2013) argue that gender identity is a specific kind of social identity " as that part of an individual's self-concept which derives from his [sic] knowledge of his [sic] membership in a social group (or groups) together with the value and emotional significance attached to that membership" (p. 475). The construction of identity undergoes a process of self-stereotyping by which the attitudes, norms and conducts common to the group of belonging become part of the personal identity. The first process is the categorization. Social categories, in addition to facilitating the processing of information, are associated with a positive or negative assessment. This assessment is responsible for the birth of the social identity of the subject. Turner and colleagues (cited in Haslam, et al., 2014), through the minimal group paradigm, finds that the mere and simple awareness of belonging to a group leads to intragroup favoritism and intergroup discrimination. The basis of this automatic discrimination is the search for a positive social identity. The endo-group has value only if it is perceived as superior to the eco-

group, through discrimination, categorical differentiation is facilitated and thus the longing for positive social identity is achieved (Hogg, 2016).

This double effect, favoritism-discrimination, uses the process of social comparison for the attainment and maintenance of positive identity. This process does not require a conflict but seems to have a spontaneous character. It is the valence of the categories and the motivation for a socially valued identity that will condition how identified one feels with his/her group. If in the process of social comparison the group has low status, people will put into practice strategies to safeguard group identity and self-esteem. These strategies will depend on three factors. The first is the permeability versus impermeability between the limits of the groups (Trepte & Loy, 2017). Sex is a non-permeable characteristic, which makes the step between group boundaries rigid and inflexible. The second factor is stability versus instability in status differences, which refers to the possibility of change. Finally, there is legitimacy versus illegitimacy, based on the perception of injustice and arbitrariness of the social situation. According to this approach, women, an impermeable, unstable and illegitimate group, must opt for social creativity, redefining their characteristics and/or social competition. There have been strategies adopted by the feminist movement since its inception. The theory of self-categorization to explain the social changes derived from the conflicts between the individual and the social structure. For this, it resorts to the universal psychological processes (Tyler, Kramer, & John, 2014).

The Theory of Social Identity (TSI) has also been the cradle of other proposals as occurs with the Theory of Self-Categorization (TSC). In it, self-concept is considered a component of the psychological system labeled as I. The Self is not formed by a single self-concept, but there are different self-concepts for the different situations, in such a way that they activate one or the other depending on the context and current moment. Therefore, before similar stimuli, the subject self-categorizes, that is, categorizes his/her self, as a member or not of the group. These categories have a hierarchical structure with at least three levels relevant to social self-concept. These levels are related to each other (Hogg, 2014). The most external, which encompasses the following, is the supra-ordered level where the categorizations linked to human identity are compared to other species. In

the second level, are the categories related to the differentiation endogroup or exogroup and in the subordinate link? They reside the personal categorizations of the Self, those that reflect the inter-individual differences with the other members of the group. The process of comparison conditions the categorization, at the same time it depends on it. Then, the context of reference will determine the formation of the categories. According to Turner (cited in Barnum, McLeer, & Markovsky, 2016) self-perception is part of a continuum that varies from personal identity to group identity.

According to Ryan and David, "the social identity perspective describes the way in which proximal aspects of the social context affect the expression of gender-related behaviors, attitudes, and beliefs. In this way, the social identity perspective provides an analysis of group-membership, group norms, and social influence which can not only account for the differences that are observed between men and women, but can also offer an analysis of the context-dependence of these differences and an approach by which gender differences can be modified" (2002, p. iv).

Both theories have received diverse critics. One of the critiques is the phenomenon of psychologism. The TSI, despite considering the context, since it takes into account the presence of other groups, does not explain well or pay enough attention to the social environment. It does not distinguish between social categories and the immediate context of social interaction, mixing all possible social interactions. TSI has also been criticized that, being a theory that tries to explain group conflicts, it simplifies femininity and trivializes the relationship between men and women. For its part, the TSC considers the immediate context, but the characteristics of the latter depend on the perception of the subject, once again displacing the agent role to the psychological factors versus the social ones. The Theory of Social Identity is, without a doubt, one of the most elaborate and complete of all the exposed ones. Its group analysis based on cognitive and motivational aspects has given it broad and flexible principles. In the words of Trepte and Loy, (2017), despite the limitations that have been observed, this theory represents a challenge for new research, since it has the right pillars on which to build an adequate explanation of this complex process.

2.4.3 Role of Gender in Identity Construction

Since the beginning of the 20th century, the notions of sex and sexuality have been recognized as basic to identity. The three terms sex, sexuality, and gender are utilized in multiple ways throughout the literature in this field along with terms male, female, masculinity, and femininity (Weatherall, 2002; Cheshire and Trudgill 1998).

The terms sex and gender have had rigid use in social and structural definitions. These terms are employed to define biological notions of identity resulting in a flawed belief that physical and biological differences in men and women are shown in their potential and respective roles. Men are not associated with caregiving roles and women are not associated with strength and dominance (Butler, 2004; Barker, 2003). These terms have been subjected to long debate with linguists, psychologists and sociologists (Cameron, 2005, p. 724; Gauntlett, 2002, p. 34; Butlet, 2004, p. 56). The terms gender and sex are often used interchangeably, while others continue to dispute their meaning. De Beauvoir (1997) explored gender as "an evolving engagement with situations and social structures" (Connell, 1995, p. 18). Weatherall (2002) and Sunderland (2006) on the other hand, make a distinction between sex and gender founded on the significant work of anthropologist Gayle Rubin (1984) who suggested sexuality and gender as "two distinct systems". Weatherall states that "Since around the 1960s an important distinction has been drawn between sex as biological and gender as social" (p. 80). She further states, "The simple belief in two and only two sexes can be understood, not as a biological given but as a normative social construction, a product of gender discourses" (p. 81).

In the 20th century, the post-structuralist thinkers in particular, chiefly in the social sciences increasingly suggested that "femininity and masculinity" are social definitions and are "culturally constructed" rather than biologically determined (Morris, 2006, p. 5; Newbold et.al., 2002, p. 268; Hall, 1997, pp. 312-313). For example, Connell (1995) asserts, "masculinity and femininity are socially constructed and constituted in discourse" (p. 5). There is acceptance to some extent that gender is a blend of both biology and social influences. Lorber (1994) refers to Gramsci (1971) and Foucault (1972) and debate that in our daily lives social practices produce a view of how men and women should

think and behave. Social structuring gender pattern, cultural norms, and laws are used to justify these practices, in a manner, which is not visible or noticeable.

While highlighting a constructed view of gender, Weatherall (2002) identifies a biological element as well. She declares, "Instead of viewing sex as primary and biological while gender is secondary and social, the order is reversed and the boundaries made less distinct. A constructionist view is that social and cultural beliefs are primary and cannot be separated from biological "knowledge". She also stresses the significance of gender with respect to human identities proposing, "The meanings associated with the two gender categories unavoidably cloud every aspect of thought, perception, andbehavior" (p. 81). Further, gender may is viewed as the product of psychological imprinting, social learning, and language (Perry, Turner, Sterk, 1992).

Nathanson and Young state that "Gender roles are like scripts", (2001, p. 61) though it is a rather challenging question to know if scripts are a genetic algorithm or culturally authored. Mcnamara (2006 cites Grbich 2004) and points out gender as the third dimension of social space after race and class. Gauntlett (2002) and Carter & Steiner (2004) assert that there are insufficient notions of media researchers on gender identity construction and issues. More recently, theorists proposed other ways of thinking about gender, representation and identities (Carter, 2011; Brickell, 2006; Halliday, 1978). When this concept of gender is viewed in sociolinguistics, it is revealed that language is not a means of classification of thoughts, attitudes or people as asserted by "positivist approaches", but a "field of social and political practice, and hence there is no objective or "true meaning" beyond the linguistic representation to which one can refer" (Shapiro, 1982).

2.4.4 Discourses on Gender: Structuralist and Post-Structuralist Views

The discussion thus far has yielded that it is the social practices, which create differences between men and women, and terms them as different so much so that their potential and attitude is also shaped through biological differences. Therefore, discourses form gender identities. It is necessary to draw the meaning of gender discourses.

The integral force of discourse in forming social structures and gender identities is recognized by structuralism and post-structuralism. Structuralists assert that human

beings are dependent on individuals and groups such as family, friends, peers and social structures for socialization into the world such as laws, policies, worldview, mores, institutions, etc. Post-structuralist theory disputes that identity is a process of "subjectification". Identity process is not a system of imposed labels on individuals (Piazza, & Fasulo, 2014). Instead, poststructuralist see how people select and pick "discourses through which they and others speak and write" about reality and "as if they were their own" (Davies, 1993, p 13). Therefore, the possible authority or influence of discourse is of more importance in a post-structural discourse. Conventional social psychological studies and sociolinguistics language is a means of expression, correlated with, but existing autonomously of identity. It is presumed in this notion that language and interaction are reflections of gender identities. However, poststructuralist thinking has led to an ascetically divergent view in discursive psychology. Discursive psychology is associated "the discursive turn" (Weatherall, 2002, p. 89) in the humanities and social sciences, parting ways with essentialist and structuralism approaches to converge on language and discourse (p. 75). According to discursive psychology notions, "…identities are produced and negotiated in the ongoing business of social interaction. In this view, identities do not have predefined, essential characteristics. Rather, identities emerge from the actions of local conversations … Thus; identity is not viewed in essentialist terms as something that people are". Rather, identities are progressively and dynamically achieved through the discursive practices that individuals engage in (p. 138).

Based on the idea of postmodernists, the research materializes Michel Foucault"s views on knowledge and power that media products are results of discursive representation of gender identities (women as images) and social process that contribute to giving more power to men than to women. Identities are fluid and in the process of change and gender is a result of the performance of men and women in a situation rather than biological dynamics. This viewpoint stands in direct contrast to Feminist postmodernism epistemological beliefs of Feminist empiricism, which asserts that knowledge is founded on human experience. Social life is the lens to find knowledge to construct objective knowledge and androcentric values. On the other hand, belief in socially constructed knowledge originates in socio-cultural practices.

2.4.5 Discourse and Gender: Relationship

Constructionist views of gender particularly cite discourse as a central element in the construction process. Weatherall (2002) claims that representation and construction of gender is "a product of gender discourses" (p. 82). Davies (1993) proposes that spoken and written discourses are the tool with which gender is identity is brought into existence (p. 11). Discourses also depict, through close analysis, instability, and anxiety inherent in each person constituted in the subjectivity (p. 11). Discourses, in contemporary social theory, view gender identities as flexible, which may change over time, and differ according to the setting, topic, or speaker. Therefore, West and Zimmerman (1987) talk about "doing gender", is the appropriate way to think that gender is not something we have, but something we do (Wardhaugh & Fuller, 2015: p. 313). However, media is "deeply implicated in the process of defining and framing gender," (Aalberg & Jenssen, 2007, p. 21) and often the major reason in execution and perpetration of discursive gender representation. Media consumers view the texts, see the messages within, and construct attitudes concerning what is appropriate and what is not for males and females.

The present study is an investigation of a key feature of discourse in a visual genre in contemporary societies - gender identity construction in social documentary films. In order to understand the significance of findings, it is significant to approach this research system and to define discourse and its function in modern societies. Discourse has a multitude of constituent parts, which have been cited by social scientists, philosophers, and media scholars; therefore, a single all-encompassing definition cannot be identified. Fiske (1995) defines discourse as a language or system of representation that develops socially constructs and circulates a lucid set of meanings. These meanings supply the interests of those who generate the discourse, usually the powerful elite of society. These discourses operate ideologically to naturalize meanings into common sense (p. 14).

On the other hand, Foucault asserts that discourses are "practices that systematically form the objects of which they speak". Therefore, discourses are not things; neither do they identify things; rather discourses compose and represent discourses and "in the practice of doing so conceal their own invention" (1977, p. 49).

Foucauldian focus on the "power effects" of discourses calls for an assessment of discourse as significant because they have consequences in society in developing and determining social, political agendas and swell as government policy. Discourse and knowledge shape and are shaped by the power relations within society (Foucault, 2002, cited in Barnard, 2010, p.12). Discourses with "recurring contents, symbols and strategies" will lead to the materialization of a "field of knowledge" (Jäger & Maier, 2009, cited in Barnard, 2010, p.12). Power becomes embedded within social knowledges, as discourses convey and manufacture power matrix in society. Media discourses have a dominant role, which can be accredited to the industrious effects of media in determining or creating varying versions of reality.

Discourse does not represent what is "real" – it actually constructs what people come to recognize as real. Discourses determine our social responses. Discourse is a collection of ideas and beliefs recognized and accepted over time as a knowledge worldview, attaining the status of powerful structures for understanding and action in social life (Bilton, et al., 1996, p. 657). On the other hand, Gee (1999, 2010) see discourse as usage of language in context. Gee, also see discourse as the association of language within specific groups and social practices such as thoughts, values, culture, and perspectives (p. 7). For Lull (2000, cited in Mcnamara, 2006) discourse is the manner to generate ideas in public related to people or notions that further generate commonsense perceptions and understandings (2000, p. 173).For Foucault, this is achieved through discourse as discourse structures an intrinsic correlation between meaning and power in socio-cultural practices. Meaning making is an outcome of power position as power configures power and configured by available in a social position. Meaning- making is an attempt at claiming a truth closely connected to the social position of power. Hence, a truth claim is an assertion towards reestablishing power through meaning (Hobbs, 2008).

Weatherall (2002) contextualizes the idea of discourse in gender and language in particular. Discourse includes both written and spoken language and goes beyond words. In a post-structural sense, discourse refers to broad systems of meaning pp. 76-77). In the context of media discourse is the "ways of speaking and thinking" (Gauntlett, 2002, p. 116). Media discourse narrates the story of reality and stages it for viewers through media

or other cultural texts (Matheson, 2005; Macdonald, 2003). Media discourse is a powerful force, which derives its strength from highlighting the existing social ideologies, its collective effect on viewers, positioning viewers/readers in specific ways (Meyers, 1996; Fairclough 1989). Power of media is a product of the institutionalized obligations and commercial interests of the media houses. Hicks (1994, p. 27) cites Mulvey and gives the significance of media discourses. While referring to Mauley, he asserts that cinema has an advantage as a means of representational practice as films swing the focus and shape gendered identities by offering women as a spectacle or a gaze. This discussion shows how discourses create gender practices.

2.4.6 Ideology and Gender Identity Construction through Language

With respect to film discourse, ideology operates through "interpellation" which means the social structure and practice that stamp individuals with an identity or identity marker signifying them as subjects who embrace their role without question, in the system of production relations (p. 134).

This concept is closely related to ideological complexes given by Hodge and Kress (1988, p. 3) who believe that there are different versions of the world "functionally related" to one another. One social group, usually the dominant one, uses the labels forcefully on another social group to safeguard its own individual interests and/or the other group pervasively attempts to oppose in its own interests. The ideological complexes position the listener/viewer /reader in an active role of engagement. Thus, the assumptions of a text work in a nonsensical way so that the viewer accepts the text. Hodge and Kress (1988) also propose that the genres have a system of rules, which work normatively to produce texts in such a way that social agents condition the viewers into the rules.

By utilizing Althusser's concepts on social documentary film and gender representation semiotic resources is a mechanism of suppression where the camera becomes the apparatus par excellence for supplying ideology and social alienation to the masses. The reality in terms of gender identity is constructed through the social structures of representation deployed which lead to the meaning-making process. Meaning of the material world is made through cultural contexts in this social constructionist approach.

This process takes place via language structures including writing system, speaker system, and images. Barthes asserts that semiotic resources represent an ideology. It does so because it sets out to naturalize resources. Therefore, the material world only has meaning and only can be seen by us via these social structures of representation. This indicates that the world is not merely replicated back to us through social systems of representation but that we essentially construct the meaning world through these systems (Sturken & Cartwright, 2001).

To Van Dijk (2004), ideologies are structures, which regulate sets of attitudes and opinions about other features of modern society. Ideologies are the cognitive basis for the perceptions of diverse groups in societies, and the stimulation of their agendas and interests (Matu & Lubbe, 2007; Hodge & Kress, 1993). In Van Dijk's view, ideologies are principles that shape the root of diverse groups" perceptions allowing group members to categorize a large number of social perceptions as good/bad, or right/wrong and act accordingly. The major features of ideologies listed by Van Dijk (2004) are as follows. Firstly, ideologies are structures of beliefs; secondly, group members share the perceptions and systems of beliefs; thirdly, the perceptions which are mutually recognized by group members are called "social representations; fourthly, ideologies are the classifying, fundamental beliefs of these social representations; and fifthly, Ideologies and social representations structured by them manipulate the social practices of actors as group members (Huckin, 2002).

Van Dijk (2004) proposed a categorization of representation of individuals in discourse through the contextual strategy of positive self-presentation and negative other-presentation are two complementary strategies. These two approaches or tools focus on participants as social groups rather than individuals (Van Dijk, 2004). Ideology is an imperative "determining factor in the organization of discourse in terms of social representation of us versus them; that is, what we are, what we typically do, what our aims and values are in relation to them, and what they are, what they typically do, what their aims and values are in relation to us" according to Oktar (2001, p. 344).

The ideological investigation comprises four aspects (Oktar, 2001, p. 319). The first is expressing or emphasizing information that is "positive" about us. Second is

expressing or emphasizing information that is "negative" about us. A third is suppressing or de-emphasizing information that is "positive" about them. Fourth is suppressing and de-emphasizing information that is "negative" about us. These four parts for Van Dijk are the requirement "to relate properties of discourse with these underlying, socially shared, representations, which group members use as a resource to talk about (members) of other groups" (2009, p. 78). In this study, the investigation of the use of cognitive processes associated with "we" reveals not only how the writers categorize Us and Them, but their judgment of Us as good and Them as bad. This idea of Us and Them would be explored in the analysis through representational strategies.

2.4.7 Representation and Construction of Stereotypical Gender Identity

Hall (1997) posits that representation is essentially linked to discourse as discursive representational practices are often utilized to construct identities, founded on binary oppositions like the stereotype. The issue of representation and stereotyping are related, therefore. Representation is the process of describing something or someone using sketch, illustration or symbolization. Media products do not depict present reality; it is a process of "representation" of reality through a selection of reality (Stewart, et, al., 2001, 2008). Hall (1997) aptly asserts that representation links language with concepts to indicate events, people or things real or fictional in nature through the "production of the meaning of the concepts in our minds through language" (p. 17). As per the definition of Hall, there are two types of representation. The first type entails direct associations of events, people and things with the serious of concepts that people already know about. Therefore, the meaning is reliant on this association. The second type entails the use of language as a tool to generate meaning as the series of concepts need a medium i.e. language to transport and translate the idea. The language here means any medium that is able to communicate spoken, written, visual or aural expression (1997, p. 16-19). Representation uses different forms of representation such as stereotyping among others to refer to a concept. The stereotype has two meanings: in phraseology, it means fixed content such as quotations, proverbs or clichés. The meaning refers to a fixed image or content. Lowe (2007) believes that a stereotype is often taken as a preconceived representation of an event, person, group or thing reduced to a few noticeable

characteristics , and it may be exaggerated distorted and regulated (Peek, 2011, p. 78; Pickering, 2001, p.1; Hall, 1997, p. 257; Basow, 1992, p. 84). A stereotype is a fixed mold forced on the subject and its repeated use if encouraged Ross and Lester, 2001, p. 20; Dyer, 1993, p.11). Therefore, the stereotypical representation can be ambiguous, inaccurate, negative incomplete and/ or biased. Itzin (1986) says the process of creating stereotypes "represents a set of ideas or a set of beliefs about people – an ideology – rather than people as they are" (p. 128). The purpose of stereotypes is to create negative or common perceptions based on a personal bias to generate propaganda against someone or something (Hamilton & Sherman, 1996; Fiske & Taylor, 1991).

Therefore, stereotypes are fixed molds of thinking which reduce the character of a person to a few negative traits. This concept is similar to Dyer's idea of "social types" (1993, p. 13) and communicates "values and beliefs" (p. 11). Therefore, stereotypes are based on discursive agendas or ideological standpoints but it is the ways they are communicated that create a bias. Stereotypes are made by providing members of the community with a code for naming and explicitly categorizing diverse features of individual or group history about their world (Jussim et al., 2009; Moscovici, 1981 & Tajfel, 1974 cited in Stets & Serpecite, 2013).

The modern media enjoy an incomparable power to encode and circulate symbolic representations (Deuze, 2012). Dyer (1993) investigates stereotypes as a type of reductionist othering, and its hidden purpose as a fixation and fantasy and desire (cited in Marris & Thornham, 1999). In this regard, the critical concept of a stereotype is a threat to the representation of a person as it reduces the personality of a person.

News coverage of gender identity representation in the context of violence associate women with victims to suggesting lack of power– or, in opposition, as those accountable for the violence of which they are victims. Usually, aggressors are not part of news reports (p. 19). In the context of gender representation the notions or representation are problematized, it is rather ambiguous tostate what is presented, who is represented and who is representing and for whom is it really presented (Sunderland et al., 2002: p. 78; Gledhill, 1997, p. 346).

In terms of gender, stereotypes are notions regarding the capability, mindsets, actions, and preferences a "typical" man or a "typical" woman (Mealey, 2000). Gender identity is an act controlled and regulated by social discourses leading to a historical formation of identity in the present moment in time. In the context of factual discourses such as documentaries "re-present reality" (Stewart, Lavelle & Kowaltzke, 2001, p. 37).Lester and Ross (2003, p. 2) give a list of five reasons for media stereotyping: Media products such as documentary films are based on easily and quickly understood images. People in the media industry assume that audiences will only accept specific images of a certain group member. People believe that one cultural group is better than another and vice versa and should get more coverage. Reporters do not spend time on common issues with different perspectives or explore new issues. Lastly, people of diverse backgrounds are not working in the media industry. Linn (2003) adds that stereotypes are not approved or accepted with open perspectives.

One would think that news, news reports, and factual discourses such as documentary films are based on real events and may not use stereotypes but the reporters use stereotypes to a large extent. The reporting of the event is made interesting and exciting so that people watch the news and factual discourses (Scollon, 2014). In the process, the producers generate an imbalance as the focus is kept on making the discourse exciting rather than truthful (Ross and Lester, 2011). The selection of news reporting to illustrate a story is also part of stereotypes. Additionally, the news media and factual discourses rely on stereotypes by depicting a member of the cultural group with particular categories such as sports, crime, entertainment and household news. However, there is relatively less or no news reports on aspects like education, health, business, religion, general interest, children, etc (Lippi-Green, 2012, p. 33; Lester and Ross 2003, p.3; Cann, 2001; Meyers, 1996) Therefore, as Len-Ríos et al (2005) have found, newspapers actually sustain gender stereotypes (p. 165). Although the news can be said to be one area of the media where stereotypes really should not exist, journalists do in fact draw upon similar stereotypes (Eltantawy, 2007). The dilemma they face is that for a story to be meaningful and interesting it has to be about specific people but in doing so, it consequently produces stereotypes. The documentary films face a similar situation as most of the filmmakers are trained in journalism (Struckman, 2002). Wang (2017)

declares that videos including social documentaries portray content in a "visually appealing manner" representing participants in a lifelike a manner providing them with feelings, emotions and, facial and body gestures (Ritchie, 2014, p. 157).

There is a serious need to address gender representations and role in media instead of disregarding the implications (Tuchman, 1978, p. 3-4). Tuchman study in the late nineties still exists in the in contemporary times. Tuchman asserted that conventional stereotypical gender roles have the potential to construct ambiguous and erroneous messages and may lead to harmful results of exclusion of gender. This may lead to certain does not "fit" to be included in the acceptable roles. This can also lead to a culture that does not exist anymore (Carter and Steiner, 2004; Bryant & Thompson, 2002; Tuchman, 1978). Stereotypes suggest the power of the norm exercised through abstract and covert practices. These stereotypes are political in nature and are a modern form of overgeneralization (Gaertner & Dovidio, 1986; McConahay, 1981). Munster & Sylves (2015) assert that documentary films may represent events, people or things in a commonsensical way to the extent that it is taken as a norm. Accordingly, the effect of media representation and stereotypes typify the supremacy the media possesses and the control it can use (Beattie, 2004). Research on representation and stereotypes suggest that long-term exposure to media content has growing effects that deform the social reality view and increase stereotypical beliefs (Lowe, 2007). Stereotypes are prevalent in manyforms of media, particularly in news media representation of gender social issues. In this regard, Gallagher (2015) believes that the representation of gender particularly women in media is a significant pointer of advancement in gender equality and the realization of human rights for women. In terms of gender stereotypes in social issues means that how gender is portrayed and how men and women portray gender-related news and issues (Desmond and Danilewicz, 2010 cited in Matud Aznar, 2017). Gender news in the media by men is reported differently than by women (Desmond and Danilewicz, 2011). Stereotypes in the news also study how women are portrayed in social issues. Coverage of social issues should not be related to the gendered aspect rather it should treat gender as the subject of the discourse. The discourseof social issues such is reformative in nature without criminalizing a certain gender even if it is a crime because the purpose of a news item is to state the event and suggest a corrective measure if need

be instead of drawing upon traditional social practices (Gartner and McCarthy, 2014). A review of relevant researches will elaborate this idea further.

2.4.8 Association of Stereotypical Identity with Visual and Verbal Media

The contemporary communicative process makes use of thousands of tools or strategies for the purpose of representing, publicizing and propagating an idea or a message in a social documentary film. The constant assault of visual stimulus has created a very visually concentrated and dependent society (Leeuwen and Jewitt, 2001). Documentary films particular rely on visual mode. Visuals are additional forms of communication and are significant because they contain emotion, conjure sentiment, send messages faster and comprehensive in meaning (Plantinga, 1997).

In this field, graphic design is a very communicative medium that allows generating, spread and transmits thoughts (Carson & Pajaczkowska, 2016). The visual and verbal form of management employs a series of signs, icons, and symbols that give an expressive and meaningful character to the messagein accordance with the various needs, which include stylistic, informative, persuasive, technological, production, innovation, etc. The images, visuals or pictures are relatively more predisposed to become part of our long-term memory (Lester and Ross 2003; Leeuwen, 2008).

Berger illustrates that "an image is a sight which has been re-created or reproduced" (2008, p. 9). The assessment that occurs in this creation, co-creation,and re-creation of an image relies on multiple options of who to include, what to eliminate, where to create the image including lighting angle, frame size and/or subject's facial expression. Berger recommends that the understanding and interpreting of the image is a wholly subjective and individual experience dependant on knowledge of the world, for example, the filmmaker selects his subjects, which determine his way of seeing (Berger, 2008, p. 10). These notions get more significant in news media. Hodge and Kress (1993) write that in order to sustain these structures of domination the dominant groups attempt to represent the world in forms that reflect their own interests, the interests of their power. However, they also need to sustain the bonds of solidarity that are the condition of their dominance. Similarly, Hall (1973) states that news photos are created as aspects of "nature" representing ideological stance. Visuals can stand on their own but when

visualsare accompanied by words; the impact is different altogether (Armstrong, 1998; Leeuwen, 1996). It changes the meaning as well as tells the story in a specific way (Colson, 2003, p. 36-7). Hall goes on to say, "By appearing literally to reproduce the event as it really happened, news photos suppress their selective/interpretive/ideological function" (1973, p. 188). Crisell (2002, p. 157) argues that visuals train viewers to feel not to think. During the process, visual intelligence vanishes and naïve realism takes over (Nerone and Barnhurst, 2009, p. 38; Mitchell, 1994, p. 87). Certainly, it would be naïve to expect that all visuals are an exact replica of reality. Therefore, the subjective experience of the producer is significant as it constructs a selective reproductive creation (Evans and Evans, 1996). The perception of truth and reality in a visual medium thus performs a complex task.

2.4.9 Representation of Pakistani Gender Identity and Social Issues in Western Media: Current Practices

This section investigates the prevalence of Pakistani gender portrayal in Pakistan media and western media. The terms "Pakistani" and "western" documentaries are operationally used to mean the following: the Pakistani documentaries made by filmmakersof Pakistani origin using social issues of Pakistani society as the main theme. On the other hand, "western" is an overarchingterm that includes filmmakers of western origin using social issues of Pakistani society as the main theme. Additionally, the films are made in Pakistan.

In this regard, Struckman (2002) posits that fiction or nonfiction media images i.e. images associated with fact or fiction are based on "circuit of culture" or how to create images are viewed as the "truth" by society (Hall, 1997). Struckman believes that media rely on preconceived broadcasting and print formats as well as operate through familiar content in media representation of men and women.

Malik (2009) conducted a study of Pakistanis in Australia as well as the media portrayal of Pakistanis. Media discourses revealed two things. First, Islam, like in other western counties is seen as a threat to Australian values. Secondly, the Muslimcommunity in Australia has different religious values and practices and not all are extremists. However, Islamic values are a matter of discussion in media and security

agencies. MacDonald (2011) conducted research on representations of the memories in British television documentary and film. Examining British Muslims of South Asian basis, these identities are generically subsumed under "South Asian identity". These identities within stereotypical conceit of intergenerational issues are situated and highlighted in narratives appointing Muslim gender as full of problems. The documentary film consigns more stress on the relational feature of identity representation and construction emphasizing a divide between "British" and "Muslim" identities. MacDonald further says that the narrative is built on religious discourse, and suggesting the range of identities within a population that is normatively homogenized.

Schønemann (2013) conducted a study on the stereotypical representation of *Muslim in American media through a content analysis of The New York Times and The Washington Post*. It is an analysis of 12 Muslims countries. Using stereotype theory to elaborate the representation, it is seen that when it comes to the portrayal of Pakistan, stereotypical images are used which have negative connotations of violence, and political issues. The study shows that stereotypes are used to elaborate ideas and stories in a short span of time because viewers in the west have a short attention span. Therefore, images like a *burqa* are a symbol of Pakistani women and communicate many ideas. The prejudices against Pakistani men and women are shown through the depiction of them as an out-group and the stereotypes are combined along with other aspects.

Min Huh (2015) in research believes that there is a limited representation of Asians in the popular media and the Asian have not been able to secure a voice in the media. Whatever little is shown on the popular media is regulated and controlled through a narrow lens. Hence, misrepresentation and representation are part of the Asian identity construction Ameli (2004, 2012) in a report on the portrayal of Muslims in the context of gender construction asserts that analyzed British films and cartoons to show a stereotypical representation of men and women. The data shows that the narrative of films is based on the portrayal of Muslim, and Islam. In this context, one film, in particular, is an illustration of Pakistani culture in Britain. The film *East is East* is based on a family's lifestyle in England explores themes such as culture, mixed marriage, familial conflicts through a Pakistani husband and English wife. The husband is depicted

in a traditional role of dominant, aggressive, abusive and narrow in his approach while the wife is stuck in a traditional setup. The children are shown in struggling roles of balancing what the father expects from them and what the English culture expects from them. The overarching theme of the film is the negative connotation attached with men who draw upon traditional discourses of gender to restrict the family. The study refers to other British films and cartoons and reveals negative representation or misrepresentation of Pakistanis, and Muslims and how media perpetuates gender stereotypes and reinforces negative gender representation in media products. Although the study by Ameli is broadly contextualized in Islamophobia, which does not fall under the realm of the study, the research is used as a reference to show what kind of gender stereotypes are depicted in media and howmedia stereotypes and representation are formed.

Pichette (2011) in an unpublished thesis analyzed images of Muslim women through the lens of western media and claims that stereotyping and representation of women in media is unfair and discursive in practice. Gender identity construction is based on the aspect of "self" and "others" in a negative way. Familiar symbols such as veil are used to suggest religious stereotypes and reduce the identities to essentialized view. The symbols are equated with misrepresentation. The identities are constructed to show others threatening to them in the group. The outgroup is depicted in terms of social inferiority. However, the standard of social superiority is not given and the standard of acceptability. Media is equivalent to a powerful institution, which regulates practices. Media's identity construction is titled. Stereotypes are formed through the objectification of bodies such as brown skins and clothes such as are used as symbols of identity constructions. Furthermore, the stereotypes attached with women are negative aspects i.e. women as a threat to in-group, women as passive and weak and women blamed for not integrating. By implications, all these aspects are related to the religious identity of women. Rehman (2014) conducted a study of *Muslim women in American magazine Time* and collected articlesfrom the year 1998 and 2002 respectively. The article posits that American values are held superior. Pakistani women's choice of clothing was termed as fundamentalist and veil were used as a symbol of ridicule. The article also reveals that Pakistan and Islam are intolerant due to extremist militancy. The article reveals that Islam is viewed as a danger to educated Muslim youth as they could join Islamic extremist

thought. In other words, Pakistani women are represented as inferior "other" and American lifestyle as superior "us".

Ahmed and Matthes (2016) in a seminal article titled *Media representation of Muslims and Islam from 2000 to 2015: A meta-analysis* discover that western media focus on issues such as migration, war, and terrorism to represent Muslims. The researchers also found that Islam is depicted as a violent religion and consequently Muslims are negatively portrayed. In another research, Abu-Lughod (2002) reveals that in the discourses of equality and women rights, Muslim women are shown seeking a savior often in a binary opposition of superior-inferior relationship. However, there is a need to reconstruct the Muslim representation discourse. The writer addresses the white dominant men to recognize their responsibility to address inequalities and working with Muslim women to transform the narrative

Thakore (2013) in her thesis for Loyola University Chicago asserts in a study titled *Just Like Everyone Else? Locating South Asians in 21st Century American Popular Media* asserts that Women of color are faced with obstacles as a result of patriarchy and dominance or power structures. Collins (2016) adds that positions of power are used to suppress people during the process the identity of that not in power is created negatively so News media is one of the institutions to regulate the masses and create the division of "us" vs. "them". In this context, gender representation encloses subtle ideological suggestions that emphasize social hierarchies within society. It is seen that men are represented as submissive, with lesser potential and an out-group. On the other hand, women are characterized by overt sexuality or docility. These characteristics put them in the "others" group. It is already discussed that media representations are produced through power structures. The media structures also illustrate biased attitude towards of middle class and working class. The study elaborates Gramsci's (1971) who believes that media producers are regulators of representations and serve the interests of the media producers or ideological interests. The identity of South Asian and, Pakistan men, in particular, are not represented in a masculine way. Men are represented in roles that define oversexed behavior or asexual. They are depicted as threatening. These stereotypes legitimize the privileged class or white if the comparison is between the

whiteor nonwhite groups, whereas men depict women as too docile or sexually desirable. This is a way to objectify women and their bodies. South Asians representations in the media are informed by such ideologies.

Haq (2103) investigated the UK based comedy show *Citizen Khan* and the gender identity constructions of on-screenSouth Asians and Pakistani in particular. The research illustrates two important ideas: Asians were constructed through preexisting broadcasting formats but there is a visible shift now. The word Asian used to be equivalent to religion and national assertiveness through self-depiction by Asians but now the discourse is changing as the new media is allowing the misrepresented to respond to their representations in media products. The current research, however, shows that the identity of women is constructed through south Asians or Pakistanis themselves. Tahir Abbas in 2013 investigated *Citizen Khan* and studied the prevalence of gender stereotypes in the show. The study shows that the program is based on stereotypical discourses from patriarchal practices. The character of Mr. Khan is reminiscent of a patriarchal community leader, stuck in the past. The study reveals two things: first is the identification of types of masculine negatives stereotypes in the popular media with reference to Pakistan and second is that labeling of the characters in the context of traditional customs.

Sajad Kabgani (2013) in an article *The Representation of Muslim Women in Non-Islamic Media: A Critical Discourse Analysis Study on Guardian* uses van Leeuwen's framework to analyze the representation of Muslim women including Pakistani women in the Guardian. Muslim women are used as active or prominent members of the Muslim community. Women are relatively stronger in faith, beliefs, and independent individuals. The study reveals that the representation of women is positive, the women lack critical thinking. The negative representation emerges from the editor's comments on the Muslim women's position as independent and critical. The media discourses in the western media are constructed by powerful elite. The media uses two kinds of strategies for representation and identity construction of Muslim women. In the first method, the media producer uses cultural and social norms of those countries are illustrated. The audience of the new products is not aware of cultural practices. In the second strategy, the events and

incidents are discursively produced through the exclusion of relevant information and inclusion of details, which are not of prime importance.

Nahid Mohamed Atef Eltantawy in a dissertation titled *U.S. Newspaper Representation of Muslim and Arab Women Post 9/11* for Georgia State University is an attempt to provide an inclusive assessment of the varied stereotypes used by Western reporters to portray Muslim-Arab women, their appearance, roles, status, responsibilities obligations, and aspirations. The analysis also investigates journalistic practices that supply distortion and stereotyping. Nahed Eltantawy through her analysis of women representation in newspapers and news magazines that western news media uses women's clothes particularly *hijab* as an identity marker and associate with oppression. The researcher points out that in the reporting names, titles, physical descriptions are oversimplified.

The study reveals that the media's projection of Muslim women is biased. The media is fixated on clothes as identity markers especially the use o veil. Why are newspaper reporters and editors captivated by such a narrow aspect of Muslim women's identity Eltantawy (2005 cites Falah 2005) and declare that "whether veiled or exposed, passive or wielding weapons, Muslim women are the ultimate "Other," and they serve as the main repositories of the West's sense of fear, fascination, and superiority vis-à-vis the Muslim world". The clothes are the easiest and clearest way to identify the "others". There is a positive representation of women too but the image of the positive women is also distorted. The kinds of topics, which are associated with Muslims in news reports, relate with honor killing, forced marriages etc are shown as cultural features. The reporting lacks context and highlight the narratives of the victims rather than focusing on providing solutions. The positive coverage of Muslims and Pakistanis is not relatively given.

The reporter enumerates potential issues, which are used to describe and illustrate gender stereotypes. The researcher asserts that honor killing is one of the topics associated with Muslims and Pakistanis in particular. The researcher asserts that honor killing is a practice prevalent in Muslim, Jew and Christian religion but it is usually associated with Muslims. The researcher also says that this practice is associated with

Islam although Islam denounces this practice or religious beliefs (Hanania, 2007). It creates a lopsided view of the   Muslims. The researcher further rays that the reporting of honor killings is not detailed and specifics are not given. In fact, it is used as a practice to brand Muslims as oppressors and women as victims. The use of the word victim is also discursive as the binary opposition of oppressor and victim is used as a generalization with Muslim men and women. In addition, it is not necessary that the victim is always a woman. The researcher further says that reporting is done from memory; based on presumptions and the source is often secondary. The researcher also points out further issues in the reporting of honor killing in the research. The use of language in the reports of honor killing is sensationalized; the voices of Muslim women are not included; the research of the journalists is not detailed to include multiple points of views; the reports refer to women as victims while women's voices are not illustrated to show their point of view. These issues reduce the reports to oversimplification, stereotypical, and ambiguous representation of Muslim men and women. The researcher also believes that the narratives of the honor killings focus on the laws and lenient practice of law, focusing on the victimization of women. The researcher cites Joanne Ostrow (2002) who used the following words or the lead in the newspaper: "The Pakistani men are matter-of-fact as they explain why they feel justified in killing their women. "She is our property," one says. "If she sleeps with another man, God says you can kill her." Another sums up: "My donkeys, my women" (p. 105).

The researcher enlists three reasons for a biased view. Firstly, he refers to Berkowitz (2005, p. 608) who believes that it is due to primary socialization: "As both part of their culture and as storytellers for that culture, journalists construct stories through narrative conventions that are culturally resonant for themselves and for their audiences," Secondly, journalists are not conscious about news value. News value means the reporters or journalists are interested in sensational narratives, as well as their personal interests in the narratives. Thirdly, the dependence of journalists on newsroom morgue, or library, results in reproducing stories of the other reporters. The research by Nahid Mohamed Atef Eltantawy is based on analysis of news media representation of Muslims and Pakistanis, which provide the basis of representation and gender identity construction in the social documentary films. Rahman's (2010) research encompasses

portrayal of women from 1998 to 2002 in the newsmagazines. Spanning over twenty years, the study is an effort to see how Muslim women are treated in the newsmagazine Times from the socio-political context. Muslim women are depicted as a danger to the American lifestyle. The study also reveals that women are depicted in asymmetrical relations as inferior and "derogatory others" in comparison to "superior" western ideals (p.11). The socio-cognitive processes framed gender identity in a discursive manner, and by implication, such perceptions lead to confrontational policies. The study is contextualized in the larger aspect of radical religious practices, which is not part of the present research. However, this study offers a comparative standpoint to the present research on gender identities in social documentaries by western producers.

The above-mentioned research reveals some essential ideas about the representation of Muslims in western media. It is interesting to find out that Muslim identity is discussed in the context of discourses such as war, terrorism and migration, and gender. In America, South Asian are assimilated in US culture but media use deliberate thought to present racial hierarchies. Women are often represented as a marginalized group based on gender, cultural identity and race, against the dominant white race. Muslim women are shown seeking a savior often in a binary opposition of superior-inferior relationship. Religion is often the lens to view Muslims and Muslims and identity of Muslims is aligned with religion while religion is portrayed negatively. Intergenerational links are often highlighted. In the US, after nuclear tests in Pakistan in 1998 and 9/11, media discourses started discussing Pakistan but the center of discussion was women and their choice of clothing, which was referred in a derogatory fashion and used as a symbol of fundamentalism. Media discourse used the classic inferior "other" and superior "us" dichotomy to represent Muslims.

There are some examples from research in media, which reveal neutral representation or even positive representation for Muslim women. In Australia media, it is stated that the Muslimcommunity in Australia has different religious values and practices and not all are extremists. Similarly, women are seen in search of reshaping their identity although they are labeled negatively. Western intellectual canon in anthropology has recognized the need to reconstruct the Muslim representation discourse

and call upon white media producers to address inequalities and working with Muslim women to transform the narrative

2.4.10 Representation of Pakistani Gender Identity and Social Issues in Pakistani Media: Current Practices

This section is an account of gender representation and possible stereotypes that exist in Pakistani media.

In a study on media's portrayal of women in Pakistani print media conducted by Mansoor (2013) illustrated that negative portrayals are more in number with respect to women representation in the context of print media. These mages include women as sexual signifiers instead of acknowledging them in successful roles in household or careers as valuable members of society. Women are largely represented as weak, passive and dependant on men. Men are depicted in typical masculine roles as dominant, powerful and unsupportive towards women. Even if women are shown as successful in their appointed roles, the acceptance of such roles finds lesser appreciation. The research shows that traditional and derogatory images of women in print media are largely associated with lack of gender-sensitive attitude and social practices in society. This study shows how cultural values of society are transmitted in the print media, which is what the present study on social documentary films seek to explore through the portrayal of real-life incidents or actuality.

On the contrary, Siddiqui (2014) carried out as a qualitative content analysis to explore gender representation in commercially successful Pakistani films from 2002 to 2011. The study reveals that gender stereotypes still exist in films and are perpetuated in films through newer forms. Men's power and dominance is challenged by women through strong roles. The screen time for women is increased if not made equal to men. These confident women are depicted in duality; the active role of women shunned in the film. So women have appointed docile as well as a dynamic role to construct their identity.

Rizvi (2014, p. 100) studied the progression of Pakistani cinema before and after the implementation of Motion Picture Ordinance. The films depict the conventional image of docile roles transformed into roles of strong women who embrace their

sexuality and expressive in their emotions. The conventional role is in conflict with the modern role of women as the religious values are in sharp contrast to the modern roles assigned to women. The conservative groups denounce the modern role of women and suggest viewing women in a traditional role, whereas the modern group denounces contemporary modern values such as expression of sexuality by women performers but this group support traditional and cultural norm in the modern guide. The researcher revealed that Pakistani cinema reveals the discourse of "castration anxiety" (p. 100) which results in participants in media products "who is interpellated by their social formation". Therefore, the binary oppositions in the form of a traditional and modern image of women reflect the producers" and directors" desire to disguise traditional image in sexually expressive women roles to confine women roles to weaker positions. In research on Pakistani feature films, it is found that the films are using stereotypical male characters, which show male dominance and aggression to control women while women are depicted in nonconformist roles, challenging male dominant roles. Hence, the discourse draws on cultural norms but women are assigned non-traditional roles in an effort to challenge traditional norms (Yousaf et al, 2017).

Jawad (2015) has studied the representation of women through pictorial identity construction of women. Gathering the data from billboards of commercial films as wells the commercial films, the paper reveals that women's images traditional in nature with the aim of providing feeding the lascivious imagination of viewers and providing entertainment. The women are tools of pleasures and the hoardings represent the exaggerated pictures of women. Using the approach of the advertisements, hoardings are used as a way to sell films through seductive images of women. Operating in a traditional society, the hoardings mainly targeted the lower/lower-middle-class men by using traditional attire to feed the imagination of men. In modern films, the objectified is still utilized but the producers use the image of western influences in a corporate world. Women are either represented through the docile and submissive image of ideal womenor a seductress who uses her body to please the men. In either case, the male gaze is a prominent factor.

Ali and Batool (2015) conducted a study on gender identities of women in the print media. The image and text were gathered during the month of November and December. The study reveals that stereotypical identities of women are depicted through images that confirm women as "victims, passive, dependent, weak, sexualized, in domestic roles" (p. 709). The authors find that the emerging themes in the study show women associated with restricted and stereotypical discourses. These discourses include predefined boundaries for women in public and private sphere; stereotypical portrayals; and traditional roles for women; violence on women; exclusion of women in sports coverage; political coverage is associated with how women talk and their qualification; and women as beauty symbols. The study, in specific, highlight that women excluded from business and financial matters, and anything related to successful narrations. Instead, women are depicted as dependant on men indulged in homebound activities, and financially supportive of the family. In a study of soft drink advertisements (Ahmad, Ahmad, Ijaz, Batool, Abid (2015) it is revealed that women are used to drawing upon traditional images in traditional roles of caregivers and household activities.

The existence of gender stereotypes in Pakistani media is revealed through researches, for example, Mirza (2016) conducted a study on male stereotypes in television commercials aired during prime time and asserts that men are used as "signifiers of cultural values" (p. 1719) instead of users of products. The stereotypes highlighted men possessing financial stability, physical, emotional and intellectual strength, and handsome, powerful, dominant and nondomestic qualities. Similarly, men and women are associated with a certain type of commercials such as advertisements of automobiles for men and beauty products for women.

Zafar (2017) carried out research on Pakistani documentaries to explore the dimensions of national identities in the context of nonfiction films. Using three streams of documentary production i.e. state media, commercial television channels, and dependant filmmakers, he asserts that documentaries produce discursive discourses regulated by the ideological, social or economic priorities of the production bodies. The independent filmmakers offer critical perspectives of social and historical practices. Therefore, identity construction is seen in the context of the production of national identity through

institutional discourses. The study in hand investigates documentaries of independent filmmakers to explore discourses of gender identity construction.

Rahat Imran (2015) conducted research in social documentary films and analyzed the women filmmakers who have made documentaries to represent the nonconformist image of Pakistan through representations, which challenge religious fundamentalism. This study is conducted in the domain of film making and studied the efforts of women documentary filmmakers who, through activist cinema, challenged gender discrimination and male domination in society. This study is mentioned in the literature review because it serves to represent the gender identities in the context of bigoted socio-political and fundamentalist religious practices in society on one hand, and on the other appreciate the efforts of documentary makers to challenge the essentialist view of gender identities. The study in hand is an effort to show how reductionist gender identity representation normalizes gender stereotypes in documentaries. Tabassum and Pervaz (2009) in a comparative study of English and Urdu newspapers and found that although the representation of women is on the rise in the news objectification of women through stereotyping is still prevalent in the newspapers. With respect to news media, it was shown that in news media issues of social nature and crime are explored extensively and women representation is given equal opportunity, however, the type of news defines how women are to be projected. For example, women representation in crime reports is sensationalized whereas articles of critical nature are reformative in tone. Similarly, women participation in social issues pertaining to law, religion etc is not given enough coverage. Therefore, the study confirms the fact that women stereotypes are part of newsprint.

Yasmin et al (2015) conducted an in-depth analysis of Pakistani English newspapers over a period of seven years. The research titled *Myths Broken or Sustained: Representation of Women Victims in Pakistani Media* illustrates dominant attitudes of society. News reports related to female victims represent them in their traditional role as a wife whereas male offenders are represented in terms of their profession. The research shows a slight change in the reporting practices of marital status and profession in the

newspaper, whereas there is a change in the overall pattern of reporting towards non-sexist discourse in classifying gender through name and age.

Ullah, Khan,and Ibrahim (2015) conducted a study titled *Gender Representation In Pakistani Print Media: A Critical Analysis* to investigate print media discourses to analyze Pakistani gender representation. The findings of four English and Urdu newspapers revealed that women are largely underrepresented and there is a greater need to include women and women's news in print media. The study also confirmed that print media in Pakistan is responsible for perpetuating domestic ideology in media coverage whereby male dominance is accepted, and women's role as a primary caretaker of house and children is reinforced. The print media employed women's objectification in many fields such as news, and entertainment to glorify women's sexuality. In iconographical terms, the element of sexism and objectification was also seen in physical appearance, setting, and space. The research claims that print media is a site of power and social structures which show social issues as well as everyday issues in a stereotypical manner. The role if media is, that of an invisible observer, or panopticon which is always observing people to the point

Raza and Haider (2016) conducted a similar study titled *The Depiction of Women in Pakistani Print Media: A Comparative Study of Daily Dawn and Daily Jang* and explored the patterns of gender representation over six months. In the Dawn, the representation of women was seen in 463 news items as compared to only 363 items. The demarcation of gender news in Dawn was based upon professional and non-traditional women and this newspaper appreciated the women's role in their careers. The overall ration of representing traditional vs. non-traditional women was 53 and 55 percent. Though the daily Dawn's representation of gender issues and news positive and encouraging, the researchers believe that the purpose of the study was to find the prevalence of gender stereotypes in the news items and both newspapers showed a titled towards the traditional role of women. Raza and Liaquat (2016) conducted another research titled on the projection of honor killing in print media and find that stereotypes with respect to honor killing are gendered in nature, which highlight women's moral sins.

The study also reveals that such issues are reinforced in the press in a manner, which creates sensationalism and objectifies women.

Ahmed and Wahab's (2016) research on *Entertainment To Exploitation: A Psycho-Analysis Of Sexual Objectification Of Women In Films/Cinema*. The study is conducted in the Indiancontext and analyzed films produced by female filmmakers and reveal significant findings. The study explores the representation of violence and male dominance and reveals that female body parts are objectified in the films. The media producers and audience consider sexual exploitation and objectification of the female body. The study also describes that because objectification of the female body is presented a norm, there are incidents of rape and physical violence in Indian society, which are partly due to the influence of the film. Furthermore, the objectification of women is practiced under the ideology of male dominance which creates unequal power structures in film and consequently in society. The article recommends the sexual objectification of women in films produced by female producers should be diminished and discouraged to portray a positive image of women of this society

Tehreem and Raza (2017) conducted a study on *How do Pakistani Print Media covers Crime Stories on Women; Comparative Study of two Newspaper.* Projection of social issues particularly crime news shows that in Urdu daily newspaper Jung depicts women in less passive and weak roles. Nawa-i-Waqt represents women in crime news as victims of men in the context of male dominance. In addition, this newspaper published more news items related to women as compared to the other newspaper. Therefore, the objectification of women is part of the crime news in Urdu newspapers.

Raza and Hussain (2016) article *News Coverage of Physical Violence against Women: Where Do We Position.* The newspapers selected for study were printed in October 2012 to March 2013. Urdu newspaper Khabrain printed more news items on social issues such as honor killing, rape, physical violence, and acid attacks. The ration of media coverage to such issues was 74.43 percent as opposed to   25.57 covered by the daily Jang. The researcher believes that the use of language such be civil without any sensationalism and judgment while visuals should not objectify female body parts. This

research also confirms the prevalence of gender social issues in a gendered and stereotypical manner.

In media coverage, "we often put aside heroic sides of women's lives and are unable to acknowledge" (Tehreem and Raza, 2017). There is a need for less objectification of women and gender-typical stereotypes in reporting social issues. The researches reviewed above show that in the last fifteen years or so there is an acceptance by media producers that coverage of social issues in news or entrainment field should be non-stereotypical innature and it should not be gendered in nature. However, the media coverage of gender-related social issues shows that stereotypes are very much a part of media products. Women are objectified in the news reports through their body parts, while the reference point of the news is the traditional role of women as a wife. Similarly, the men are reported through their profession. The reporting of news sensationalizes violence in social issues and in turn, represents women discursively. Crime reports or social issues harbor traditional ideas of conventional ideology. Although, there are examples of women playing their part in the provision of rights to women through laws they are not covered in news. Similarly, the lexical and grammatical choices for women in news are asymmetrical. It is interesting to note that most of the researches are quantitative in nature, while only one of the researches looks at the lexical and grammatical choices for gender representation.

2.5 Documentary Films in Pakistan: Scope, Practices, and Issues

2.5.1 Documentary Films in Pakistan

The media and the language it speaks have assumed significance in today's globalized world. In a country like Pakistan, electronic media holds the fort in the era of new media with the advent of emerging private television channels, offering access to rising filmmakers and documentary makers. Khan (2013, et.al) states in the context of Pakistani media that extent of Electronic media is greater than print or social media, as its viewers even include less and/or uneducated people

During the course of past years, the Pakistani Cinema has been experiencing substantial changes, which are resulting in quality films both in the domains of fiction

and non-fiction (Pakistan Today, 2017). The independent filmmaking in the country has witnessed a considerable progression. There is a whole new generation in the cities of Lahore and Karachi who are interested in the non-fiction film genre. Colleges and universities have started to professionally conduct courses and degrees dedicated to direction and filmmaking. This has resulted in the production of documentary films at initial levels. The educational institutes in Karachi, Lahore, and Islamabad provide the students with an opportunity to produce and direct documentary films under the supervision of their teachers, which are then brought into mass screenings. When talking about the Pakistani Documentary filmmaking sphere, two names cannot be ignored: Sharmeen Obaidullah Chinoy and Samar Minaallah (Pakistan Today, 2017). Both of them have contributed significantly towards the Pakistani Cinemas with their exceptional documentary films. Their films have received constant international support and recognition.

With the rising interest of the public all over the world including the Pakistani audience in the documentary films there are a number of investors who are interested in funding such films. There are a number of Non-government organizations and entities who are interested in financing the documentary filmmakers so that they are able to produce quality content. This is not only beneficial for the entertainment of Pakistani audience and revival of Pakistani cinema but it helps Pakistan to be recognized and documented internationally with a good name (Zubair, 2017). Usually, the documentary films of Pakistan have highlighted contemporary gender-related issues in order to bring these issues to the attention of a wider audience

Pakistani cinema's history can be traced before the partition of Pakistan. Beginning in the 1920s, Pakistani cinema enjoyed moments of glory and success before and after partition till the end 1970s. Documentary filmmaking, on the other hand, has a different story to narrate. In the 1940s, Director General of film and Publication- a government institution looked after film and documentary in Pakistan. Operating under the regulation of government policies, the institution was directed to produce media products in keeping with national identity and ideology. These state regulations stayed in place will the end of the twentieth century, though independent filmmakers and

commercial television channels contributed to the process to historical shaping of the genre in Pakistan. During this time, themes mainly dealt with anthropological explorations of the country to explore ethnic groups and recording of their lifestyles in Pakistan, narratives on struggle and challenges during the time of independence, post-partition challenges of Pakistan, defining political personalities, and contribution of women in the movement of independence, and education related themes. The common theme in all these issues is the national identity policy. Documentary film making increased in scope with the inception of Pakistan Television in 1964 as it could reach a wider audience. Travelogues are the highlight of this time.

In 1980, the Zia regime regulated the policy of Islamization, which affected every domain of life including filmmaking and cinema. The filmmaking faced a hard blow. The Motion Picture Ordinance changed devised conditions and acts for cinema at large. The seemingly difficult policies are the very root of contemporary documentary practices. The people, in an effort to record the protest, found a convenient space in cinema. Backed by foreign funding agencies and NGOs, the genre found its perfect companion. However, it wasn't before the new millennium that the genre was offered a liberal space to thrive. General Pervaiz Musharraf introduced moderate policies and opening private commercial channels. The advancement in technology also contributed towards the shaping of the genre. Meanwhile, on the foreign front documentary film making practices also encountered modification.

A documentary film seeks to inform, instruct, probe and entertain but when it raises awareness about social issues it falls under the category of activism. In Pakistan, this genre has found a new passion when Shermeen Obaid Chinoy won an award for the best documentary in 2013.

Since 2000, the documentary practices in Pakistan are focused on two aspects: social issues and historical record of places. The social issues such as women rights, transgender rights, effects of religious extremism, Taliban's influence in the region, the war on terror, and barriers in the education of women, health issues and investigative journalism have been part of documentary films.

Samar Minallah is a renowned name is documentary film making. She is a freelance journalist, human rights activist, and anthropologist. Her work is centered on anthropological themes and social issues. The documentary film *Swara—A Bridge over Troubled Waters* (2003) is a winner of multiple awards.

Made in Pakistan (2009) is a documentary by Nasir Khan, which follows the lives of four young, middle-class Pakistanis during Pervez Musharraf's state of emergency in 2007. *Outlawed in Pakistan* (2013) produced by Habiba Nosheen, Hilke Schellmann explored the trial of a teenage girl who was raped by four men. Nosheen is a Canadian-Pakistani journalist

Sabin Agha, a Karachi based journalist and documentary filmmaker produced the documentary *Every Last Child (*2014) along with Tom Roberts, Anna Melin, on the subject of Polio vaccination for children and viewpoints of Taliban against polio vaccination. Emmy Award-nominated*Among the Believers* (2015) by Muhammad Ali Naqvi and Hemal Trivedi is based on the siege of Red Mosque Islamabad and life of the cleric Maulana Abdul Aziz Ghazi. Mohammad Ali Naqvi along with Jill Schneider has also produced the documentary *Shame* (2006). Sherman Obaid Chinoy has won two Oscar awards for two of her documentaries *Saving Face* and *A Girl in the River: The Price of Forgiveness.* Obaid has popularized for documentary film making in Pakistan.

The present practices of the documentary film making include freelance producers and commercial channels that are using this genre for awareness rising. There are significant potential and scope for documentary film making in Pakistan, due to recent commercialization and growth in the mass media industry of Pakistan. In addition, a large number of working populations is pursuing a career in media, particularly news channels, where documentary films are highly appreciated. Educational institutes are also promoting and encouraging students to develop documentaries as a part of academic activities. On the other hand, there is significant viewership for documentary films also. The non-fictional documentaries have more value in Pakistan as compared to fictional documentaries (Institute of Journalism, 2012). According to Rajpal, (2014) Pakistan has significant potential for budding filmmakers and film industry in Pakistan is a formidable force in the near future. There is a boom in the industry offering opportunities for fresh

talent and a large audience simply waiting for authentic entertainment. The culture of Pakistan has a high potential for beautiful storytelling and a large number of social issues to be portrayed through documentaries.

There has been considerable change in the mass media landscape of Pakistan in the last one and a half decade. In the early 2000s, there were very limited TV channels, only five radio stations, and a few large newspapers. However, after the government-loosened control over mass media under the leadership of General Pervez Musharraf, private news channels started to emerge. On the other hand, there was a boom in international mass media market in the same period which also served as catalyst to the commercialization of mass media in Pakistan and played important role in the mushroom growth of news and private entertainment TV channels as well as development of other private mass media digital platforms state control television and dozens of radio stations were operatives (Yusuf, 2013). Globalization and Open Airways can also be counted as major development factors in the commercialization of mass media in Pakistan and an increase in the number of media outlets. Now there are hundreds of TV channels, more than two hundred Radio stations, and over 3000 newspapers. Furthermore, there has been significant growth in the advertising industry reflected by the emergence of thousands of advertising agencies (Rasul and McDowell, 2012).

2.5.2 Representation of Gender Identity in Pakistani Documentary Films: Current Practices

In the contemporary Pakistani documentary discourses, the representation of gender particularly women and subsequent gender stereotyping is witnessed largely.   As said above, the roots of gender issues in Pakistani documentary films are a result of Islamicization and women empowerment, which channelized the movement through Women's Action Forum (WMA) in 1981. WMA has successfully enabled many women-friendly bills such as the Criminal Law Amendment Act (2004), the Anti-Sexual Harassment Bill, the Criminal Acid Act, Protection of Women Act, Status of Women Bill and sundry regulations condemning honor killings and other vices faced by women in Pakistani society. These discourses have resulted in representation and gender identity construction in, particularly, female-led discourses in the documentary films.

The social structures guide the narrative of the documentary filmmakers and the films provide a critique of the social practices towards gender and how women are affected by social practices. These documentary films also advance the critique of the gender representation that intersects with critical stance towards religious and cultural practices, which are reflected in the forced marriage, honor killings and violence against women. The research is an attempt to investigate the visual representation of gendered identity and subsequent construction to see how representation creates a discourse of stereotypical gender identity and use women as tools to analyze the social practices. Therefore, the focus of the documentary films are on the victimization of women and the oppression of men instead of approaching the women empowerment issues through policy matters or lack thereof. The documentary films, which are a narrative of actuality or reality, are dramatized and emotive function is added to attract a larger audience. These issues are analyzed through social semiotics and discourse analysis.

2.6 Social Semiotics and Linguistics

In postmodern societies, most people spend their time viewing texts on TV, on computer screens, digital graphics, and illustrations in the print media, textbooks, and other types of visual presentations. Consequently, many point to the need for an educational system with more emphasis on visual modality, more focused on visual literacy. The theories that will be approached in this work are Social Semiotics and discourse analysis, which guide this study.

According to Van Leeuwen (2015), the semiotic landscape of visual communication has undergone effective transformations. These changes have produced effects on the form and characteristics of this new writing of texts, which are becoming more and more multimodal, texts in which more than one semiotic (visual, sonorous, gestural, etc.) coexist. Due to this factor, it is impossible to interpret texts focusing solely on written language, since it consists of only one of the modes of the representative elements of a text, which in turn is always multimodal and therefore must be read from the conjunction of all semiotic modes in it. Since every image has a meaning, it is no longer enough to identify it but to read and interpret it to understand the discursive implications (Domingo, Jewitt, and Kress, 2015).

Social Semiotics is the science that is in charge of the analysis of signs in society, with the main function of studying the exchange of messages. In this perspective, the choice of signs and the construction of discourses are driven by specific interests, which represent a chosen meaning through a logical analysis related to a social context. According to van Leeuwen and Djonov, (2015), signs are motivated in conjunction of non-arbitrary signifiers and meanings, and the process of creating the message is complex and derived from the psychological, social and cultural history of its author, focused from a context specific. When elaborating a message, the sender makes a representation of something from his interest in the object. This interest is the source of the selection of the criteria from which the object is perceived, and these aspects are considered adequate for its representation in a given context (Bezemer and Kress, 2017). In turn, the subject-recipient also selects the aspects of the message that will be interpreted. He then emerges from a receptive position to be a social reproducer of discourse, which is also directly related to his experience and social experience. Bowcher, (2015) define semiotics as:

The general study of semiosis, that is, the processes of production and reproduction, reception and circulation of meanings in all their forms, used by all kinds of communication agents. Social semiotics focuses on human semiosis, understanding it as an inherently social phenomenon in its origins, functions, contexts, and effects... Social meanings are constructed through a series of semiotic forms, texts, and practices of all periods in the history of human society (Bowcher, 2015, p. 261).

In explaining the concept of semiotics and its function, Andersen, et al. (2015) points out that the main function of semiotics is to account for the exchange of messages, whatever these messages, that is, communication. A message can be a sign or a chain of signs transmitted by a producer to a recipient of signs or recipient whose brain produces mental transformations from bodily experiences and encodes them in the form of signs. In communication through signs, the human being is distinguished from other species, given its unique characteristic of having two types of separate repertoires of signs at their disposal: verbal and nonverbal.

The choice of signs in any representation is then socially motivated and has political and social meanings, which is intrinsically linked to the power and control

mechanisms of the dominant groups present in the semiotic acts, in an articulation of the different social and cultural meanings of each element represented (Van Leeuwen, 2015). In order to elaborate a message, the semiotic resources are not restricted to writing, speech, and image, since they can include everything that can be done in different forms, allowing the articulation of different social and cultural meanings. Thus, the semiotic landscape becomes the denomination given the different forms or modes that set the communicational process. Semiotic modes, both verbal and nonverbal, are the various forms of representation used to compose a text (Domingo, Jewitt, and Kress, 2015).

2.6.1 Social Semiotics and Discourse Analysis

The present study draws inspiration from social semiotics by adapting the tools of analysis for visual analysis of data. Kress and van Leeuwen (1990, 1996) proposed the notion of "a visual code or grammar of visual design". They deliberate that in order to convey meanings both visual structures and verbal structures can be used from common cultural sources. They further added that "like linguistic structures, visual structures point to particular interpretations of experience and forms of social interactions" (p. 2). By employing diverse modes as pointed by them, design, production, and interpretation can create meanings. The producer and the viewers (interpreters) are the participants in the grammar. Jewitt and Oyama (2001) assert that "social semiotics analysis of visual communication involves the description of semiotic resources, what can be said and done with images (and other visual means of communication) and how the things people say and do with images can be interpreted" (p. 134).

This idea of visual grammar broadly falls under social semiotics. According to Hodge and Kress (1988, p. 261), "social semiotics is concerned with the social meanings constructed through the full range of semiotic forms, through semiotic texts and semiotic practices, in all kinds of human society at all periods of human history". A social-semiotic theory investigates general principles of representation: to modes, means, and arrangements. According to Kress (2010) "the focus on sign-making rather than sign use is one of several features which distinguish social-semiotic theory from other forms of semiotics" p. 54). Based on his definition, a social-semiotic account of meaning, individuals are agentive and generative in sign making and communication with their

social theories, socially shaped, located in social environments, using socially made, culturally available resources.

This study uses social semiotics rather than semiotics because as Jewitt and Oyama (2001) point out the primary difference between semiotics and social semiotics is that the term mode "marks one of the key differences between social semiotics and Paris school structuralist semiotics" (p, 134). Semiotics uses the word sign; social semiotics uses the term mode. This term mode was used in opposition to "code". Modes are not fixed or static but generated through social processes. People mastered the codes and used the codes (graphic patterns or sounds) to send and receive messages. In the present study, modes mean the visual and linguistic features such as facial expressions of a social actor combined with what he/she is saying. However, how these codes are created along with the rules of usage. Van Leeuwen (2008) refers to participants in a visual medium (p. 23) as "social actor". "Semiotics and Social Semiotics differ from each other as the latter in specific explore the equivalence and correlation between social practices and discourse" (Meinhof, 1994, p. 156, cited in Meinhof & Richardson). Meinhof deems that social semiotics chooses the old semiotic path from sender to receiver to give the message and develops it into multidimensional interactive bodies of relations. In social semiotics "texts are both the material realization of systems of signs, and also the site where change continually takes place" (Hodge and Kress 1988, p. 6). For social semiotics, the two terms "text" and "discourse" represent complementary perspectives on the same level of phenomenon. Both text and message signify the specific social relationships at the moment of their production and reproduction.

Placed in a medium of communication like a social documentary, the research investigates how and why producers select visual features or modes such as the representation of events and interactions of social actors in a particular manner. The social documentary films use social issues in Pakistan to represent gender identity. The study also investigates the function of the modes (image, color, and facial expression) in the text about the relation of these modes to each other; and about the main entities. However, the relationship between modes is beyond the purview of this thesis. In social constructionist approach concept like gender is studied through categorizing people based

on the perception of them. Social semiotics states that modes are the carriers of meaning which are utilized to convey a meaning. The visual modes combine with verbal or linguistic modes for meaning. The discursive approach will study these choices in the text.

2.6.2 The Multimodal Approach

The various forms of representation are called semiotic modes for Social Semiotics. The multimodal approach seeks to understand the articulation of the various semiotic modes used in concrete social contexts, that is, in social practices with the aim of communicating (van Leeuwen and Djonov, 2015). In Multimodality, most texts involve a complex game between written texts, colors, images, graphics and sound elements, framing, perspective of the image, spaces between image and verbal text, lexical choices, predominantly one or the other, of according to the purpose of the communication, being, therefore, important semiotic resources in the construction of different speeches. The term discourse is understood, according to the authors' considerations, as "socially constructed knowledge of some aspect of reality" (Bezemer and Kress, 2017).

Any discourse can be constructed in different ways depending on the combinations of the different semiotic modes in the form of text. For Kress, the notion of a text "A weave" together, a fabricated object that is made up of "woven together" yarns - yarns made up of semiotic modes is thus extended. These modes can be understood as systematic and conventional forms of communication. A text can be formed by several semiotic modes (words and images for example) and therefore, we can arrive at the notion of multimodality. With the advent of computerized, multimedia and interactive materials, this form of conceptualizing semiosis becomes increasingly relevant (Domingo, Jewitt, and Kress, 2015).

2.6 Conclusion of the Chapter

Over the course of past years, the scope of media has evolved to a greater level in Pakistan. The genre of nonfiction films and documentaries has increased significantly, which has helped the content reach to a wider audience as compared to the previous times. Electronic media is an important medium and it has the capacity of affecting the

audience in a relatively significant way as compared to print medium. According to Vaccari, Chadwick, and O' Loughlin (2015, p. 1041) media tends to influence the development of a country or a region in a positive manner. As media has a great impact on the people of the society hence it can be termed as a fourth pillar of the nation. When representation issues are studied in term of gender identity construction, media plays a significant role. The next chapter is an account of the research methodology that guides this study.

This chapter is a discussion of the origin of social documentary films in Pakistan, the social and political reasons that impelled the origin of social documentary films and the reasons of its popularity in a short span of time. The section also discusses the practices of activist documentary filmmaking in Pakistan. Since this study investigates the discourse of Pakistani and western documentary in Pakistani gender identity process, this chapter also provides the practices of western social documentary films with respect to Pakistani gender identity. There is a propensity in Pakistani media, both print and electronic, to represent social issues particularly gender-related issues such as crime, violence, and tragedy in a discriminatory stereotypical manner. By stereotypical manner, the researcher means that the representation of gender issues is situated in patriarchal values and traditional socio-cultural practices, which contains women in the limited role of a wife, sister or mother whereas men are shown in the role of a dominant male figure. These stereotypical roles define how men and women are treated in society. Western media also represent gender issues in a stereotypical manner, which show women as victims and men as oppressors. Media discourses have a propensity to influence social phenomenon, cultural practices, and knowledge production, so much so that statistics have revealed that media is a catalyst of change.

A large body of research has been done on Pakistani gender identity construction in newspapers, films, television in the domains of hardcore news, advertisements, and film billboards etc. Much of this research is quantitative in nature and investigates the use of written or spoken language. However, the study in hand seeks to investigate the qualitative aspect of Pakistani gender identity construction through multimodal and linguistic representational strategies to ascertain linguistic and para-linguistic use

contextualized in a social and cultural phenomenon for the meaning-making process. Linguistic choices along with meanings and functions of visual images are necessary aspects to be explored. The study also seek to find out whether the strategies employed in the presence of a female filmmaker as a producer produce a nonstereotypical film.

The analysis and interpretation of language use are contextualized in conjunction with other semiotic resources used simultaneously for the construction of meaning. Besides linguistic choices and their typographical realization, the functions and meaning of the visual images and the integrated use of the visual and linguistic resources carry importance in the multimodal analysis.

Researchers believe that multimodal and linguistic representational resources in social documentary films can be identified and investigated by analyzing the co-occurrence of meaning potential whereas the meaning-making process is situated in the cultural contexts. Therefore, the current study is a descriptive analysis of processes of multimodal and linguistic strategies in Pakistani and western social documentary films with a focus on visual and verbal communicative devices to find out if the discourse of documentary films projects the image of women in the context of crime and violence to construct a stereotypical image.

CHAPTER 3

THEORETICAL FRAMEWORK AND RESEARCH METHODOLOGY

3.1 Overview of the Chapter

The previous chapter placed the research in the field of linguistics by establishing the significance of the rise of the visuals and the interrelationship of verbal /visual communication, and process of gender identity construction.

The chapter discusses theoretical framework and why the framework is good for examining representation of gender identity in social documentary films. The chapter also talks about the epistemological standpoint of research, tools of data analysis, and method of analysis description of data categorization and procedure of analysis. The chapter is why and how of data research methodology and serves as a bridge between chapter 2 and chapter 4.

3.2 Theoretical Framework

This research study is positioned in the constructivist qualitative paradigm. As a research paradigm, the origin of constructivism is based on challenging the basic principles of objectivism because of its conventional, traditional, and positivist approach. Schwandt (1994, p.125) believes that constructivist worldview has no broadly agreed upon stance of the paradigm. However, the users of the terms have defined the term, but there is some consensus on essential characteristics (Hirschheim et al., 1995; Gjersvik, 1993; Guba and Lincoln, 1994; Schwandt, 1994). Firstly, realities are local and individual in nature as they differ between groups of individuals (Guba and Lincoln, 1994, p.110). Constructions, being ontological elements of realities, are not absolutely true or correct in any sense, only more or less informed and sophisticated (Schwandt, 1994, p. 129).

Secondly, Constructivism communicates an epistemology that truth is relative and that it is dependent on one's perspective. Reality is actively constructed, that is not merely discovered. Therefore, the distinction between ontology and epistemology is blurred, as what constitutes reality depends on a particular actor and his values (Guba and Lincoln, 1994, p.111).

Thirdly, constructivist research is a constructed in asocial manner that is the constructions are not personal or technical (Stetsenko & Arievitch, 1997). Therefore, it recognizes the reality and context of human experience to provide explanation of the data (Willis, 2007; Mertens, 2005; Neuman, 2000; Cohen and Manion, 1994). Human being constructs knowledge of the multiple realities while they experience a phenomenon; therefore, knowledge is not neutral; it is value-laden. The contexts of the multiple realities drive the interpretations (Krauss, 2005).

Wodak and Myers (2009) argue that the assertion of interpretive researchers is that tools of social construction are language and shared meanings among other things. The interpretive approach posits that the purpose of research should be to explore, investigate and examine. It emerged as a research paradigm, which challenged the fundamental beliefs of objectivism, which is also known as traditional, positivist and conventional. Interpretivists seek to illustrate a phenomenon, instead of suggesting a solution to the problem (Silverman, 2013; Willis, 2007; O'Leary, 2004; Thomas, 2003).

Since the study is immersed in qualitative framework, one needs to know about it. Qualitative research is a multi-method interdisciplinary research, based on distinct methodological traditions of inquiry involving an interpretive, naturalistic approach to its subject matter. It is the research method characterized by an inductive perspective, a belief that theory should be grounded in day to day realities of the people being studied, and a preference for applying phenomenology to the attempt to understand the many 'truths' of reality (Creswell, et.al, 2007; Palys, 2004).

A constructivist-interpretivist view of critical discourse analysis in this study asserts that discourse is manufactured from media products such as social documentaries. Such an understanding of the power of discourse adheres to a constructivist view of gender identity construction, which explains the association between actors and social

structures within and across societies. The constructivist view of gender identity analyzes multimodal discourse to offer a glimpse into the powerful influence of media products. The media products such as documentaries are important because they are viewed as real representation of reality emphasized by the actions, events and discourse of actors. Therefore, the media products can be used as tools to show how societies think and *what* societies *should* think. People are not born with an essentialist view of who they are, and what it means to be a male or female. Social interactions determine these concepts, characteristics and traits (Kyriakidou 2015; Ryle, 2011). Gender comprise of the capability to generate masculine or feminine characteristics by associating oneself to the dominant cultural norms of gender, often presented through fictitious depictions in the mass media (Goffman, 1979). Therefore, the gender and social norms can be reconstructed through media products. Based on a constructivist view of discourse, Pakistani and western social documentaries have significantly influence the view of Pakistani gender identity representation, thereby affecting continued discourse and the ongoing relationship. The social documentary films propose that identity of social actors is based on social perceptions, not on biological characteristics. The producers of social documentary films generate multimodal meaning making process through defining and categorizing social actors. In doing so, gender is used as the defining feature of categorization. Since constructivist view investigation believes that these categories are dynamic, the media text produces stereotypical gender categories (Lorber & Farrell, 1991)

The study also proposes that power is understood by constructivists as Michel Foucault views it. Foucault asserts that an association itself cannot indicate a balance of power, but the continuing repetition of that relationship, which are made up of a continuous sequence of actions and reactions between them. Similarly, Foucault's concept of gendered identities conceptualizes gender as a neutral concept and is assigned along with the notion of power and its effects on the body. Foucault posits the notion of the body as "the body is directly involved in a political field; power relations have an immediate hold upon it," (1995, p. 25). The body is a site of power for Foucault, a place inscribed with culturally and historically specific practices and subject to political and economic forces. Historically, a body is the site, which results in judgments, or

prejudices. In terms of gender representation, gender is a construct, which is utilized to assign specific roles to men and women and represent them in a stereotypical manner. The concept of gender is thus used discursively through power structures to project identities. Michel Foucault's concept of 'discourses' to media analysis gives us the lens to look at the constructive power of media. Foucault used the term discourse to examine how power, language and institutional practices together at historically specific point in time determine models of thought and action.

The study in hand explores gender representation to see how gender is constructed in social documentary films and the most relevant approaches to study gender representation is social semiotics multimodal approach presented by Kress and van Leeuwen (1996, 2006), and discursive approach influenced by Michel Foucault along with Laura Mulvey's view of gaze. The research studies social construction of gender identity construction as a result of representation projection of gender roles and the wider global implications through the gender patterns.

3.3 Research Framework

Based on the above discussion, research framework for analysis of current research is adapted from Kress and Van Leeuwen's *Reading Images: The Grammar of Visual Design* (1996, 2006), and Van Leeuwen's, *Discourse and Practice* (2008). Rooted in Kress and Van Leeuwen's Visual Semiotics Theory (2006) and Social Actor Theory (2008), Visual Social Theory is a branch of scholarship, which investigates the interplay of different modes for making process in the larger milieu of social and cultural contexts of gender identity, whereas Social Actor Theory studies the representation of actors as grammatical level. These concepts are implemented as shown in the graphic representation below. The study in hand selected multimodal social semiotic approach to analyzing linguistic representational aspects and multimodal aspects in data sets in moving images compatible with CDA (Bezemer and Jewitt, 2010; Jewitt, 2009; Bezemer and Kress, 2008; Bateman 2008; Van Leeuwen, 2008; Leborg, 2006; Kress & Van Leeuwen, 1996, 2006; Halliday & Matthiessen, 2004). Page (2010), writes 'Multimodality is rooted in semiotics but interfaces particularly with discourse analysis, systemic functional linguistics, and socially oriented work in Critical Discourse Analysis

(cited in Sunderland & McGlashan, 2012, p. 191). The systematic deconstruction of visual texts is possible through semiotic analysis by focusing on meaning making through choices (Jewitt, 2009). This approach consigns more stress on the sign-maker, in this case, the filmmaker. This study analyses moving images in the social documentaries by affirming to Kress and Van Leeuwen's (1996) notion that "the visual component of a text is an independently organized and structured message, connected to the written component, but not necessarily dependent on it, that is, they are neither fully conflated, nor entirely opposed (p. 18). The study qualifies to the multimodal notion (Machin, 2016; Jewitt, 2009; Kress and Van Leeuwen, 2006; Van Leeuwen, 2005) as it asserts that communication and representation are a result of other modes of communication such as the visual mode of images, gesture, gaze, posture, colour, typography, composition etc. The study claims that these elements transfer and generate meaning, especially in relation to each other. Therefore, multimodality asserts that 'the meanings realized by any mode are always interwoven with the meanings made with those other modes co-present and co-operating in the communicative event' (Bezemer and Jewitt, 2010, cited in Sunderland & McGlashan, 2012, p. 191). The visuals are thus a configuration of different modes such as images, language, gestures, colors, typography.

In order to carry out the analysis the study takes social semiotic approach to multimodality because it is based on Halliday's (1978) three metafunctions for the analysis of gender identity representation. For Halliday, language is a social phenomenon which performs three significant functions (a) Ideational function, which means to say something about the world; (b) Interpersonal function, which means to say something about participants which part of communicative event; and (c) Textual function, which means to say something about the text. Analysis of language use in any text can be carried out by studying these three metafunctions are intermixed into layers of meaning. Kress and van Leeuwen, in *Reading Images: The Grammar of Visual Design* (1996, 2006) have modulated Halliday's framework to the investigation of multimodal texts, naming the three functions as Representational, Interactive and Compositional. The present study uses the viewpoint that the configurations of the metafunctions in the visual texts produce meaning. In the present study two metafunctions, that is, Representational and Interactive functions are employed to carry out the analysis. The Representational

level identifies who are the semiotic resources or participants in the texts and what are they doing, and who are they representing, or performing. Interactive level communicates the identities, relationships and associations the semiotic resources projected by the producer of the visual texts as well as the audiences of the texts. The multiple grouping of two metafunctions chart out three-dimensional processes of moving images, along with the two-fold characteristics of semiotic resources. This study, which falls under English Linguistics, instigates modes such as images, language, colors, background, light, typography to find out how elements convey and generate meanings in relation to each other to represent, and construct gender identities through female gaze in Pakistani and western social documentaries films.

The study is also focused on linguistic representation of gender in social documentaries. The study follows van Leeuwen's Critical Discourse Analysis's (CDA) notion of discourse as the recontextualization of social practice, and strands of his 'Social Actor' Network (van Leeuwen, 2008), to explore the representation of Pakistani gender identity and gender stereotyping with respect to female gaze. The study draws on the notion of Social Actor Network, which is based on Halliday's (1978) systemic-functional linguistics. This Network is drawn 'sociosemantically' instead of linguistically with the reasoning that sociological agency is manufactured in linguistic ways. The social practices are transferred into discourses in the perspective of what tools we have for doing so and how we actually do it in particular socio-cultural and institutional contexts. It is significant to note that the institutions and the social practices have associations of which they produce representations. Hence, every kind of representational choice is associated with definite linguistic or rhetorical realizations, for example, naming practices, use of possessive pronoun, use of passive voice, and/or grammatical subject of a sentence. The Networks highlight the significance of authorial or producer's selection when it comes to 'recontextualization through linguistic realization depiction' (Sunderland & McGlashan,2012, p. 191).

To sum up the above discussion, the study analyzes multimodal and representational   linguistic categories. Multimodal category analyzes modes such as images, language, colors, background, light, typography whereas representational

linguistic category analyzes grammatical, linguistic and discursive choices. Therefore, this study is a qualitative investigation Pakistani and western social documentary films for projection of gender based social issues that lead to gender identity construction processes with the help of of multimodal and representational linguistic strategies. The study is conceptualized on the concept of male gaze vs female gaze and stereotypical representation of gender to understand what stereotypical representation means in a social documentary film and if the projection of social issues by female filmmakers is stereotypical or not.

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   ┌──────────────────────┐ │
   │ Social Constructivism │─┤
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          │                  │
  ┌───────────────────┐  ┌─────────────────┐
  │  Representation/   │  │ Gender Identity │
  │ Social Semiotic    │  └─────────────────┘
  │ Multimodal         │
  │ Analysis           │   ┌──────────────────┐
  └───────────────────┘   │ Disocurse level -│
                          │ Michel  Foucault │
  ┌───────────────────┐   │ Laura Mulvey's   │
  │ Multimodal tools - │   │ Male  and female │
  │ Kress and          │   │ gaze             │
  │ Van Leeuwen        │   └──────────────────┘
  │ Linguistic         │
  │ Representational   │
  │ Tools -Van Leeuwen │
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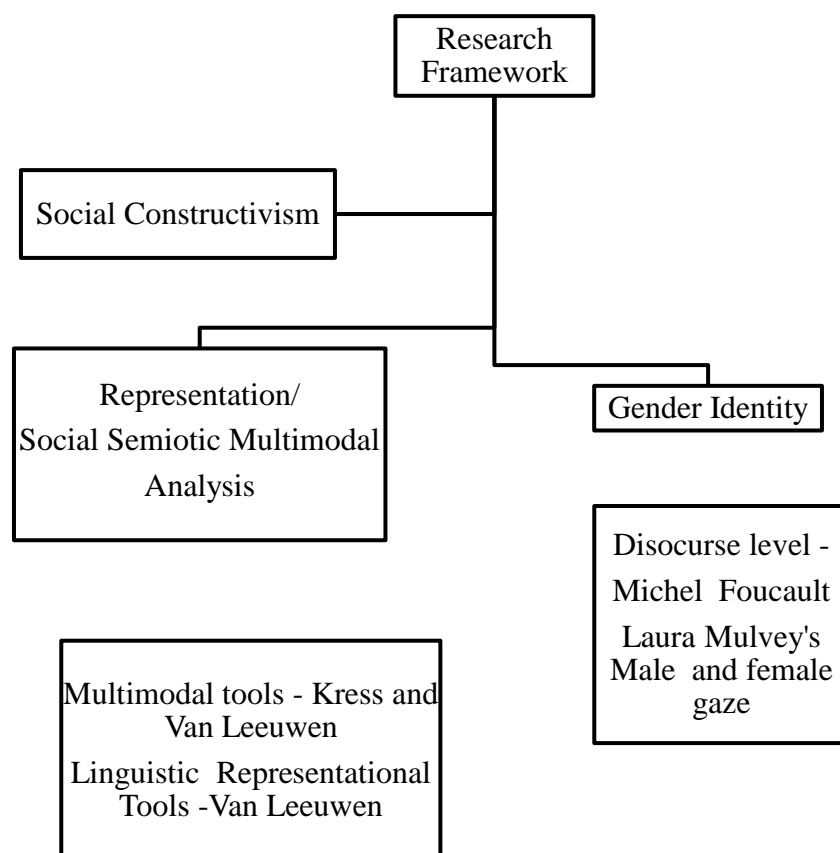
Flow chart: Graphical Representation of Research Framework

3.3.1 Linguistic Tools for Data Analysis

Tools of linguistic data analysis are adapted from van Leeuwen's *Social Actor Theory* for analyzing representations of actors and their actions. The term linguistic representational staretgies will be used in the analysis. It is inventory of socio-semantic categories. Van Leeuwen's Social Actor Theory asks the motivating question that how

cans texts represent social actors (2009) which are an imperative question for the present study. The related elements of how actors are represented are given below. While the list proposed by Leeuwen comprises more processes in the theory, only the most applicable categories are selected for the analysis of the documentaries. The complete list can be found in Van Leeuwen's article 'Representing Social Actors' (2008).

3.3.1.1 Inclusion and Exclusion of Male and Female Social Actors: *Issues of Representation***:** Social actors are sometimes omitted or backgrounded to serve certain purposes.

3.3.1.2 Role Allocation: Relationship between Grammatical and Social Representation: Social actors can be activated or passivated by representing them as agents or active, dynamic forces in an activity or undergoing an activity or as being the recipient respectively.

3.3.1.3 Genericization and Specification: Analyzing Collective and Personal Identity: Genericization occurs when social actors are represented as classes. The social actors are represented generically. It is divided into two parts: (a) individualization which refers to social actors as individuals and (b) collectivization when refers to social actors as groups, which are realized by plurality, by a mass noun or a noun denoting a group of people.

3.3.1.4 Assimilation and Individualization of Male and Female Social Actors and Contexts: Social actors can be referred to as individuals, in which case its individualization, or as groups, in which it's called assimilation. Individualization overlaps with specification and is achieved by singularity, mass nouns, definite or indefinite quantifiers which either function as the numerical or as the head of the nominal group whereas assimilation by plurality.

3.3.1.5 Indetermination and Differentiation of Social Actors: Indetermination occurs when social actors are represented as unspecified, 'anonymous' individuals or groups, determination when their identity is, one way or another, specified. Indetermination is typically realized by indefinite pronouns for example, somebody used in nominal function. Differentiation explicitly differentiates an individual social actor or group of social actors from a similar actor or group, creating the difference between the 'self ' and the 'other' or between 'us' and 'them' as with 'others'.

3.3.1.6 Nomination and Categorization: Positive and Negative Identity Construction: Social actors can be represented either in terms of their unique identity, by being nominated, or in terms of identities and functions they share with others (categorization).

3.3.1.7 Functionalism and Classification of Social Actors: Issues of Forms of Address: When social actors are referred in terms of an activity, or in terms of something, they do its called functionalization for example, an occupation or role. It is typically realized in one of the following ways: first, by a noun, formed from a verb, through suffixes for example,, interviewer, correspondent, or guardian etc; second, by a noun which denotes a place or tool closely associated with an activity through suffixes for example,, pianist, mountaineer; third, by the compounding of nouns signifying places or tools closely associated with an activity and highly generalized categorizations, such as man, woman, person, or chairperson etc. Identification occurs when social actors are defined in terms of what they, more or less permanently, or unavoidably, are.

3.3.1.8 Personalization and Impersonalization of Social Actors and Roles: Social actors may be personalized by personal or possessive pronouns, proper names, or nouns (and sometimes adjectives whose meaning includes the feature "human. Social actors may be impersonalized by abstract nouns or by concrete nouns, whose meanings do not include the semantic feature 'human'. The two types of impersonaization are abstraction and objectivation. Abstraction occurs when social actors are represented by means of a quality assigned to them by and in the representation.

3.3.1.9 Overdetermination: Construction of Identity through Multiple Roles: Social actors are depicted as participating in two or more than two social practices at the same time for example; professional heroes in western worldview may stand for doctors, scientists, politicians, business executives, etc.

3.3.1.10 Representing Social Action: Material Processes: The social action of male and female social actor can be represented through transitivity structures. There are two types of representation of experience of social actors. First are material processes, which depict outer experience characterized by the engagement of physical action or an active participant in an event (Thompson, 1996, p. 79). Material processes are the most significant kind of processes as they include physical actions. It is denoted by a verb that is of "a doing word" (Thompson, 1996, p.79). Therefore, the "figures of ´doing´ represent material actions. It is denoted by a verb that is of 'a doing word' (Thompson, 1996, p.79). Therefore, the 'figures of ´doing´ represent material actions: 'what people do or what happens' (Martin and Rose, 2003, p. 72). Halliday and Matthiessen (2004, p. 170) state that in Material processes, 'things happen and people or other actors do things, or make them happen'.

3.3.1.11 Reporting Modes: Any news media content is based on reporting of a news item so linguistic version of production of reality is also a type of discursive practice. Therefore, reporting, production and interpretation of news reports should be studied and interpreted (Fairclough, 1995). There are three categories of reporting discourse (Scollon, 2014; Fairclough, 1995; Bell, 1991). First is direct discourse (DD) which means direct or exact statements to give a faithful account of the incident. Second is indirect discourse which uses original content or incidents but the choice of words is not exact as Leech and Short suggest that 'the use of ID involves a commitment to give the full ideational meaning of the secondary discourse' (cited in Fairclough, 1995, p. 56). The third category, direct discourse slipping DD(S), is the subtype of direct discourse and falls between direct and indirect discourse. Fairclough (1995) indicates the choice of reporting modes and sources is the subtlest way to embed the writer's ideology into news discourse.

3.3.2 Multimodal Tools

The tools for visual analysis are adapted from Kress and van Leeuwen's (1996, 2006) *Reading Images: Grammar of Visual Design*. Representational, interactive and compositional categories are used in the analysis. These metafunctional terminology proposed by Halliday (1978, 1985) to illustrate meanings at the semantic level in his SFL model have been modified from ideational to Representational meanings, interpersonal to Interactive meanings, and textual to Composition(al) meanings respectively. The categories are given below. All categories do not apply on all documentary films at the same time.

3.3.2.1 Representational Level

The forthcoming section discusses and reviews the ways in which visuals organize modes on the screen to create meaning in compositional or layout terms and address viewers in interpersonal terms.

Table 1

Tabulated View of Representational Processes

	Processes	**Action (Actor + Goal) · Reactional (Reactor + Phenomena) Speech & Mental · Conversion Geometrical symbolism**
Narrative processes	Circumstances	Setting Means Accompaniment
Conceptual processes	Classificational processes	Covert Overt

	Analytical processes	Unstructured Structured
		   i. Temporal
		   ii. Exhaustive and inclusive
		   iii. Conjoined & compounded exhaustive structures
		   iv. Topographical and topological processes
		   v. Dimensional and quantitative topography
		   vi. 6. Spatio-temporal

	Symbolic processes	Attributive Suggestive

Kress and van Leeuwen (1996) assert that in visual transitivity system the representational level mean the numerous manners visual are arranges and structured for representing interactions and conceptual relations between people, location, events, and things. Kress and van Leeuwen believe there are two major processes i.e. Conceptual and Narrative processes in their discussion of representational structures for meaning making processes.

a. *Narrative Processes*. Narrative processes "serve to present unfolding actions and events, processes of change, transitory spatial arrangements" (p.56). Therefore narrative processes deal with portrayal of actions and events. Kress and van Leeuwen recognize two major kinds in narrative processes: action and reactional processes.

i. *Action Processes*. These processes deal with physical action with the represented participants. They can be non-transactional, when there is only one participant and

therefore no action directed towards anyone or anything, or transactional, when there are two or more participants and something is in a sense exchanged. In this situation, there is an actor, as well as a goal and a beneficiary. Both transactional and nontransactional action relations are realized by a vector, a line that can be visually projected from the actor (the most prominent of the participants), and extended towards the other participant(s) or some goal (1996, pp.62-63). The actor's prominence is illustrated by color saturation, position in the composition, contrast against a background, relative size, prominence, sharpness of focus, and the 'psychological salience' for viewers (1996, p.64). A visual may have more than one action process in one image, called secondary transactional processes or 'minor' processes.

ii. *Reactional Processes*. The represented participants are typified by a reaction in these processes, which is established by the visual track of the glance of one of the participants, the reactor. The reactor could be animate or inanimate i.e. human, or an animal with eyes. The focus of this reaction i.e. a look or gaze pursue a vector to the receiving participant or whole process, termed the phenomenon, and the particular nature of this reaction is encoded in the way that the reactor is looking at the phenomenon (2006, pp. 70-71).

b. *Conceptual Processes* 'represent participants in terms of their generalized and more or less stable and timeless essence' (2006, p. 57), and 'in terms of class, or structure, or meaning (p. 79). Kress and van Leeuwen estimate the conceptual processes with the existential and relational processes of Halliday's (1978) Transitivity system. Within Conceptual processes in visuals Kress and van Leeuwen recognize three major kinds: Classificational, Analytical, and Symbolic Processes.

i. *Classificational Processes* relate the participants in a 'kind of' relation, in terms of taxonomy of types of things, or classes of things'. Every participant is depicted as a typical subordinate member of a particular overarching superordinate category or class of things.

ii. *Analytical Processes* relate participants in an image in terms of part/whole relations, where one participant represents the 'whole', referred to as the Carrier, and the other participants (of any number) are the 'parts', termed the Possessive Attributes. This relation may be Structured, where the Carrier and the Possessive Attributes are shown, or they may be Unstructured, where only the Possessive Attributes are depicted, and the viewer is left to deduce the nature of the Carrier.

iii. *Symbolic Processes* are about what a participant means or is (2006, p. 108). These processes are connected to the symbolism or messages conveyed by the participant relations portrayed. There can be either only one participant or two participants. When there are two participants, the participant whose meaning is established in the relation is the Carrier, and the participant, which represents the meaning or identity itself, is the Symbolic Attribute. This is the Symbolic Attributive process, where objects in images are made significant or prominent by such things as being foregrounded, having exaggerated size, being well-lit, or containing strong colours.

3.3.2.2 Interactive Level

The images in a visual form generate an interaction between producer(s) and viewer(s) of a visual in interactional (interpersonal) terms by employing resources. Kress and van Leeuwen recognize in their discussion of interactive meanings in their visual grammar, that visual communication which both represent and sustain interaction between the producer(s) and viewer(s) of a visual. Kress and van Leeuwen speculate that reading a visual include two kinds of participants: the interactive participants, and the represented participants (2006, p.67). The interactive participants who communicate with each other via visual means and the represented participants are what are actually depicted in a visual (the people, places and things shown). The interactive meanings are established through the following categories:

a. Contact (Offer and Demand)

Following table represents contact relationship.

Table 2

Types of Demand Relations

Kind of Interpersonal Meaning	Type of Demand	Meaning
Contact	Image act	Offer (Information)
		Demand (goods/services
	Gaze	Direct (degrees of Engagement) ·
		Indirect (degrees of Disengagement)

The visual resources are employed to realize and sustain contact between the image and the viewer are related with the manners that images directly or indirectly address their viewers, and what they concurrently call for them to do (p. 119-121). The feature of significance here is the association between the participants engaged in the viewing of the visuals, the interactive participants. In traditional spoken communication, the interactive participants are typically seen as the speaker-listeners who can reverse roles. In addition, there are also the participants who are represented participants on account of being spoken or written about. The participants may not physically be present in a typical situation, or they could be the speakers and listeners themselves. However, in visuals there is no opportunity for turn taking between viewer and participants unlike a speech-based communication.

Kress and van Leeuwen make a distinction between two kinds of image acts. These are demands and offers. In speech-based communication speaker may offer information by making a statement, which the listener approve or disapprove or the speaker may make an offer of goods and services which the listener approve or disapprove. In a visual based communication, images typically offer information, and when they demand, they typically demand the specific goods and services, which would establish a specific social relation, or some kind of reaction from the viewer. The

establishing of social relation through a visual demand is realized y the presence or absence of a gaze, which suggests types of direct or indirect address to the viewer. The designer of the image asks the viewer to react or do something to the viewer. The gaze is realized through the presence of a vector formed by the glance of one or more of the represented participants outwards to the viewer of the visual. This may often be supported by some kind of physical gesture. The animate represented participant(s), which could be human or animal (mostly human), will demand something via one or more pairs of eyes looking directly at the viewer, and what is demanded by the represented participant(s) in the image depends entirely on how the look is conveyed. Each action stated in the table above call for a reaction from the viewer; this is a request of the visual to establish a social relation, and the viewer may agree or deny the demand.

b. Social Distance

Interactive resources in visual shots are also utilized to establish the social distance between the viewers and the represented participants. Social distance is related with the kinds of social relations between interactants. Kress and van Leeuwen propose that the use of size of frame is a good tool to suggest to the viewer of his or her social closeness in relation to the represented participants (p, 131-135). These social relations are established by altering the size of frame with very close-up shots, close-up shots, medium shots, and long or distance shots, all techniques that derive from cinematography and photography. These techniques are used even when the participants represented may be complete strangers to the viewers. The table above gives further explanation.

Table 3

Social Distance and Relations

Frame size	Field of vision/ Characteristics	Relationship between represented participant and viewer
Very close up / Intimate distance	Only the face / head is visible	Intimate
Close up/ Close personal distance	The head and the shoulders are visible	Intimate/ friendly personal
Medium Close/ Far personal distance	The area from the head to the waist invisible	Personal/ social or "one of us"
Medium shot	cuts off subject approximately at knee level	'familiar' social
Medium long / Close social distance	The whole figure is visible	Impersonal/ general social
Long shot/ Far social distance	The whole figure and the space around it is visible	Formal and Impersonal/ public
Very Long shot/ Public distance	Anything beyond (wider) than half height or The torsos of at least four or five people are visible	Strangers/ little of no social connection

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c. Attitude

Kress and van Leeuwen studied the significance of the system of (central) perspective, and its use to articulate subjective attitudes in their argument of the manner in which specific visual resources are utilized to communicate an attitude or 'point of view' towards the represented participants in visuals. Perspective is describes as a graphic design technique employed for illustrating volumes and spatial relationships on a flat surface, in a manner that the represented objects appear to the eye as a typical visible scene with respect to the viewed objects' relative positions and distance. There are two kinds of visuals: objective visuals without perspective and have no built-in point of view. However, in objective visuals viewer is ignored and there is disregard of any reference to the viewer with respect to time, setting etc. The subjective visuals have a central perspective and carry a built-in point of view. Subjective visuals illustrate a very clear

difference between the represented world, which necessitate most of the viewer's attention, and or physical space or the frame in which the image is seen. The producer of the subjective visual opts for the point of view for the viewer, and as a result, there is a kind of producer -to-viewer correlation organization in which point of view of the producer 'forced' on the viewer through the controlled point of view in the represented participants in the visual. In these types of visuals, there is an effort to produce a separation between the visual and its environment, to highlight its central aspects as opposed to the features of its background (Kress and van Leeuwen 1996, p.136).

Table 4

Attitude

Subjective	Vertical angle - degrees of Power to the viewer, to the represented participants, or a relation of equality	High Angle Shot	In this shot, the camera is located high, often above head height and the shot is angled downwards. Used in scenes of confrontation to show which person has the high power. The subject of a high angle looks vulnerable or insignificant if the shot represents a character's point of view.
		Low Angle Shot	A low-angle shot is a shot from a camera positioned low on the vertical axis, often at knee height, looking up. This technique is sometimes used in scenes of confrontation to illustrate which character holds the higher position of power.
	Horizontal angle- degrees of Involvement & Detachment	Oblique Angle	This shot represents detachment. Depending on the contexts used, it can embody the message that what is being shown is *not* part of our world; it is *their* world, something we are not involved with.
Objective			Action Orientation (frontal angle) · Knowledge Orientation (top-down angle)

d. Modality

Table 5

Modality Markers

Modality Markers	Maximum scale value	Minimum scale value
Color saturation	Full color saturation	Black and white
Color Differentiation	Fully diverse range of colors	Monochrome
Color modulation	Fully modulated color (many shades of a color)	Plain, unmodulated color
Contextualization	Detailed background	Absence of background
Representation	Maximal representation of detail of participants	Minimal detail of participants

The final feature in interactive meanings with respect to images is visual modality. Visual communication utilizes numerous techniques to communicate modality. In verbal communication, modality relates to articulation of assessment about the truth or reliability of proponents through use of resources. In visual terms, "visuals can represent people, places and things as though they are real, as though they actually exist in this way, or as though they do not as though they are imaginings, fantasies, caricatures etc." (p. 161). Modality is contingent on social acceptance of a group for what is real or true in terms for which representation is targeted of; therefore, visual modality is associated with interactional, not ideational meanings.

Kress and van Leeuwen suggested following for naturalistic modality in terms of a series of modality marker continuums or scales (p. 165). Modality includes 1. the use of colour variation 2. contextualisation 3. Representation 4. depth 5. Illumination 6. Brightness (explained in table). Another aspect of modality is coding orientations defined as 'sets of abstract principles which inform the way in which texts are coded by specific social groups or within specific, institutional contexts' (p. 170).

3.4 Sampling Technique for Research

This section deals with the choice of selected data for the study in hand. It is mandatory to see why the specific data is selected for the study. The study is an investigation of gender representation and identity construction in social documentary films. Media, particularly, social documentary films capture real content and plays a large role in construction, and co-construction of gender identities.

3.4.1 Criterion for Sample Selection

The sample consists of four social documentary films with their focus on gender related social issues. Two are made by Pakistani producers and two made by western producers. The selection is based on documentary films with local and global reach. The selected documentaries are in English language. The research data is collected both from verbal and visual aspects. The research has used the terms linguistic and visual aspects to correlate with verbal and visual aspects of the research respectively.

- The selected social documentary films are made during years 2010 -2015
- Only those social documentary films are selected which are made by Pakistani producers and have local and global reach.
- Only those foreign social documentary films are selected which are made by western producers and have local and global reach.
- Only those social documentary films are selected which deal with a social issue and represent gender identity construction.
- Only those social documentary films are selected which fall within the time span of 30-40 minutes.
- All four social documentary films use English as the medium of information.
- A total number of 60 visual scenes are analyzed for visual data while linguistic data comprise of approx 140 minutes in all.

3.4.2 Process of Selecting the Sample

Social documentary films are a relatively new genre in Pakistan (see lit review) because till the end of 20th century Pakistani media was regulated by the state. During this time the documentaries were generally produced for private organizations or state

owed channels hence leading to a fewer choice of themes. With the freedom of the media in early 2000, the filmmakers were at a liberty to select any kinds of themes for documentary. A plethora of data is available but the research data is drawn from social documentary films made by professional documentary filmmakers because the research is essentially a description of norms and features of documentary films in terms of representation of gender. In addition, the research investigates the notion of representation of gender identity in documentary films made by local as well as foreign filmmakers because gender identity construction is normalized through media products. Media digitization has enhanced the viewership of media products. Therefore, a documentary film which addresses gender issues for amateur, foreign, or culturally unaware viewers projects information which normalizes gender stereotypes. The study in hand is a primarily an investigation of verbal and visual modes in the social documentaries made during the period of 2010-2015 to find out how Pakistani gender is portrayed in Pakistani social documentary films and western social documentary films with respect to social issues and gender based violence. Time is selected because with the freedom of media and flourishing democracy, the filmmakers were at ease at selecting otherwise taboo issues for documentary films. The selected theme for this research is gender while the specific context under study is projection of gender in social issues specifically gender based violence, provision of education, and legal reforms for gender empowerment. Through the lens of social semiotic critical discourse analysis, the research looks as how female gaze is used and how gender issues are represented in Pakistani and western social documentary films and how aural/visual/oral come in interaction with each other to create meaning.

This study is based on four documentary films are *Saving Face* (2012), *A Girl in the River: The Price of Forgiveness* (2015), *Born in Pakistan* (2012) & *Pakistan's Women: Punished for Love* (2014) divided into a set of two films each. Two documentary films made by Pakistani producers and two documentary films are made by western producers. The two sets of films are targeted at two different cultural viewers, purpose of the films are also different. The researcher has selected documentaries, which have a national as well as global reach to study how gender identity leads to national identity constructions and co-constructions. One of the necessary limitations of the study is that

only those films are to be used which use English as a medium of communication. Therefore, all films are in English. The interviews of social actors are in Urdu in all four documentaries, as the conventions of the documentaries require authenticity of materials. The length of all the selected films is between 25 minutes to 40 minutes, as the scope of the research requires relatively longer films to study the processes of identity construction. The primary construct in the study is gender therefore all four documentaries essentially focus of women issues in relation to men centered on issues of honor killing, physical violence, lack of financial or educational opportunities, representation in government, and/or health issues. While all documentaries present a case of social issues, the primary goal is show how gender is affected by these issues. The data is selected form virtual sources such as YouTube, websites, and/or or electronic materials such as DVDs. The rationale is to select documentaries, which are released nationally and globally and are available to a wider audience.

The selection and collection of documentaries was a relatively challenging process owing to the limitations of genre as well as availability. There are institutions and media authorities who keep record of media products but there is not a consolidated body or library, which collects social documentary films. Therefore, collection of data was a challenging process. The documentaries conventionally have a loose structure. The researcher could not select a documentary of less than 20 minutes' duration due to the scope of research. The researcher selected culturally appropriate topics as part of research to maintain the cultural respect.

The selected data is in the form of visual and verbal form and is secondary in nature. Secondary data is collection of material, which is already created by a third party and is selected by the researcher for research. This study in hand relies upon purposive sampling technique for qualitative research to recognize a sample reflective of explicit gender based qualifications (Patton, 2002; Lindlof & Taylor, 2002) within purposive sampling, one type of purposive sampling technique is theoretical construct sampling, in which "persons, activities, events, or settings can be selected according to the criteria of key constructs" (Lindlof & Taylor, 2002, p. 126). The goal of this study is to study the extent to which Pakistani gender is represented in stereotypical or traditional manner by

Pakistani media and western media in the context of social issues and gender based violence to construct and co-construct gender identity.

The purposive sampling approach allowed the researcher to explore appropriate media texts that qualify to give information the research questions seek to answer. The purpose of selecting aforementioned sampling technique is to identify and select social documentary films that are particularly made during 2010-2015 and project substantial amount of ideological messages. The selected social documentary films are significant because of the wide viewership and potential to influence the viewers.

The study also an investigation of representation of social and gender issues during the second half of twenty first century and if the selected media products are challenging the traditional gendered social structures or not. The strength of purposive sampling is in picking relevant information thus facilitating researchers to target and engage only texts likely to have the required information. Thus, the researcher sought those kinds of texts which are gendered in nature, and focus on gender based violence or social issues and contain the spirit of the time when they were made, which is central to the purpose of this study.

3.4.3 Rationale of Data Collection

Coming to the selection of scenes, visual scenes are analyzed thematically to support the claim in the thesis. The scenes are selected which either show men and women interaction or by reference discuss men and women in the talk or create an emotional appeal with respect to the theme. The researcher made a checklist to code the social actors according to the theme and occurrence. The researcher selected scenes sub divided on shot-by-shot basis in the study. Iedema (2001) proclaims that a single shot consists of several salient stills, which are differentiated by unedited or continuous camera movement. Position of the camera may change in a shot depending on tracking, panning, zooming and so on but never due to editing cuts (Iedema, 2001, p. 189). The study is based on a shot as the smallest unit of analysis. The smallest unit though in a film is frame defined as the salient still of a shot (Iedema, 2001, p.189). In order to remove the bias and make the process of selection more stringent, the selection is based on first

substantial scene of the social actors, a scene with the dialogues, or emotional appeal and the last scene to see the transformation of the social actors.

The data was collected by analyzing each documentary. Initially, I started the analysis with six documentaries films. I divided the analysis into two broad modalities i.e. spoken and visual. I watched the documentaries, gathered supporting description and information about documentaries. For multimodal modalities, I divided the documentaries into phases correlating with the research questions by following Baldry and Thibault's (2006) social semiotic approach. I identified the scenes which showed interaction of men and women and showed women in roles dealing with gender roles, and showed the influence of social traditional on women, gender based violence, legal and health facilities for women. Films are a compilation of semiotic processes. The challenge was to identify complex semiotic process in phases in images by studying action in the film as well as the supporting verbal descriptions. I relied on study of video still (Jones & Norris, 2005; Norris 2002; 2004) to study moving images. Afterwards, I divided the still images into a coding scheme based on Bordwell and Thompson's (2004) formal analysis of films (cited in Halverson, et.al, 2012). According to the coding scheme, a film is analyzed based on four chief cinematic techniques: Mis-en-scene, Editing, Cinematography, and sound. These cinematic techniques helped me identify cinematic features necessary to understand a video. I made an excel sheet of the relevant scenes. In the relevant scenes, I noted the shots and thematic idea with them. I divided the static shots from the shots with voice over leading to gender descriptions among the selected data. Once this was stage was completed, I turned to the second stage Visual Semiotic Theory to code the images. I selected Representational and Interactive Aspects for analysis. These two aspects look at the participants, their relationship with other participants and objects in the image and action, if any. In this phase, I concentrated on aspects like color, position, angle, clothes etc. The images have effects on the viewers on imaginative, aesthetic and affective level. I identified the "mood" of each shot. Once the coding was complete, I identified relationship between codes. I evaluated all the themes of all the documentaries, while evaluating all the relevant aspects I watched the film again and read supporting literature to reach additional evidence in each documentary. At this stage, I filtered the most relevant images. The verbal data was analyzed through

Van Leeuwen's socio-semantic inventory. First, I transcribed the data; Data was identified and marked into categories of Social Actor Theory. In this phase, the goal was to identify lexical choices for men and women. The first phase of analysis was achieved through preparing an excel sheet with relevant categories. All the lexical choices for each category were identified and marked. Since it is a cross-cultural analysis, the lexical choices in the Pakistani documentaries were analyzed together and lexical choices for western documentaries were analyzed together.

3.5 Transcription Layout and Notational Conventions

A description of the notational conventions for transcribing the selected scenes and the layout of the transcriptions is provided below. The transcriptions can be found in Appendix A The overall transcription layout is as follows:

(i) All transcriptions are presented in a dialogue form.

(ii) The transcriptions consist of spoken discourse.

The specific goal of this study is to show how the visual and verbal semiotic resources construct meaning. As such, the transcription becomes selective. The linguistic transcription is purely transcription and includes linguistic utterances.

3.6 Data Presentation and Analysis

The data is presented in two broad categories multimodal and linguistic. The chapter of analysis is divided into two chapters 4 and 5. Chapter 4 is based on two documentaries made by Pakistani producer whereas chapter 6 is based on western documentaries. Chapter 4 and 5 present two broad categories i.e. linguistic and visual analysis of selected Pakistani and western documentaries. Linguistic analysis is adapted from Leeuwen's socio-semantic inventory of discourse analysis (see 3.4.2) and visual analysis is adapted from Kress and Van Leeuwen's visual social semiotics. Visual data is presented in the form of still images divided into shots along with the classification of analysis into relevant categories of gender identity construction, whereas linguistic data is presented in the form categories of representational strategies for gender identity construction. The chapters conclude with a comprehensive over view of insights and findings achieved through analysis. Chapter 6 presents the interpretation of Pakistani and

western documentaries into significant categories that emerge from gender identity construction analysis. Chapter 7 is the conclusion drawn from the finding and interpretation, and implications for future research.

3.7 Conclusion of the Chapter

This chapter provided the details of theoretical framework, research framework, and rationale of data collection as well as process of data analysis. The next chapter uses the underpinnings provided in research methodology to provide an in-depth analysis and interpretation of gender identity construction in Pakistani and western context.

CHAPTER 4

MULTIMODAL AND LINGUISTIC REPRESENTATIONAL ANALYSIS OF PAKISTANI DOCUMENTARY FILMS

This chapter presents a brief introduction of selected documentaries. This chapter foregrounds the context of the documentaries. Set 1 comprises Pakistani documentaries, whereas Set 2 comprises western documentaries. The introduction of films proceeds to discuss the linguistic and multimodal visual analysis of the Pakistani films in this chapter.

Set 1: *Saving Face* (2012) & *A Girl in the River- The Price of Forgiveness* (2015)

Set 2: *Born in Pakistan* (2012) & *Pakistan's Women: Punished for Love* (2014)

4.1. Brief Introduction of Selected Documentaries

This section gives a brief introduction of the selected Pakistani and western documentaries to generate a premise for thematic analysis, linguistics analysis, visual analysis and resulting discussing of these documentaries. The introduction includes the following aspects: plot, characters, and theme along with the producer's introduction.

4.1.1 Saving Face (2012)

Saving Face is a documentary produced and directed by Sharmeen Obaid-Chinoy, and Daniel Junge. The documentary was released on March 8, 2012, and was distributed locally and globally by HBO under the production company HBO Documentary Films in the UK and Pakistan The documentary essentially starred Dr. Muhammad Jawaad, a London-based Pakistani plastic surgeon who travels to Pakistan to treat the acid-attack victims at the Burns Centre, Islamabad.

The documentary is an account of two acid-attack victims, Zakia and Rukhsana, both housewives, attacked by their husband and in-laws respectively. The documentary

opens with Zakia's interview, a victim of acid-attack who was attacked outside the courtroom after the hearing of a divorce case that she filed against her husband. Later in the documentary, Rukhsana's case is shown along with the narratives of three other acid-attack victims. Rukhsana went to her parents' house along with her kids after her in-laws' and husband's maltreatment but later returns to her husband due to financial reasons. The husband and in-laws attacked her after the reconciliation.

Dr. Jawaad, a renowned plastic surgeon, meets both the women to offer his services and help them 'save their face'. The documentary also records the efforts of several NGOs to help the victims of acid-burns and file lawsuits against their attackers. Marvi Memon, a prominent female politician of Pakistan and a former member of the cabinet and National Assembly, also helps the acid-burnt victims by looking into their cases and proposing a bill in the National Assembly requesting for life imprisonment for acid attackers. The bill gets passed unanimously and Zakia's attacker gets double life imprisonment at the end of the film. The documentary made it to multiple film awards, won three awards and is best known for Oscar Award (2012).

4.1.2 A Girl in the River: The Price of Forgiveness (2015)

A Girl in the River: The Price of Forgiveness, a 2015 documentary, is produced and directed by Sharmeen Obaid-Chinoy, and co-produced by Haya Fatima Iqbal in collaboration with the production company HBO Documentary Films. The movie was released on October 28, 2015, in USA and Pakistan (in English and Punjabi) and was premiered worldwide on HBO on March 7, 2016.

The documentary unfolds Saba's story, the 18-year-old girl and a survivor of attempted honor killing. The premise of the documentary is based on the notion of honor killing in Pakistan, Pakistani laws against the perpetrators and implementation of laws or lack thereof. Saba was engaged to be married to a man, Qaiser, with her family's consent whom she knows for four years. The uncle of the girl thinks that Qaiser's family is not equal in status to Saba's family and the match is unfit. Meanwhile, he suggests another match for Saba. Eventually, Saba's family agrees to accept her Uncle's proposal and the wedding with Qaiser is called off.

The couple refuses to accept this decision of the elders and decides to elope to be married in a court. Saba's father Maqsood and Uncle Muhammad take her away from her in-laws' house with seemingly good intentions in the same evening. However, they take her to a riverside where they almost beat her to death, shoot her, put her (supposedly) dead body in a sack, and dump her in the river to draw.

Saba, unlike other unfortunate victims of honor killing, manages to get out of the river and seek help from a nearby gas station. Reading her story in a newspaper, Chinoy meets her in a hospital in Gujranwala, where she is battling for her life, determined to bring the murderers to justice. After a long legal battle, Saba is pressurized by her family, brother-in-law, and elders of the neighborhood to forgive her father and uncle, taking advantage of the Pakistani law that allows a woman's next of kin to forgive her murderers. The film won Academy Award for Best Documentary (Short Subject) for the year 2015.

4.1.3 Born in Pakistan (2012)

Solen Rapinel, K.E.S.S.A. Dimitra, produced the documentary *Born in Pakistan.* The documentary is an attempt to record the issues of women and children in various areas of Pakistan pertaining to education, health, employment, and political representation. This documentary portrays the issues with relatively more focus on women than men.

The first part of the documentary is related to issues of women in connection with financial and marital issues. The narrator guides the viewers through the documentary. Interviews of women have also been added. The second half introduces the health issues of women and medical facilities available to women. Many women do not have the permission to seek medical help from male doctors.

The second part introduces issues of women at the government level in term of representation at the decision-making level. Multiple Interviews are added in this part. The focus issues that women face with respect to opportunities as compared with men.

The third and the last part introduce the initiatives of government and non-government organization to provide opportunities for education and financial avenues.

Unlike the previous two documentaries, this documentary uses multiple examples to create the premise of the film. This documentary introduces women's issue in relation to men but little or no space is given to men's representation.

4.1.4 Pakistan's Women: Punished for Love (2014)

The documentary *Pakistan's Women - Punished for Love* is produced by Yalda Hakim, an Australian broadcast journalist, news presenter, and documentary maker. This documentary is made under the banner of BBC News Channel for BBC Our World.

The central theme of the documentary is the practices of adultery against women who chose to marry against the wishes of their families and are accused of adultery in Pakistan. The documentary is divided into three parts: the first part is based on the narratives of women who are living in Edhi shelter homes as a result of the mistreatment of families. The viewers are introduced to the Warden of the shelter homes and one interview of a woman who is living in the shelter home.

The second part is an introduction to Abdul Malik's story whose wife Aarifa was abducted by her own family as they married without the consent of their parents. Abdul Malik has no clue about his wife despite asking for legal help and filing a case against her wife Aarifa's family. The second part also interviews a cleric to shed light on the practices of adultery in the light of the religious interpretation

The third and the last part is an introduction to women in Karachi Central Prison for Women. This part displays the narratives of Saadia, Naseema, and Aisha who were maltreated by their families and are now in jail. Saadia is awaiting trial in the jail. Saadia was kicked out of the house through wrong accusations of adultery. Similarly, Naseema is also serving time in jail as a result of the murder of her husband who maltreated her to the point that she lost control.

The documentary also addresses Hadood laws, introduced in 1979 by Zia-ul-Huq in an effort to introduce Islamic laws in the country. However, the introduction of the Hudood ordinance is not explained completely in the documentary.

4.2 Introduction to Multimodal and Linguistic Representational Analysis of Pakistani Social Documentary Films

This chapter is a social semiotic multimodal analysis of Pakistani social documentary films. The analysis of gender identity representation and subsequent construction in this chapter is based on two social aspects: linguistic and visual. The linguistic representational aspect is based on gender representation adapted from Van Leeuwen's socio-semantic inventory of discourse analysis called as Social Actor Theory (2008), whereas the multimodal analysis is based on Kress and Van Leeuwen's Visual Semiotic Theory (1996, 2006, 2008). In the visualanalysis, the linguistic and extra-linguistic feature of gender identity representation, construction, and co-construction are analyzed. The linguistic aspects provide a background to the visual scenes and hence add to the meaning of the visual.

4.2.1 Linguistic Representational Analysis of *Saving Face* and *A Girl in the River- The Price of Forgiveness*

Based on Leeuwen's (2008) sociosemantic inventory of discourse analysis the text of the documentary film *Saving Face* is analyzed. The text here strictly means anything spoken by any social actor or participant, voiceover, written description appearing on the screen to facilitate viewers, or interviews of experts. Selected data relevant to the study is transcribed (see appendix). The discourse level linguistic analysis mechanisms is adapted from Leeuwen's (2008) categories described in the Research Methodology chapter. The analysis is based on the representation of social actors and social action (see Research methodology chapter). The categories from these two processes are overlapping in nature. Therefore, the analysis is based on holistic interpretation of data and the inventory terms are identified wherever they appear.

4.2.1.1 Inclusion and Exclusion of Male and Female Social Actors: Issues of Representation into Positive and Negative Groups.

Exclusion indicates the way social actors are excluded from action by suppression or backgrounding. Used by discourse markers, these discourse strategies suit the purposes and the purposes of the readers for whom the discourse is intended. Suppression is

intended to eliminate the social actors completely from the text. Backgrounding, however, is based on the notion that even though social actors are not mentioned in relation to a specific action, they are mentioned somewhere else in the text (Van Leeuwen, 2008, p. 30). The analysis of male and female in the two Pakistani films *Saving Face* and *A Girl in the River- The Price of Forgiveness* is given below.

In the documentary *Saving Face* the first example of exclusion emerges through the representationof male and female social actors' actions and activities and representation in a Pakistani context. Such exclusion has a crucial role to play in comparisons of representation of social practices, but exclusion does not appear in the text of the documentary, for example, in the text, men are depicted in the role of oppressors only. There is no reference in the text towards men who are considerate towards their families and no reference towards men who are guilty of their acts in the text. In addition, there is no reference to the efforts of the governments before the making of this documentary. In the documentary *A Girl in the River- The Price of Forgiveness* the practices of honor killings is associated with the society and culture at large while the educated segment of the society is eliminated altogether. Exclusion directs the attention of the reader to the ideological purpose of representation with respect to who is given space in representations (Dyer, 1999; Fowler, 1991).

Exclusion is not exercised through physical separation of social actors. The strategy is employed by organization cautious and controlled distances, as reinforced by societal differentiation i.e. age, sex, class and economic status (Abid, Manan, Amir, 2013; p. 38). Exclusion or inclusion of social actors in the documentary film *Saving Face* is based on choices of inclusion of acid burnt victims, and ways of representation of these victims. The inclusion and exclusion of male and female social actors are shown in positive roles and negative roles. The victims, the female social actors, shown in the film belong to the lower strata of society. The male social actors are represented as the 'others', the unfavorable ones, while female social actors are represented as a part of 'us'. One group of men is the oppressor and the other group of men is the helper and caregivers. This group includes Perviaz, Yasir, Taj, Dr. Jawaad Ahmed, and Dr.Ankelsaria, and lawyers at the seminar respectively. Likewise, women either belong

to the group of victims or to the group of power elite or struggling for women empowerment. This group includes Zakia, Rukhsana, three nameless acid attack victims, Advocate, Sardar Abbas, MNA, Marvi Memon, and other female parliamentarians respectively. The positive male and female social actors as compared to negative male and female social actors are set at the margins of inclusion or exclusion respectively for the purpose of creating either the sense of belonging or otherness commonly known as 'us' and 'them'. Women are given more space in the social documentary film *Saving Face* as compared to men, which mean women are not underrepresented by any means.

In comparison to exclusion, backgrounding is less radical as the excluded social actors are mentioned somewhere else in the text to de-emphasize them, for example, right in the opening scene Zakia looks at her picture and talks about bygone days. Later in the text, it is revealed that her husband threw acid on her. The group of oppressors is classified as the undesirable one, through phrases like "who are they", "where they are from", or anything that shows undesirability. The undesirability occurs through several factors but this category strictly coincides with linguistic choices. So negative appraisement occurs in connection with the category of social actors and it occurs the first time they are referred to, for example, Zakia describes her husband in the following words: "My marriage went bad to form the start. He was a drug addict and alcoholic. He would take money from me. And when I ran out of money he would abuse me". These words clearly set the narrative and define the identity of the male social actors, the abusers or oppressors, in Pakistani society. The documentary *Saving Face* organize the scenes carefully beginning from Zakia's narrative to other burned victims, to Dr. Jawaad's Introduction and then to Pervaiz's narrative.

The male as well as female social actors i.e. oppressors, as well as victims, portray certain stereotypical depiction, social roles, and categorization into types. The representational appositions come together to generate epistemically proximate representation. In this present documentary film *Saving Face*, a category of the uneducated, poor class is juxtaposed with the visual image of affluence from the educated social, gender class. The members of the lower class are female victims whereas the members of the higher class are professionals, such as the doctor, lawyer and female

political leader respectively. The oppressors belong to the lower class against the powerful elite e.g. the educated doctor, influential lawyer, and the well-known political figure Marvi Memon. Therefore, the educated, strong individuals belong to the powerful group while the victims belong to the traditional, stereotypical class. The strategy of exclusion occurs when Zakia says she wasn't given proper care after she was burned as she says, "they just dressed me" highlighting that there is no proper facility for burnt victims although right in the beginning the visual says there is a burns center in Islamabad.

In the social documentary film, *Saving Face* the inclusion of male and female social actors in Pakistani context is also used. One of the main strategies in the inclusion of social agents is if they are recognized as a group with general characteristics or a group with specific attributes. It is seen that the oppressors are attributed with specific qualities of violence while women i.e. the victims are associated with embracing fate. Zakia says, "But hopefully it will get better for me". She also adds, "I am very happy about what's happening here. God willing this will happen. We all will pray for it."

Some may dispute that mounting representation of the marginalized group in the mainstream media is a development over earlier periods when many underrepresented were not represented at all. However, including images of the marginalized cultural groups in the social documentary film creates exoticized visual images i.e. images notified by typicality and "token" images. This social documentary *Saving Face* lays a part in perpetuating stereotypes leading to complex crossroads of identity and representation.

The social documentary film *A Girl in the River-The Price of Forgiveness* draws on the practices of honor killings- a convention in most parts of Pakistan. In the given text, the primary social actors are Saba, Maqsood her father; Muhammad, uncle; Maqsooda, her mother and her in-laws. The act of attempted honor killing is performed by the father and uncle of Saba and represents the primary actors who institutionalize the act. The social documentary is produced strategically like a news report and let the viewers see through the process of Saba and her attackers' fate.

The social documentary seeks to challenge the social practice of honor killing emphasizing participation. The element of participation turns the documentary film into social action. The element of participation arises from the fact that the filmmakers are involved in activism. Although the documentary maker is not visible in the film, the perspective of the film is that of an onlooker shooting from the crowd as the structure of the documentary is based on direct address. Instead of using a narrator to fill in the information, the camera acts as the main tool to record the information and project it. The documentary film also adopts the position of advocacy, positioning it in aware-raising of the viewers and society. The theme is not based on reporting of the facts alone: it takes up a specific position, e.g. in this particular documentary film the media producer shows the practices of honor killing in Pakistan, its constitutional positing and perspectives of the victim and her family.

The omniscient narrator whose voiceover is heard adopts the position of an advocate who asks questions in a way, which suggest partiality. The position that the omniscient narrator takes is a clear example of exclusion i.e. social actors are eliminated from the action by suppression or putting them in the background. This strategy is intentional as the discourse makers are used to suit their purposes and also the purposes of the readers towards whom the discourse is intended for example, in the voice over the woman asks Maqsood, Saba's father, the following questions, "You are locked up because you tried to kill your daughter?", "Does Islam permit murder?" She adopts the position of channeling the viewers' attention towards non-acceptance of this practice making this documentary into an advocacy campaign. This example shows that the information is presented through a tilted angle.

Similarly, there are quite a few instances in the documentary film when the questions asked from the interviewer are not shown at all. For example, the interviewer did not ask Saba as to why she decided to marry Qaiser without her parents' consent. Instead, the following question was asked for an example, "We were very happy. Qaiser and I talked over the phone and even met a few times", Saba's sister, Aqsa says, "All our family did was to preserve their integrity and honor", Saba's mother, Maqsooda, says, "Saba made sure I had no respect. She has disrespected us", Saba's mother-in-law,

Rahmatay says, "She is just like one of my own daughters", the surgeon who treated her says, for example, "It was very troubling for me to hear her story. What that poor girl experienced was on another level", the criminal investigator Ali Akbar through voiceover says, "In my opinion,Islam teaches nothing about 'honor killing. On the contrary, Islam teaches that we should safeguard the rights of all human beings", sad, the first lawyer says, "Honor killing under the Pakistani law should be treated as murder and the case should be prosecuted under the court of law as any murder case". The questions are carefully designed to direct the attention of the readers towards attitudes of practices of honor killings.

The exclusion strategies are exercised via positive self-representation and negative other-representation (Van Dijk, 2004). The documentary film creates a binary opposition of good and bad by forcing characters into two groups. Saba, Qaiser, the surgeon, criminal investigator Ali Akbar, Lawyer, Asad Jamal, and Saba's In-laws are projected positively as they show sympathy towards the major character, for example, Asad Jamal, the lawyer says, "Honor killing under the Pakistani law should be treated as murder". The surgeon says, "What happened here was totally against religious rules, and the surgeon says, "It was very troubling for me to hear her story". The positive representations of actors conjure an image of 'upright' actors who earn our respect. These actors stand with justice and want to bring a change in society. Their tone suggests consideration toward Saba and is involved in making a change in her life. The surgeon, criminal investigator, and the lawyer provide professional help for her health, finding the killers, and prosecution process respectively. Qaiser and his family provide financial, physical and emotional support. On the contrary, the other group represents negative other-representation. This group includes Saba's family including her father, Maqsood, Uncle, Muhammad, mother Maqsooda, sister, Aqsa and the elders of the community. These social actors denounce her act and attempt to take her life for example, the father says, "She took away our honor", uncle says, "What my brother did was absolutely right", mother says," The life I am living now I prayed to God. 'My daughter has done this, make me die!" sister says, "People say my father neglected his kids "and the elders of the community say, "Our society doesn't respect people whose daughters run away". These social actors represent cruelty and plan to murder Saba to teach her a lesson. These

social actors equate Saba's action with honor, disrespect, and negligence of parents: in turn, these words create an image of people who are traditional, and think in an orthodox way and propagate the ideology of hate and prejudice validated by religion.

Exclusion of male and female social actors is manifested through strategies of suppression and background in the film *A Girl in the River- The Price of Forgiveness*. In the text, suppression can be seen through the lawyer, Asad Jamal's discourse. He asserts that "one reason why honor killings are rising because people get to know that if they kill their daughters, sisters they may still go scot-free". In this example 'people get to know' is an example of passive agent deletion. The linguistic realization is a strategy to exclude social actors in the discourse to focus the attention of viewers towards the main actors. The member of the dominant social group supports the victim i.e. Saba and gain sympathy for her. Other examples of suppression use passive agent deletion, e.g., "Honor killing under the Pakistani law should be treated as murder" and "the killers in honor killing cases are allowed to be acquitted". In these two examples, the agent who is the "doer" is not mentioned.

Backgrounding occurs when the lawyer says, "but seeking justice is a long drawn process and women are at a great social and institutional disadvantage". Similarly, Maqsood, Saba's father says, "After this incident, everyone says I am more respected". The positive self-representation and negative other-representation are legitimized through the experts' opinions. The categories of positive self-representation of social actors vs. negative-other representation the actors use the following phrases. For example, positive representation is used in the following phrases "serious act of bravery" and "two criminals" as Ali Akber says ; "I am very scared at night" as Saba shares her feelings. On the other hand, Qaiser shares, "we cannot live without each other", "male members of the community who play a major role in making a party reach a compromise" by Asad and "Do we have your permission"?- Saba narrates that the judge asked her permission to forgive the accused. Each of these examples carefully creates an image of Saba. Ali Akbar commends Saba for her bravery against the attackers hence denouncing the attackers and appraising Saba, Saba tells Qaiser the whole episode scares her and she has terrible dreams winning the sympathies of the viewers. Qaiser's articulation of love for

Saba creates an emotional effect, making viewers sentimental. Asad shows us that he is incapable of prosecuting the case as the elders of the community have a role to play in the case and the judge is unable to pronounce the verdict the viewers want to see and hear but Saba decides to forgive them. These examples show Saba as a victim and put the constitution's inability as well as put the traditional societal practices in the spotlight. In fact, the words also show the viewers that love is not celebrated in a country like Pakistan.

The negative group's representation creates feelings of dislike in the viewers. This group is shown as unsophisticated, guided by religious values, and refuses to accept women as members of society. Women are treated as equivalent to honor and head of the family make the decisions for the women.

4.2.1.2 Role Allocation: Relationship between Grammatical and Social Representation

Van Leeuwen (2008, p. 32) declares that role allocation depicts social actors in diverse roles. Actors are depicted in dynamic roles as doer/actor of action referred to as activation or in a passive role as receiver/goal of the action referred to as passivation, through the strategy of grammatical roles. The role assigned to the social actors has nothing to do with social roles.

Male and female social actors in Pakistani social documentaries are represented through activation realized through grammatical participation of social actors to foreground the active role of the actors and to single them out. Activation is realized by "participation" (grammatical participant roles); the active role of the social actor in question is most clearly foregrounded.

In the film, *Saving Face* activation is seen in two ways. Firstly, all oppressors or the men who burn the women or wives are shown as agents, for example, Pervaiz, Zakia's husband, Yasir, Rukhsana's husband, a male colleague of the female teacher and the male suitor of a female social actor. The activation of male social actors brings them to the forefront. For example, one acid burnt victim says, "then he threw acid on me". Another victim says, "Year later he came back and threw it on my face". In both examples, the male social actor in the Pakistani context, the oppressor is coded as the

doer of the action in the material process. These examples also show "circumstantialization" i.e. by prepositional circumstantials 'on' the social actor is brought to the forefront.

Secondly, in the film, *Saving Face* male social actor is negatively oriented and brought to the forefront here to show who committed this act. This makes the viewers realize how unpleasant the act in which he committed without shame. The negative role allocation of the oppressors insinuate a stereotypical image of the society and highlight power dynamics because the women are shown as powerless and men as powerful. There are other examples of the negative role allocation in the film *Saving Face*. During one of the sessions, the MNA says, "in every corner of Pakistan there is a victim of acid crime", using the strategy of post-modification of the noun. Another MNA says, "…and our courts have failed to give the culprits the punishments they deserve so it acts as a deterrent". Yet another MNA, by using the strategy of pre-modification of noun says, "Through the Acid Crime Legislation we want a law that will save the life of the woman". These examples recommend that the social actors who oppress women are activated through grammatical realization. A common form of activation is 'possessivation' which is the utilization of a possessive pronoun to allow activation of social actors, e.g. "my husband", "my wife", "our system" etc which backgrounds the agents converting it to possession of a process which has itself been transformed into a thing.

The positive role allocation of doctor, lawyer, and the MNA is also achieved through activation. Some examples are as such. The doctor says, "So when I heard about acid violence in my homeland I said Bingo I must do something". Another example of activation is shown through the lawyer, who says, "Well, in order to shatter the defense we need to prove that our witnesses are credible". She also adds it is great "if we could set a precedent with Zakia's case." The MNA, Marvi Memon uses the following words, "So we have proposed a law that will punish them with life imprisonment". In these examples, Dr. Jawaad appraises his own efforts, the lawyer describes the course of action and the MNA emphasizes the law in progress.

Activation is also used as a strategy to highlight the efforts of the people in the country who are trying to bring a change, for example, "In Pakistan's government hospitals, a free clinic has been set up for victims of acid attacks", and "In Pakistan human rights" activists have been fighting that for 30-35 years". Both examples show the efforts of the government / human rights' activists and represent them in a dynamic role.

Passivation occurs through the grammatical realization of the social actors when they are depicted as "undergoing" the activity, or as being "at the receiving end of it." This may be realized by grammatical participant roles, by transitivity structures in which activated social actors are coded as an actor in material processes, behavior in behavioral processes, sayer in verbal processes, or assigner in relational processes. These processes are discussed in detail in the heading titled representing social action: material Processes

Some examples of passivation are as follows: Zakia says at the beginning of the documentary film that, "all I can see is how I used to look". This is an example of a sensor in mental processes. This also indicates how she feels about her past before the tragedy. In another example, a victim says, "my husband burned me" showing possessivation of the noun. Zakia is passivated in the text as she says, "I was attacked with acid". This shows she was the receiver of the act and it is an example of an actor in material processes. Zakia shares her feelings after the tragedy and she says, "At the beginning when I first got burned my pictures were so scary". This is an example of behavior in behavioral processes. This also shows that she was the receiver of the action; therefore, the act is foreground. Therefore, there are examples of both activation and passivation in the text. Some social actors are represented as agent and fulfill the criterion of activation while others fall into a passive category fulfilling the role of passivation.

In the documentary film, i.e. *A Girl in the River- The Price of Forgiveness* positive and negative activation of social actors represent the ideology the media producers with respect to gender construction. In a documentary film, it is a common practice to utilize social actors as a mouthpiece of the media producer. Such practices assign social actors in a "speaking role" taking away the responsibility of the media producer. This is achieved through interviews of the social actors, and editing techniques to suit the purpose of the producer. The discourse of experts on the other hand, such as a

surgeon, criminal investigator, and lawyers is largely scripted. Therefore, the documentary film changes the direction of viewers' attention by operating on the linguistic features deliberately and intelligently. It is done by activation of the social actors in positive light and activation of the social actors in a negative light through respective actions.

The examples of activation can be seen in the text. The most relevant are selected here. Leeuwen (2008) assigns activation with transitive structures. There are six processes of transitivity. The transitivity processes are explained in detail under the heading representation of social action.

The first example of activation occurs through the depiction of social actors through their negative action. Aqsa, Saba's sister, says, "All our family did was to preserve their integrity and honor". In this example, activation is achieved by grammatical participant role i.e. family and the active role of the participant is foregrounded. The word 'family' in the text is activated but this is an example of negative activation because Aqsa is justifying the actions of the family and singled out Saba. Aqsa's statement also shows that the family is forced to take a dire step because Saba mitigated the respect of the family. Aqsa's statement is an example of a material process. According to Halliday (1985), material process means the act of 'doing' communicated by action verbs, actor (does/subject) and goal of the action (receiver/ direct subject, usually a noun). The choices of the speaker to suggest action is ideologically important. In the above example, the family is assigned the role of a subject through the verb 'did'.

Saba's mother, Maqsooda, shared that Saba's decision to marry the boy against the consent of the family is an act, which left "no respect" for the family. She said, "Saba made sure I had no respect" hence showing Saba as an agent and Mother as the goal or patient. Saba's mother assigns a grammatically active role to Saba to shift the blame of the ruining the family's honor although it is Saba's father who wanted to break off Saba's engagement and tried to kill her. On the other hand, Saba's father has the same idea to share as he says, "That's what she has done. Destroyed everything. My lawful labor…"

both these examples connect with material processes through the choice of verbs, "made sure", "done", and "destroyed".

The next example of activation is an example of positive activation. Asad says, "The killers in honor killing cases are allowed to be acquitted" asserting that the constitution is unable to deal with honor case as the killers are forgiven by the families. This is an example of the existential process. The process of activation shows that the killers have more power than the constitution. Asad also puts the spotlight on the killers, as they are the agents who do the action in the process. Asad says about the elders of the community that "It's the male members of the community who play a major role in making a party reach a compromise and it always works against the interest of victim of honor crime" showing this is an example of material process. The elders of the community believe that they "... pleaded with both families to compromise", suggesting that they have to coax both parties into a compromise.

In the context of activation, Maqsood, Saba's father says that "after this incident, everyone says I am more respected' placing "incident' of attempted killing in the category of the agent. This activation is a form of negative activation as he uses honor killing as a means to earn his respect, which was lost due to Saba's actions. He also says that because of his actions of attempted murder, 'each daughter has received proposals".

The examples of passivization are also significant in the representation of social actors i.e. the experts, for example, the Surgeon expresses his shock at the story by saying that, "it was very troubling for me to hear her story". The passivization of Saba and activation of her conditions focuses on what happened with her. Similarly, the criminal investigator Ali Akbar passivates Saba in the following words: "God has given her the right to choose freely, yet on the simple matter of marrying the person she loved, she has to pay such a heavy price. What happened here was totally against religious rules." In this example, passivization is achieved through the participation of the social actor as a phenomenon in a mental process.

4.2.1.3 Genericization and Specification: Analyzing Collective and Personal Identity

Generic or specific reference is a significant feature in the representations of social actors. Generic references emerge as general classes; specific references can emerge as particular persons in the texts. Bourdieu (1986, cited in Leeuwen, 2008) states that concrete references are associated with the distinctiveness of the working class; generalized conceptions are associated with the experiences of the dominant class. The viewers/audience verifies the speaker's choice between the codes. In the working-classspeech, ordinary people are often aimed at explicitly and government agents generically. Specific referencing can be regarded as an important factor addressing ordinary people.

Social documentary *Saving Face* is essentially based on the story of Zakia who is used as a reference point to highlight acid attacks in Pakistan. Therefore, the strategy of the specification is relatively used more than genericization. The strategy of genericization is realized through the plural without the article to refer to women and show the statistical value for intensifying the experience. In *Saving Face* Dr. Jawaad says, "Most of them are as young as 12 /13/14/. Some of them are even younger and it bothers me a lot". Similarly, in the same film genericization is used with a singular noun. Marvi Memon addresses the speaker of parliament and says, "In every corner of Pakistan there is a victim of acid crime".

The second type, that is, the specificationstrategy represents male and female social actors. The social actors correlate with positive as well as negative roles. The oppressors are individualized via pronouns such as "he", "they", and "these persons" hence, pointing their specific acts as well as associating the act as a habitual practice of oppressors who commit such acts, for example, "It would be great if we could set a precedent with Zakia's case". The individuals with positive role allocation are also individualized such as the doctor, lawyer and the MNA pinpointing the individual efforts of these experts because at one instance Zakia refers to the doctors as they as she says, "They just dressed me and…" So the experts represent individual efforts hence they are individualized.

The individualization of oppressors through pronouns highlights the notion of notoriety. The oppressors are nominated and activated, for example, individualization of experts suggests as consensual group, powerful enough to make a change and signal their agreement. The individualization of experts allows for the pinpointing of the titles, and ranks and institutional affiliation to be projected.

In *A Girl in the River- The Price of Forgiveness* the strategy of genericization occurs to highlight women as suppressed members of society. The lawyer, Asad Jamal, says that "women, in Pakistan live as second-grade citizens or perhaps even worse."Similarly, the elders of the neighborhood believe that "our society doesn't respect people whose daughters run away." Both these examples use a generic reference to elaborate on the notion of honor and treatment of women in Pakistani society. The speaker conjugates a reference towards women in general through the use of singular or plural nouns. The representation of women Pakistani context as through generic examples construct an image of lower and middle-class Pakistani society and these practices are shown as if they are common practices seen in the country. This example also uses honor killing as a habitual practice by using a general reference.

In *Saving Face* another example of a generic reference is employed for female social actors through numeric value, for example, "more than 1000 women are murdered in Pakistan each year by male relatives who believe the victims have dishonored their families." This is the first visual of the opening visuals of the social documentary film, representing Saba as a member of a group of women who are victimized by families and society. Similarly, in the film *A Girl in the River-The Price of Forgiveness* a visual in the opening of the film shows the following words: "There are over 199 acid attacks reported in Pakistan every year. Many more go unnoticed". In these examples, genericization operates as a means of presenting the members of the community who practice honor killing as a generalfact and accepted belief to rationalize the idea of honor killing. Genericization also presents the members of society as distant others. According to Fairclough (2003, p. 150), generic reference is often associated with the universal.

On the other hand, specific reference is used to identify the social actor individually. In the film *Saving Face* a total of five narratives of women which are used

as a specific reference to show women as victims. These five examples are used as a specimen to refer to practices of acid killing. Similarly, the men offenders are referred through specifications, for example, Zakia says, "I was attacked with acid… by my husband". Bernstein (1971, p. 197) states that "elaborated codes" give access to "universalistic orders of meaning," while restricted codes give access to "particularistic orders of meaning," and access to these codes is class determined (Cited Leeuwen, 2008, p. 36).

In the process, social actor is individualized and specified. For example, in the film, *A Girl in the River-The Price of Forgiveness* the opening visual says, "this is the story of a young Pakistani woman who was the target of one of these honor killings" individualizing the experience of Saba and symbolically brought closer to the world of direct experience for the viewer. Similarly, in the same film, the surgeon uses the specific reference at the beginning of the documentary when he says, "It was very troubling for me to hear her story. What that poor girl experience was on another level". The criminal investigator says, "This is the spot where Saba was brought by her father and uncle" and employs a specific reference.

Strategies of specification or individualization are used in *A Girl in the River- The Price of Forgiveness* refers to the practices and attitudes of the society with respect to hoot killing, for example, Aqsa, Saba's sister believes that "who can tolerate such betrayal from a daughter?" rhetorically asserting that Saba betrayed and ruined her family's respect. Saba's mother, Maqsooda, says "Saba left no respect for me. Saba made sure I had no respect. She has disrespected us. The life I am living now I prayed to God. 'My daughter has done this, make me die!"

All these examples from the film *A Girl in the River- The Price of Forgiveness* Pakistani context are specific references, which show that the text uses specifications while referring to Saba's case for two reasons. Firstly, specific references present the information in a deductive manner to personalize the event and use it as a reference to represent such practices; secondly, specific references are used as a technique to reduce the distance between viewers and social actors. Less distance means the viewers sympathize with the issues Saba goes through hence highlighting the individuality of the

case. The individualization of social actors humanizes the social actors, creates emotional appeal, and the leads to the generalization of the facts.

4.2.1.4 Assimilation and Individualization of Male and Female Social Actors and Contexts

Social actors can be referred to as individuals, employing strategies of individualization, or as groups, using strategies of assimilation. There are two ways to qualify assimilation of social actors: aggregation and collectivization. Van Leeuwen (2008) claims that Aggregation is a significant strategy in CDA as it legitimizes social practices and unanimous opinion by presenting statistical facts. Aggregation can be achieved through indefinite and definite adverbial quantifiers. Collectivization presents social actors as members of a class such as a gender, or race. The strategy of assimilation is an important tool for social representation because social actors are referred as either individuals or groups. Individualization has already been discussed under the heading of specification so this section only discusses assimilation.

In the social documentary film *Saving Face,* assimilation is realized through mass nouns to denote a group of people. In the given example, Dr. Jawaad claims, "It makes me very angry. Most of them are as young as 12 /13/14/. Some of them are even younger and it bothers me a lot". Through assimilation,Dr. Jawaad highlights the number of girls who fall victimto acid crimes. In another example, the lawyer, Sardar Abbas says, "Most women in the society do not come to the court for justice. Our present laws are too lenient and most couples are acquitted". Using nouns denoting the group of people, the strategy of assimilation is used. There is yet another example: "These types of persons should be punished" this example draws on the identity of individuals who indulge in heinous crimes. In another example, the speaker, Marvi Memon, says, "We thought about that but we can't permit it. Therefore, we have proposed a law that will punish them with life imprisonment. We are trying our best to pass this law in the assembly". The use of the word "we" is significant as through indefinite qualifiers working as the head of the nominal group, assimilation is achieved.

In the Pakistani film *A Girl in the River- The Price of Forgiveness* assimilation is used in mass nouns in the text when the lawyer, Asad Jamal refers to killers, women, and

family in alliance with assimilation and collectivizes the practice as he says, "near relatives who are allowed under law can forgive the accuse". He further adds, "People get to know that if they kill their daughters, sisters they may still go scot-free". Another pertinent statement in his narrative is, "Women, in Pakistan, live as second-grade citizens or perhaps even worse". These examples are achieved through the strategy of plurality. Asad Jamal is the voice of an expert, legal institution or judiciary and legitimizes the existence of honor killings andregulates the practices of honor killings. There is another instance where the lawyer assimilates and collectivizes the social actors through plurality. Asad Jamal, the lawyer says, "It's the male members of the community who play a major role in making a party reach a compromise and it always works against the interest of victim of honor crime." In this example, as well he is the sound of reason whose voice legitimizes the practices of honor killing. By legitimizing, it means his voice authenticates the events and process. This example collectivizes men in society, drawing upon patriarchal notions and dominance.

There is yet another example of assimilation realized by a mass noun or a noun denoting a group. The elders of the community say in the context of a girl eloping in Pakistani culture that, "Our society doesn't respect people whose daughters run away. People say, 'Look their daughter ran away'." The collectivization achieved through the phrase 'our community' seeks to show how there is a significant majority of people who denounce and mocks this act. The elders of the community embrace this thinking instead of letting the girl live peacefully. This is an example of the negative representation of male social actors in the Pakistani context.

The women are depicted through assimilation to associate them as members of the gender group. This strategy treats female social actors as a huge number making them a part of the numerical value or economic surveys and indicates them as a big group. Men are also assimilated but this assimilation depicts them as a group trying to dominate women. The strategy also depicts men in the role of an aggressor.

4.2.1.5 Nomination and Categorization: Construction of Social Action and Function

Van Leeuwen (2008) proposes that Social actors are depicted 'in terms of their unique identity, by being nominated, or in terms of identities and functions they share

with others (categorization)' (p.40). These two categories help to investigate the gender construction and representation patterns of Pakistani social actors in the given discourse.

In the social documentary film *Saving Face*, Pakistani male and female social actors are represented with respect to their unique identity and are nominated, or in terms of identities and functions, they share with others (categorization). In the film, male and female social actors are positively nominated through proper names, and titles. The forthcoming examples represent Pakistani social actors positively. For example, experts are nominated and realized through honorifics and are titulated, Dr. Jawaad Ahmed is addressed as Dr. Jawaad which is an example of semi-formal nomination; Dr. Jawaad addresses another Doctor as "Dr. Ankelsaria". These two examples are of honorificationwith the addition of standard titles. In the documentary film *A Girl in the River- The Price of Forgiveness* the experts or authoritative voices, that is, criminal Investigator, Ali Akbar, Lawyer, Asad Jamal as well as Waqas Bhatti and the surgeon are nominated through the institutional titles that show respect towards them. These social actors are foregrounded in the text to show their imperative function i.e. they all belong to the positive self-representation group and provide help and shelter to Saba, apart from giving information to the viewers about legal or medical issues.

The female social actors in Pakistani context are Advocate, High Court, Sardar Abbas shown through a visual bearing her name and title. MNA, Marvi Memon, is also shown through a visual bearing her name and title. The lawyer is addressed as a madam who shows respect and the MNA Marvi Memon is addressed as a madam. This is an example of the use of a polite form of address instead of the use of title, rank or a proper name (Brown and Levinson, 1999; Brown and Gilman, 1960).

The negative nomination in the film *Saving Face* is Pervaiz, Yasir, Taj and other oppressors who are categorized as "them", "they", "persons like these" and "the culprit" referring to the act or function they did. Therefore, the categorization of the social actors is used to refer to them as negative other representation. The identification of male social actors is achieved through nomination and functionalization. Van Dijk (2009) asserts that 'Positive self-presentation and negative other-presentation are two complementary strategies. These two strategies focus on participants as social groups rather than

individuals (Van Dijk, 2009). Similarly, women victims, for example, Zakia and Rukhsana are also nominated. Hence, the oppressors are presented unfavorably and the powerful social actors are shown respect through form forms of address.

This documentary film *A Girl in the River- The Price of Forgiveness* negative representation of male social actors and their identity construction is achieved through nomination and functionalization. Saba's father, uncle, and family are nominated through their proper names which appear on the screen but their narrative focuses the attention of the viewers towards the other side i.e. negative other representation because Saba's family does not accept her after she married Qaiser. These oppressors, Saba's father, Maqsood and Saba's Uncle, Muhammad, are nominated to foreground their identity in order to show their ideological perspectives for killing Saba. Therefore, the text employs strategies of nomination only through proper names of Saba's family or titles of experts to create a division between positive self-representations and negative other representation.

There are few examples of negative representation of women social actors in the Pakistani documentaries. In the text *A Girl in the River- The Price of Forgiveness* Saba's mother, Maqsooda, and Saba's sister Aqsa are nominated through their first name, their names appear on the screen.

The strategy of nomination is also a way to legitimize the discourses in the text, for example, the experts mentioned above fall under the category of the strategy of authorization. Leeuwen (2008, p. 107) claims that expert authority is a tool of legitimacy as "legitimacy is provided by expertise rather than status. This expertise may be stated explicitly … by mentioning credentials". Typically, a speaker who refers to an expert establishes the authorization but in the text, there is no narrator. Therefore, the expert authority is established by the comments of the criminal investigator, lawyer, and the surgeon.

Analysis of two Pakistani documentaries through strategies of nomination and categorization shows a representation of men and women in the local context is intentional and serves to control the viewpoints of the media producers. The producer uses the advantages of nomination and categorization, to articulate her viewpoints

covertly and portrays the oppression and victimization of women in Pakistani society. The women are categorized generically to demonstrate them as the social participants involved in common problems on one hand, and on the other hand, the nomination of women is done specifically and individually to depict them as notable and independent persons. Men's appraisements are positive when they are referred to as experts and negative when they are referred to as criminals.

4.2.1.6 Functionalization and Identification of Social Actors: Issues of Forms of Address

Functionalization and identification are part of categorization of social actors. Functionalization denotes the way social actors are depicted based on an activity or what they do. Identification, a form of categorization is used when social actors "are defined, not in terms of what they do, but in terms of what they, more or less permanently, or unavoidably, are" (Leeuwen, 2008, p. 42), for example, an occupation or role. Functionalism can also be achieved through a noun formed from a verb, through suffixes.

These two strategies functionalization and identification include or exclude Pakistani social actors in discourse via processes of functionalization, categorization through identification and the male and female social actors are shown prominently in the discursive representation of identity. The social actors are recognized in relation to their specific identities (race, age, and gender) and their occupations. In the films, functionalization is realized through firstly by a noun formed from a verb, for example, terms such as criminal, attacker, lawyer, surgeon, politician etc, which are repeated in the text.

In the two Pakistani documentaries *Saving Face* and *A Girl in the River-The Price of Forgiveness* the social actors are represented to create gender identity construction through the use of a noun, formed from a verb, through suffixes, for example, 'politician", "parliamentarian", "investigator", "police officer" and "lawyer" respectively to functionalize male and female social actors in Pakistani context. The social actors are differentiated on the basis on their roles and/or occupation. These social actors belong to the powerful group positively reinforced the texts. These uses of words

suggest the function of the social actors, for example, criminal investigator, police officer, politician, and lawyer are powerful figures and have positive images.

The other group is the lower social group of Pakistani social actors who are differentiated into negative, another group in both the documentaries. This is a form of classification, a category of identification occurs through socio-historically categories used to divide people into classes, such as age, gender, religion, ethnicity, skin color, among others, and the classification criteria may vary from society to society. In agreed decisions, there is no such identification. In the films, words such as "attacker", "perpetrators", "criminals", "killers", and "abuser" negatively identify the male social actors. The Pakistani social documentaries show practices of identification of male social actors in negative terms largely coming from lower social class. This idea is mainly based on Berger's sociological theory that "every role in society has attached to [individuals] a certain identity" (cited in Leeuwen 1996, p. 115). Both of the Pakistani documentaries identify social actors according to gendered class, for example, men vs. women where the negative social representation of social actors are associated with lower class men, who are the oppressors whereas positiveself-representation of social actors is used for women who are shown in the role of victims or caregivers. The classification is also done through religion where the oppressors belong to the religious group while victims do not adhere to the religious faith of the oppressors.

Another example of identification is relational identification, which is utilized in the text when social actors are represented and relationships are defined by nouns that denote the relationships they have with others. In the documentary film *Saving Face,* identification and classification are used through the strategy of relational identification, a type of identification, which represents social Pakistani actors in terms of their personal relationships, and it is recognized by a closed set of nouns denoting relationship. For examples, actors from the lower and middle class are shown as "my husband", "my lawyer", "mother", "in-laws" or "father". These forms of identification categorize the relationships of the social actors as well as create feelings of sympathy for these social actors. Almost all the attackers in the documentary film are male and close family members.

In the documentary *A Girl it the River- The Price of Forgiveness* the identification of Pakistani male and female social actors is realized in relational terms, for example, Saba's father, Saba's Uncle, Saba's mother, Saba's sister, Saba's husband etc. All these nouns are followed by possessive adjectives. This is significant because the narrative establishes how honor killing is practiced It is not just the family but also the community which is ready to go to any lengths to safeguard their respect. Saba's killers are her father and uncle, while other family members including her mother and sister are an accomplice in the act.

Hall (2000) asserts that social constructionists views identity as a process, rather than an attribute. Looking at identity as a process or identification allow examining how people presume identities for themselves and attribute identities to other people. Any social group actually is about being flexible to perform continuous constructions and reconstructions (negotiations) of identity; it is equally about the practices, performances, actions, feelings, and thoughts identified.

These social actors are identified in interpersonal, rather than experiential terms. For example, social actors are appraised when they are referred or denounced which evaluate them as good or bad, loved or hated, admired or pitied. This is realized through a noun, for example, in the documentary film *Saving Face* Dr. Jawaad appraises himself when he says he came to Pakistan to help the needy whereas the oppressors are evaluated as bad for example, Zakia calls her husband as a "drug addict" or "abuser".

Evaluation is a strategy of legitimization in discourse as Leeuwen (2008, p.111) declares that naturalization is a way to legitimatize natural order. It is a form of moral evaluation but it seeks to change moral order into the natural order. The discourses of the women victims provide an evaluation of the male attackers by naturalizing their act as part of male dominance for example, throughout the film *A Girl it the River- The Price of Forgiveness* the references are towards men and cultural practices. Therefore, the process of functionalism associates social actors with the occupation or activity while categorization is achieved through relational identity.

The text uses functionalism as well as identification to represent social actors but the usage of these strategies creates two groups: the positive group includes the lawyers,

the surgeon, the criminal investigator through functionalism, and the women through relational identification. The negative group includes men who are called criminals and killers identified through relational identity.

4.2.1.7 Personalization and impersonalization of Social Actors and Roles

Representation of social actors can be done through the strategy of personalization of social actor and to depict them as human beings through personal or possessive pronouns, proper names, or nouns, or adjectives. Social actors are also depicted through impersonalization by abstract nouns or by concrete nouns, which do not include the semantic feature "human" (Leeuwen, 2008, p. 47).

In the documentary *Saving Face* and *A Girl in the River- The Price of Forgiveness* there are no examples of impersonalization in the text but examples of personalization are given as follows in both films. The representation of female social actors is attained through personalization through personal pronouns, relative pronouns, possessive adjectives, and questions to humanize the characters highlight their social background, associates authority to what the social actor says, and arouse feelings of pity. In the *Saving Face,* there are five acid victims including Zakia, the main social actor, who, through their autobiographical narratives, use personal pronouns, for example, "My husband burned me. I was sleeping and he came inside. And just threw acid on me". The criminal investigator refers to Saba in *A Girl in the River- The Price of Forgiveness* by using a pronoun and says, "I am very impressed by her courage and the way *she* kept her nerve". He praises her effort to show how daring it was of her to fight the odds. The surgeon refers to Saba and says, "It was very troubling for me to hear *her* story" which focus the attention on the surgeon and his feelings as well as on Saba who is personalized to show it is not an ordinary thing if human life is lost. The surgeon is the first to see Saba after the incident and he is the first one is the documentary to introduce Saba when she came to the hospital wounded. Therefore, the surgeon is referring to the violent incident as well as the vulnerability of human life. The use of pronouns also creates a separation between which speaker has the power and which is marginalized. These social actors refer to Saba to construct her identity as "selves" and "others" in moments of discourse and use pronouns in different manners to generate alignments and boundaries

between identities (Malone, 1997, p. ix). These choices permit writers, and media producers to emphasize particular aspects of identity while excluding other parts (Machin & Mayr, 2012, p. 77).

There are speakers who belong to the "others" group who do not accept Saba's actions. In this case, Saba's mother, Maqsooda, is important to mention who uses a possessive adjective when she refers to Saba and says that she cannot accept what Saba did and prays to go, "My daughter has done this, make me die." This is a meaningful statement as Saba's mother is referring to the blood relation but at the same time, she is cursing her blood relation emphasizing she has been ruined by her own daughter. For the viewers, this statement creates an element of distress as they see how a mother prays for the death of her own daughter. The relative pronoun is used when the elders of the community share how people react when they learn about a girl eloping. They say, "Our society doesn't respect people *whose* daughters run away. People say, "Look their daughter ran away." This is also an example of personalization. These utterances signal the common changes in the roles of social actors through the referenceto, and engagement in communicative acts (Dijk, 1998; Munson, 1993).

All of these examples personalize Saba in *A Girl in the River- The Price of Forgiveness* and focus the attention of the viewers towards the tragedy, actors' response towards Saba and constitutional proceeding, aligning people with or against the incident and represent and construct identities of social actors (Machin & Mayr, 2012, p. 84). The use of pronouns also creates a separation between which speaker has the power and which is marginalized. The tone of the text is set through language choices by personalizing the actors particularly Saba and her husband and projecting them as in real life scenario. The reference towards these social actors creates an emotional effect and depicts Saba as a victim of societal traditions or an evil girl who brings disrespect to her family.

On the contrary, the 'other' social actors are also personalized to differentiate between the "us" and "them" as shown in the examples, for example, Saba's father and uncle. The personalization of the killers follows the same pattern i.e. they are portrayed to show "human" aspects to depict that these are not fictional social actors. In the film

Saving Face, the criminals are personalized through pronouns. The use of pronouns for criminals creates a rhetorical effect in the text and intensifies the narrative to arouse sympathy for Saba and Zakia. The viewers focus their attention towards Saba's tragedy, highlighting her status as a victim, while the subtext communicates religion as the core factor of honor killings. Therefore, the representation of gender identity construction in the Pakistani context is achieved through personalization of social actors.

4.2.1.8 Overdetermination: Construction of Identity through Multiple Roles

In the strategy of overdetermination, social actors 'are represented as participating, at the same time, in more than one social practice' (Leeuwen, 2008, p. 47).

In the social documentary *A Girl in the River- The Price of Forgiveness*, for example, the criminal investigator is investigating the case and captures the suspects of the murder case i.e. Saba's father, Maqsood and Saba's uncle, Muhammad. The criminal investigator serves as a preacher of Islamic values against the practice of honor killing as well as women empowerment. For that reason, he is not just a law enforcement agent ensuring law, order, and security in the society but also preaches the dictates of Islam on the prospects of a woman choosing her own life partner. An important feature of non-fiction films adaptation of real events is that messages are not passed on directly, instead of information is passed on through visuals, or setting.

Steinbach (2017) asserts that documentary films in adaptation engage with repetition and cultural memory. Documentaries serve as records of information, description, as well as media products and are setting of interaction with history and cultural memory. Adaptation appends effective dialogue with the documentary aspects, form a new conduit of identification and empathy. These are "cultural memories returning, reviving for viewers" (p. 203). In the case of the text of *A Girl in the River- The Price of Forgiveness* the criminal investigators shows overdetermination via Connotation which happens when a unique determination (physical identification) is equivalent to functionalization. The criminal investigator is clad in police's uniform while his beard is indicative of his role of a preacher, connotation occurs through cultural tradition operating unconsciously. Similarly, the female social actors clad in a headscarf

are connotatively symbolic of Pakistani women and cultural norms in terms of dress and social values.

4.2.1.9 Representing Social Action: Material Processes

The representation of social action of male and female social actors in the social documentary films in Pakistani context can also be shown through transitivity structures. There are two types of representation of the experience of social actors. First are material processes, which depict outer experience characterized by the engagement of physical action or an active participant in an event (Thompson, 1996, p. 79). Material processes are the most significant kind of processes as they include physical actions. It is denoted by a verb that is of "a doing word" (Thompson, 1996). Therefore, the "figures of ´doing´ represent material actions: "what people do or what happens" (Martin and Rose, 2003, p. 72). Halliday and Matthiessen (2004, p. 170) state that in Material processes, "things happen and people or other actors do things or make them happen."

There are quite a few examples of material action in the selected Pakistani documentaries related to men and women material processes. For example in *Saving Face* men are negatively represented as the doer of action in the following examples: First victim shares that, "My husband burned me. I was sleeping and he came inside. And just threw acid on me." Second victim shares that she "was thirteen years old at the time of attack my school teacher wanted to be with me. But I refused. Then he threw acid on me". The third victim confides, "One night I was sleeping and he came and threw acid on my shoulder. A year later he came back and threw it on my face; All because we rejected his proposal". Similarly, apart from the throwing of acid Zakia narrates that "my husband would take money from me. In addition, when I ran out of money he would beat me… So outside the courthouse, he confronted me …and he threw acid on me."

In the film *A Girl in the River-The Price of Forgiveness,* the material process shows two kinds of things: the male actors are the doer of action and inflict violence on female actors whereas the female actors are depicted in a confrontational mode who struggle against the oppression. Two significant examples that show violence are given. The surgeon tells the viewers about Saba that she "had a gunshot wound on the left side of her face which made it impossible to recognize anything." The criminal investigator

tells the viewers in an interview "They shot her and threw her in this river". The lawyer while referring to honor killing cases says, "If a father kills his daughter the rest of the family members forgive him."Similarly, two examples that show the struggle of women are as follows: Saba shares her story, tells her story of struggle, and says, "I slowly regained consciousness and got out of the river… I started following the light and slowly began walking towards it."

In these examples, the actor is the doer or performer of the action and is accountable for initiating the action or event" (Halliday& Matthiessen, 2013, p. 224).The power lies with the actors as they begin or initiate the action. The action is always directed towards someone called as the goal as the goal is the receiver of the action and as such powerless entity. Goatly (2000) describes the goal as "the victim of the power of actors" (p.288). The goal is impacted by the action in someway i.e. in the above examples the goal manipulates an actor. These examples also show the representation of gender relationship between actor and goal through the process. With the help of dynamic forces, the examples show the entities divided into oppressor and victim who participate in the event. These activities are associated with negative actions and cruelty. Therefore, the ideological separation is created between the women like us and men like them. This is accomplished by situating of the agency, negatively evaluated Material processes and Goals of the actions of the enemies (Butt, et al., 2004, p. 285). The oppressors are involved in, for example, cruel acts as it is presented in Goals of their actions

The verbs used for presentation of social actors in their role of actors such as "burn", "threw", "attack takes", or "beat" show these social actors as the oppressors andan enemy who are causing destruction in the world. As opposed to the actors, the goals are all women who are realized through personal narratives. The clauses refer to the material processes for outer experiences, which connote negative depiction. The choice of tense in material processes is simple present tense, which suggests habitual action. This shows that the actors' actions are typical of the male actors, which further demonize the actors. The social actors who are doers of the action are evil and cruel participants who manipulate the actors.

There are also examples of social actors in the film *Saving Face* and *A Girl in the River- The Price of Forgiveness*, which represent positive actions. The narrative of both Pakistani films is based on problem-solution formula where the actors are shown in trouble but the film *Saving Face* ends on a happy note, for example, When Zakia's surgical procedure is complete she gladly tells that "Today is the first day since the acid attacks that I have left my house without my veil. Marvi Memon tells that, "So we have proposed a law that will punish them with life imprisonment". In the second film, Saba is reunited with her mother and through the material process she says, "If the elders hadn't pressured me, I would have never forgiven them." This is a material process as Saba's written forgiveness led to the release of her father and uncle.

The representation of the inner experience of male and female actors can also be shown as reactions and reflection. These processes are called as mental processes. In the documentary, *Saving Face* the examples of mental processes are as follows:

Zakia refers to her husband and says, "He thought he could just escape and no one would find out. Nevertheless, he got caught and now he is in jail. There is an ongoing case against him". Similarly, when the narrator asks Pervaiz why he did not give divorce to Zakia, he says that she is his wife and he cannot leave her. Similarly, Taj accuses Zakia and proclaims that she has an affair which no righteous husband can tolerate. Zakia refers to a lawyer and says, "She is especially passionate about women's cases. She is fighting my case for free". Pervaiz's representation is further shown when Pervaiz denied all allegations and says he is innocent. The lawyer refers to him and says these types of people should remain in the prison just as animals are confined in the cages. The lawyer also says, "He has been threatening Zakia. So I am worried that if he is acquitted he might harm Zakia". In the seminar, the lawyer says, "I suggest there should be a death sentence".

In the film *A Girl in the River-The Price of Forgiveness,* the mental processes are shown as follows. Saba's father says, "Whatever we did, we were obliged to do it. She took away our honor". Saba's father uses the verb obliged to activate the act of killing. Saba's mother says, "This is what happens when honor is at stake. No woman should disrespect others. No woman should ruin her parents' reputation". She uses the verb

"ruin" to activate Saba and her actions and passivate the act of the father. Saba's mother also says, "My daughter has done this, make me die". By using the verb "done", the mother focuses on the actions of Saba and blames her for the transgression. These examples show the negative orientation of social actors. Saba says, "I will never forgive them, no matter what happens or who comes in the middle. These people touched the Quran and lied. Even if someone powerful asks me, I will never forgive them". This example shows the positive orientation of Saba, the victim in the film.

Material and mental processes are used in Pakistani social documentaries to show the actions of men and how they impact female social actors and their attitudes. Men are negatively oriented in the documentaries while women are positively oriented and are shown as struggling against the cruelties of men.

4.2.1.10. Reporting Modes

This section investigates what are the sources of news, information or incidents who offers news content or for news reporting. The two Pakistani social documentaries are not only a linguistic version of the production of reality; they are also a type of discursive practice. Therefore, reporting, production, and interpretation of news reports should be studied and interpreted (Fairclough, 1995).

In the *Saving Face* and *A Girl in the River- The Price of Forgiveness* the incident of acid burnt victims, Zakia and Rukhsana, and honor killings cases of Saba are based on real-life incidents as said earlier. Wasserman and De Beer (2009) proposed that the sources of news mean the information supplier who assists or directs reports the incident to the media sources such as a newspaper. The media institutions depend on reporters for the provision of information during the editorial process, as the institutions cannot experience the incidents on their own (p.156). As a result, the journalists or media institutions rely on others' account in the news discourse production and are closely associated with the discursive practice.

Fairclough (1995) states that the news is reported through direct quotations and/or statements by powerful people, institutions and people in general. News includes three aspects: the incident, statements of people regarding the incident and comments by the

person who constructs the news. Modes of reporting modes are directly associated with the statements or opinions of people involved in the news event. This is also an essential component in the news reports (Wasserman& De Beer, 2009).

There are three categories of reporting discourse (Curnow, 2005; Fairclough, 1995). First is direct discourse (DD) which means direct or exact statements to give a faithful account of the incident. Second is indirect discourse which uses original content or incidents but the choice of words is not exact as Leech and Short suggest that "the use of ID involves a commitment to give the full ideational meaning of the secondary discourse" (cited in Fairclough, 1995, p. 56). The third category, direct discourse slipping DD(S), is the subtype of direct discourse and falls between direct and indirect discourse. Fairclough (1995) indicates the choice of reporting modes and sources is the subtlest way to embed the writer's ideology into news discourse.

In the Pakistani documentaries *Saving Face* and *A Girl in the River- The Price of Forgiveness* use direct discourse. The interviews are used as a mode to record the narratives of Zakia and Rukhsana along with other victims. Their attackers Perviaz and Yasir are also interviewed though they do not accept their crime. The documentary *A Girl in the River- The Price of Forgiveness* is essentially a form of 'cinema verite' i.e. the incidents are recorded in real time as they occur. The filming began when the producer came to know after Saba was admitted into the hospital. Therefore, in a way the documentary falls under direct discourse. Similarly, the incidents are reported by Saba; her mother, Maqsooda; sister, Aqsa; and her father, Maqsood while the comments regarding the incidents are shared by the surgeon (his name is not mentioned); the criminal investigator, Ali Akbar; the lawyer, Asad Jamal, respectively.

There are only three examples of indirect discourse in the two films, one is *Saving Face* and two in *A Girl in the River- The Price of Forgiveness* but they are highly significant, for example, the opening sentence of the documentary *Saving Face*says that "There are over 199 acid attacks reported in Pakistan every year. Many more go unnoticed". In the second documentary, the visual bears the following words, "more than 1000 women are murdered in Pakistan each year by male relatives who believe the victims have dishonored their families". These examples do not give the source of the

statement but they title the narrative of the documentary. Similarly, in the second example, the decision of Saba is revealed through the visual, which shows Saba in the courthouse followed by these words: "That afternoon Saba gave her statement to the court".

All these above examples show a representation of gender discourse in Pakistani social documentaries. The reality is constructed through modes of reporting, but the construction of reality is contextualized in a gendered context, representing male and female social actors in the process. The female social actors are given more space in the documentaries through direct interviews. Male social actors are also given space but their discourse is organized and placed after the narratives of women and they are introduced in the films through indirect discourse. Indirect discourse constructs the identity of male social actors. The events and incidents are contextualized and recontextualized according to the producer's purpose.

4.2.2 Discussion of Linguistic Analysis for Representational Strategies

Although Leeuwen's inventory of representation of social actor comprises ten categories, this documentary film *Saving Face* shows that representational of social actors is performed through five categories of grammatical choices particularly exclusion/inclusion activation/passivation, assimilation/individualization, nomination/categorization. These categories conjure up to personalize social actors, represent them as human beings, as realized by personal or possessive pronouns, proper names, or nouns whose meaning includes the feature of human qualities. In the documentary films, it is seen that the undesirability of the male social actorsor oppressors is singled out quite a few times through the terms of address, for example, Zakia refers to him as "he" thus abandoning the relationship of husband and wife. Rukhsana accuses him of ruining her life; Dr. Jawaad believes the society is "diseased" while Marvi Memon refers to the act of the oppressors as "criminal" activities. Similarly, during a seminar, a participant asks to "criminalize" such acts. The other participants from the seminar also share the feelings of disgust. Of much importance is the discourse of the woman, the invisible narrator whose voice-over is heard because she is the one asking questions from the victims and the men particularly the oppressors.

The viewers can see that these oppressors are deviant individuals who deserve the epithet of oppressor hence the male social actors earn bias and bigotry, which the viewers, as well as media, love to hate. The more important thing is how western viewers react to these oppressors? These oppressors turn into notorious personifications and are referred to as a complete social system where the male social actors victimize female social actors. The western viewers do not see the oppressors only as oppressors. Their reaction is more pervasive. These viewers refer to the social actors as them.

There is another group of social actors who worry about the victims and denounce the oppressors is formed by 'us' as a whole. This group is treated sympathetically and usually classified as the 'receiver of the tragedy' i.e. the women and children. They are referred in relation to the mental processes such as "worried" and "stressed".

The oppressors arebackgrounded, or referred through activation, and individualization to create a distance between the viewers and the oppressors. When Dr. Jawaad and Marvi Memon refer to them they are referred as 'they' or 'he' and present them as a group ready to oppress us, as an object of rational calculation rather than as fellow human beings. They are individualized when referred by the women whose voiceover is heard because the individualization singles them out in contrast to women and make them an object of undesirability. It is interesting to note here that the social actors, which are identified as the oppressors, are classified by their gender through the use of the pronoun, or by title or simply as them. If the oppressor is activated it is always done in relation to one activity and that is oppression, victimization, and brutality. On the other hand, the social actors such as the doctor, lawyer, and the politician are referred through inclusion, activation, and nomination. Female social actors are individualized, nominated and personified through their names such as Zakia, or pronouns as her, or adjectives and nouns or they are also classified as acid burnt victims, and classified as 'women'.

In the text, the government/ powerful institutions are hardly ever backgrounded or labeled as generically. It suggests power and is nominated, individualized and personified. It also surpasses classification and always functionalized and has a greater dynamic role in relation to the oppressors. The social actors who form the executive arm

of the government, however, those who must actually "stop" the oppressors are suppressed. Individuals are activated in the documentary film.

Experts are represented in two ways. Either they are treated like elite persons (highly activated, functionalized, individualized, nominated, and titulated, for example, doctor, lawyer, politicians, or their utterances are autonomized and/or collectivized, to imbue them with impersonal authority and a sense of consensus among experts, for example, participants of the seminar. The invisible narrator asks is shown when the criminals are interviewed. Otherwise, the narrator is the camera lens, which addresses the viewers directly, using visuals to state the situations. The camera acts as an invisible entity, which highlights the miseries of men and women creating a separation between the viewers as 'us' and the social actors as 'them'.

Legitimizing or de-legitimizing of social actor plays an important role. Media uses a neutral stance but the representation shows that representation is attributed to sources other than the writer himself. The oppressors are unfavorably weighed against the victims who are depicted as the sufferers. The oppressors are represented through inclusion, activation, and individualization. The victims are sympathetically represented, deserving compassion and support. This has to be equalized against the fact that the exclusions follow very definite categorizations such as there is no reference to the families of victims or police in the case of Zakia. The documentary invites the viewers to investigate the representation of the social actors as owing to the categories of stereotypes and traditional conventions. The powerful elite is nominated and is represented with respect deserving the applause of the viewers, as they are the agents of change.

The documentary film uses the first person pronoun for the narration of victims' and oppressors accounts. The victims and oppressors are directly addressed while the experts tell the facts. The producer generates the interest of the viewers through personal accounts. The representation of social actors is traditional in nature highlighting the traditional mindset and patterns in society whereas individuals rather than government machinery channelize the positive roles. The reality or actuality is carefully crafted through neutrality showing traces of representation attributed to sources.

The social documentary film *A Girl in the River- The Price of Forgiveness* uses direct discourse to report the incidents. Based on the representation of social actors it is analyzed that the social documentary film records and reports events emphasizing on actions because a documentary film revolves around content. This documentary film opens with a strong focus on the emotive function of language and arouses sympathy for the main social actor Saba while she is operated upon in the hospital. Immediately afterward a Surgeon tells us that Saba had a wound on her face. He also adds that he was disturbed to see the girl. This opening sets the tone of the documentary film and viewers are emotionally aroused. Therefore, the opening of the film has a proportion of material processes.

Saba's narrative is contrasted with the narrative of the criminal investigator, pushing the story towards legal issues experts' opinions, which serves as an omniscient or authoritative voice in the documentary film. The experts share their opinions related to the Saba's condition for example, the surgeon's narrative, where the accident happened and why she was punished by the family for example, the criminal investigator, Ali Akbar's opinions, constitutional process of honor killings in Pakistan for example, Saba's lawyer Asad Jamal's narrative respectively. The focus on legal processes and opinions is related to verbal processes. The material processes i.e. action processes are places with verbal processes to complement each other. The discourse in the documentary film delegitimizes the practice of honor killing; de-legitimization discourse must be "related to a representation of the actions and reactions which they legitimate or de-legitimate, however, reduced, generalized, and abstract this representation may be" (Leeuwen, 2008, p 65). Therefore, objectivation of practices of honor killing is used as a strategy to classify and label men as indulging in criminal behavior.

The documentary films focus on women and what happened to them directing the attention of the viewers towards their narrative, classifying them based on gender and region and personalizing their tragedy. Men, on the other hand, are personalized as the oppressors and categorized under exclusion, specifications, individualization, personalization, and functionalism. The documentary film features women as victim and puts them into the spotlight. This is done through association. The participation of men

and women is more or less the same but what varies is how they are represented. This is a woman's story and she is depicted as a victim and is presented under positive self-representation. The women, such as Saba's mother and sister fall under negative other representation achieved through the process of activation. The representation of women is shown as either victim (for example, Saba) or supporters of oppressors (for example, Aqsa, and Saba's mother) or caregivers (for example, Saba's mother-in-law) dependent on men to make the decisions about women. So the primary categorization in the story is based on gender and sociological practices related to religion.

Through the results of assimilation, association, and over-determination, it is shown that men are involved in more than one action and perform two or more than functions at the same time. Through the text, it is also shown that women are essentially dependent on the men and cannot take their own decisions especially with respect to honor killing. Therefore, men have an active role and women are in passive roles due to religious reasons. The act of eloping is a woman's decision. The documentary film *A Girl in the River- The Price of Forgiveness* shows women in an active role but in actuality, the girl Saba eloping from her house is a result of her parents' refusal to marry her to her fiancé, as Saba's uncle did not like the boy, Qaiser. This is a positive representation of the character as the film favors the act of the girl via the discourse of the criminal investigator.

Women are shown as passive agents i.e. as patient or goal in the film, apart from only one incident when Saba decides to run from the house. When women are shown as a goal they are categorized, individualized, and identified so the focus is on the women as victims as receiving violence from men ranging from attempted murder, rape, disrespect, seeking reconciliation, to asking for forgiveness. While the authoritative voice or experts are the only men who are foreground to show that, they want to be agents of change for the lives of the women. In the text, functionalization is not realized linguistically. None of the social actors is referred to through physical identification. However, the visual interpretation shows that the physical traits are put into focus. Through association, differentiation, and personalization men are foregrounded but only as killers or the ones who believe women have no right to decision making. The analysis shown is based on

the selected documentaries only. It is not representative of all the visual media products. Therefore, the gender roles that we see is that of a lower and lower-middle-class society where man is the custodian of cultural values exercising power as a tool to suppress women and women are shown in passive roles.

4.3 Multimodal Analysis of Gender Representation in Pakistani Documentary *Saving Face*

In this section, Kress and Van Leeuwen's Visual Semiotic Theory (1996, 2006, 2008) is used for multimodal visual analysis of the documentary *Saving Face* is presented to find out patterns of gender representation are analyzed and interpreted. The visuals are analyzed based on the most significant characters. Kress and Van Leeuwen (1996) use the term-represented participants to describe actors, and elements of the visuals, both animate and inanimate (p, 45-46). Screenshots of each examined visual shot are included in the text and each screenshot has a number. This section only investigates the shot linguistically and visually and only those scenes are selected which are supported by verbal narration.

The selection of the scenes is based on the most pertinent markers of identity construction analyzed through visual social semiotics and supported by verbal narration (see Chapter 3). It is worth mentioning that tools are adapted from three categories of social semiotic visual analysis i.e. representational, interactional and compositional processes to carry out micro-level discourse analysis, which is most relevant to the moving images. In fact, to utilize the resource of Kress and Van Leeuwen's (1996, 2006, 2008) multimodal social semiotic repository, it should be kept in mind that this framework is an inventory for employing in critical research 'not an end in itself' (Jewitt & Oyama, 2001, p. 136). Social semiotics is a framework, not a self-contained field. When utilized for investigation of particular issues, this framework comes into its own and it necessitates submerging in semiotic notions and methods but also in some other field (Leeuwen, 2005, p.1). The analysis of the sample based on the two metafunctions are representational level, and interactional level proposed in Kress and Van Leeuwen's (1996, 2006, 2008) social semiotics showed the following patterns in some of the sample visual scenes. The macro-level discourse analysis is given at the end of this section,

which identifies the major strategies of representation as well as social and discursive practices. To save space only the most salient features are discussed in this section.

4.3.1 Multimodal Analysis of Selected Scenes

The visual texts selected for the analysis focuses on the discourses of identity representation of gender construction. The analysis and interpretation seeks to find out a) how visual discourse construct gender identity b)what are the visual communicative strategies is social documentary discourse to construct gender identity c) what are the ideological considerations it the text d) how do the images reinforce stereotyped of gender identity e) who is given more scope in the visual discourse. Using a social semiotic approach (Leeuwen, 1996, 2006, 2008) and social theory of representation the questions will be answered. A visual text encompasses linguistic, semiotic, and discursive dimensions. The meaning-making process is dependent on all three of these features. Social representation theory and social constructionism believe that visual discourses comprise of social reality including representation and construction of reality using specific social-historical contexts as a starting point (Kress, 2009).

In media texts, discursive and strategic choices of the organization of images usually stimulate readers to agree to the perspectives of the producer. The persuasion is achieved through appeal to emotions, or audience; interviewee's stance, and/or the on-screen narrator's good character. Each film exploits one or more of these options in its quest for authority (Renov, 2004; Nichols, 2010).

4.3.2 Multimodal Analysis Male and Female Representation

4.3.2.1 Analysis of Title

Figure 1

Poster and title of films have evolved as an art form in the twentieth century with respect to design features, aesthetic aspects, technical advancement, social meaning-making and, ideological implications. The title is imbued with polysemic meanings constructed through multimodal interactions with the help of iconic function of semiotic resources. The posters serve towards latent analogy through a combination of production needs and cultural aspects (Shahid et al., 2015; Maiorani, 2007; Vamvakidou et.al, 2012). This is a symbolic attributive process conceptual process as it explains what things are like, have a didactic function (Van Leeuwen, 1996), and can be ascribed to the informative function of represented participants. Kress and van Leeuwen (2006) suggest quite a few traits of symbolic attributes. Symbolic attributes are usually objects, which have been given salience in an image. This is usually achieved by foregrounding the object, or through exaggerating its size. Kress and van Leeuwen report that the human participants in Symbolic Attributive processes usually "just sit or stand in the image, for no reason other than to display themselves to the viewer" (2006, p. 106), rather than being depicted as taking part in some action. One of them is that "they are made salient in the representation', another being that 'they are pointed at" (p. 105). In the picture, the woman has covered half of the face with her hand in an effort to hide her burned face from the audience implicating that she is both afraid of the people and seeking help. The use of the color black makes the image salient by association and suggests an attitude of gloom. The act of violence is challenging - physically and emotionally. The woman is pointed at by the positioning of the image with the title, which offers some information

regarding the woman to establish identity. The meaning-making processes of the woman are similar to how viewers learn to correlate a visual logo with a specific product or brand, or organization. However, the designing of the logo and/or title is a careful process of selection to communicate specific values, for viewers to make associations. Therefore, the image and font associate the title with acid-related violence.

The face made prominent by the background makes meaning by associating certain possessive attributes with the half-covered face, that is, carrier. Van Leeuwen (2006) argues that meaning-making process originates from the application of specific fonts that stand for certain qualities and actions. Media products use different types of typography for brand names to achieve salience (Van Wagener, 2003 cited by Machin, 2016; Callow, 2003). The use of color is employed to grab readers' attention. They also argue that the choice of color is a vital signifier of gender as the utilization of conventionally feminine colors such as blues, grays, and browns are reserved for men whilepink is for girls. In addition, 'flat, saturated, undifferentiated colors connote simplicity, emotions and modernity' as Machin, (2007, p. 90) states. Therefore, in this picture, the use of bold font stands against the background. The left side arouses sympathy for the woman while the right side in shining appearance suggests hope. The bold face of the font is in direct contrast to the woman's image. On an interactive level, the gaze of the woman is significant. According to Kress and Van Leeuwen's perspective (1996, p. 121-146), the frontal plane and 'gaze of the represented participant(s)', along with the 'horizontal angle' and 'size of frame' shape the image and viewers version for "type of address", "social distance" and "involvement" respectively.

The image uses a gaze which is directed towards the viewers indicates a direct form of address called 'demand' visual'. Similarly, the size of the frame also called the size of the picture portraying the represented participants signify social distances between the viewers and the participants. This image uses close up shot or intimate distance shot is used suggesting intimate relations between the viewers and the image. The image employs a frontal angle for attitude. The frontal angle is "[…] a function of the relation between the frontal plane of the image-producer and the frontal plane of the represented

participants" (Kress and Van Leeuwen, 1996, p. 141). The frontal angle suggests the involvement of the viewer with the represented participant.

If the image is analyzed on an interactive level, the gaze suggests that the represented participant is demanding the viewers to look at her distorted face, while the close up shot established social distance between the image and the viewer is an intimate one. The woman belongs to the lower strata of society, while the viewer belongs to the privileged class. The social distance established in the shot is asking for viewer' attention. The frontal angle further asks for the involvement of the viewer. The represented participant is asking the viewer to save her face. However, on another level, it is a rhetorical statement as to why she went through this incident.

4.3.2.2 Multimodal Analysis of Female Representation

The visual analysis in this heading is based on two major characters or represented participants- Zakia and Pervaiz. Only the most significant scenes are selected which best represent identity construction of the major two characters. In filmmaking and video production, a scene is generally thought of like the action in a single location and continuous time, whereas a shot is one movement of a camera (Kuhn & Westwell, 2012, p. 359).

Opening Scenes

Figure 2

Figure 3

Figure 4

Figure 5

Figure 6

Figure 7

Figure 8

Figure 9

Figure 10

Figure 11

Figure 12

Figure 13

This is the opening scene of the documentary, which sets the tone and theme of the documentary ideologically. This is a nontransactional action narrative process. The represented participant, that is, the woman is holding a picture in her hands. The represented participant is the actor or agent whose action is directed towards the picture, which is the goal. The fingers of the hand form a vector with the picture. Here the vector is suggesting an agency Björkvall (2008, p.126) suggests that vectors may be interpreted as 'being a powerful visual resource for representing agency…in images'. The figure also establishes conceptual analytic relation where the part/whole relation is established by the woman's hand is the carrier while the picture is the possessive attribute. The woman is holding the picture while she reminisces about the time gone by. The close-up shot focuses on the woman's hand and pictures, while the frontal angle calls for viewers' involvement.

Kress and Van Leeuwen (1996, p. 165) say that modality markers are signs that allow us to evaluate the modality of an image. Color is one of the modality markers and

its saturation, modulations, and differentiation are parameters to judge the truth-value. Degrees of truth can be associated to images, but establishing truth-value is up to the specific social group at whom the images are targeted, and is something done according to the type of coding orientation preferred by that group. As Kress and Van Leeuwen write (1996, p. 170), coding orientations are "[…] sets of abstract principles which inform the way in which texts are coded by specific social groups, or within specific institutional contexts". They have identified four coding orientation but the often used one is naturalistic coding orientation which explains "[...] what is real and what is not is based on the appearance of things, on how much correspondence there is between what we can normally see of an object [...] and what we can see of it in a visual representation[...]" (1996, p. 163).

Figure 4 is similar in execution as figure 1 but the repetition of the figure enhances its significance-coaxing viewers to think about what happened. These two figures establish the time difference and change of Zakia's (main character) life before and after the tragedy. Until now, the emphatic but nostalgic recollection of the past signifies towards the foreboding events.

Figure 3 is a continuation of figure 2 in terms of thematic aspect as Zakia shares that her mother and brother would buy her clothes she would make sure to take the picture. This is also a nontransactional action narrative process as well as a symbolic suggestive conceptual process which means 'what a participant means or is' (Kress and Van Leeuwen, 1996, p. 08). This picture is the carrier, which suggests how Zakia looked before the tragedy. On the interactive level, it is an address of demand as the gaze of Zakia in the picture meets the gaze of the viewers. The close-up shot and vertical angle perspective. This generates a sense of involvement between the viewer and represented participant. The woman makes a demand to the viewer to look at her happy face creating an imaginary social relationship reinforced by the hand of the represented participant making a vector from her eyeliner reinforcing the viewer to see the picture and connecting the viewer with her. The hand of Zakia adds to the meaning as it is shown that the picture is from the bygone days. The vertical angle establishes the power of the viewer affording her control over the viewer.

Figure 5 is again a non-transactional action narrative process as the gaze of the represented participant is directed at the picture. This makes it an offer for information shot. The woman Zakia is offering information to the viewers. Half of her face is covered with the scarf indicating that something has happened to her face. The shot is captured from a distance also called as personal distance or medium shot which creates an imaginary social contact which is impersonal in nature. Though the shot is captured from distance the purpose is to show to the viewers who the woman is whose voice is heard till now. In addition, setting also positions her socio-economic status. The high angle shot from a vertical perspective establishes the viewers' dominance. Therefore, the viewer is offered the information to involve with the represented participant to understand her story. The black color as a modality marker shows that the woman is nostalgic and grieving her past when she was beautiful. Hence, the black color signifies hopelessness.

The next two figures 6 and 7 are executed in a similar way but in this shot, the camera moves on a horizontal axis from right typically called panning of the camera. This movement reveals the face slowly. This is a non-transactional action narrative process. The gaze of the woman forms a vector with the viewers. Therefore, the woman is the agent while the viewers are the goal. This is also a symbolic suggestive conceptual process as the carrier's (and the represented participant) distorted eye and lips indicate the accident she encountered. The panning slowly reveals her face while she narrates feelings, claiming she can never be the same again. Hence, the reference to the photograph is a suggestion to her past and her distorted face is a suggestion towards her present. The gaze of the represented participant is directed towards the viewers, making it an address for demand. The represented participant through her gaze is demanding the viewers' attention. Unlike figure 3, this is relatively more emphatic demand as now half of her face is visible. The imaginary social distance is established through a close-up shot or intimate distance. The close shot seeks for viewers' attention towards the represented participant's incident. The frontal angle perspective makes it a subjective shot; it requires viewer' involvement by positioning the represented participant on an equal level as the viewers'. The black color and relative size of the image make it salient. The salience makes the represented participant more prominent. The represented participant gives a look of sorrow as well as hopelessness, suggesting a tone of catastrophe.

The scene sets the tone of the documentary film through semiotic resources inducing feelings of sorrow and hopelessness. The represented participant assumes a position of equality urging the viewers to comprehend her situation and agony. It is an emotionally emphatic opening as it grips the viewers' attention and sets the tone of the documentary. The message was given to the viewers it that Zakia, the represented participant is alone in the struggle to fight acid-related crimes due to lack of awareness of the public.

Scene 2 (figures 14-21) are part of the closing scene. This is an important scene thematically as this shows the surgically treated face of the represented participant, which symbolically indicates the efforts of the doctor as well of the society at healing the women who are a victim of acid-related violence.

Closing Scenes

Figure 14

Figure 15

Figure 16

Figure 17

Figure 18

Figure 19

Figure 20

Figure 21

This scene also connects to the title of the documentary *Saving Face* as the scene indicates that the face of the woman has been saved. The structure of the social documentary moves from problem to resolution. Linguistically, Zakia is happy that her face is restored, and she is able to go out and face the world like before. She is joyous at the possibility of attaining her freedom again. She has also been able to win the case against her husband (which is not analyzed visually).

Figures 14, 16 and 18 are analyzed together as they are executed through the same semiotic resources. All these three scenes are non-transactional reactional narrative processes as the gaze of the represented participant meets the gaze of the photograph whose hand and camera are visible in the frame. Therefore, the agency that is the represented participant through her gaze forms a vector with the photographer, also called as the goal. Therefore, this scene is an example of a phenomenon. This is also a structured symbolic attributive process at the two represented participants have a part/whole relationship as Zakia is the carrier and photographer is the symbolic attribute as his presence shows that the represented participant, Zakia does not need to hide her face anymore.

The interactive participant is facing the viewers and she is looking in the direction of the photographer and viewers. Her gaze forms a vector with the eye line. These three shots are offers of demand as the represented participant is addressing the viewers to enter into a relation of understanding. The smile of the represented participant is also suggestive as her smile addresses the viewers to look at her, unlike the opening scenes where she was hiding from the people. The linguistic track also shows that Zakia is happy to not wear the veil and glasses anymore. The close-up shot or 'close personal distance' shot generates an imaginary personal or intimate social distance between the represented participant and the viewers. The attitude of the figure is a subjective point of view through a horizontal frontal angle perspective at an eyelevel creates a relation of equality because Zakia has got her freedom back. The modality markers in these three shots are significant as the color red is made salient and focuses the attention of the viewers to the newfound freedom of Zakia. The red color also suggests passion synonymous with Zakia, as she has been able to attain her freedom back through her passionate struggle.

Figures 15, 17 and 19 are executed through different semiotic resources. In figure 15, the conceptual analytical process generates a phenomenon between the photographer who is the agent and Zakia who is the goal. The photographer is the carrier in this picture while the symbolic attribute is the camera, which suggests that Zakia can get her photographs taken again. The gaze of the photographer i.e. represented a participant is not visible but his face is visible. This is an offer for information as the represented participant offering the viewers to look at Zakia who is free now. The medium close shot or the far social distance creates personal relation suggesting that the photographer is one of us and his offer to look at Zakia is appropriate. The low angle shot captured from the frontal axis and vertical angle places the photographer at a dominant position because the suggestion of the photographer is a meaningful one and the producer wants the viewer to know it.

Figure 17 is a conceptual scene in which the represented participant is shown but only her glasses are captured while the photographer is seen through the glasses. It is symbolic conceptual process and Zakia is the carrier. It's an extreme close up shot established through a frontal angle and horizontal perspective addressing the viewer for involvement in the visual shot. Figure 18 is a nontransactional action narrative process as the gaze of the represented participant forms a direct vector with the viewers' gaze. The represented participant is holding the picture in her hand thus making it an active process. The represented participant is the agent while the picture is the goal. The gaze addresses the viewers for a demand i.e. demand for viewers' attention to look at the represented participant, as she is not the same woman, which the viewers saw in the scene figure 3. This shot is an extreme close-up, while a high angle perspective through a vertical angle establishes the attitude of the shot. The modality markers that stand out are the colors, which are already discussed.

To bring the discussion together, this scene establishes the new restored face and psychological perspective of Zakia who is a different person now. The choice of color red foregrounded against yellow invites the viewer to notice the difference in Zakia. However, there is a part of Zakia, which is still nostalgic because her face is not perfect, and so is her life.

4.3.2.3 Multimodal Analysis of Male Representation

The appearance of Pervaiz, Zakia's husband, and her attackerare organized in a span of one scene only comprising approximately 20 shots. In order to avoid repetition, only six shots are analyzed which are most significant. The first two shots are related to his first appearance in the documentary, the last two shots relates to the closing shots of the scene, while three shots have been selected while the invisible narrator interviews Perviaz.

Scene 3

Figure 22

Figure 23

Figure 24

Figure 25

Figure 26

This is a sequence shot i.e. this is one complete scene, which is recorded without editing. All the five shots are analyzed together as they represent the same meaning thematically. When this scene appears on the screen, the voice of Zakia is heard in the background who narrates the incident of acid attack. The viewers come to know that Pervaiz threw acid on Zakia, his wife because she filed for divorce. Infuriated, he threw acid on her outside the courtroom in the premises of the courthouse.

These figures (22-26) are transactional action narrative process as well as a structured analytical conceptual process. Figure 22 is a symbolic suggestive conceptual process. The carrier is the represented participant whose hand is tied by a handcuff, while a represented participant, who is not visible in the frame, holds the chain of the handcuff. The handcuff is the symbolic suggestive attributive, which tells the viewers that the represented participant is a suspect in a case. The voice-over also suggests that he is suspect, while the setting also elaborates on his status. The interactive meanings are drawn by the offer of demand visual executed by a long shot or close social distance whereas the horizontal axis builds the frontal angle perspective makes it a point of view shot. The parallel alignment with the represented participant brings the viewer and the represented participant on the same level hence addressing the viewers to view the person whose reference has been given numerous times in the documentary before his appearance. In figure 22, the semiotic resources have been utilized in the same way, in terms of representation and interactive meanings. However, there is a secondary represented participant in this figure. The presence of the secondary represented participant makes this shot an action narrative process where the police officer has handcuffed the suspect in a case; the policeman is the agent, while the man with cuffs in the goal. Since the participants are not looking at each other and the action is not directed from one person to another it is an action process. The vector emanating from the handcuffed hand connects the police officer together. The action is the process of walking from one place to another. It is again an offer of demand visual, captured from long distance so that the complete figure of the suspect is visible. However, this shot is captured from sideways through the frontal point of view and oblique angle.

The subjective visual urges the viewers to become one with the producer of the image. So the viewers fall in the category of 'us' and the represented participant is the category of 'them' (Kress and van Leeuwen 1990, p. 32), while the oblique angle suggests a message of exclusion, indicating that the represented participant is the not part of the world of the producer or viewers (Kress and van Leeuwen 1996, p.142-143). An important thing to remember is that the voice-over covers the entire length of the scene, tilting the perspective of the viewer. Figures 25 and 26 are not explained, as there is no much difference in execution of the shots.

Scene 4

Figure 27

Figure 28

Figure 29

Figure 30

This scene is based on the interview of Pervaiz, Zakia's husband. The invisible narrator takes his interview. Much of the interview is covered in the one-shot i.e. figure 27. Therefore, ideologically it is an important shot. This is a structured analytical conceptual process, which is a part/whole relationship. All four figure fall under part/ whole relationship. The represented participant i.e. Pervaiz is the whole called as the carrier whereas the police officers are the parts known as the possessive attributes.

Pervaiz is signified as a suspect in the case; however, he is represented as a criminal although the charges are not announced yet. Similarly, all the characters narrate the story themselves while Pervaiz's story is narrated by Zakia, further reinforced by the questions of the interviewer. Nichols (2010, p.22) asserts that documentaries "depend heavily on the spoken word" through interviews, represented participants' comments or narration. Nichols further adds that interviews often take the form of conversation to provocation (p.32)

On the interactive level, the figure 27 is an offer of information visualization, realized through the close shot, which generates an imagery social relation of closeness while the low angle and oblique shot from horizontal axis make it a point of view shot. The shot offers information regarding the point of view of the represented participant with respect to the crime he committed. Had it been a demand visual, the represented participant would have asked the viewer to decide if he is a criminal or not. He is offered to the viewer as the producer has constructed the visuals. The close-up shot addresses the viewers for involvement with the represented participant to understand his views. The shot is captured from below or low angle which makes the represented participant salient. The purpose of low angle assigns power and dominance to the represented participant but the oblique angle creates detachment between the viewer and represented participant.

Figure 28 is also an offer for information. It is a medium close shot, horizontal angle, and frontal view. The medium close shot creates a personal social relation with the viewer. The frontal angle and horizontal view create a shot where the viewer and represented participant are in direct correspondence with each other. The shot involves the viewers to see the represented participant in a personal manner and be engaged with his discourse. It is already been said that the viewers' point of view is already manufactured before the interview so the involvement of the viewers is designed to comprehend the 'criminal' views. In figure 29 the close up shot further addresses the viewers for engagement with the represented participant, whereas figure 30 is an oblique angle captured from the horizontal axis. However, the represented participant's side is shown. These type sod shots create a detachment between the viewer and represented participant.

Kress and van Leeuwen (2006) claim that sense of sight is considered relatively more reliable than the sense of hearing. In this context, they say that 'seeing has, in our culture, become synonymous with understanding' (p. 163). In the given section, the visual analysis depicts three significant aspects. These categories are defined by Van Leeuwen (2008).

4.4 Discussion of Multimodal Analysis in *Saving Face*

The documentary *Saving Face* mainly employs multimodal semiotic resources (Van Leeuwen, 2008; Kress and Van Leeuwen, 1996, 2006) which are decoded in the above analysis to understand how film discourses structure messages visually and verbally. The representational and interactive meanings in the text focus on the patterns of representation, and the patterns of interaction respectively primarily to construct the identity of the men and women participants with respect to the issues of physical violence. Van Leeuwen (2008) states that these categories are used to see how participants "pictorial references" are utilized to depict people" that is, as Leeuwen says, "what options, what choices does the "language of images" give us to depict people?" (p. 142). Leeuwen (2008) argues that visual representation assigns roles to women as either doer of action or receiver of an action. Leeuwen (2008) says, "What they do or what is done to them and which of the things they may in reality do or have done to them are not shown" (p. 142). The association of social actors with roles is a way to "symbolically oppresses them, symbolically excludes them from certain roles and confines them to others. It also clearly associates them with subservient or negative roles and actions" (p. 143).

A good amount of information is incorporated in the images with respect to female representational participant's narrative take the center stage while narrating their stories. This semiotic strategy assigns dominant role to women in the film discourse. On the other hand, male representational participant's presence is introduced through the narration. The visual text uses conceptual processes to assign the roles of a victim to the women and of an oppressor to the men. The interactive meanings use demand acts, close up and eye line shots to engage the viewers with the women participants and address them to understand the position of the women. Contrarily, the identity of men is

constructed through the symbolic attributive conceptual process. The men are assigned the role of the oppressors. Using offer acts, close up shots and oblique angles disengagement is sough in the viewer and participant relationship. Interactively, this forms a clear course centered towards the women with a greater degree of repetition of female role as a victim of male brutality and at the same time asserting herself as a fighter.

Through the perspective of female gaze, male social actors are introduced as objects rather than subjects, allowing dominance of women in the narrative. Furthermore, the emotions of women are given more space, so that viewers feel closer to female social actors. Camera angles specifically use camera as a tool to direct the character to the audience. This has been achieved through employing frontal-horizontal view allowing the viewers to situate the representational participants and viewers on the same platform. The frontal view authorizes the viewers to arouse feelings of empathy to let them be part of the image. Hence, a close social association is created for the female participants. The semiotic resources of representational and interactive strategies also show the female representational participant's journey as a structure; placing the object or spectacle in a way that she acknowledges the gazer i.e. showing women not as object but a subject and show her as a strong person. Purpose of female gaze is to shatter the boundaries that fix men and women in a narrow role.

The documentary film *Saving Face* linguistically represent female of social actors linguistic strategies. Before discussion linguistic representation in these images it is important to mention that the documentary film embeds the narrative and rhetorical structure in first person pronoun, for both female and male social actors. The images highlight discourses of struggle of victims to face the social challenges. In these particular images in the opening scenes, Zakia's narrative has been carefully constructed to focus the attention of the viewers towards her struggles as well as her tragedies. This has been specifically achieved through strategies of specification and nomination. She has been referred by her first name in the documentary whereas the use of specific reference towards Zakia personalizes her story, highlights the intensity of her struggles and entrenches her narrative in traditional social mindset and discourse of female

discrimination. These categories summon a personalized female social actor's identity. The text legitimizes Zakia's tragedy against traditional Pakistani society synonymous with patriarchal values. On the other hand, the male social actors are de-legitimized who are inauspiciously represented. The discriminatory stereotypes for male social actors are achieved through activation, specific reference, nomination, and association. These strategies employed through possessive pronouns and lump male social actors as a polarized gendered group.

Nevertheless, the documentary *Saving Face* extends space to women to share their stories, treat women as subjects with emotions and feelings, and allows for female dominance. Similarly, the female bodies are used in an attempt to arouse viewers' emotions, and the structure of plot takes shapes through the struggle of the female social actors who are activated in the closing sequence as fighters and survivors, directing viewers' attention to the success of social, legislative and medical authorities.

While the film's discourse is successful in shattering the fixed boundaries by reinforcing the need of legislative efforts to safe guard women's rights, the discourse is problematic as well as it creates a polarization between men and women by creating a victim-oppressor association as the primary stand of narrative structure of the documentary. The discourse is an attempt to analyze the social-cultural structure of Pakistani society.

4.5 Multimodal Analysis of *A Girl in the River- The Price of Forgiveness*

In this section, visual analysis of the documentary *A Girl in the River- The Price of Forgiveness* is presented to find out patterns of gender representation is analyzed and interpreted. The visuals are analyzed based on the most significant characters. Screen shots of each examined visual shot are included in the text and each screenshot has a number.

4.5.1 Multimodal Analysis of Selected Scenes

The selection of the scenes in this section is based on only the major characters. The visual scenes are replete with disparate images, which construct a diegetic world. This diegetic world is created from the selection of shots, which are edited to make a

visual narrative that unfolds sequentially. The symbolic features are visually iconic and permit explicit meaning-making process and development. The situated association of a frame's symbolic element comprises a vector within a visual sequence of the narrative. A succession of interrelated visual syntaxes that displayed from one frame to the next underline the representational and interactional underpinning of a visual account that is open to viewers' interpretation. The selected scenes emphasize the prototype pattern of visual symbolization that structure, basic elements together that develop cognitive locus for realizing the visual narrative (Bateman & Schmidt, 2012). This section asserts the approach that "the visual component is an independently organized and structured message, connected with the verbal text, but in no way dependent on it" (Kress & van Leeuwen 2006, p. 18). This suggests an explicit direction in the analysis of visual grammar. However, for the sake of clarity, the verbal context is given along with the scenes. In the analysis, only scenes of Saba and Maqsood are analyzed visually through the opening and closing scenes.

4.6 Multimodal Analysis of Male and Female Representation

The forthcoming section is the visual analysis of the male-female representation in the documentary *A Girl in the River- The Price of Forgiveness*. The most pertinent visual scenes are selected for analysis.

4.6.1 Analysis and Interpretation of Title

Figure 31

The title of the social documentary film (Figure 31) is a way to pass on information about the documentary film. The way the image is designed disseminates an ideology to the viewers. On the representational level, the most significant aspect that strikes the viewers is the color black and the image of the moon in water. The screen is devoid of any additional modes, images, or features. However, the mere absence of modes shows that the producer wants the viewers to concentrate on the color as a communication resource. The documentary film begins with evening slowly fading into the darkness. The color black suggests multifarious aspects but with respect to the image, it suggests darkness, death, gloom or nefarious activities. It is a black screen with an image of mage seen in the reflection. The name of the documentary film appears on the bottom left side of the screen. The black color suggests the documentary film begins with the evening. It could be said that it suggests negativity that has enveloped our society. Black also suggests power and authority. In the case of the documentary film, it is the power to exploit or manipulate people especially women. Black is contrasted against white color, which is foregrounded by the black background. The white color suggests a successful beginning and purity. With respect to the documentary film, it suggests coming out of danger or gloominess. Since it is an image of water, it may equivalent Saba, the protagonist narrative who came out of danger wounded but alive as suggested by water, which means life and joy.

4.6.2 Multimodal Analysis of Female Representation

The representational process is the description of the ways that various kinds of visuals organize and represent their meanings on the representational level (ideational). The analysis is carried out on two aspects, namely narrative, and conceptual processes respectively. Interactional process means how visuals attempt to address their potential viewers in interactional (interpersonal) terms in their visual grammar. In their discussion of interactive meanings in visual grammar, Kress and van Leeuwen (1996, 2006, 2008) identify that visual forms of communication also utilize resources, which both constitute and maintain interaction between the producer(s) and viewer(s) of a visual, which is integrated by aspects like contact, social distance, attitude, color, and modality. These five aspects depict how a visual is positioned in a specific social way by and in relation to the visual image. A detailed categorization of representational and interactional processes is given in chapter 3 under the heading tools of data analysis.

Opening Scenes

Figure 32

Figure 33

Figure 34

Figure 35

Closing Scenes

Figure 36

Figure 37

Figure 38

Figure 32 is a narrative process as the male represented participants' hands, i.e. the surgeon's hand forms a vector with the patient as he operates on Saba. This is an action process as the surgeon; also called an actor, is performing a transactional action while the patient is the goal i.e. the recipient of the action. The location of the action is a hospital and the purpose of the action is to save the life of the represented participant, that is, the girl who is injured by her own father and uncle. This visual shot is without a linguistic track and appears right on the onset after the title; it sets the mood of the scene which expresses a foreboding feeling as something dreadful has happened to the girl. Through the conceptual process, the represented participants are classified into the taxonomy of profession i.e. doctor and patient, in the setting of a hospital and the girl who is a carrier of meaning in the conceptual process is shown with the symbolic attribute of the surgeon performing an operation. The surgeon, a male represented participant is depicted as a caretaker and savior of life while the girl is introduced as the sufferer. This scene laid the foundation of a documentary by introducing a shot, which has a premonition of a dreadful happening because the hospital is associated with ill health or danger for that matter.

On the interactive level, a first aspect is a contract, which means the visual resources are a way to institute and maintain contact between the visual and the viewer concerned, with the ways visuals directly or indirectly address their viewers, and what they simultaneously require them to do. Figure 30 is an example of a visual offer as none of the participants' gaze meets the viewers gaze. This scene offers the viewers information regarding what happened to the girl. This is the first scene in the documentary with which show social actors and it titillates the imagination of the viewers. The concept of gaze in visual culture deals with how an audience views the people presented. This scene is an example of a look of the camera where the camera shows us what is happening because the producers want to give information to the viewers.

Visually based interactive resources are also used to determine how much social distance there is between the viewers and the represented participants. This is an interesting visual because it shows the primary social actor lying on the stature

undergoing surgery while one surgeon and two nurses are shown standing on both sides of the stretcher. This is an example of close personal distance or medium close shot and the social actors, that is, the surgeon and his staff including two doctors. The medium close shot is a way to generate familiarity between participants in the visual and the viewers. The producer creates a sense of engagement for the viewers. The attitude of the figure is executed through a horizontal angle and constructs a subjective visual, projecting a very clear distinction between the represented worlds, which requires most of the viewer's attention. The angle adopted for the scene is oblique. Though oblique angles show a lack of involvement, this particular angle depicts the social participant and the pain she is going through. This shot is measured as naturalistic coding orientation in terms of reality principle because it shows the dominant coding in society; the viewers no matter what age group or gender, or education level, they share the information given in the shot. This category will not be used for later shots and scenes as the documentary film uses naturalistic coding throughout the film.

Figure 33 is also a narrative process, but it pushes the narrative forward to create the process of identification of the male and female represented participants. The hand of the surgeon forms a vector and points out in the image of the girl Saba turning the shot into a transaction process. The surgeon forms the identity of Saba and acts as a symbolic attribute to her; the viewers come to know through the linguistic track that Saba had a gunshot wound on her left side of the face, which made it impossible to recognize her. The symbolic suggestive process assigns a frightening mood to the shot, explaining the reason for Saba's arrival at the hospital and pushes the narrative forward. The identity of the female and male participants is realized through the institutional affiliation of a male with a profession. Hence, he is recognized via the process of professional knowledge viewers have with s surgeon and whose opinion is trusted. In the same scene, the surgeon says that he felt terrible when he heard her story. So right at the onset, the division between participants is made. Saba is shown as a sufferer and the surgeon, the male authority figure, is a harbinger of sympathy, and care as well as the spokesperson of the producer. This idea of professional categorization is further explained under interactional processes.

Figure 33 is an example of an interactive participant where a surgeon is elaborating on the condition of the girl. This is an address of demand because the surgeon has used his fingers to point at the picture, which takes the form of a vector. Moreover, the gaze of the girl locks with the viewers' gaze. The visual asks the viewers to look at the cruelty of the act because the linguistic track shows someone hurt her. The gaze of the girl is an example of the direct, or extra-diegetic address to the viewer: the girl is looking outside the frame as if at the viewer asking them to look at her brutal plight. Figure 33 is a close-up shot because the producer wants the viewer to see the girl's wound closely to arouse feelings of sympathy and curiosity. It is a subjective visual adopting a vertical angle, which allows the viewer to be in powerful position and suggests that the viewer should acknowledge what happened to the girl because she is at the mercy of the viewers. The viewers by understanding her situation may take action to stop such killings in this society. By assigning power to the viewer, the viewer is besieged to understand the situation of the girl in society because everyone has to play their role in stopping the violence. This figure brings out a negative image of the girl and society. This is a significant visual. It shows color variation is increased in the scene to show higher modality and foreground the image of the gaping wound of the girl. It shows the image is authentic without any graphic effect. The linguistic track shows her father and uncle shot the girl but she survived the attempt.

Figure 34 is a narrative process as the gaze of the represented participant or actor (represented participant in the narrative process is called an actor) forms a vector. This shot is also without a linguistic track. This shot has been added in the analysis as it invites the viewers to contemplate on the situation of Saba; there is a scar on Saba's face. The scar acts as a possessive attribute and the carrier of meaning is Saba who warns the viewer of the dreadful events she faced. This shot clearly individualizes Saba, and categories her into the group of sufferers because yet her story is not revealed. The producer could have narrated her story before introducing her face, but it is the other way round. She is classified as a woman belonging to a low-income group, who was a victim of attempted murder. She wins the sympathy of the viewers; safe to say viewers associate her as a victim.

Saba is sitting on the hospital bed after being operated. The camera is positioned at her right side so that only the right part of her face is visible, but Saba moves her head towards the right side and that is when the wounded side gets visible to the viewer. This scene is an example of subjective visual addressing the viewer for the offer of information Saba coaxes the viewers to understand her situation because that is the first scene in which the viewers see her wounded face. Saba looks around the room and she seems scared and hurt. Her gaze is an example of the intra-diegetic gaze within the world of the text, which shows Saba is scared. Saba creates convincing contact with the viewers to highlight her plight. She is a survivor of a tragedy leading to a disfigured face. Her life is also a series of obscurities as she has faced. Figure 32 is a close shot, which shows Saba's facial expression, the fear in her look and her wound. Close up shot engages the viewers in the action or conceptual process and focuses the attention to her condition. Saba is weary but what is more noticeable is that she is alone and nobody is around her in this difficult time. It is a subjective visual image with a horizontal angle involving the viewers in the narrative. The frontal plane of the visual invites increased message of inclusion, suggesting the represented participants or social actor are part of viewers' world. Therefore, the focus on the girl puts maximum focus on her condition and her tragedy. Figure 3 unlike previous figures in terms of modality markers show high color saturation to show the details of Saba's wound, well-illuminated environment, and naturalistic coding orientation. The figure is represented in terms of increased pictorial details to foreground the social participant.

Figure 34 is an elucidation of Saba's narrative. Before Saba's narrative, a scene is introduced in which the police is collecting evidence and investigating the case. One shot from the scene is added with the narrative of the criminal investigator Ali Akber. Saba's narrative appears almost after 5 minutes of the film has passed. This shot is a reactional narrative process in which Saba's gaze forms a vector, but her gaze is lowered as she talks. Saba, known as a reactor in the process narrates her story while the viewers are passive participants known as the phenomenon. There are multiple perspectives that emerge from this shot. Saba's position is strongly identified based on gender, and she is individualized through her story as well as the opinion of the criminal investigator who tells us she was a victim of honor killing, thus including stereotypical traditional views

into the representation. Therefore, the reactional process is a strategy to individualize the represented participant through stereotypical gender norms and classify her under the taxonomy of gender and class systems.

In this figure (34), Saba narrates her story. She is shifted to a private room. This scene is a demand like the previous one. This scene is also a subject visual realized through the gaze of Saba which forms a vector and demands the viewer to listen to her story. Her gaze is directed towards the interviewer hence it is an example of intra-diegetic gaze. Like the previous shot this shot also involves the viewer but in this shot, the linguistic track tells Saba's condition. The social distance of the scene figure 34 shows that it's a close shot personalizing the loss of Saba and foregrounding her from her background. At the same time, the viewers see her wound and realize through a linguistic track that Saba survived the gunshot by a near miss. So the close up not just highlights her wounds, but also creates a personal effect on the viewers who feel pity as well appraisal for her bravery.

Figure 35 is again a subjective visual image with a horizontal angle involving the viewers in the narrative. The frontal plane of the visual invites increased message of inclusion, suggesting the represented participants or social actor are part of viewers' world. However, in this figure feelings of viewers have changed as already mentioned in the analysis of social distance. This figure on the scale of modality shows a well-illuminated scene, good use of color saturation as per natural standards of photography. Again, the pictorial details are highlighted to focus on her story and the physical distortion of her face.

In figure 36 and 37 chronologically speaking, the last three figures are part of the closing scene. The analysis of figures 36 and 37 are done together. Figure 36 and figure 37 are non-transactional action narrative process. In figure 5 the camera is behind Saba as she walks towards the village. Figure 36 is also a symbolic suggestive conceptual process as the figure is a part/whole relationship. Saba is the Carrier while Possessive attributes are the field as she walks back to her village. Symbolically, she is returning to her custom as she is bound to them. This is an offer of information as the producer is offering the reasons of Saba's return to the village. The shot is captured from close personal distance

engaging the viewers with the participant, while the frontal angle makes it a subjective shot asking for maximum engagement of the viewers. In figure 37 Saba's gaze forms a vector, but her gaze is lowered as she walks. Saba has forgiven her killers, and the case is dissolved. Saba walks towards her village or the green fields, which suggest that she is returning to her customs, as there is no running from them. This scene is an address of demand and a subject visual realized through the gaze of Saba, which forms a vector and demands the viewer to listen to her story. Her gaze is lowered and she walks towards the village, this time camera is in front of her. Saba expresses her inability to proceed with the case as she is forced to forgive her killers. The figure personalizes her loss by capturing a shot from 'close personal distance'. The pictorial details of both figures show that Saba is alone in the open field and returning to her village. The black color foregrounds Saba against the green color suggesting that Saba is shrouded in traditions.

Figure 38 is a significant narrative process; through the simultaneous bi-directionality process the viewers see the represented participants embracing each other while is formed from their gaze as they look at each other. The visual shot can be coded as a mutual agreement of Saba with her mother. After the turmoil, Saba forgives her mother as well as father and uncle. This shot constructs the identity of two women through categorization into cultural norms, individualizing their narrative the perspective of patriarchal domination.

Figure 38 is the last shot. Saba is finally reunited with her mother. This scene in terms of contact is an offer for information realized through intra-diegetic gaze between the social actors. Saba is able to meet her mother after she unwillingly forgives her father and uncle. The offer for information is a thought-provoking perspective for the viewers. In the end, Saba paid a price of forgiveness. In fact, her struggle for survival is a compromise. The documentary film suggests that challenging the status quo is difficult and women lead a difficult life in Pakistani society. The visual is based on a traditional view of the society fueled by traditional and orthodox beliefs. The image of female figures shows powerless women dominated by men. They are forced into a system of submissiveness.

In this figure, the producer uses medium shot to show Saba and her mother hugging each other warmly. This shot allows social actors' character interaction, movement, and gestures. This shot is without linguistic track so body language is essential in conveying the emotions. The attitude of the figure is realized through a horizontal perspective and side angle. The horizontal angle positions the viewer on an equal level to let the viewers feel the touching exchange of emotions.

The most important idea in this figure is the contextualization because the scene is devoid of any background details emphasizing a sense of void. This scene is present as a generic example of the type instead of individuality, which is unusual in a contextual sense.

4.6.3 Multimodal Analysis of Male Representation

This section is an analysis of Saba's father Maqsood who tried to kill Saba when she eloped with Qaiser. The figures given below are divided into two parts. Figures 37 and 38 are based on Maqsood's first appearance on the screen while figures 39 to 43 are based on his appearance in the last part of the documentary when the conflict is resolved. Since the shots in the first appearance are similar in execution, only the first two shots from the scene are taken for selection.

Figure 39

Figure 40

In figure 39, Maqsood, Saba's father and uncle, Muhammad are shown behind bars. This is their first appearance on the screen. Both of them tried to kill Saba together. This is a structured conceptual analytical process as the setting and the represented participants are tied together in a part/whole relationship executed through Carrier that is,

Maqsood and Possessive Attributes i.e. the setting. The temporal categorization of represented participants shows that they are in jail as they committed a crime. On the interactive level, it is an offer of information, captured through 'close social distance' or medium long shot. The attitude of the visual is subjective but the oblique angle creates detachment between the viewer and the participants. The visual is used as a symbol of Maqsood and Muhammad's representation as a criminal and creates a strong impact on the viewers.

Figure 34 is a narrative as well as the conceptual representational process. This visual appears after Saba has given her statement to forgive her father and Uncle. With respect to the narrative process, it is an action process as the gaze of the represented participant forms a vector with the viewers. The narrative process has been used in the shot because the producer is focusing on the gaze of the represented participant to show his attitude towards the crime he committed. The conceptual process is used as a process of classification; the represented participant is depicted under the super-ordinate taxonomy of a lawbreaker in the name of honor. The identity of the participant is identified via possessive attributes of the participant attached with the prison. Hence, the carrier is Maqsood while the prison is the possessive attributes. The mood of shot suggests delinquent behavior and the represented participant is a felon. The producer uses the strategy of individualization, specification, and categorization; hence, the viewers see the represented participant as an alleged criminal who tried to kill his own daughter in the name of honor. Another important aspect is that the represented participant is not guilty of his crime as depicted from his demeanor. In this figure, Maqsood equates his reason for attempted murder with religion and willing to spend the rest of his life in jail. His stance shows that he provided everything to the daughter through rightful means but she ruined his respect. The subtext of religion is communicated before in the text. This is an extreme close up. This is an interesting scene because a usual pattern in the film is that the social actor and the background are introduced via medium shot while the speech of the social actor is split between medium and close shots. This scene begins with a close shot, which shows that the producer likes the viewers to focus on the thoughts of the social actor. The viewers feel uncomfortable with the close up because it is an uncomfortable speech to accept. Figure 40 maintains the pattern of horizontal perspective

through a frontal angle and places the viewer and social actor on the same level and engaging them in a virtual discussion. The social actor presents his case for the viewers to accept or reject. The viewers understand the reasons put forward by the social actor but fail to accept it because Saba's father refused to marry her off to her fiancé on the interference of her uncle. He also wanted to spread fear among his family and community. In other words, he wanted to maintain his dominance in the family without letting anyone challenge him. The community respects the men who maintain the status quo hence they also apprise men who are ready to go to any lengths to maintain this order. The film only portrays a traditional view of men and women in a society, which is dominated by men fueled by religious beliefs.

Figure 41 is constructed executed in the same way as Saba's shot in figure 36. Chronologically, this shot is part of the scene before Saba. Since figure 35 is already explained in detail, only the significance of this figure is given. Ideologically, this figure shows that Maqsood is walking towards the village, which connotes practices of traditional customs, and law that protects practices of honor killing. The figure is the same as figure 34 because the producer wants to show two things: Maqsood and Saba are a part of the same customs. For Saba, the societal traditions make it unable to fight her case whereas for Maqsood the custom safes him from getting a life sentence or capital punishment. Paradoxically, the figures show that good and bad have to exist together and reconcile with the way things are. Like figure 41, figure 42 is also a symbolic suggestive conceptual process. Figure 42 is captured from the sideways as the camera moves with Maqsood. Unlike figure 37 in which Saba is looking downwards the camera captures Maqsood from the side. With respect to the interactive meaning, the figure creates detachment between the viewers and participants because Maqsood is represented as the negative another participant.

The figures 43, 44, 45 comprise Maqsood's interview after he is released from jail. Maqsood shared that he has earned respect because of the attempted killing of Saba. He also shares that many people have asked for his daughters' hand after this incident. Linguistically, these figures assert that Maqsood is not guilty of what he did with Saba. This is an important shot in terms of identity construction; Maqsood is depicted as a

criminal right in the beginning and all the events relate to his crime and ill-doing. However, in the end, the viewers find out that he is a free man and does not get a punishment. He is represented as negative- another participant; the producer individualizes and nominates him as a criminal; his characteristics harmonize with that of a criminal; therefore when the viewers see him as a free man without any punishment they question the system, gender norms, and the society's practices. This is what the producer wants to highlight. This is a surprising twist in the plot when the viewers see Maqsood strolling in the fields. These scenes follow the above pattern of modality markers already used in the film. The scene portrays the standard use of color and brightness. It's a low modality shot emphasizing authenticity and naturalistic coding orientation.

Figure 43 and 45 is a non-transactional action narrative process. The gaze of Maqsood is directed towards the interviewer who is not visible in the frame. On the interactive level, the figure is an offer of demand, addressing the viewers to engage with what he is saying. As said earlier the negative other representation shows him as a negative character. The 'close personal distance or close shot creates an intimate social distance between the viewers and interactive participant. The frontal angle makes it a point of view, subjective shot engaging the viewers. Figure 44 is captured from 'far social distance' or 'medium close' distance. This is also an address of demand. The variation in social distance has been done in order to show the background of the figure. The background highlights the house, as well as maximum scale value, show the color saturation to highlight that Maqsood is free despite the cruel act.

Figure 41

Figure 42

Figure 43

Figure 44

Figure 45

4.7 Discussion on the Multimodal Analysis of Male and Female Representation

This section employed six aspects of visual analysis of representational participants given by Van Leeuwen (2008). The analysis of multimodal semiotic resources yielded interesting results about male and female identity representation. When the images are analyzed to see how participants' "pictorial references" (p. 142) are utilized to depict female participants' in the documentary *A Girl in the River- The Price of Forgiveness* assign Saba as a receiver of an action in representational level. Moreover, the representational level through conceptual processes focus on her narrative by incorporating information in her narrative instead of using narrative voice. Therefore, the nucleus of documentary is Saba's first person narrative. The representational processes assign the role of a victim or a receiver of male violence and the documentary revolves around her to struggle for her survival and seeking justice against the brutality of her father and uncle. On the interactive level, demand acts, close up shots and frontal horizontal shots arouse sympathy of the viewers to make them feel the predicament of

female participant. Much of the visual images relate with what happens with Saba, attitude of her family and elders of the community as well of her in-laws. In the second part of the film, Saba is struggling to proceed with the case, while her in-laws are struggling to persuade her to drop the case altogether. Again, she is in a passive role, as she is not allowed by her in-laws to proceed with the case. It the last part Saba has reconciled with her family but she is struggling to accept what happened to her. In this part, she is in an active role as she is the one who goes to meet her family. The social role of Saba in the documentary is a way of depicting symbolic oppression of the society to assign her in a specific role. As seen in the documentary *Saving Face,* this documentary shows Saba in the dominant role in the film structurally and rhetorically but the role assigned to her is primarily subservient, hence the film discourse criticizes the social cultural practices.

Moreover, Saba representation is utilized as a specific and generic "mix" in order to show "all of the possibilities of "naturalizing" the stereotype which this offers". Saba's example if "unique" as she survived the attack of her father and Uncle, but her example is equally generic "concentrating the depiction on what makes a person into a certain social type" (p. 143). Saba's narrative and symbolic visual projections are used as a prototype of the incidents of honor killing. A visual slide right, in the beginning, states that over 100 women are victimized each year in the name of honor. Similarly, the choice of clothes and setting add to the characters' depiction as specific members on the milieu of traditional society bound with patriarchal values and religious extremism.

Leeuwen (2008) asserts that visual categorization is essentially based on how 'people are categorized in terms of "cultural" or "biological" characteristics, or in terms of some combinations of these' (p. 144). Leeuwen further says that 'cultural categorization is signified by means of standard attributes, attributes commonly used to categorize these groups' through choices of clothes, hairdo etc categorization work through connotation and association with the specific socio-cultural group. In this film Saba, Maqsooda, Rahmatay and Aqsa are shown with their head covered. Maqsood and Muhammad are shown in *shalwar kameez.* The house of Maqsood and Rahmatay give a look of an unkempt house, showing the scarcity of resources.

In terms of female gaze, the documentary focus on female participant Saba as human subjects who is predominantly allowed dominance over male characters. Her character unfolds as a protagonist, whereas her body is used to arouse feelings of empathy. Hence, the documentary is a process to reveal the feelings of the female participant as well as the action that follows, that is, her struggle to seek justice against honor killing. Therefore, visual images are rich resources of meaning that bring to fore gender interpretations.

In the documentary *A Girl in the River – The Price of Forgiveness* the linguistic analysis of the selected images given above show that female social actor is characterized as an active agent, partially to show how she is held responsible for honor killing. Her family including her parents and siblings as well as the elders of the community accuses her of denigrating her family's name. In this context, she is shown as a victim of familial and social violence. The opening sequence of the documentary shows her in a helpless state, as a victim of violence- an act of control, male supremacy and social patriarchy. So Saba is passivated against all these social factors. The text uses specification nomination, categorization, individualization, and association to highlight the discourse of victimization. The linguistic analysis of the selected images in the middle sequence also shows that male social actors are activated, specified and nominated. However, the male social actors are depicted through the discourses of male domination. The text also linguistically shows the prevalence of the social structures in Pakistani society that produces asymmetrical power relations in gender representation to determine social inequalities, and control at both local and global levels. Male and female social actors are shown at both ends of a spectrum, different from each other battling to win over each other. The producer sympathizes with the female social actors favorably whereas the producer shows disgust towards male social actors who are presented unfavorably. The polarization between favorable and unfavorable attitude divide male and female social actors into two groups as said earlier. This discriminatory discourse towards male social actors is predominantly common in all four documentaries.

As witnessed in the documentary *Saving Face* this documentary *A Girl in the River – The Price of Forgiveness* also initiates a debate on shifting the blame from

women to lack of legal frameworks to stop acid related violence and honor killing. The documentary film is committed to the empowerment of women, a constitutive exercise of power. However, Saba is largely unsuccessful in winning the case against her father and Uncle, her struggle is an effort to shift the blame from women to the weak legislative system. The character of Saba is also a reminder to pursue a policy of recontextualizing.

The notion of power by Foucault, who asserts that the powerful regime is silently present everywhere, dispersed and disseminated through media discourses. In the case of the present study, this regime is the accepted forms of knowledge and truth. Regime of power is constantly in a state of flux. This also means that power is not a negative entity of manipulation or repression. Rather it is a positive force, which is productive as well. Therefore, the female gaze has been used in a manner to highlight women and their stories by using the camera angles to direct attention of the audience towards the feelings of the participants. The documentary highlights women as subjects and breaks gender power inequality, which works as an oppressive force in films' discourse profoundly ingrained, in patriarchal dogma. The female social actors are intensely aware of their own strength in the documentary *A Girl in the River – The Price of Forgiveness* and shatter the boundaries of discriminatory gender stereotypes.

4.8 Conclusion of the Chapter

The social documentary films *Saving Face* and *A Girl in the River- The Price of Forgiveness* bring significant concepts to the forefront through linguistic and multimodal analysis of the social actors. The social actors are categorized into two main categories: the positive self-representation and negative other representation, an idea asserted by Van Dijk (2004) concocted in the narrative of the film.

There are different roles of women and men. Women are victims, the party of victims, caregivers, sympathizers, carriers of rage, and the harbinger of happiness and joy. However, one common thread is that women are not shown in the decision making position. Men, on the other hand, are shown as oppressors, lovers, abusers, peacemakers, and decision makers. Some social actors are represented positively some are represented negatively.

The focus in the Pakistani documentary films is on specifying the narrative of Zakia and Saba and showing it as a specimen for acid-related violence and honor killings in general. Thus, the film conforms to the notion that honor killings can be a form of political practice and leads the viewers to a binary opposition. Instead of demystifying the idea of traditional stereotypical beliefs, the film is based on the typical belief in the media that women are not given their due rights in society. The structure of the film is important, as the narrative is primarily an attempt to influence the viewers. The film begins with Zakia and Saba's narrative in both the documentaries setting the tone for the plot.

The film *Saving Face* acid-related violence is used as a reference point to generalize the violence in Pakistani society. It seems that the producer cannot describe the reason for honor killings in detail, be it in positive or negative terms, and those overriding patriarchal customs is still the point of reference. The producer did not refer to any other country where honor killing is in practice. Similarly, honor killing is associated with Pakistani cultural norms.

The viewer is kept in the foreground escorted by a generic reference to women and men as social actor groups. The unswerving participation of the viewer is a creative approach that binds with the films overall convincing purpose -Activism. The viewer is depicted to be occupied in a number of interactive or modal processes, which are typically effected through emotive arousal of feelings. These feelings are used as a device to construct a group identity towards change. Change is the fundamental purpose of the film, flagged up through the narrative. To conclude the discussion the representation of social actors focuses on the viewer. The next chapter is an in-depth analysis of western social documentary films.

CHAPTER 5

MULTIMODAL AND LINGUISTIC REPRESENTATIONAL ANALYSIS OF WESTERN SOCIAL DOCUMENTARY FILMS

5.1 Analysis and Interpretation of *Pakistan's Women: Punished for Love* (2014) and *Born in Pakistan* (2012)

The social documentary *Pakistan's Women: Punished for Love* is set in the context of honor killing and adultery in most parts of Pakistan. The premise of the documentary is the narratives of men and women who come face to face with issues of honor killings and adultery and, hence, victimized. The analysis and interpretation only focus on the representation of gender identity. Only selected social actors are examined in the analysis to maintain the scope of the study. The chapter essentially carries the analysis in two broad categories: linguistic and visual analysis.

5.2 Linguistic Representational Analysis of Representation and Construction of Gender Identity

Linguistic analysis of the representation of gender identity is adapted from van Leeuwen's (2008) Social Actor Theory (2009) explained in Chapter 3. Only those tools are used which are applicable to this documentary. The examples used in the forthcoming section may fall under more than one category. Hence, the same example may be explained differently as per the semantic meaning.

5.2.1 Exclusion vs inclusion of Pakistani Male and Female Social Actors

As seen in the previous analysis of the documentary films, exclusion and inclusion put into effect through discourse markers to hide or suppress the reality, social actors or the context in the text. Suppression removes the social actors from the text while backgrounding does not mention the social actors with respect to an event, although the social actors are mentioned in the text otherwise. In the film, *Pakistan's Women: Punished for Love* the following examples are given.

An example of suppression can be seen in the following lines: "I have heard extraordinary stories of how cruel life can be for women when they stand up to their families. Is life getting harder for Pakistani women?"This example shows suppression through passive agent deletion, i.e. the narrator claims that she has heard stories of women who defied the norms and deduces a generalization out of it saying life is getting 'harder' for women in Pakistan. The use of the word harder shows that cruelty against women is a recent practice. In addition, the narrator does not reveal which agency or institution makes the claim about women. Therefore, the narrator eliminates the identity of the possible agency. Another example of passive agent deletion is "forced into marriage, banned from school and work, and poisoned for falling in love with a man and in some cases even death". The act of suppression focuses the attention on the action without revealing the identity of the agency: "it is not just the women of Karachi, across Pakistan religious fundamentalism has gained ground and women's freedom is increasingly attacked." The statements of the narrator seem like a report of a survey. The counter opinions can present complete pictures of the events. In another example, the narrator says, "some of the women here are considered to be criminals." Yet again the narrator hides the identity of the people who term women as criminals.

The process of suppression eliminates beneficiaries, the agencies who benefit from the action. The narrator grounds the practices of adultery in "religious fundamentalism and lawlessness" resulting in a forced marriage, prison or death. However, the narrator does not mention who is increasing lawlessness in society. Similarly, in the forthcoming example, the individuals who reap the benefits from women's misery are not mentioned, for example, "some of the women in the shelter home have paid a heavy price for challenging male supremacy."

Processes may also be realized as adjectives, as is the case with "ongoing". See the example: 'obviously, there are so many cases similar to this in Pakistan… This is an ongoing problem in this country.' Who expresses that this is an ongoing problem? The narrator only says that it is an ongoing problem by representing the stories of a few women. The women whose stories are included are shown caught up in incidents that leave them in prisons, or in shelter homes.

In the documentary film *Born in Pakistan*, consider the example: "Indeed, education seems to be a privilege in Pakistan with adult literacy is approx 48% and only 35% for women… More than a third of the countries10-year-oldhas never attended school despite the fact that primary education is compulsory." There is no reference to who conducted the survey or research.

Not only does the producer of the documentary film frames an analysis based on surveys without quoting the source of the surveys and asserts that most of the women are illiterate. Through the strategy of suppression, the reference to men is eliminated. Similarly, the example says "only "2% have the opportunity to go to a university" the reference to the city is omitted. Similarly, viewers also come to know that "fertility rate in Pakistan is 4.3 % per woman." The information is given in the documentary film without quoting the source, is an effort to suppress facts and use the statistical figure to legitimize the information. Statistical figures mean nothing if presented without compare and contrast to similar situations or countries, policies made in different years.

Another instance of suppression is expressed through the statement, which says, "Over the last few years more and more women have played an active role in the political scene of Pakistan through membership in both local and national assemblies." Pakistan has a strong history of women's representation in politics both in formal and informal platforms. The above focuses on Pakistani women's participation in politics. The documentary film includes an interview with Shad Begum, President of a local NGO who proclaims that during her three-year tenure as a District Councilor, she was "not allowed to enter meetings and sit with other counselors." This statement excludes all kinds of political representation of women. This is an example of backgrounding and suppression of Pakistani women politicians.

In the documentary *Born in Pakistan* exclusion or inclusion is not realized through actors or actions. Rather, the discourse constructs the identity of Pakistani women by referring to the social situations, in doing so, unnamed surveys and reports are used.

The processes of exclusion via suppression reveal four significant things. Firstly, the agency who calls women victims or weak is not expressed in the text. The narrator

refers to the state of women only. Secondly, the narrator refers to religious factors as the reason for violence, but social and economic factors are not explained. Thirdly, the narratives of the family members are not explained at all. Fourthly, the narrator creates a division between men and women by presenting women positively and men negatively.

5.2.2 Role Allocation: Grammatical Roles and Social Roles of Pakistani Men & Women

The definition of activation and passivation is given in Chapter 3. This documentary *Pakistan's Women: Punished for Love* is based on women who face problem in marital relationships or familial relationships for choosing their life partner on their own and accused of adultery. Sometimes adultery is merely used as an accusation even if the woman has not done anything. Representations can reallocate roles or rearrange the social relations between the participants. Here are two examples.

The representation of women is relatively more in focus on the text. The first example is the activation of women, that is, representing the women as the "doer" of action, or agent in the text. However, all these examples highlight two things. First of all, it shows transgression and secondly the result of transgression. The plight of women is highlighted through these examples, for example, the head of the shelter houses claims that women are often accused of adultery but the 'lucky ones make it to the handful of shelters run by volunteers. This is the injustice of men' highlighting the atrocities of men. The example shows a material process to achieve role allocation. In another example, the narrator uses material process and asserts that 'women who disobey their families often find themselves accused of adultery and end up in prison'. This sentence also focuses on the plight of women. Two more examples show the same idea, for example, Bibi, head of shelter house says that "a woman who challenges a man she will not remain a woman." Another example shows the same idea but uttered by a lawyer, and an authoritative figure for example, "the woman will definitely be punished. If she's having some sort of relationship with another man she will face the consequences regardless of circumstances."This statement is an example of a behavioral process in transitivity structure and focuses on the punishment of women for falling in love in Pakistani society. The pronouncement of the woman's guilt through the lawyer in the light of the

constitution again puts the spotlight on the woman and her treatment in the society, hence the narrative is drawn from a women's perspective. The narrator also adds that the verdict given to women prisoners is also downright unjust as she says, "Naseema was shocked by the sentence that was handed down by a female judge." Using the mental process as a tool to indicate the reaction of the woman, the narrator suggests that the legal system is based on prejudice reactions.

There are examples of activation of men in the text, but the examples are rare, for example, the head of the shelter says that 'Her husband brought her here and never came back'. The relational process puts the focus on the man, and his actions to emphasize injustice. This example also shows that men are dominant and cause distress to women. Similarly, this example is similar to positive self- representation and negative other- representation. Women are shown as victims and men as oppressors in most of the cases.

There are a few examples of passivation of women in the text. Achieved through circumstantialization and transitivity structures such as material, and behavioral processes, the two examples seek to emphasize the consequences of punishment to arouse sympathy for Pakistani women, for example, "She was stoned to death by her family for marrying a man she was in love with but not the man they have chosen for themselves." I another example the narratorrefers to a woman Naseema she met in the prison house "whose treatment by her husband, a former army officer led her to take drastic measures to protect herself."

Men are shown in positive roles through the strategy of the activation process. This pattern occurs relatively few times. In the first example, the head of the shelter refers to a woman whose husband treated her well, but she was forced to come to the shelter house after her husband died. Hence, the narrator refers to the positive treatment of the woman by her husband. In the second example, the narrator introduces the viewers to Abdul Malik, who chooses to marry a woman he loved, without the consent of her family. The woman's family did not agree to this union, but he protected her and provided for her. However, her family kidnapped her. He remained in hiding but kept looking for her. His activation process is similar to positiveself-representation. In another example, the narrator introduces the lawyer of Abdul Malik, who is also positively

represented. He shares, "As we stepped out of the bus, a car pulled up with Arifa's father and brothers and it. We both ran, but she couldn't run fast enough, they caught her and dragged her to the car." In this example, the man is the victim as he broke the laws of society by marrying a woman against her family's wishes. Therefore, the role associated with men is that of an oppressor and/or a transgressor. However, the transgression of men is tolerated by society, but the transgression of women is not tolerated by society. The documentary also asserts the plight of women and their miseries instead of suggesting a solution or showing men like Abdul Malik as unable to protect the wives. His only hope of reuniting with his kidnapped wife is to rely on the country creaking courts. He is hoping that a legal case is brought against them and his wife's kidnappers. They will be forced to release her to the courts.

Until now the text seems to be a narrative of women's mistreatment and misrepresentation, but a few examples show that the text refers to the society's treatment and show men and women in a miserable position, for example, "In Pakistan these customs and their practices deny women the freedom and Pakistan are on the increase encouraged from hardliner, religious scholars,. Those like Arifa and Abdul Malik challenges tradition by following their hearts find little sympathy with the country's clergy." This example explicitly targets religion and uses it as a tool to highlight adultery.

In the documentary *Born in Pakistan* issues of women and men problems' are shown differently. It analyzes the situation positively, appreciates the efforts of government and takes account of government reforms. The processes of activation or passivation is based on the context rather than social actors, for example, "poverty is the agent in the statement 'poverty urges many children to work hard in order to enhance family income", while in the second example illiteracy is activated through participation or grammatical participant roles, for example, 'Illiteracy perpetuates poverty and robs the children of hope for [a] better future'. The activation process foregrounds the sociocultural problems of the Pakistani society country instead of focusing on criminal acts. The agency is assigned to the problem of poverty and illiteracy respectively, and social actors are shown as a victim of the situation. Therefore, the identity of the actors is aligned with the context of the circumstances. The difference between foregrounding

actors and foregrounding the problem is that the former highlights the actors' identity and latter highlight the problem. In the end, both sentences deal with the same reality, but foregrounding of problems pinpoints institutional letdown. There are other examples of these types as well. Due to lack of space, they are not discussed.

In another example, the filmmakersstate "young women know they have to overcome many difficulties…" This sentence foregrounds women and codes their position through the material process of understanding and is portrayed as resilient and determined individuals as well as highlights their helplessness in the face of their situation. This statement again blames the circumstances and the institutions. Similarly, in the example, the narrator says, "over the last few years more and more women have played an active role in the political scene of Pakistan through membership in both local and national assemblies." The struggle of women parliamentarians is associated through the numerical value to foreground women's political role. This example appreciates government initiates to the western viewer. To the local viewer, this is incomplete information as Pakistan has a strong history of women's political participation both before and after partition. Hence the activation excludes the history altogether.

A good example of passivation can be witnessed in the following example. The narrator says, "Only a small minority occupy senior managerial positions." The statement foregrounds the small number of women and highlights the low involvement of women in managerial and decision-making positions. Yet again, the social actors are manifested in passive role allocation. Activation and passivization are used in this documentary to highlight social issues and in association the effects of social issues on people.

5.2.3 Genericization and Specification: Individual Vs Collective Representation

In the documentary *Pakistani Women: Punished for Love,* social actors are represented through a generic reference and/or specific reference in the basis of what the producer wants the viewer to believe. With the help of this strategy, the representation of Pakistani male and female social actors is realized to construct their gender identity. It is seen that female social actors are relatively more generalized when the narrator refers to the women's identity in association with women as a whole group, whereas the generic reference is used as an example to validate the comments of the narrator. Before anything

more can be said, another significant idea should be mentioned about the producer of the text. Van Leeuwen (2008) asserts the target audience of the text ascertains the use of specific or generic reference. The media audience of this documentary is middle-class. The "point of identification, the world in which one's specifics exist" (p. 35) for the audience is the power elite. Therefore, the incidents referred in the documentary use ordinary people specifically. Therefore, the social actors are mostly generalized as it is the ordinary people the documentary is referring to.

The strategy of representation through reference is used in four different ways for representation of Pakistani male and female social actors to construct their identity. First of all examples of women genericization is more in number as compared to the men. The first example of genericization is achieved through plurals without articles to refer to women as members of gender class. The three most seminal examples of this type are given below. The narrator makes a claim that "women who disobey their families often find themselves accused of adultery and end up in prison" arousing sympathy and distress of the viewers. In another example, the narrator makes another claim by saying she has "heard extraordinary stories of how cruel life can be for women when they stand up for their families. Is life getting harder for Pakistani women?" The use of generic, i.e. references to Pakistani women without an article presents the miserable plight of women as a general fact in Pakistani society. The statement follows a rhetorical question, which focuses the attention of viewers on women. The strategy presents women as less privileged as compared to men, in need of our care. There is a visible exclusion of educated segments of society, which respects women, and given them their due rights. The empathy of the viewers associated with the narrator, as the viewers are the privileged middle class who can take important decisions.

The second type of genericization to represent and construct gender in Pakistani context is achieved through the grammatical use if singular with the definite article. There are a few examples of this type of generic reference. For example, the warden of the shelter house says, "a woman who challenges a man she will not remain a woman." This example refers to the woman who raises her voice against male supremacy, but the

documentary ascertains that women are not allowed to raise their voice against injustices of society i.e. society's dictates against love marriages.

The third type of genericization is utilized through mass nouns to point out a group of participants, for example, "it's not just the women of Karachi, across Pakistan religious fundamentalism has gained ground and women's freedom is increasingly attacked." The narrator uses a generalization that women of Karachi, which is the most populated city of Pakistan, the narrator ascertains that women's freedom is at stake. The fourth type of genericization is an exception to the use of genericization. The narrator refers to the potential protesters of these practices and states: "Few people in Pakistan are willing to challenge these hard-line religious views' but the use of the few shows that the vast majority does not oppose these practices and normalize these practices".

The strategy of specification is employed in the western social documentary films to specify the Pakistani male and female social actors and use them as specific examples as well as enhance the experience of viewers and arouse their sympathy, for example, the narrator says, "Samina seek refuge here two years ago after facing problems at home". In another example, the narrator says that 'Bibi …has been in this shelter for 7 years …she told me she feels helpless".

The strategy of specification also encompasses women's experiences of adultery and states it as a fact for example, "In Pakistan, these customs and their practices which deny women's freedom are on the increase encouraged by hardliner religious scholars." The example creates a triangle associating women's experiences with men who believe in religious fundamentalism. In terms of genericization, the documentary *Pakistani Women: Punished for Love* normalizes stereotypical gendered views. There are many such examples in the text, which specify the experiences of women. The strategy of the specification has been used in the documentary *Pakistani Women: Punished for Love* to include a narrative of a man named Abdul Malik who married Arifa without the consent of Arifa's family. The use of specification highlight that men are also victims of religious practices. However, only one example is used to highlight male social actors' point of view in the Pakistani context.

Female social actors are generalized in the Pakistani context to highlight their maltreatment as a habitual practice and remove the experiences of women away from the viewers' world of experience. A virtual distance is created between the viewers who are shown as 'us' and the women's and men's experiences who are shown as 'others' and. Also, the women, belonging to lower, or lower- middle class are shown as victims of conventions in the hands of men from lower or lower-middle class. The narrator portrays the women in the light of oppression as she says, "I wanted to find out what happens to a woman if she dares stand up to the family".

In the second social documentary *Born in Pakistan*, Pakistani male and female social actors are used as a device to arouse an emotive response from viewers and men are used as tools to arouse feelings of antipathy. Male and female social actors are represented through genericization in this documentary, which is realized through plurals or singular with a definite or indefinite article or numeric values. As viewed in the analysis of the other documentaries the pattern of genericization in this documentary is similar to what Van Leeuwen (2008) asserts. The concept of genericization and specification could rightly be explained throughBourdieu's idea of habitus. The dominant class associates habitus to dominance and power and places itself above the listener while concrete references are used to immediate experience is linked to the habitus of the working class (p. 25)

Two most significant examples to construct male and female identity are given here. Both statements use the plural with the indefinite article to realize genericization and suggest that the social actors are in the deplorable state at a mercy of the state, for example, 'however, the everyday lives of a younger generation - the country's future does not seem to meet the basic rights of childhood and adolescence." The other example is "Instead of going to a school and enjoying the carefree life of a child as a large number of students work really hard." The common pattern in this documentary is the associationof general reference with dominance. The narrative voice qualifies the social actors in a position of general class entities to depict their powerless state.

In the forthcoming two statements, the generic reference of the social actors constructs a positive notion of identity and puts the female actors in the general class of

entities who are positively channelized to get an education and make their lives better. The two examples are as given: "During the past few years more and more girl and young women tend to go to school and receive an education" and "Over the last few years more and more women have played an active role in the political scene of Pakistan through membership in both local and national assemblies." There are very few examples in the text, which use genericization to highlight the positive self-representation of actors. However, the examples are used in a generic manner. The narrative voice does not introduce the experts whose interviews are added. The producer clearly removes the viewers from the social actors and show social actors in a state of distant other.

The specification is realized through numeric value and mass nouns, for example, the narrator asserts that because of an exponential increase in population "many children and women, in particular, are faced with lack of education and health facilities, illiteracy, child labor, early marriage domestic violence, and even honor killings." Similarly, in the following example, women are specified and individualized through numerical value, for example, "As for higher education this remains a distant dream for most of the country's girls since 2% have the opportunity to go to a university." Therefore, specification is used as a strategy to highlight the underprivileged group of women and children. The use of, specifications point out the problems of society and identify it with male and female social actors in Pakistani society.

5.2.4 Assimilation and Individualization of Male and Female Social Actors and Contexts

Assimilation as a strategy presents social actors, as the name suggests, a group or individuals. There are two ways to qualify assimilation of social actors: aggregation and collectivization. Van Leeuwen (2008) claims that Aggregation is a significant strategy in CDA as it legitimizes social practices and unanimous opinion by presenting statistical facts. Aggregation can be achieved through indefinite and definite adverbial quantifiers.

The narrator has established the practices of adultery in Pakistani society as seen in the generic and specific reference. She also used assimilation to represent the Pakistani social actors through gendered associations through adverbial phrases, for example, the head of the women shelter emphasizes that "most of the women here either ran away

from abusive relationships or thrown out on the streets by their families." The use of "most" is a strategy to specify some women out of the women victims who have suffered more than the others have. This strategy enhances the suffering of women who are already established as victims in the documentary.

Similarly, the narrator claims, "some of the women here are considered to be criminals. Their crime? Adultery which is illegal in Pakistan and carries a lengthy jail time" emphasizing the treatment towards women. In the same light, the narrators make another claim that "Some of the women in the shelter home have paid a heavy price for challenging male Supremacy." Again, the relational association of women is established with men as aggressors. Therefore, the narrative is drawn from patriarchal notions.

Women are also represented through aggregation i.e. use of numerical values or statistics to produce group identity or gender identity for example, "at the time of my visit there were roughly 80 women here. And many of them had no idea why they were in for languishing in prison for months and some of the years without a trial". The narrator uses a statistical figure to depict the number of women awaiting trial in jail. The sentence creates sympathy for women, which are the purpose of the narrator. In another example, the narrator refers to a survey to legitimize her claim as she says, "Few people in Pakistan are willing to challenge these hard-line religious views. According to a recent survey by Pew Research Centre, an overwhelming number of Pakistani supports full implementation of Shari'a law". These examples use adjectives '80' and 'hard-line' to state an opinion. Leeuwen (2008 cites Leech 1996) and says that many adjectives are "at once "designative and attributive" (p.110) suggesting concrete characters of actions or things and acclaim "domain of values." Therefore, these examples suggest the reason for adultery by covert evaluation of the practices as normal and natural.

This second example quotes a survey to evaluate and legitimize the statement. The reference to the survey produces consensual opinions. Surveys or reports suggest 'impersonal authority" to the utterance (Leeuwen, 2008, p.46). The text also uses the strategy of collectivization to highlight male social actors in the Pakistani context. Collectivization identifies the men as the out-group, constructs their identity and creates a resistance of patriarchal notions for the viewers, for example, the narrator reasons that

"This is the injustice of men she hasn't remarried for the sake of her children". In another example, Aisha an interviewee shares that, "my husband used to lock me inside the house even then he would ask if I had been with anyone". Another interviewee shares that her husband, "divorced me, beat me, and kicked me out of the home." Collectivization of men is a strategy to highlight men as a group. Collectivization is used for experts or figured of authority, but here it is used to show oppressors.

So women are largely represented through aggravation to denote their mistreatment in the text. Women are represented as part of the in-group, whereas men are represented as part of the out-group.

The documentary film *Born in Pakistan* uses assimilation at the beginning of the film in the following sentence, "Thousands of children run away from homes and end up living in the streets…many of these children end up in jail". Using plurality and indefinite qualifiers to state the situation, this example right on, the onset shows children living a deplorable life, mainly because of the circumstances and failure of the state. As a result, the documentary seems to be engaged with the individuals' identity via reference to groups' identity and numbers. Although the premise of the study is gender identity, this example is included in the study to show an association of social issues with gender identity. The strategy of assimilation in this example is used to separate the western as well as local viewers from these social actors by depicting these social actors as a group of individuals who are always unappreciated by viewers and people around them. The situation of social actors endorses the affliction by powerful the communities who endanger the lives of families in specific and society in general.

This documentary *Born in Pakistan* uses another example of assimilation through plurality and adjectives to show this notion via aggregating women and children who face barriers in society due to male dominance, for example, "shaking off deep-rooted gender roles remains a difficult challenge even for those women who receive a higher education". This example introduces the discourse of patriarchy hence, presenting men as the threat within the society.

In another example of aggregation the viewers learn that "approx 65% of the country's women are illiterate" and "there are many children in the country's urban

centers that are also obligated to work." In the same context, the narrative voice reveals, "adult literacy is approx 48% and only 35% for women" which results in gender parity leading Pakistan "among worst countries that have the highest disparity." These examples represent gender identity by contextualizing the Pakistani female social actors among the groups of the uneducated, illiterate section where children are forced to work and women are not sent to school.

In the same context, the viewers learn that "The vast majority of women in Pakistan occupy the private sphere" because "they are expected to take care of the household and their children." This shows women in a submissive role whose primary duty is to take care of the family. Not only that, the viewers are told that "Pakistani women face direct and indirect abuse and violence on a daily basis" and "according to amnesty international 42% of the women accept violence as part of their fate." The use of the statistical number realizes three things: a) it shows frequency modality b) it makes actors as part of statistical calculations c) it show women as a large group or horde with typically same characteristics. All these examples of gender representation highlight gender stereotype in society and construct the identity of women and passive subjects oppressed by men.

The NGO workers are collectivized and shown as providing help to the needy through the use of first person plural "we", "us" and "the community", while women and children are aggregated. This phenomenon is intended to correlate the reader with the overall community of NGOs, and foreign donors for depicting that the outsiders provide the help.

Although individualization has already been mentioned through specification, an exception is seen in this text, which is necessary to explain. The narrator, while referring to a woman says, "her life consisted of a series of incidents of mistreatments and abuse."Her husband, and another man in whose house she used to work used to abuse and maltreat her. She is individualized in this example to conjure an image of a woman who is weak and powerless and has no control over her life. The documentary also pinpoints at women's representation in politics, but again the aggregation strategy place such women among the favorites who cannot do much to change the situation. All the

examples stated above are typical realizations of what Bell calls over-assertion: individual words, phrases or sentences can be intensified, making a story sound better than it really is (1991, p. 226).

5.2.5 Indetermination and Differentiation

Indetermination is a strategy used in discourse to show the social actors as anonymous individuals. On the other hand, differentiation occurs as the name says when social actor or a group of social actors are differentiated in the discourse from similar social actor or a group of social actors (Leeuwen, 2008: p. 39) In the documentary *Pakistani Women: Punished for Love* the male and female social groups are represented and identity is constructed. These strategies are used in the discourse but the women are differentiated more than men are, while men are shown via indetermination. Only the strategy of indetermination is used to avoid overlapping of examples.

Indetermination is used through indefinite pronouns and exophoric references. The social Pakistani female social actors are shown anonymously without revealing their identity for its irrelevancy. Indetermination is used not only to conceal the identity but also to emphasize the actions of the social actors. Therefore, the strategy generalizes the identity of the Pakistani social actors while also emphasizing his/her action for example, "Bibi not her real name, has been in this shelter for 7 years, her husband died and her son disowned her. She told me she feels helpless." In another example, the narrator asks the shelter head for a woman's story and the head replies, "her husband brought her here and never came back." While talking about the women, the shelter head refers to another woman and say, "we are trying to give them all the happiness that a father should be giving. They have been in this corner for five years." The narrator refers to the women in the jail and adds that 'and many of them had no idea why they were in for languishing in prison for months and some of the years without a trial'. The given examples are about women social actors who are a victim of abuse in the hands of men. All these examples trivialize the identity of women who are victims of abuse while their state or condition is emphasized. Therefore, women, in general, are emphasized and made to stand out.

There are examples of men as well. These examples highlight men who are oppressors as well as those who are victims, for example, the men who are a victim of

society are depicted in the following words: "those like Arifa and Abdul Malik challengetraditions by following their hearts find little sympathy with the country's clergy'. Similarly, the narrator adds that 'his only hope of reuniting with his kidnapped wife is to rely on the country creaking courts. He is hoping that a legal case is brought against them, and his wife's kidnappers. They will be forced to release her to the courts'. The cases of men who are shown through indetermination highlight that men are also victims of this system and they are punished if they do not abide b the system. This is an exception in terms of representation as male social actors and their narratives are not given voice in the any of the four selected documentaries. Nevertheless, these examples are rare. Another kind of example seen in the text relates to the indetermination of the male social actors but the examples relate to the negative representation of male social actors, for example, "they have their own tribal laws. They have their own rules, especially in the provinces. So they don't take the law and justice system seriously." This example anonymizes the oppressors to deride their identity; however, their actions are stressed to show the oppressive pattern. This example is significant as it pinpoints to the tribal system of justice, which is not highlighted before.

In this documentary film *Born in Pakistan*, indetermination rather than differentiation is used in the representation of social actors. The narrative voice says, "It would be false to claim that this situation is faced by children who live in villages and rural areas." In another statement, a woman is introduced as "this woman is working as a domestic helper to raise her family. Her husband is a drug addict living in a village." In these examples, indetermination specifies the social actors but the identity of the social actors anonymous for its irrelevancy. In this documentary film *Born in Pakistan,* indetermination is also exercised to highlight the act of the male and female social actors in the Pakistani context. Therefore, it generalizes the identity of the social actor while also puts emphasis on his/her action.

There is another example of indetermination, which specifies female social actors in one group: "Instead of going to a school and enjoying the carefree life of a child as large number of students works really hard in order to contribute to the family income." The examples above minimize the importance of the individual identity of the women

and children who are unable to make enough money to make both ends meet while highlighting their actions. Consequently, such examples are used to call attention to the lack of state initiatives to take care of women's income sources and children's education.

5.2.6 Nomination and Categorization: Positive and Negative Identity Construction

Van Leeuwen (2008) proposes that social actors are depicted "in terms of their unique identity, by being nominated, or in terms of identities and functions they share with others" (p.40). These two categories help to investigate the gender construction and representation patterns of Pakistani social actors in the given discourse.

In the social documentary film *Pakistani Women: Punished for Love*, the resources of nomination have a vital role to play in the identification of Pakistani male and female social actors. Nomination helps to personalize the events and characters. More interestingly, the identification of male and female social actors by names suggests a lot about the producer's stance towards the represented social actors.

Pakistani social actors in the social documentary film were identified in possible ways this category offers. The social documentary introduced the male social actor introduced for the first time with his first name (name + surname). Whenever he is referred to in the film, his complete name is used, for example, Abdul Malik, Farzana Parveen.

The choice of referring to Pakistanis female social actors by their first names seeks to anonymize the social actors. it also is intentional towards the exclusionary representation of gender groups which stresses the binary opposition of the in-group's and out-groups characteristics (Van Dijk, 2004). The following example symbolically distinguishes between 'us' (the British viewers) and 'them' (the women) and stresses the difference between the native community and the alien group, for example, Samina, Aisha, Bibi, Saadia, Arifa etc

The social documentary film also uses terms other than proper names for the identification of Pakistani social actors. One example uses titles with the names. The nomination is titulated, by adding the standard titles. In a given context, only some social actors occupied a certain social rank, for example, Prof Ghulam Abbas Qadri. There is a

lawyer's interview in the film as well but his name was not revealed at all. Categorization is not used in the film *Pakistani Women: Punished for Love.*

In the documentary *Born in Pakistan,* social actors are nominated as well as categorized. The social actors can be divided into groups as to how nomination or categorization occurs.

This documentary film follows a similar pattern of the nomination of social actors as seen in previous linguistic analysis. The experts or people with institutional affiliation are nominated. In this case, proper names are used for identification of Pakistani female social actors with titles. The titles come after the name along with the name of the institution. Six such examples appear in the text. One is given an example, for example,Saba Sadiq (Special advisor to Chief Minister, Punjab)

The ordinary male and female social actors who share the real stories are categorized, for example, a woman working in brick kilns, domestic worker, a lady doctor, and woman who is the victim of abuse. All these social actors fulfill functional roles in the text and used to elaborate on the point of view of the narrator. These women are categorized by the narrative voice through the problem they face. Hence, these social actors are not nominated because they represent negative other representation. The categorization of social actors is a way to legitimize the discourse as Leeuwen (2008) asserts that "actions and reactions can also be descriptivized, which means that they can be represented as more or less permanent qualities of social actors" (p. 65). Categorization is further analyzed in detail in the next heading.

5.2.7 Functionalization and Identification: Issues of Social Roles

Functionalization is another strategy to represent a gendered identity. It is realized through social actors' representation based on an activity or actions. On the other hand, Identification alludes to social actors and 'what they, more or less permanently, or unavoidably, are' (Van Leeuwen, 2008, p. 42). The present documentary shows that functionalization of men and women both are negatively oriented in the text. As said earlier, the target audience of the social documentary ismiddle-class viewers whose point of identification is the power elite. Therefore, the social documentary presents social actors as ordinary people.

The use of functionalization fulfills the Pakistan social actors in the roles of criminals or offenders. When the men are referred in the text they are referred in the context of "oppressors", "kidnappers", "accusers" and "abusers" whereas the women are referred as "victims", "homeless" or "prisoners". The words used for men arouse feelings of aversion whereas words used for women arouse sympathy. The men especially fathers, brothers, and husbands are shown as a threat to the women as they are the ones making the decisions for the women and if women try to find a partner for themselves, the women are accused of adultery. The men belong to the negative other representation while women belong to the positive self-representation.

There is an exception in the representation of Pakistani male social actors. The narrator says that Abdul Malik, the man whose wife was kidnapped by her own family "is hoping that a legal case is brought against them, and his wife's kidnappers". The use of the word 'kidnapper' is significant as it suggests that the distress is caused to the husband by the closed ones. Abdul Malik further claims that members of his own clan are after him.

The narrator claims, "Women are often the victims as religious fundamentalism and lawlessness increases". The use of the word victims presents women as miserable individuals in need of our concern. The narrator assigns viewers a powerful position who can understand the plight of women. The narrator further adds, "some of the women here are considered to be criminals". The use of the word "criminal" creates a negative image, but the narrator is careful to suggest that this image is imposed on women. Therefore, the viewers do not see women as victims. The issues of women are referred to in the context of religious and social aspects associating their personal choices.

The analysis of identification in the text shows that women are referred to as victims whereas men are referred to as unkind decision makers and tyrants. Women cannot make any decision by themselves. If they do make a decision of marrying the person of their choice, the family, society, and law punish them. The practice of honor killing is generalized for the Pakistan society throughout the text. In the text of this documentary, the representation of a male and female representation is contextualized in religious extremism and fundamentalism. The male social actor, the religious professor's

interview is used in the film to draw upon the discourse of extremism. Women's problems are associated with religion. Quite a few examples can be seen in the film, for example, words like "one of the most dangerous cities in the world", "suicide bombing", "kidnappings", "Taliban militants", "Islam", "Quran", "hardliner religious beliefs", "fundamentalism" , religious "lawlessness" construct an image of the male social actors as products of religion and women face hardships due to religion. It is no surprise that references to Pakistani male and female social actors in terms of religion foster religious bigotry. Therefore, the female and male social actors in the film are accused of religious fundamentalism, for example, "Pakistan religious fundamentalism has gained ground [across pakistan] and women's freedom is increasingly attacked". The text states that practicing Muslims are have rigid beliefs, reinforcing the belief that anyone who practices religion adopts a rigid attitude as religion does not give allowances to people. Therefore, the result of religious fundamentalism is a lack of women freedom and accusations of adultery.

The text also uses other forms of identification i.e. representation of male and female Pakistani in terms of relations. The references to the familiar relationship of husbands and wives highlight role of religion in causing failure in relationships, for example, a woman was "stoned to death by her family for marrying a man she was in love with". So, religious categorization is used as a strategy to construct the identities of male and female social actors in the Pakistani context.

As compared to the identification, the social actors are negatively oriented in the film *Born in Pakistan t*hrough functionalization. The social actors in the social documentary can be divided into positive self-representation and negative other representation. The pattern is repetitive so only three examples are selected, for example, "one visit to the so-called brick people indeed reveals more than words can ever do." This statement appears right on the onset of the film manifesting the actors in the negative other representation through the brick people realized through the compounding noun associated with an activity. The second example is related to a woman who is "domestic helper" and her husband is a "drug addict". Both these examples draw an image of social actors clasped in poverty. Life of the wife is defined by minimalistic necessities of life.

However, the worst condition is that of her husband. The husband is depicted as an oppressor who forces the wife to work to run the house as well as provide for his drugs.

The documentary film also comments on the role of Pakistani women politicians. The process of functionalization again uses the lens of age-old gender bias to construct their image. It is shown that "many of these women came from families with political background" highlighting the notion that it is a feudalistic system which operates in politics. The stories of a few women are included in the documentary but these stories highlight struggles of female social actors.

In terms of identification, social actors are abundantly signified through the classification of gender and sexual orientation. The analysis is based on the classification of social actors based on gender, age, and ethnic orientation. The common pattern of classification in the documentary is based on the negative orientation of male and female social actors. The children are shown as underprivileged as they are "faced with lack of education and health facilities, illiteracy, child labor, early marriage domestic violence, and even honor killings." The narrator further says that they are a victim of "poverty" as "working children do not have the time to go to school". For many "attending school is not an option." The children who do go to school face severe hardships. These examples fall under identification by classification. Classification is achieved through classifiers such as Pakistani women etc.

The identity of these male and female social actors is constructed amidst among problems like unemployment, gender discrimination and lack of education. The social actors especially men and women are related to these issues. The viewers come to know that most of the women "Educated or not…work at home or and in the agricultural or manufacturing sector." Despite women's efforts to help them make the families are "they are alarmingly faced by unemployment" this is not all. "Pakistani women face direct and indirect abuse and violence on a daily basis." One woman who is a victim of abuse is termed as "a series of incidents of mistreatments and abuse." Some of the mothers are also classified in the documentary film based on the lack of income-generating opportunities.

The pattern of identification shows that the documentary film influences the viewers of the bleak social condition. None of these examples builds a narrative of the struggle of women, state reforms or the social conditions of the country. These social actors are shown inferior to the narrative voice, which is the goes and virtuous self. The viewers unconsciously conjure an image of a society, which is dangerous and stricken with age-old customs.

5.2.8 Overdetermination: Construction of Identity through Multiple Roles

Spoken discourse represents social actors involved in two or more than two functions through overdetermination. The process of overdetermination is achieved through a different process, usually symbolic in nature. The documentary film under investigation also uses the idea strategy of overdetermination realized through the different process explained with examples.

The most type of overdetermination is achieved through connotation, which occurs when a distinctive determination stands for classification or functionalization. Connotations, says Barthes (1977, p. 50) are "discontinuous," "scattered traits," the knowledge of which is established by cultural tradition.

In this social documentary film *Born in Pakistan,* women are depicted in multiple roles of caretakers as well as income generators. This practice is not restricted to a certain age. Young girls, as well as an older woman, bring back money apart from looking after the house or studying. There are quite a few examples. The context of overdetermination generates a discourse women and girls caught up in a demanding role, which does not let them enjoy themselves. Similarly,women who represent women in politics are also overdetermined. In this case, though these women are shown enjoying a political position, however, they are not involved in the policymaking. Hence, the strategy of inversion is used here, which show these women doing nothing with their political powers. Men are also overdetermined. Men are depicted in the roles of fathers, husbands, and executive positions. Instead of being, caretakers of their wives or fulfilling their official duties all these men are creating barriers for women. The women are not allowed to go to school, earn money.

5.2.9 Reported Modes

Definition of reported modes has already been mentioned in chapter 5. In the documentary film, *Born in Pakistan* two reporting modes are used i.e. direct discourse and direct discourse slipping respectively. Direct discourse i.e. reporting of events is achieved through the statements of the experts. The interviews of the experts are used as a validation of the comments of the narrator. The comments of the experts are incorporated into the narrative without any introduction or reference to them. Unlike written news, which uses quotation marks to highlight the reported speech, the visual medium uses interviews of the experts. Since the experts have institutional affiliations, the interviews are equivalent to an official statement. Therefore, the experts are authorities. Leeuwen (2008) asserts that expert authority is a strategy of legitimization of discourses; experts give assertions and recommendations about something without any proofs (p. 107). Therefore, the direct discourse is a tool of legitimization of discourse, and shifting the responsibility to the experts and constructing the identity of Pakistani male and female social actors through institutional affiliations.

On the other hand, the narrator uses direct discourse slipping to refer to the statistical figures or general opinions. The narrators refer to surveys and reports and quote a statement but there are very few statements, which give the source of the reports, for example, in one of the statements the narrator says "13% of Pakistani population lives on less than $1 per day". In another statement, the narrator says, "as for higher education this remains a distant dream for most of the country's girls since 2% have the opportunity to go to a university". Therefore, the narrator refers to the texts without any reference to the reports.

In the documentary film, *Pakistan's Women: Punished for Love* direct discourse is used for the most part. The narrator records the interviews of women in the shelter house and prison to narrate the incidents that the female social actors faced in the Pakistani context. Unlike the three documentaries, this documentary has a visible narrator. The presence of the narrator makes the content more 'real' in terms of experience. The context of the documentary also seems more 'authentic' because the

narrator does not refer to the surveys or reports. The presence of the narrator is equivalent to an expert whose interviews validates the context.

The social documentary film *Born in Pakistan* also uses indirect discourse. The narrator in the documentary film narrates the incidents without any reference to a source. For example, she says, "Farzana Parveen was stoned to death by her family for marrying a man she was in love with". She also refers to Karachi as "one of the most dangerous cities in the world." Similarly, she says is a place where "suicide bombing and kidnappings are a daily occurrence, where Taliban militants operating from sleeper cells aligning siege to the city of 23 million". In another example, she says, "Women are often the victims as religious fundamentalism and lawlessness increases"

5.3 Discussion of Linguistic Analysis- Representational Strategies

The linguistic analysis of the western social documentary films highlight the roles of men and women through the linguistic strategies which show that men are associated with oppression and women with victims. The film *Pakistan's Women: Punished for Love* uses the cultural and religious discourse to identify the women. On the other hand, the film *Born in Pakistan* uses the discourse of economic success as the mark of progression. By using, a capitalist discourse highlights the problems of Pakistani society and immerses the gender issues into it. The film uses strategies like specification and identification to show hope for the viewers as it acknowledges the efforts of the government. The film *Pakistan's Women: Punished for Love* uses strategies of exclusion, genericization, assimilation, categorization, and identification only to focus on women who either are abandoned by their families or are serving jail time. The film shows no hope for its viewers.

5.4 Multimodal Analysis of *Born in Pakistan* – Introduction

In this section, visual analysis of the documentary *Born in Pakistan* is presented. The patterns of gender representation and identity construction are analyzed and interpreted. To save space, only the most salient features are discussed in this section. Based on representational and interactional processes of social semiotic discourse

analysis, the visual analysis uncovers the identity construction of social actors, both men, and women in relation to each other.

The social semiotic multimodal aspect of communication personified in the social semiotic model and implemented for this study of construction of identity through gender construction necessitates that any text whether visual or verbal, or both verbal and visual modes, exemplifies the configuration of careful selection made by the producer so as to formulate meanings for others to receive and respond to in a specific manner.

A socio-semiotic view of visual text creates significant suppositions that are derived precisely from the SFL model. Firstly, it presupposes that a visual text is created with a notion to utilizing or transferring meanings in a social context to some other person, whether that person is a listener, a reader, or a viewer. The manner utilized for the communication of these implications can be visual, verbal, or some arrangement and each manner will convey the socially based implication in a manner that is apt to the medium. Secondly, it presupposes that the cultural perspective in which they are positioned stimulates selections of social meaning. The ensuing text is an example of these selections, and can consequently be seen as recognition of the contexts of circumstances and culture-bound choices made by its producers. At the same time, in line with the dialectical relationship between text and culture in the social semiotic model, visual texts also interpret the context of state and culture in which it happens. Therefore, visual and verbal language is in culture, and culture is in visual-verbal language (Halliday and Hassan, 1985; Halliday, 1978). Thirdly, it presupposes that the manner that people communicate in diverse modes is the effect of the selection they have made from each semiotic system. The selections are made by a variety of choices from a visual social semiotic system, which is immersed in the social, cultural and ideological perspectives, which are shared with others. They are inter-subjective sign systems, by virtue of the fact that in "a community [they] serve to define the nature of the 'world' for its members" and have "a role in the mediation of meanings" between the members (Hasan 198, p.107). The forthcoming analysis is based on selected scenes from the documentary. This documentary is based on the issues of women such as lack of opportunities for health; barriers in education facilities; financial and work-related aspects, lack of political

representation and less participation in the decision-making process; violent and oppressive familial relationships. The most significant issues are used as an example of gender identity construction.

5.4.1 Selection of Relevant Visual Scenes

The selection of scenes in this documentary is based on the most significant themes of the documentary. This documentary is a commentary on the women issues positioned in the context of Pakistani society and the challenges faced by the country per se. The documentary is based on two-part problem-solution pattern i.e. the narrator enumerates the challenges and problems of the society in the first part and offers a solution in the second part. Much of the documentary is a collection of visual and verbal commentary on the problems of society. The narrator does not engage with social actors. As a result, the selection scenes the visual scenes are linked together thematically. The focal point of visual analysis is the thematic aspects. The visual analysis also takes into account the linguistic analysis as it provides the verbal context to the analysis.

5.4.2 Analysis and Interpretation of Title

Figure 46

The title (figure 46) falls under the still image and, it is the identifying marker for any media product be it fiction or non-fiction movie. The title of the documentary *Born in Pakistan* is realized through the use of color black and white. The background is black which foregrounds the white color. The use of color black makes the title salient and suggests gloom and fear. The phrase "born in Pakistan" suggests the difficult life of people who have to face multiple issues but the government does not resolve the issues. Therefore, citizens continue to live in perpetual troubles and difficulties.

5.4.3 Multimodal Analysis of Selected Scenes

5.4.3.1 Discourses on Integration of Women in Job Market

Figure 47 contains a visual symbolization that is made up by narrative meaning embedded in an action process in which a woman in the center of the visual shot forms a vector with her hand, which extends towards her dress and guides the attention of the viewer towards her. She is the most significant element in the visual. The highlight of the visual lies in the embedded conceptual process, that is, conceptual symbolic attributive process.

The represented participant whose nature or significance is demonstrated in the symbolic relation is called the carrier, the woman while the one who represents the meaning or identity itself is termed as the attribute i.e. the dress. The significance of the shot lies in the embedded symbolic meaning, which conveys the central idea of the scene

visually. In the symbolic attribute process, the carrier is the woman, while the dress the attribute. The shot signifies that she is a Pakistani woman. She is foregrounded with sharp focus. Viewers could speculate that she is a young woman who belongs to the middle class and her act of walking towards the gate suggests she is a part of an organization, which is contributing to the well being of women. The shot is designed in a way to symbolize the woman's will to contribute to society. The image is also a covert symbolic meaning achieved through the symbolic suggestive process. The presence of the woman suggests that not many women in Pakistani society are part of the job market or at managerial positions. Therefore, this woman is positively working towards the betterment of society.

Figure 47

Figure 48

Figure 49

Figure 50

Figure 51

Figure 52

Figure 49 and Figure 50 and analyzed together as both this figure suggest the same idea. These two figures are suggestive of the place where the women work. The names anchor the location of the building and bind the visual scene together. The women are working for an NGO whose primary task is Community Support Concern and under the organization, there is a subdivision named as integrated development of women. It is a symbolic suggestive process embedded in the visual narrative. The covert symbolic meaning is communicated through the carrier i.e. the board that suggests this organization is shaping the lives of women. Both these figures in the interactive level are realized through a visual, which is offering information through close up shot and frontal angle as the maximum engagement of the viewers is required. Positioning the shot at an eye line through the frontal angle, the purpose is to let the viewer know the name of the organization. It is a naturalistic shot what has employed the notion of coding orientation. The use of color saturation is based on standard cultural context, that is, it is legible. The shot is a carrier of lower modality with respect to the representation of truth showing it is a natural image.

Figure 53

Figure 54

Figure 55

Figure 56

Figure 57

Figure 58

Figure 59

Figure 60

In contrast, Figure 50 is based on the visual symbolization of a woman engaged in office work. This meaning of the visual shot is achieved through the non-transactional action process in which the presence of the woman is made salient by placing her in the

middle of the shot. The hand of the woman forms a vector while she is writing on the paper. The meaning-making pattern is developed through the embedding of the visual in the symbolic attributive process whereby the woman is the carrier and the workplace is the possessive attribute. The visual symbolically suggests the same idea that the woman is given a chance by the organization to be part of a workplace which them many opportunities of contributing to the family and society simultaneously. The symbolic suggestion contributes to the visual on the interactive level, as the visual is an offer for information. The shot is captured from "far social distance" or medium distance as the visual establishes the ambiance of the workplace. It is a subjective visual, which calls for engagement of the viewers through an oblique angle and eye line shot because of the visual functions as establishing the environment and addressing the viewers to engage with the represented participant.

In this shot or figure 51 for that matter, a symbolic process is at work. The narrative meaning is concealed in the action process in which the hand of the woman forms a transactional vector. The stress or emphasize is on the pen and paper visually guiding the viewer's attention to the process of writing, which is not only the goal of the vector but the most significant visual element in the shot. The illustration of a carrier, that is, a woman grabbing the symbolic goal i.e. the pen is a sharp contrast to the images of the domestic aspects of women's life highlighted in the documentary. The one who is representing the meaning is a symbolic attribute is, the hand is the carrier, whereas the attribute is the pen which is positioned in the foreground with focusing the locus of attention. Looking at the hand and pen, viewers could see that the woman is involved in the process of writing. Based on the pen and hand association, the pen is designed to symbolize the power of the educated woman who is working to support her family as well as helping the community or society through her work as she is working for an NGO working for women empowerment. The interactive meaning of the figure is achieved through an offer for information- information regarding the woman who is working to bring change in the society. Using close-up shot or intimae distance the media producer forms a social relation between the viewer and represented participant. The hand is made salient through the close up to show closeness to the viewer. The attitude of the shot is determined through a horizontal angle and vertical perspective. The angle is a significant

factor in interpersonal visual meanings making the process that allows for the achievement of power relations between the viewer and the social actors. These associations are vital in visual discourse, and function in the manner to strive to propel meanings. In this figure, the viewer sees the social actor's hand or represented participant from an eye line perceptive. So, the viewer and represented participant are considered to have an equal position in relation to the represented participant. Typically, such angles are a statement of some degree of inclusion between the producer and the visual, which is realized by the vanishing points all being placed within the visual frame (Dondis, 1973, p.60-61). Therefore, maximum engagement of viewer is with the given figure. The analysis of modality in the visual component of a text shows that information is provided via a naturalistic image through the notion of coding orientation. In a visual, the viewer has no choice but to accept the point of view loaded into it by its designer. The use of color saturation is according to standard cultural context. The shot is a carrier of lower modality with respect to the representation of truth. A viewer of the visual realizes that the color is used in a standard manner.

The figures 53, 54, 55, 56, 57 are similar in terms of the visualmeaning-making process. All these shots establish the idea of women's presence in the workplace. In order to avoid duplication, only the significance of the visual shot is given. These shots foreground the represented participants in an individual shot to emphasize the significance of the presence of women it the workplace. The women are engaged in their work and their smiling faces symbolically illustrate that these women are pleased with the workplace.

Figures 58 and 59 are a scene from a meeting of the coworkers realized through the reactional process. Figure 60 is a synthesis of visual symbolization. Five represented participants, three females and two males, are sitting around an office for an official meeting, displaying an extreme physical posture and intent gaze depicting the intensity of the work. The five represented participants are linked together via the presence of vectors emanating from the gaze of the male represented participant whose back is at the camera, while the other male represented participant is engaged in thinking as his hand makes a movement. The dominant and intense posture of the man whose back is at the camera is

foregrounded in a way that salience is afforded to him to show he is the boss. The viewer may potentially interpret the visual shot as a reactional process as the exchange of gaze of the reactor are the woman on the right and left respectively turn the boss into a phenomenon.

The visual shot is an offer for demand as the gaze of the interactive participant with glasses is meeting the gaze of the viewers inviting them to enter into a social relationship with the participants and analyze the social message. The social distance between the participants is personal and friendly as the shot is designed in a way to engage the viewer in the visual shot. The oblique to the frontal continuum in terms of the attitude of the visual shot, however, brings the viewer and represented participants on one level, although the interactive participants are viewed from the side. It is a visual narrative of inclusion, inviting the involvement of the viewers. Suggesting a message of inclusion, implying that the represented social actors are part of the viewer's world. The visual modality shows that the use of color saturation technique causes low modality and brings an element of authenticity. Contextualization shows that on the continuum the setting is neither defocused nor overexposed. The setting is appropriately shown to give the impression of an executive office which shows the women are working at a good place. The pictorial representation of setting foregrounds the setting by giving less detail of the setting.

5.4.3.1.1 Discussion of Discourses on Integration of Women in Job Market

The visual scene represents a symbolic suggestive message about the essence of a workplace environment where the men and women co-exist in a harmonious association, setting an example for a "workplace" environment. The social message asserts that integration of women workforce in the mainstream decision-making process can benefit the society. This shot captures five social actors in the frame and conveys the professional proceedings of the meeting. The social semiotics of visual narrative builds an intense argument of gender representation and subsequent identity construction in these scenes. Unlike the stereotypical gender depiction in the previous documentary, the narrative of the select visual scenes is based on the integration of women in the jobmarket as useful members of society. This visual scene offers a sharp contrast to the previous

documentary as well as a present documentary film by breaking a cultural stereotype showing women in the role of an administrator. However, even in this documentary, there is no visual which captures women in a decision making position.

5.4.3.2 Gender Illustration and Discursive Representation of Opportunities of Education

Figure 61 is an establishing shot and debates on the provision of equal higher education opportunities for women. The meaning-making process in this visual shot contains visual symbolizations through the symbolic attributive process and provides a snapshot of a building as the goal. The image qualifies as an iconic representation - a typical rendering of a university building akin to higher educational facilities. In the context of this scene, the narrator asserts that in recent times in Pakistani society, women are offered better facilities of education.
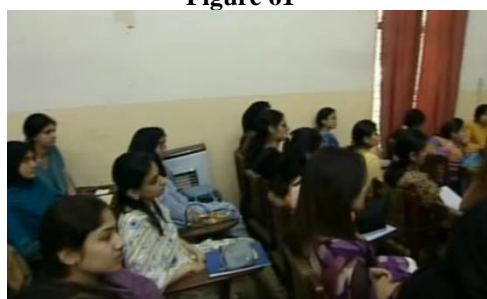
Figure 61

Figure 62

Figure 63

Figure 64

Figure 65

Figure 66

Figure 67

Figure 68

`Figure 69

The symbolic attributive process contributes to the narrative augment in this shot whereby the building is the carrier of meaning and the writing on the building, the name of the department is the symbolic attribute. The visual grammar demands a reaction to the visual shot, as the building stands for education opportunities capable of transforming the mindsets of the people, with respect to deep-seated gender roles. The visual shot is an ideological production of meaning as the documentary film has only selected arguments and examples of lack of education facilities. As such, the documentary does not display women or men who have contribute to Pakistani society with respect to educational opportunities or who have excelled in their educational careers.

Figures 62, 63, 64 are analyzed together for they are three successive shots linked together by panning of the camera. Employing a non-transactional reactional process, the gaze of the represented participants is focused on the teacher, the reactor in this shot. The participants are looking at a phenomenon. The students engaged in the academic activity ascertain the probability of a better tomorrow for Pakistan if the education facilities are provided for women.

Figures 62 and 63 in terms of interactive meaning design the visuals as an offer for information, social relation is established through a medium close shot or 'far personal distance' is used to produce a socially familiar visual; while oblique angle via high angle perspective is employed. The represented participants are offered as "objects" to the viewers to engage with the visual and see how the women and men are arranged it the class separately. The dresses worn by women signify adherence to Pakistani norms and cultural practices. For a foreign viewer, the offer for information is stylized in a stereotypical fashion to direct the locus of attention to the clothes and hairdo. It is a strong statement of displaying women in a racialized fashion. Similarly, visual-based interactive resources are employed to show social relations between the represented participants who are strangers and the viewers in a sense, which communicates familiarity. The medium close shots underscore the subliminal message that images of gender depiction in conventional clothes hairdo intrinsically generic to Pakistani society's gender illustration. The subjective shot communicates an attitude of power continuum. The visual shot emphasizes the represented participants as opposed to the location/

background. The represented participants, relative position and distance suggest that it is the power is assigned to the viewer. They are oblique shots, which allow the viewers to see the women and men as objects with relatively lesser engagement with the visual. The viewer is assigned more power, as it's a high angle shot. The assigning of power position to the viewer labels the represented participants as the "other" or "them". Therefore, the visual shot is a psycho-visual interplay of power.

Figure 64 is essentially a narrative account of the male teacher in the classroom. It is again an offer for information shot. Utilizing a medium long shot, the visual produces a generic shot as the distance between the viewer and the represented participant ensures it is an image of a person who does not matter or he is a stranger. The attitude of the visual shot is produced through high angle shot granting power to the viewer, whereas the subjective visual from a frontal angle addresses the viewers for involvement. This address for involvement or inclusion seeks the attention of the viewers to notice the male teacher and determine his presence, as he is also part of the "other" group. Therefore, the frontal angle works alongside high angle to determine the position of the represented participant as part of the traditional gender stereotypical roles.

In continuation with the same idea, figure 65 determines the existence of stereotypical gender representation. The visual shot conceals visual symbolization that is composed of a relational process and symbolic attribute. The represented participants are looking at the teacher; therefore, the indirect gaze of the represented participants, reactors is focused at the teacher, the phenomenon. The significance of the visual scene, however, is embedded in the symbolic relation, the carrier and the representation of the attributes. The women are the carriers of stereotypical representation and their clothes are the attributes of the carrier. The locus of attention is directed to the woman wearing a veil in the visual shot. Linguistically, the shot appreciates the integration of women in the higher education process, but the visual narrative is a spatial sequence of stereotypical images. The visual shot communicates covert symbolic meaning through a symbolic suggestive process. The woman wearing a veil suggests that gender progression cannot take place without shaking traditional gender roles. Additionally, for a foreign viewer, the veil is

suggestive of gender discrimination towards women's empowerment as well as a mark of classifying them into the "other" group.

On the interactive level, it is an offer of demand as the intent look of the female represented participants invites the viewers to engage with the visual. This engagement by the media producer is a tool to present the represented participants as objects to the viewers. It's a close shot typically utilized to convey a sense of familiarity but in this image, as said earlier, the purpose is to assign generic signification to the visual shot. The attitude of the shot is again high angle, with a frontal perspective. High angle shot assigns power to viewers, while frontal perspective invites viewer attention to involve with the represented participants as seen in the previous scenes. Figure 66 enunciates a similar idea but in this visual, the close up is used to emphasize the stereotypical identification of women. Figure 69 exploits the notion of a veiled woman to propel the narrative argument.

As opposed to the visual shots of women represented, one shot of male represented participants is found in the discourse of education facilities for women. In figure, 65 men are shown in the classroom. As opposed to eight shots, only one displays men in the visual narrative. This shot is executed through the symbolic attributive process as visual symbolization record a carrier; the male represented participants in the classroom while their identity is emphasized through the clothes they are wearing. The success of the visual shot lies in the symbolic embedded meaning explained after the discussion on interactive meaning. On the interactive level, the male represented participants are shown as "strangers" belonging to the stereotypical Pakistan society. This idea is embedded in visual based on an offer for information. The social distance is established through medium close shot ascertaining a "familiar" notion to the shot. The high angle shot and oblique angle suggests power to the viewer and gives a message of exclusion of male represented participants form the world of the viewers. The visual is designed in a generic manner to identify male represented participants in a typical conventional manner. The visual shot communicates a sense of exclusion of men from the world of viewers, as they are reasons the women do not find education opportunities.

The visual shot is anchored in the cultural norms as identification of gender determination. This visual shot significantly captures the attention of the viewers.

5.4.3.2.1 Discussion on Gender Illustration and Discursive Representation of Opportunities of Education

The use of semiotic resources in the documentary *Born in Pakistan* with respect to education opportunities has been significantly used. The information is provided through the narrative vice rather than the images unlike the Pakistani documentaries. The images on the representational level depict women in a classroom wearing wither a veil or a headscarf. The female participants are depicted into a certain social type- in other words; they are shown generically to represent stereotyped representation. Generic representation is also exercised through depicting female participants in groups and "they are all the same" (Leeuwen, 2008, p. 144) and the viewers are unable to "tell them apart". The images show a homogeneous group of female participants as well as male participants who have little or no individual differences.

The images also visually categorize participants into socio-cultural group characteristics via group representation through camera angles to focus on head covering or choice of dress of women and men respectively. The images show standard attributes associated with dress, facial expressions, formal seating arrangement of the classroom and focus on informal settings such as the halls or the university grounds. Strategy of connotation has been utilized in these images to associate negative implications to the participants. Moreover, the angled vertical camera shots from afar also focus to create an idea of a socio-cultural group with similar characteristics. Differential use of distance is usually reserved to show a polarization between the viewers' world and the films' world. The socio-cultural group is a depiction of a group remotely distant from the viewer and the camera angles create detachment between the viewers and the group. Interactively, the viewers are looking at the men and women whose gaze is directed away from the viewers, which show the women and men, are strangers with no identity of their own. In a way, the viewers are assigned power and superiority or power. Furthermore, the participants of the image are a spectacle for the viewers and from the perspective of female gaze; they are objects rather than subjects for the viewers to inspect. There is no

interaction between the viewers and the participants representing a group of people as 'others" (Leeuwen, 2008, p. 141) or different from the viewers. Therefore, the images of Pakistani men and women in the educational setting are shown generically, culturally categorized as a homogeneous group and symbolically suggest a socio-cultural society which is traditional In search of someone to save them.

5.4.4 Discussion of Multimodal Analysis in *Born in Pakistan*

The visual analysis of the film *Born in Pakistan* shows that the issues of the Pakistani society with respect to Pakistani gender are raised in this documentary. The selective scenes chosen for analysis depict women in the setting of an office and a university. This is the only documentary, which shows women in the public sphere in a positive manner. However, while narrative shows the women in a positive manner, the representational meaning assigns women through the symbolic suggestive conceptual process struggling through the problems. The roles assigned to women are situated in cultural domestic discourse. The narrator categorizes the women as part of a generic group of people who are struggling against the problems of the third world country. The oblique angles and close up shots add to the meaning by addressing viewers in the form of disengagement. The discourse that is created in the documentary nominates the Pakistani gender identity in terms of social problems of the third world country. Therefore, the narrator assumes the persona of a member of an elite white "other" who offers a comparison between the east and west.

From the point of female gaze, the documentary is a classic example of power of the producer who depicts participants as objects by allowing dominance of the narrator with little or no power allotted to the participants to share their opinions. The camera angles emphasize the participants and their socio-cultural situation instead of their feelings. The documentary highlights the participants culturally and uses their bodies symbolically as a representative of the Pakistani culture when in reality the participants are not representative of the Pakistani society. Additionally, the camera angles strongly illustrate the participants as a spectacle for the viewers' gaze, that is, the camera has been used to direct the participant to the viewer in a way that highlights the Pakistani society as a traditional society. The structure of the documentary is an assortment of social,

political, and economic issues depicting a dispassionate engagement of the viewer about a distant world. In short, the documentary is a commentary on the socio-cultural dimensions of Pakistani society to highlight the social problems and mark it as a traditional society in need of a savior.

The linguistic analysis of these images displays differences in representation of male and female social actors. The images suggest that a narrative voice has been employed to explicate the social issues of the Pakistani society in terms of education and employment opportunities. These discourses have been used as means of showing that Pakistan is on the direction of progression and economic strength. The documentary film, *Born in Pakistan* uses the discourse of economic success as the mark of progression. By using, a capitalist discourse highlights the problems of Pakistani society and immerses the gender issues around it. the text show that the narrator uses representation of social actors in a restricted way and all other grammatical choices show salient features of lack of human rights.

In these images, female social actors are impersonalized as the narrator does not refer to any female actors by name or include their interviews. The linguistic network uses the transformation of deletion of voices of women who are shown in the images but they do not share their narratives. The strategy of nominalization and adjectivalization is used to show grammatical forms can explicitly tap and ultimately control mental representations of viewers as nominalization, is revealing. Nominalization is used to instantiate the very choices of language use whose ideological possibility they are forewarning against. In this text deleting agency has transformed mental processes into entities. The concept of nominalization is reveal that the western world's concern to empower women of Pakistan, both economically and educationally. Through the textual action of deletion, the narrator presents female social actors as a homogenous group with little or no identity of their own. Additionally linguistically, the narrator uses the strategy of individualization to highlight Pakistani society in the context of discourse of unavailability of human rights for women and Pakistan as a developed nation in need to western help. The same notion has been used in the discourses of educational opportunities. The narrator shows sympathy towards women through linguistic

activation. The text also uses exclusion when the narrator asserts that the efforts of the government should be acknowledged. The statement invites the viewer to focus their attention to the foreign help. The use of representing female social actors generically shows that the western world is united when it comes to helping the downtrodden. It also highlights the ideal modern world o civilization against the traditional developing world. Similarly the strategy of activation of foreign help with respect to providing basic human rights to Pakistani women through nominalization show classification in a way to highlight desirable acts of the outside help . This positive appraisement of foreign elements is a way to produce material processes of positive dynamic forces of outside world in opposition to the traditional and negative forces in Pakistani society. This is also a strategy of individualization via assimilation, which has been used in two-fold manner. On one hand, frequency modality highlights the foreign forces in huge number. On the other hand, Pakistani society has been individualized to signal the agreement of the government to change the traditional social setup of the society. Similarly, the polarization of "Us" vs. "Them" has been utilized to show the divide between developed worlds against an underdeveloped world. There seems to be an attempt to give females more chance to be seen, however, the images show women in public spaces or educational setting show unsuccessful efforts of the narrator and producer as these women are not allowed to share their stories.

5.5 Multimodal Analysis of *Pakistan's Women: Punished for Love*

In the previous section, linguistic and visual analysis of the third documentary film is presented which sought to illustrate how social actors are represented in media texts. The linguistic analysis is drawn from van Leeuwen's (2008) socio-semantic inventory whereas visual multimodal aspects are analyzed through Kress and Leeuwen's (1996, 2006) visual social semiotics. In order to facilitate a holistic inquiry, this section undertakes a linguistic and visual analysis of the fourth social documentary i.e. *Pakistan's Women: Punished for Love*.

The multimodal analysis is based on three notions in the documentary: visual illustration of religious discourse; representation of women in the shelter house and visual demonstration of women prisoners. Keeping in mind the scope and limitations of the

study, the visual shots are used as an example to elaborate on the notion of gendered visual representation. The visual shots are analyzed in chronological order, that is, as they appear on the screen in a linear manner.

5.5.1 Analysis and Interpretation of the Title

Figure 70

The title of the fourth social documentary is *Pakistan's Women- Punished for Love* by Yalda Hakim. Thematically speaking, the film uses three significant words: Pakistan punished and loving. The title is a statement about the treatment of women who choose to fall in love. The title associates the simple act of falling in love with a crime. To the viewers, both local and global, the title arouses interest and curiosity. The local viewer is intrigued to know more about the practice, whereas the global viewer is intrigued to know about the country, which is often in the media for the wrong reasons. The title encompasses the act of punishing women in the context of Pakistani society. The referring to the country and associating it with the harsh treatment of women the title communicates the dominance of traditional set up in the country. The media text encompasses patriarchal values and reinforces these stereotypical images of gender.

In the visual representation of title, that is, figure 71 the representational level of the title is realized through a reactional narrative process, linked together through the gaze of both participants. The whole process is a phenomenon as the nature of the reaction is achieved through a vector i.e. gaze of both participants is directed towards each other. Through the conceptual process, the social actor is classified through overt taxonomy of gender traits as the woman is shown in traditional clothes, clad in a

chaddar. The participants are linked in a symbolic suggestive process as the Carrier, the woman in white *chaddar,* talking to the other woman in blue. The background is foregrounded against the participants; the unstructured possessive attributes the conceptual analytical process narrate that it's a prison, the women in white are the prisoner while the women in blue are taking her interview. The clothes of the women show that she belongs to the lower middle class.

The title image is an offer of information to the viewers as the represented participants are looking at each other, requiring the attention of the viewers as they background to suggest that the women are talking about a serious matter, in this case, why the woman ended up in jail. The social distance between the viewers and the represented participants is far social distance as the frame of the camera captures the background and the location where the interview is taking place. The background arouses the sympathy of the viewers as well as it arouses the curiosity of the viewers to know about the woman in prison. The attitude of the image is high angle shot as the producer seeks to capture the background. In terms of modality, the use of colors shows saturation of hues leadingto contextualization and foregrounding of the background. It depicts it as a natural image with naturalistic modality.

5.5.2 Multimodal Analysis of Selected Scenes

The visual shot is selected chronologically but the analysis is based on thematic aspects. The thematic analysis helps the researcher draw analyze themes according to the themes of the researcher i.e. representation of gendered identity construction in the documentary film.

5.5.2.1 Multimodal Illustration of Religious Discourse
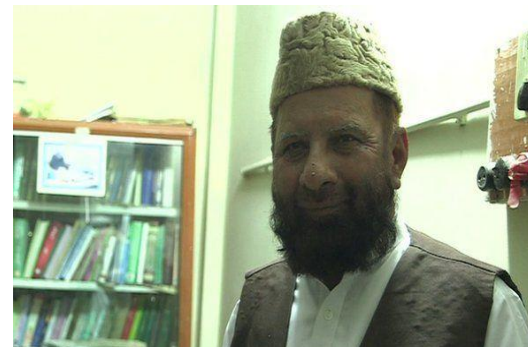

Figure 71

Figure 72

Figure 73

Figure 74

The visual shot in figure 71 is a symbolic suggestive conceptual process because the visual shot is about 'what a participant means or is' (Kress and Leeuwen, 1996, p: 8). The association of represented participant with the setting is conveyed through a symbolic association which falls under conceptual processes. A conceptual process draws upon the "generalized, stable and timeless terms" of gendered class. The relative size of the represented participant and the focus of the background instead of the represented participant create meaning in the text. The visual shot is a depiction of the setting of the *madrassa.* The institutional significance of the represented participant and the religious place is shown; the visual shot shows the small room symbolically depicting the small worldview of the people who believe in religious views as the narrator says that, 'at the *madrassa* there was little sympathy for the women who strayed', hence depicting the *madrassa* as an institution which does not forgive the sinner.

The interactive process shows four things: the visual is an information act captured through a long shot or 'far social distance' focusing the room and the outside of the room. This is an establishing shot. The visual shot is realized through horizontal and

oblique angle, making it an objective shot. The viewers are offered the shot as information. The absence of demand act, horizontal and oblique angle leads to the viewer in the position of an onlooker reinforcing the sense of detachment. An element of exclusion of viewer's frontsthe world of the represented participants and resistance is introduced into the visual shot. The represented participant is afforded salience in the shot through the positioning and reducing the represented participant. The reducing of the represented participant is equivalent to a caricature suggesting that the cleric needs to come out of his narrow vision and practice religion in its true spirit. The modality markers show that minimum scale value is used leading to an image in less light, with a detailed background. The image offers information aboutthe physical details of a *madrassa* and the religious cleric, whereas the long shot is an attempt to capture the setting rather than the represented participant. The producer makes a choice to depict the setting because the producer symbolically suggests that the religious head should broaden his social worldview comprehending the difficulties women face if accused of adultery.

Figure 72 is embedded in the reactional process in the visual symbolization. The gaze of the cleric is directed towards Hakim, the interviewer. The non-transactional vector is formed by the eye line of the male represented participant who is the reactor, whose gaze is in the direction of the interviewer who is the phenomenon; his gaze suggests that he is looking intently at the interviewer. The visual symbolization can rightly be termed as a phenomenon. The visual symbolization is achieved through the symbolic attributive relationship of the male represented participant (carrier) with the female represented participant (attribute). Judging from the presence of a religious cleric, who is the symbolic carrier, the visual narrative suggests that the documentary is anchored in religious discourse. This documentary typically asserted that women in Pakistani society are not given the freedom to choose a man of their choice. If they do, they are labeled as adulterous. As such, the religious discourse is used to analyze Sharia law and to situate the argument in religious discourse. On the interactive level, the visual is an act of information, achieved through the close-up shot and frontal angle.

Figure 73 is a reactional process in which the male represented participants are the reactors whose gaze is directed towards the woman and the cleric, which are the

phenomenon. The male represented participants are afforded salience in this visual shot as the camera lens captures the visual shot from the spectacles of the male participants. The male represented participants are the carrier of meaning whereas the pair of glasses is the attribute. The visual shot is an assertion of the fact that the male represented participants are looking at the word through a blurred vision or partial outlook, which does not let them ascertain the fact that religion is kind and benevolent and forgiving is a rewarding gesture. The figure establishes contact with the viewers through the offer for information, which invites the viewers to critically analyze the situation and see for themselves what is happening. The social distance is realized through extreme close up shot. This is not a typical shot used in the visual symbolization. The shot functions as exponentially affording salience to male represented participants to highlight that their vision is shortsighted and they are using religion to judge the acts of women. The visual shot's attitude is shaped through a frontal angle at eye line level. The frontal angle addresses the viewers for extreme involvement with the visual. Here, the visual shot addresses for involvement because the designer of the visual shot expects the viewer to resort with media producer. It is this selection out of the available choices, which makes meaning making a discursive process. Continuing with the analysis, the modality marker's most important element is contextualization. The context is not overexposedinfact right details are given, which ass meaning to the visual, that is, these men belong to the lower strata of society

5.5.2.1.1 Discussion of Multimodal Illustration of Religious Discourse

Religious discourse is embedded in all documentary films as a significant argument either implicitly or explicitly. In the documentary Pakistani *Women: Punished for Love,* religious discourse is explicitly stated and challenged as the reasons of oppression of women. In fact, the narrative is situated in religious discourse. The argument is built through four images, which represent religious discourse through a religious cleric. He is shown as a caricature in the first figure, whereas in figure68 and 70 salience is afforded to the represented participant to emphasize his discourse. The viewers are positioned against the visual to allow maximum involvement, creating a personal affinity. Figure 69 is used as an indication of two different worlds: one of the

males represented participants at the *madrassa* and religious cleric one of Halda Hakim and the viewers. The use of religious discourse creates separation as well as used as the reasons for lawlessness, fundamentalism, and issues such as adultery and lack of freedom for men and women to choose their spouse.

On representational level, these images are significant. These images symbolically suggest social exclusion of women as the *mudrass*a has no presence of women. Similarly, the use of specific physical characteristics such as a beard, cap, and choice of clothing naturalize the opportunity of a religions stereotype. The images also comment visually on men as dominantly controlling the culture whereas women are pushed to the sidelines. The image individualizes the religious cleric with the aim of highlighting that Pakistani culture is situated in and guided by religious discourse. It is a strategy to depict negative cultural connotation.

On an interactive level, the images employ strategies of social distance, social relation and social interaction ideologically. The cleric is depicted in a close up shot, adopting a frontal-horizontal but angled view. The horizontal view maintains the same height as the participants. These strategies are classically employed to show that the participants belong to the world of the viewer. However, in the above-mentioned shots, these strategies are employed to amplify the image of the cleric, emphasize cultural attributes of his beard, and cap and reinforce that he occupies a dominant position in the Pakistani society. The gaze of the cleric is directed at the interviewer, which makes it a shot to give information to the viewer without asking them to engage with the participant. These images are, by far, the most significant ones in all four documentaries as these images situate the film's discourse against religious extremism and attach women issues with religious practices.

These linguistic representations of male and female social actors in the images highlight religious discourse of violence and punishment for women. The underpinning of this discourse is employed in traditional terms to highlight an extremist society. The religious cleric is functionalized in these images, which is indicative of the fact that religion has been used as a tool to show that the Pakistani society in general and women in specific are restricted to specific roles and religion imposes aggressive treatment

towards them. Linguistic strategy of individualization is a notable feature in representing social actors because if the social actors are not individualized, they remain strangers to the audience and are not identified as significant members of society. This leads to exclusion of social. However, in these images, men are functionalized and individualized negatively to highlight negative dynamic attitude of the producer and narrator. This negative attitude shows that the narrator is using religious discourse to impinge upon the discourse of empowerment in the representations of male and female social actors. Therefore, the religious discourse is employed in opposition to the discourse of empowerment to show that these views are adversary to each other. Furthermore, the selected images show male social actors in a restrictive religious place without the presence of a woman. Hence, men and women are shown as two separate groups. This view specifies that the individualization and functionalization of male social actors is distinct, only within a contracted standpoint with respect to the belief that men and women have different social roles.

5.5.2.2. Multimodal Illustration of Homeless Women

Figure 75

Figure 76

Figure 77

Figure 78

Figure 75 is a major narrative transactional process in which there are two represented participants. The woman names Aisha is narrating her story. A vector is formed by the gaze of Aisha towards Yalda Hakim who is a passive participant. Visually Yalda Hakim is more salient in the picture than Aisha. The vector in the form of Aisha's gaze is directed towards Yalda Hakim. This is a transactional reactional process. The woman who is talking in the phenomenon and Yalda Hakim is the reactor as the vector emanates for Yalda Hakim towards the woman. The woman on the right is the is the circumstance of accompaniment. The visual shot in figure 75 establishes the relationship of the participants through interactive aspects. In figure 75, the contact between the participants is established through an offer of information visualization. The interactive participants look at each other instead of the viewers. The visual is addressing the viewer to understand the miserable state of the woman. The social distance between the interactive participants is a far personal distance, which shows the area from head to the waist. This creates a personal relationship between the viewers and represented participants by decreasing the distance between the viewers and participants. The frontal angle determines the subjective attitude of the image, calling for viewers' involvement with the interactive participants. The modality markers show that it is a naturalistic image, which emphasizes the participants rather than the background.

The visual shot shown in figure 76 is also a narrative reactional transactional process but here the woman in red is the reactor while Yalda Hakim is the phenomenon as she is listening to the story of the woman. The vector is the gaze, which connects the represented participants together. Figure 76 is similar in execution in the interactive aspect

In figures, 77 and 78 there is only one represented participant. This is a conceptual process. The woman is the Carrier whose symbolic meaning is established through her veil in which the producer de-emphasizes the detail of figures 71 and 72 to emphasize the 'mood' of the visual shot. The visual shot image indirectly attempts to give the Carrier an attribute of a miserable woman who is living a difficult life.

 Figure 78 is similar in visual symbolization to figure 77 but the tears of the woman turn the image into a symbolic attributive process whereby the woman is the

carrier and her tears are the attributes to her identity. The use of the emotive function of this image produces an emotional effect on the viewers and aligns their feelings with the woman's narrative. In a media product like a documentary film use of emotions creates a dramatic effect makes it a partial rendering visual experience. Hence, the use of an emotive function with information intertwines facts and emotions, creating a particular mood in the viewers and informing their judgment emotionally.

The visual shot shown in figure 77 is an offer of information. It's a close shot emphasizing the represented participant's narrative. The subjective shot achieved through frontal angle seeks maximum involvement of the viewer to arouse viewers' sympathy. The narrator is no longer in the shot because the producer has designed the shot to minimize the distance between the viewer and represented participant. The naturalistic shot captures maximum detail of the interactive participant.

5.5.2.3 Multimodal Representation of Female Prisoners

This social documentary is made on the narratives of women in the Edhi shelter house (already discussed in visual shot 4) and Karachi Central Prison. The following shots are based on the visual representation of women in prison.

Figure 79

Figure 80

Figure 81

Figure 82

Figure 83

Figure 84
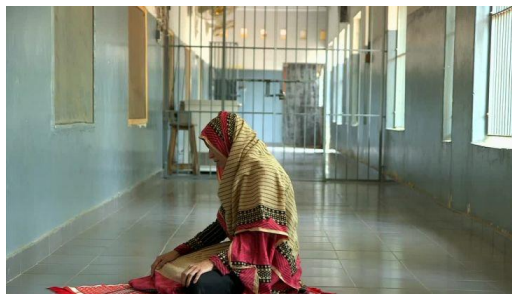
Figure 85

Figure 79 is an establishing shot. The purpose of adding an establishing shot is to situate the content in a real context. In the context of this documentary, the shot initiates the argument of women prisoners in jail, the central idea of the documentary. The visual symbolizations in this visual shot are achieved through symbolic attribute under conceptual processes. The image qualifies as an iconic representation- a typical representation of a prison house in Karachi. In the context of this scene, the extra-diegetic

narrator. In the context of this scene, the extra-diegetic narrator, who is also the interviewer, asserts that women in Pakistan face multiple forms of explicit and implicit violence; the prison is an indication that the institution that stands for justice is involved in insinuating violence against men and women.

The symbolic attributive process contributes to the narrative augment in this shot whereby the building is the carrier of meaning and the writing on the building, the name of the department is the symbolic attribute. On the interactive level, this shot is an offer of information, inviting viewers to view the shot analytically. Similarly, the social relation between the viewers and the visual shot is established through a close-up shot leading to an intimate relationship, but the intimate association is created because the designer of the visual image wants the viewers to analyze it critically. It is a frontal view and eye line shot, which asks for viewers' attention and involvement. The visual grammar demands a reaction to the visual shot, as the building stands for justice and equality for all, irrespective of race, gender, class, and religion. However, the producer of the documentary film asserts that that judiciary has failed to provide justice to women, especially who face criminal charges as a result of an accusation of adultery. The visual narrative blames the judicial system for inflicting injustices on women. The forthcoming narrative analysis discusses this idea in detail.

In figure 80, three police officers are showing looking at the camera inside the prison house. The occurrence of this shot connects the idea of power, equality, and justice with the police officers who are active figures in implementing justice. It isa non-transactional reactional narrative process is employed to realize the visual shot. The represented participants are linked to each other via a vector that emanates from the gaze of the two police officers. The two police officers looking at the camera are the reactor while the complete process is a phenomenon. The visual shot is also realized through the analytical conceptual process as part/whole associations complete the process. The three represented participants are the carriers, while their uniforms are a possessive attribute. The visual shot is designed to communicate that these men are symbolically attributive of justice; however, it is ironic that the very system, which should ensure justice, law and order, is incapable of safeguarding the rights of the citizen, for example, Abdul Malik,

Saadia, and numerous other women. This visual image is a continuation of visual images in the documentary, which symbolically relates police, justice, and peacekeeping organizations with fundamentalism and lawlessness it, the country. Therefore, the shot is paradoxical in nature employed to highlight the ineffectual system.

The interactive level propels the meaning-making process through establishing the visual as a demand achieved through the gaze of the participants, while the social relation of interactive participants is designed through medium shot while frontal angle and eye line shot to position the interactive participants on an equal level calling for enhanced involvement. The demand occurs right after depicting the building of the prison house, in non-transactional reactional processes. The men look straight into the eyes of the viewers, transporting the viewers into the role of a critic. The frontal angle illustrates a message of inclusion, signifying that the represented participants are part of the viewer's and visual designer's world. While keeping the color and lighting scheme similar, viewers are told that, it is the continuation of the same scene.

Figure 81 shows Hakim walking towards the prison house suggesting she is a reporter who wants to report the structure of law and order in Pakistani society. The visual shot is a non-transactional action process as the actor, that is, Hakim is walking towards the prison house. Hakim is afforded salience in the visual shot to show that she is on her way to the prison house. The presence of a secondary participant called Circumstance of Accompaniment who is present in the shot but has no vectorial relation with Hakim. This visual is an offer of information, whereas the close-up shot creates an affinity between the interactive participants. In the previous shot, the viewers were assigned the role of a critic; this shot establishes an affinity of Hakim and the viewers suggesting that the viewers and Hakim have the same point of view about the visual scene. The oblique angle typically creates detachment between viewers and represented participants but in this shot, the side view positions the viewers as an onlooker as Hakim's gaze directs them to the next argument of the documentary.

Figures 82, 83, 84 are part of the narrative of Saadia, a woman prisoner serving time in jail for murdering her oppressive husband. In figure 82, the presence of Saadia with Hakim, in a non-transactional rational process, suggests, that Hakim is the outside

force who is there to help Saadia by narrating the story to the people/viewers. This visual is an offer of information, as the designer of the image wants the viewers to know that the woman with the headscarf is a prisoner. The social distance between the viewers and represented participants is established through medium shot asserting a social familiarity between the viewers and Saadia. The frontal angle asks for maximum involvement of the viewers as this visual initiate an intense debate on women prisoners and oppression.

Figure 83 is a non-transactional reactional process. The visual is also symbolic attributive in nature; the woman is the carrier, while the bars of the prison are the attribute of her identity. On the other hand, figure 83 is a transactional action process as the woman hides her face with her hands and at the same time brushes off her tears. It is also a symbolic attributive conceptual process as the woman is the carrier and her hands are attributive of her sad story. Figure 83 and 84 are visuals with offers of information, and close up shot maximizes the involvement of the viewers, focusing the woman, while oblique to frontal angle shifts the involvement of the viewer as well as positions the woman as an object for the viewer. The tears of the woman shift the focus of the viewers to feelings and present her a victim of Pakistani norms. The position of the woman as victim positions the viewers in the role of an influential critic who should save this woman from her misery.

5.5.2.3.1 Discussion of Multimodal Representation of Homeless Women and Women Prisoners

Social Identities are not generated in isolation but in alliance with historical experience, and in association with the social and spatial milieu, people inhabit. Media products generate social Identities by means of a correlation of the personal and the historical, the social, temporal and spatial. It is a three-way dialectic pattern of social identity construction. The discourses on women prisoners are anchored through imprisoned women's own words and experiences. However, the narrator in the establishing shot of the visual scene defines the women's identity. The use of conceptual processes assigns the women a symbolic identity aligning them with the victims. The use of demand acts seek reaction and response of the viewers and position the viewer as a critic. The visual scenes use the frontal angle to position Hakim and the woman on the

level of equality representing her as a woman in need of help. While the woman is sharing her experience, the close-up shot focuses her tears, generating an emotive effect.

Linguistically, these images are important because the female social actors in the shelter and prison are referred through specification to produce emotional effect, whereas the strategy of identification classifies them in terms of gender, which is weak and suppressed because of religious and cultural norms. These images are also important because the words like "lock", "accuse", "beat" and "pain" assign role of passivization to the social actor in the shelter home and manufacture a discourse of brutality. On the other hand, the phrases like "beat", "kick", "punish", "hurt", "plead" "film me with the men "use strategies of specification, passivization, and identification to manufacture a discourse of male dominance and brutality. The narrator also uses linguistic strategy of nomination to create a sense of identification and personalization with the social actors. The appalling experiences of both female social actors correlated with religious discourse and serve to legitimize the discourse of the narrator. In the text, the narrator asks telling questions, which leads the debate to a partial one-dimensional aspect. The debate is about the extent to which human beings, as agents, are able to shape their own identities, make choices, and take responsibility, and the extent to which their identities are influenced, even determined, by factors outside their control. The narrator shows that these women are victims of circumstances and society.

5.6 Discussion of Multimodal Analysis

To conclude, these two western documentaries use visual strategies, which assign participants in a particular instance. Women are culturally categorized, shown generically as comparatively homogeneous group; the images construct "Pakistani identity" to connote what it means to be a woman or man in Pakistani culture. The viewers are distanced from participants to show viewers and participants belong to culturally different worlds, one being too traditional and other being too liberal.

The narrative voice is the description of where the narrator is located, either inside or outside the cinematic world. The narrative is also employed as a vital identity marker (Thornborrow and Coates, 2005, pp. 7-9). Narrative voice produces knowledge and information regarding representation and gender identity construction for the audience.

Therefore, the narrative is the basic tool of identity construction along with verbal discourse, and its purpose is to distribute information and influence the audience.

In the documentary *Born in Pakistan* the narrator is an invisible and primarily extradiegetic narrator who speaks to the viewers from outside the events of the story, i.e. he is not part of the events. The third-person narrator is an invisible voice positioned outside the diegesis. He has an internal perspective that divulges information and judgments available only to social actors in the film. Positioned as an 'omniscient' narrator or voice-of-god status he constructs the identity of social actors. The camera acts as the external third-person narrator or extradiegetic narrator in *Born in Pakistan* to indicate the "modality of what is being shown and or exchanged between the characters; that is, the extent to which the various propositions and events appear to be truthful and certain, and how we might evaluate them" (Kress & van Leeuwen 1996: p. 159–80). An extradiegetic narrator has the power and control to observe the events and social actors from the eternal position. In *Pakistan's Women: Punished for Love* the narrator's visible presence in the documentary seeks to position, the narrator who interacts with the social actors varies as external third-person narrator and internal third person narrator. When the narrator's voice is heard as a voice over the narrator assumes the persona of voice-of-authority narration and when she interacts with the social actor, she assumes the persona of a naïve interviewer who has no knowledge of the social and cultural repertoires. This interplay is suggestive of the way identities are constructed. The voice-voice-authority narration produces identities of women mainly in the context of an orthodox society which is challenged by the presence of "Taliban" and "religious fundamentalism" and "adultery" and when the narrator interacts with women she asks probing questions to validate her point of view, for example, she asked the warden of shelter house, 'is this the injustice of men"? focusing the attention of viewers to patriarchy.

On the other hand, focalization is a term coined by Genette refers to a selection or controlling of narrative information in relation to the experience and knowledge of the narrator, the characters or other, more hypothetical entities in the story world. Murphet (Fulton, et.al, 2005, p.111) asserts that focalization is "the anchoring of narrative discourse to a specific subject position in the story" and it is an aspect of diegesis.

Focalization means 'seeing' or what is going on in the cinematic discourse. Focalization structures subject position, which may or may not, is allied with a represented character.

In the documentary *Born in Pakistan* and *Pakistan's Women: Punished for Love* the narrative position of extradiegetic is realized through different focalizing strategies. It is the voice-of-god narrator, who remains static throughout the film. The third-person narrator is situated outside the diegesis and yet adopts an internal perspective that is able to reveal information, thoughts, and emotions. This is the 'omniscient' narrator is the privileged, first order focalization since the narrator offers information about the country like problems of education, health, population etc and refers to reports and surveys.

The same narrator has an extradiegetic external focalization function when he/she positions himself against the social actors in the opening images and ethnographical descriptionof the life of social actors in Pakistan, directly telling how hard life is for them but denying any information about who said these things. The external focalization is precisely not character-centered, for example, it is not focused on revealing the social actor but on revealing the situation per se.The extradiegetic narrator has his own point of view and its own focalization. In documentary *Pakistan's Women: Punished for Love,* the focalization shifts between the narrator and social actors. The focalization shifts towards the social actors when the interview takes place though the documentary opens with the voiceover. However, it seems the social actors' commentary in the prologue of the narrator the interview of the social actors is an extension of the narrator's commentary, for example, in the introduction of the women in prison because of punishment of adultery she says refers to Hadood Ordinance, which made "adultery punishable by stoning and lashing". Immediately after this utterance, the interview of a woman named Saadia is shown who is serving time in prison. Saadia is punished because she murdered her husband. The association of argument with the Islamic law shifts the narrative to the critique of the law instead of analyzing Saadia's narrative. In addition, the narrator fails to highlight what is adultery it the context of the law.

Based on the linguistic analysis of the documentaries, language has been used to form a specific perspective of Pakistani gender identity construction. Linguistic representational strategies of the western social documentary films highlight the roles of

men and women, which shows that men are associated with oppression and women with victims. In the process of presentation the social problems of the society, ideological stance of the producers is used in the documentaries to show gender identity. The linguistic analysis of the images show the ideology of polarization of gender specifically and Pakistani society generally, into two opposing camps – "Us" and "Them". This ideological attitude has been achieved by highlighting Pakistani society amidst social problems, which oppress women into a suppressive position. The polarization between "Us" and "Them" has been employed based on the processes of actional character. The film *Pakistan's Women: Punished for Love* uses the cultural and religious discourse to identify the women. On the other hand, the film *Born in Pakistan* uses the discourse of economic success as the mark of progression. By using, a capitalist discourse highlights the problems of Pakistani society and immerses the gender issues around it. The roles of male and female Actors and the negative nature of Material processes attributed to the men, specifically through the discourse of religious and economic issues designate the attempt of the producers to refer to the men as the cause of the social gender conflict that threatens success and empowerment of women. On the other hand, the role of female Actors have been utilized the declaration to act and to actively defend social issues and values to find solutions to the problems.

In the patterns of transitivity in Material Processes in the films' discourses use strategies of specification and identification to show hope for the viewers as it acknowledges the efforts of the government. The documentary however establishes an image of a thriving social and gender progress through the help of a western world. The film *Pakistan's Women: Punished for Love* uses strategies of exclusion, genericization, assimilation, categorization, and identification only to focus on women who are abandoned by either their families or serving jail time. The documentary illustrates the extremist men as enemies of the state. they are referred in terms of their aggressive treatment towards women and the society at large, Therefore, the documentaries determine a perception that show Pakistani women in danger due to social and religious problems and the only way towards empowerment is by fighting against the enemy.

The text of these two documentaries reveals that the media producers provide a narrative phenomena ranging from voice, narrating incidents, issues of representation, strategies, perspectives, and forms of perceptions that may encourage an experience as representation of an ideology of male dominance and facilitate an understanding of social issues linked to traditional cultural aspects.

5.7 Conclusion of the Chapter

Based on linguistic and visual strategies, a detailed analysis of gender identity construction is provided in western films. The strategies highlight that the western films construct the identity of Pakistani gender dimensions differently as the films' focus on the social problems of the country rather than the experiences of the male and female participants. In addition, the films bring the women into the spotlight and refer their individual experiences and there is no reference to the male experiences with the exception of Abdul Malik, who is shown as a victim of social and cultural structures.

CHAPTER 6

DISCUSSION AND INTERPRETATION OF FINDINGS

6.1 Overview of the Chapter

This chapter is a detailed interpretation and discussion of the gendered identity representation and construction through linguistic and visual language practices in the selected social documentary films. The interpretation is carried out through comparison of linguistic and visual practices to display gender identity construction process. Central themes, which emerge in the findings, are a result of extensive engagement with the data is discussed in this chapter.

6.2 Background

A language is a tool of representation of identity, but in a lens-based media, the spoken and visual text combine for the potential meaning-making process. Lens-based media is analyzed for the gendered nature of discourse, but social documentary films offer an extensive scope for data analysis. It is interesting to investigate the linguistic representational strategies and multimodal practices in social documentaries to explore the process of identity construction. The study is situated in social semiotic multimodal critical discourse analysis. The study theoretically and methodologically is based on social semiotics multimodal analysis for visual examination of the data is based on Kress and Leeuwen's *Reading Images: The Grammar of Visual Design* (1996, 2006), whereas the linguistic analysis is based on Leeuwen's Social Actor Theory (2008) from *Discourse and Practice* (2008) and seek to explore the representation of gender identity and subsequent construction of identity through social semiotic multimodal discourse analysis. The study is based on the presumptions that gendered identity in the visual medium, that is, social documentary films is constructed, co-constructed and de-constructed via female gaze with the help of linguistic and visual strategies and investigates the aspects that are given more scope in the social documentary while other elements are given less range. Therefore, the research study is aimed at exploring and examining potential meanings symbols represented linguistically and visually in

documentary films. The symbols and patterns create, construct, co-construct, and deconstruct people's identities and re-contextualize information. When gendered identities are represented and projected in a cinema, they are incorporated within the context of other social events and re-contextualized through careful organization of the content. The facts are transformed on screen, perhaps through the process of selection of elements, or through the deletion of others. In this way, discursive identity is constructed to suit the agenda of the documentary makers. Henceforth, while analyzing the multiple meanings in the multimodal text, the text is drawn through Van Leeuwen's approach of discourse to social semiotics. This approach to discourse has been used to find out the correspondence of verbal and visual aspects to investigate the gendered nature of identity construction.

The research is an investigation of four recent social documentaries. Western filmmakers make two of which are made by Pakistani filmmakers and two of them from 2010 to 2915. Using gender as the primary construct of all social documentaries, and female gaze as insight, the research seeks to understand how linguistic strategies and multimodal strategies project gender identity and subsequent construction of gender identities through social semiotic multimodal analysis. The study also investigates how far the films are stereotypical. At the same time, awareness is raised for issues like acid-related violence, honor killing, marital relationship opportunities of education for women, lack of political participation of women and adultery. This chapter highlights and discusses emerging themes in the analysis concerning the characters' representation, the structure of the social documentary films. The section compares the social documentaries made by Pakistani producers and western producers. Comparing the sets of documentary films through social semiotic discourse, many common themes emerge. However, the common issues cannot be glossed over other documentaries or genres of media texts.

In the light of representation of social actions, the analysis of representational choices of dominance and authority in the selected documentaries asks for understanding how discourse shapes social actions and practices (Van Dijk, 1993, p. 122). The representation of gender identity shows the construction of identity as well as the events employed to position social actors against the facts as well as their roles. Meadows (2009,

p. 17) claim that the subject positioning of a social actor is emblematically associated with the constructed social order. Therefore, the social structure allows the social actor with power linked with that position. Consequently, identity practices have a direct implication for the exercise of power in social practice.

6.3 Cinematic Portrayal of Images of Women and Women as Images in Pakistani and Western Documentaries

Wilchins' (2006, pp. 110-112) asserts that categorizations are a manner of classifying people. It is an uncomplicated and quick way of understanding the complication of reality. Moreover, it also helps people to deal with each other. Using Mulvey's idea of male gaze vs. female gaze in the documentary to find out how women and men are portrayed in interaction with each other. The first and foremost theme is related to the cinematic portrayal of images of women in social documentary films through the narration of experience of female social actors. Images of women are related to gender concepts asserted in the film as well as the stereotypical gender roles of women and men in the selected documentaries. The topics of the documentary chosen films are stereotypical. In other words, images of women on focus on issues such as violence, lack of opportunities in the context of traditional cultural and social practices. The treatment of gender is not stereotypical, however. It will be discussed in the forthcoming discussion.

The study underpins gender as a socialized concept, which is closely connected to the cultural and power structures of the society. However, unlike the researches (referred in literature review) which describe how gender distribution creates a social disposition, the Pakistani social documentaries show the effect of gender distribution on personal, social and institutional levels. The Pakistani documentaries through representational choices show the impact of acid attacks and honor killing on women and their families, but bring women to the center stage to talk about institutional participation or lack thereof to stop gender distribution as the defining factor. The representational choices for women in particular position women as receivers of violence, during the social semiotic visual options position women in close proximity to the audience via close up shots, so that that audience can see the effects of violence on women.

The western films use the idea of gender to indicate ethnic differences and the superiority of the white dominant class. Gender is a tool to elaborate issues of terrorism, war, poverty and third world issues. In *Pakistan's Women: Punished for Love* the problems of adultery is selected to depict the gendered version of Islam as a violent religion. The country is termed as plagued with terrorist activities, which are unsafe for women. In *Born in Pakistan,* the efforts of the government are appreciated for women equality, but the overwhelming theme is that women need to be saved. An argument often used in the western representation of women. The representational choices of role allocation, exclusion, specification, assimilation, categorization, and identification are used to highlight women amidst social problems and women as a marginalized ethnic group who is given little or no resources. Both western documentaries depict gender particularly women in need of a savior who can free them from traditional practices.

The first theme in the two Pakistani films is an assertion of women's victimization and traditionalist ideology. This section provides a comparison of Pakistani films *Saving Face* and *A Girl in the River- The Price of Forgiveness* against western films *Born in Pakistan* and *Pakistan's Women: Punished for Love*.

6.3.1 Discourses on Assertion of Women's Victimization

In Pakistani and western gendered media texts, representation of social issues is situated in the narrative of victimization, suffering and physical and emotional torment. This is realized through positioning women in problems such as acid attack, honor killing, adultery, and lack of opportunities for women. In other words, all four documentaries highlight the physical emotional or mental victimization of women materialized in social and cultural practices. However, the treatment of female victimization is different in Pakistani western documentaries. The depiction of victimization of female social actors as receivers of violence arouses the sympathy of viewers. The documentaries present the social issues by favoring victims of abuse by introducing men as dominant figures as cultural standards of oppression; and extending more space to women to share their experiences. Words are powerful. Words control opinion, decisions, perspectives, and attitudes (Susilo, 2017). Language is an activity since the widespread supposition is that language is something we do; it can be seen as an

activity (Gee, 2010; Fairclough, 1992; Foucault, 1989). It is imperative in visual media that the words are used carefully to bring change in society.

In the film *Saving Face* the primary social actor Zakia is framed in the metaphor of struggle against physical violence and bad marriages. The focus of the narrative is what, where and how as well as the experience of Zakia in terms of reconstructing her identity. The narrative begins with the conflict between male and female social actors in terms of the effects of acid-related violence, and unhappy married life. The description emphasizes the consequences of physical abuse on women, i.e. acid-related violence. The stories of six female victims of acid-related violence are used as a prototype. The narrative focuses on the details violent act to create a forceful tone in the text. On the other hand, only two male social actors Pervaiz and Yasir provide the point of view of the offenders. The sound of the documentary is dramatic and put the spotlight on the violent act.

The persona of Zakia is depicted through specification of the "real" experience, which generates a "flux of experience" pointing at the real person, creating a "second-order reality" (Leeuwen, 2008, p. 35) which highlights her identity as a victimized and weak individual who accepts her fate passively. Right in the beginning, she reminisces about her past days providing a difference between the good days of the past and the miserable present. The strategies, which highlight her struggle against violence and focus the narrative around her struggle, are as follow.

The strategy of exclusion is carefully employed in the social documentary film to depict that victimization of women in the context of the practice of abuse and physical violence are found in Pakistani society only. The strategy of role allocation is utilized to assign women the role of receiver of violence. Achieved through passivization, the act of violence is shown through a grammatical role in agreement with transitivity structures. Concerning Zakia and her victimization, mental process, processes are utilized to emphasize the emotional, physical feelings and relationships. For example, in the beginning, Zakia utters that when she was burnt with acid "all I can see is how I used to look" using sensor process in the mental process, while the action itself is shown in this sentence, "my husband burned me" in material process is achieved through the following

example, and "my husband burned me". These examples arouse sympathy and position Zakia as a victim. However, these examples do not focus on Zakia's as a passive victim. Instead, she says, 'God willing I will get justice'…. I'll fight until the end 'I am ready to begin a new life. And God willing, tomorrow seems much better than today'. The strategy of role allocation is used to focus on Zakia's determination and courage to change her fate in spite of struggles.

Similarly, Saba's victimization in the second Pakistani documentary is also elaborated through passivization. For example, Saba's sister Aqsa says, "All our family did was to preserve their integrity and honor" justifying Saba's victimization in the name of family honor through the strategy of role allocation. However, Saba fights courageously until the end, though she does not win the legal battle. The strategies of role allocation, specification, functionalization, and Individualization Saba gives a message of hope for her daughter and women in general that they have to stand up for themselves. The filmmaker uses a bi-directional interactive narrative process to show Saba embracing her mother, which symbolically suggests that women should fight for their rights together.

In Foucauldian idea of discourse, the depiction of social actors in visual discourse shows that discourse is determined by society, that is, in what may be termed 'a social practice' (Meyers, 2001). Zakia's situation is used as a prototype and genericization through specification to show acid-related violence, whereas Saba's example is a prototype of honor killing cases but the experiences of other women in the context of acid based violence are also used through assimilation, and genericization. At the beginning of the documentary film, *Saving Face* uses a statement that foregrounds the acid-related violence as a regular practice: "There are over 199 acid attacks reported in Pakistan every year. Many more go unnoticed". There are three uses of genericization: The strategy is used in alliance with a numeric value to intensify the practices of acid-related violence, highlight acid-related violence as routine practices, and create a distance between the world of the screen and world of the viewers. Therefore, it is a strategic and discursive organization of women's experience in cinema. Bussey (2011 cites Gill, 2007) and declares that the representation of women in less persuasive and influential as compared

to men. This representation is helpful to provide women motivation "to master activities beyond stereotypic gender roles or master activities that are highly valued by society" (p. 621). Gill further asserts that media tends to concentrate on women's physical objectification, one way or another 'rather than their competencies and achievements.' In these Pakistani documentaries, the focus is not on women victimization, but her personal, legal, medical struggle and the tone of the filmmaker is hopeful, which show Zakia as a subject and not an object of the male gaze.

Discourses of victimization are emphasized in the documentary *A Girl in the River- The Price of Forgiveness*, but the focus of discussion is Saba's journey through the organic structure of the film. However, the film targets the traditional mindset of the society, which criminalizes Saba but not her father or uncle for attempting to kill her. The attitude of the Pakistani society is illustrated through assimilation realized by a mass noun or a noun to signify a group of people. The elders of the community say in the context of a girl fleeing in Pakistani culture that, "Our society doesn't respect people whose daughters run away. People say, "Look their daughter ran away." The collectivization achieved through the phrase "our community" to show how there is a significant majority of people who do not accept women deciding for their lives. In the documentary, the elders of the community embrace this thinking instead of letting the girl live peacefully. This is an example of an adverse representation of male social actors in the Pakistani context. In the discourses of victimization of honor, killing the documentary assumes the position that the punishment of this crime is lenient, but there is no historical reference to other countries where honor killing exists. This practice is inevitably related to Islamic culture and values. This shows that victimization is part of the cultural norm. The documentary films *Saving Face* and *A Girl in the River- The Price of Forgiveness* are an attempt at countering acid based violence and honor killing. In the process, the non-stereotypical representation is used to highlight the practices. The adequate representation of women's discourses of victimization is achieved through personalization realized by personal pronouns, relative pronouns, possessive adjectives, and questions to humanize the characters, highlight their social background and arouse pity. The films personalize Zakia in *Saving Face* and Saba in *A Girl in the River- The Price of Forgiveness* and focus the attention of the viewers towards actors' response

towards female social actors, tragedies, constitutional proceeding, and aligning people with or against the incident and representing and constructing identities of social actors. Thus, the female gaze in the film focus on the struggle of the women and how they react towards violence.

The discourses in the films are reformative in nature, suggesting solutions on the governmental level and individual level to stop these crimes. Sawicki (1996) refers to Foucault and explains that manipulation is achieved through not giving power to women, but by norms, competencies, and power structures internalized in the minds. In the constructivist view, one can say that, "… it is not the material world which conveys meaning: it is the language system or whatever system we are using to represent our concepts. It is social actors who use the conceptual systems of their culture and the linguistic and other representational systems to construct meaning, to make the world meaningful and to communicate about that world meaningfully to others" (Hall, 1997, p. 25). The films show women as agents of change represented through their struggle.

There is a tension in the identity depiction of the women in Pakistani social documentary films that try to victims of acid burns or honor killing as well as the offenders of these crimes. On the one hand, there is a motivation to protect women against violence through activist films, but on the other side, there exists an overriding amount of on-screen imagery and content constructing stereotypical woman's identity on traditional roles. Consequently, any media message about stopping violence against women is eclipsed by the underlying message that Pakistani women are traditional and conventional and are trapped in cultural norms. Concerning social semiotics and critical discourse analysis, Van Leeuwen (2008) asserts that discourse has a significant role in retaining discrimination in a social context. Discourse is a defining structure of social practice, and action people do "do to or for or with each other" (p.144) which leads to construction, co-construction, and de-construction knowledge. In terms of the idea of the female gaze, the films can celebrate women as agents of change by focusing on their as contributors in society rather than focusing on issues which highlight victimization.

In the third film, *Born in Pakistan* the problems and issues of Pakistani society in terms of gender is foreground in the narrative. The viewers are not allowed to engage

with the social documentary as much of the description is built through references to the social actors instead of giving them space to speak. It is the narrator whose narration makes the image of the female social actors in the text. The documentary employs a traditional structure of showing images of women and women as images. The images are positioned ideologically against patriarchal culture. As compared to the Pakistani film, the western films present an image of women who are traditional and are shown in traditional roles. The issues raised in the documentary are women issues such as lack of opportunities for health; barriers in education facilities; financial and work-related aspects, the lack of political representation and less participation in the decision-making process; violent and oppressive familial relationships. The extradiegetic narrator is primarily the voice of god, an omniscient narrator that enumerates the problems of the country. He situates the argument in a culturally traditional society. Beattie (2004) analyzes documentary films asserting that a documentary film is "factual and truthful" but saying that a documentary film "makes a truth claim is not the same as saying that it presents truth" (p. 10).

In this regard, Foucault refers to truth and says he takes it as a product of systems of power (Prado, 2006). However, he is more interested in how truth becomes part of the discourse. In the case of the study of documentaries, the fact is equivalent to reality. "True" appears in the form of authority. Regimes of truth come about as truth claims made by authority figures (or from power) are reproduced within the structure as seen in the documentary films. These "regimes of truth" then "delimit who we are and what we can become" (Farmer, 2015, p.176).

In *Born in Pakistan,* the defining strategies for women include the following. The strategies of exclusion eliminate women's narrative in the text via backgrounding. The narrator opens the documentary by saying that "It appears the action of the government loan does not suffice to ensure the basic needs of this ever-growing population. In addition, nor does it fulfill its obligations to protect the rights of its citizens. As a result …many women … are faced with lack of education and health facilities, illiteracy …, early marriage domestic violence and even honor killings." At another instance, in the film, the narrator announces, "Pakistani women face direct and indirect abuse and

violence on a daily basis." In another example, the narrator appraises the government "However not mentioning the recent government efforts would be unfair." The film *Born in Pakistan* is a narration of series of issues to emphasize gender identity with the problems of Pakistani society and associating the traditional role of women. Abuse and violence are emphasized with role allocation, and women are assigned receiver of oppression, "Pakistani women face direct and indirect abuse and violence on a daily basis." The struggle of Pakistani women in a traditional society is underscored with the help of strategies of assimilation, genericization, and indetermination as the example shows: 'young women know they have to overcome many difficulties'. This sentence foregrounds women and codes their position through the material process of understanding and is portrayed as resilient and determined individuals as well as highlights their helplessness in the face of their situation. Wodak & Meyer (2009) proclaim that the linguistic choices are carefully produced from ideology and are never objective. Moreover, the critical analysts' stance is also carefully taken to imply that the investigation of a text is an effort to emphasize common sense assumptions and highlight the social problem.

Concerning the idea of women victimization and their portrayal in traditional roles, the narrator uses the strategy of specification through exophoric references and indefinite pronouns and says, "This woman is working as a domestic helper to raise her family. Her husband is a drug addict living in a village." The narrator also includes children, teenagers, and the general population in the narrative. Again using the strategies of genericization, assimilation, individualization the narrator labels the Pakistani society in a traditional context, and says, "The everyday lives of a younger generation - the country's future do not seem to meet the basic rights of childhood and adolescence." Similarly, the narrator uses identification to show the barriers of society "Educated or not… work at home or and in the agricultural or manufacturing sector. The narrator also identifies the problems of the health sectors. The narrator uses generic reference and categorization to identify women, social actors. Besides, the example is also an example of aggregation to symbolically indicate that a large number of women are uncared for. The example is as follows:

This difference does not relate to the availability hours and access to hospitals and health centers but also include social attitudes regarding the provision of medical care by male doctors to female patients. Indeed, in the absence of female doctors and nurses women frequently choose to remain uncared for. 23 % of the births have been attended by skilled staff between 1995 and 2003 mainly in urban areas. Life expectancy at birth is 63 years ranking Pakistan as 124 out of 177 countries.

In three out of four documentaries, female social actors are shown through specification by their name, hence identifying the women as individuals. This is similar to the idea of elaborated codes as van Leeuwen (2008, p., Bernstein, 1971) argues that 'elaborated codes "give access to universalistic orders of meaning." Association depicts the female social actors depicted as victims requiring the help of audiences. Does the narrative include these women as part of 'us'? The answer is that the narrative is an interpretation of a group of male and female social actors who are victims of violence of multiple forms while the audiences are informed viewers who can bring about a change in the society.

Nichols (2001, p.61) states that the documentary film is a story about 'them' realized through us and them polarization. The documentary films use of third-person pronouns and speak about "others." In a way, the director and audience are on the same side while the social actors are on the other side. This documentary appreciates the struggle of women as well as Pakistani society. The documentary films use names to specify the individuals and humanize them in need of help. However, the humanized aspect is typically used to show that Pakistani women require a savior who belongs to the dominant white class. The film uses the idea of representing Pakistani women as an ethnic minority in their own culture.

The fourth film *Pakistan's Women: Punished for Love* the narrative is explicitly built on women's stories and concerns the issues of adultery and love marriages and append the argument in religious discourse and fundamentalism as compared to the other three films this is the most stereotypical representation of women and stereotypical depiction of the Pakistani society. The narrative, divided into two broad categories, represent women who are victims and cannot break free from the captivating societal

norms and structures. For instance, the narrative uses the strategy of role allocation or passivization to mark female social actors as receiver of violence. The argument builds up to specify female social actors in the shelter house whom their families abandon. The narrator reminds the audience through the strategy of collectivization that "it's not just the women of Karachi, across Pakistan religious fundamentalism has gained ground and women's freedom is increasingly attacked." The narrator in this film *Pakistan's Women: Punished for Love* anchors the argument in religious discourse, whereas the lexical choices like "injustices of men', "Taliban" "the victims as religious fundamentalism and lawlessness" are employed to show how "cruel life can be for women when they stand up to their families."

Similarly, the documentary categorizes the female social actor in terms of identities and functions they share with other female social actors in the virtual world as well as in Pakistani society. Unlike other films, this film uses functionalization to label female social actors as "prisoners" which is similar to male social actors in *Saving Face* and *A Girl in the River: The Price of Forgiveness*. The treatment of female prisoners is emotional while male prisoners are labeled as criminals.

The film *Pakistan's Women: Punished for Love* is based on a lot of generalization as the views of the female social actors are used as a prototype for all the female social actors in the shelter house. Similarly, the female social actors in prison are used as a prototype for the Pakistani society to elaborate on the issue of adultery. The narrator declares that there are 80 women in jail (Central Jail, Karachi). The story of Naseema is strategically associated with the realities of other women who are serving time. The arguments on these female social actors fail to provide evidence that all female social actors in jail are awaiting trial. The experiences of the women in the shelter are based on the stories of female social actors who left their homes by choice.

Likewise, the female social actors in jail are handed punishment by prejudice against women but because they committed a crime. The stories of social actors like Aisha and Naseema are based on their violent spouses, but the narrator shows these stories as a cultural norm. The female social actors who share their stories desire to bring a change in the society to earn a respectable position for women, but the narrator

illustrates their stories as a part of the struggle to denounce male supremacy. Moreover, the narratives of women are used as a cornerstone to define the 'civilized' against the 'traditional uncivilized east.' All of these examples are strategically employed to analyze practices of religion and judiciary on Pakistan. The narrator's argument orchestrates the debate that cultural conservatism is a product of a fundamentalist religious belief, whereas the court also supports the extremist mindset. This triangle signifies the lack of women's freedom in Pakistani society. The narrator does not provide an objective view of the argument.

The presence of women in the documentary positions them on a representational level as a spectacle while the audience is positioned as observers. The multimodal strategies create of representational level constructs the women's identity in western documentary symbolic suggestive conceptual processes to show social practices. In western social documentary films, social issues are gendered. The audience adopts the status of a male gazer who watches the women from a distance while remaining anonymous. The women's bodies are objectified through victimization of different physical or emotional forms. The spectator views women, during the process identifies with them, and derives pleasure from the objectification. Mulvey's concept of gendered spectatorship shows the engagement of the spectator with the characters on the screen out of fascination and recognition of his/ her likeness. The discourse of victimization presents the objectification of women in an unbiased way. The 'image of women' are presented to the observer as a natural feature of society. Mulvey calls it the fourth wall as if the TV shows where the arrangement of set show that everything is real and the observers are sitting behind the screen

Although western films are produced and directed by female filmmakers, they show a male-dominated society and women are victims of religious extremists. The films use women's suffering as a source of objectification of female victimization. Pakistani and western social documentary films' representation of Pakistani gender as seen in the review of researches reveal that the topics of the social documentary are centered on victimization of women, women's suffering, oppression, or association of women with issues of violence. The uses of such issues in cinematic experiences reduce gender to

oppressive social practices. The social documentary films base the discussion of change on gender problems, which need to be cured. The depiction of victimization relates to a social and institutional epidermal hue. The victimization, although create a discourse of change, it shows women in agony and men as offenders who have created chaos in the social system. The viewers heave a sigh a relief when they watch Pakistani documentary to find out that Zakia has been saved, while Saba has reunited with her mother and sisters. In the western documentaries, the women are in trouble because of a lack of social opportunities in a developing country or religious extremism.

6.3.2 Discourses on Women Offender and Accomplices in Criminal Activities

While the discourses on women experiences of victimization illustrate female social actors as victims, social documentary films also anchor female social actors as either offender or as accomplices in criminal activities. In the discourses of criminal activities, it is often seen that the family members act as accomplices to the act of violence. In the documentary film *Saving Face* Rukhsana's narrative foregrounds the role of her in-laws in attempting to burn her in alive in an accidental kitchen fire. Rukhsana narrates that her husband Yasir, along with her mother-in-law and sister-in-law threw Kerosene oil over her, but she survived the incident. Similarly, in the film *A Girl in the River- The Price of Forgiveness* mother and sisters acted as accomplices to Saba's attempted murder. Saba's mother, Maqsooda, and Saba's sister Aqsa are nominated through their first names in terms of relational identification. The use of the strategy of identification and classification are utilized to signify relational identification, which represents Pakistani social actors in terms of their relationship, which is recognized by a closed set of nouns denoting relationship.

The discourses on female offenders in criminal activities of acid-related violence and honor killings often depict close female family members in leading roles. As such the depiction of the female offenders show that women are not only victims: they are actively involved in criminal activities. The reporting of the role of women as offenders is truthful, non-dramatic and matter of fact. The reporting of any such event should be based on the situational analysis of the event instead of associating feelings to the event. However, the offenders are not given enough scope as compared to male offenders

(Chesney-Lind, Pasko, 2013). The idea of female offenders is quite a departure from gender stereotypes seen n reporting of social issues because women are criminalized and judged when they are depicted as offenders. In the films as mentioned above, the female gaze transforms the idea of female offenders without any sensationalism or prejudice.

The documentary Pakistani Women: Punished for Love investigates the position of female social actors in the context of adultery or love marriages where the focus is on the mistreatment of women by immediate families. There is one example of a man as well to show his experience of marrying a woman without the consent of the girls' parents. The narrative shows Naseema as courageous, audacious, and almost inhuman to kill her husband. The ascription of women with bravery is misrepresented emotionally as Naseema believes that the judge who handed the verdict to her mistreated her and her argument. The narrator of the documentary also proclaims that religious practices and cultural norms barricade women's freedom in Pakistan. The subjective view of the narrative shows that Naseema's argument is used as a linchpin to highlight women's violence and extremism in Pakistani society. In this documentary, the female offenders are equated with religious and social rebellion and attached with the idea of the marginalized status of women in Pakistani society.

This is reminiscent of Foucault's idea who declares discourse as an approach of social control and power. Discourse predisposes individuals to forms of power, as discourse is a productive form of social practice. Discourse also extends individuals with a mechanism of possible actions. Foucault's purpose is to expose specific discourses, which act as agents to maintain structures of social meaning to govern individuals (Foucault, 1981). An interesting finding of this research is the above-mentioned notion because there are a few types of research conducted on the gender representation of Pakistani offenders. The studies do advocate non-stereotypical or gender- neutral depiction of women but few kinds of research in sociolinguistics have discussed media depiction of women offenders. In the current research, the representation of offenders is explicitly shown in issues of adultery in which women were blamed of moral transgressions. The documentary *Pakistani Women: Punished for Love*, in particular, takes up this idea and celebrates women's courage.

6.3.3 Reconstruction of Discourses on Good / Ideal Women

The documentaries Saving *Face* and *A Girl in the River- The Price of Forgiveness* depict women in non-stereotypical roles, struggling for their rights. From the perspective of the female gaze and Foucault's gender and power, the documentaries are reconstructing the ideal of womanhood in the cinematic experience in specific and society in general. The films mostly break free from the image of victimized women who are abused by men and look at men to save them. The gender-stereotyping norm is broken by offering virtual space to women to share their experiences and naturalize women's struggle and freedom rather than their passive image. In this regard, the documentaries subvert the ideal of womanhood in Pakistani cinematic experience and society, which believe that women should accept violent behavior or lack of opportunities silently. The discourses on ideals of womanhood are asserted through the strategy of specification, nomination, identification in terms of women's experiences is significant in the social documentary.

Employing the strategy of the specification, Zakia, Rukhsana, and Saba are given space to share their experiences. The experiences are inductively structured to use as a specimen for the society. The decade of the nineties investigated that women are underrepresented, stereotypical and assert weak roles. The ideal of womanhood depended on a tightly knit structure of the gender discourse and place of women in Pakistani society. The cultural and religious norms positioned women in a traditional role.

Therefore, social documentary films seek to engage the audience in a debate about raising the status of women and giving them space to share their stories. The narratives seek to present the experiences on the one hand and transform the image of women in the Pakistan media on the other side. For example, Sardar Abbas, the lawyer of Zakia proclaims that "Zakia is a courageous woman. Most women in the society do not come to the court for justice." Similarly, the female politician propels the narrative of transformation in these words: "Today I would like to congratulate all the women of Pakistan because today history was made. Our fight is not over yet. It continues. Thank you. Rukhsana hugs another woman and smiles." Ali Akbar, the criminal investigator,

appraises Saba and shares that getting out of the river alone at night with injuries is "a serious act of bravery."

Female social actors are offered greater domain to access the audience so that they share their stories and bring change to influence their private lives. Besides, the narratives provide a space to female social actors to change the stereotypical image of women. The motivating question is how far the producer can change the concept of the traditional image. The answer in that the Pakistani documentary films offer space to women from lower strata of society to share their experience, but the context and stories are mostly conventional, and the manner is effective. The documentary films, to change the debate present the viewers with established stock character, along with complete conventionalization. These women are types who are conventionalized through repeated use. Therefore, when the audience sees Zakia fighting through her case to get a divorce and get justice in the act of acid throwing violence, and Saba files a lawsuit against her father and uncle, the viewer sees narratives of oppression and aggression. Hence, subjects are provided with a favorable locus of attention through traditional themes. Foucault's idea of power and knowledge supports the idea of transforming the ideal of womanhood. These films are a part of the knowledge creating a body that permeates society. By changing, the very narrative in the documentary will improve the understanding of women experiences from an alternate reality (Ball, 2012).

In western films, the notion of traditional woman is also challenged, and the account of the gender representation is an attempt to present the discourses on ideal woman. However, western documentary films focus on the images of traditional Pakistani gender practices. The account of gender identity construction in the film *Born in Pakistan* provides an account of women in the context of education and political participation. The narrator consigns the argument in health and education opportunities and political participation of women. For instance, the narrator shares:

Over the last few years, more and more women have played an active role in the political scene of Pakistan through membership in both local and national assemblies. Although many of these women came from families with a political background, others did manage to make their way into politics entirely on their own. Women receive the

right to vote in an election in 1947. Currently, women representation amounts to 0.1% at the ministerial level, 21% in the lower house, and 18% in the upper house.

Similarly, the narrator further adds that the opportunities of education have motivated a more significant number of women "during the past few years" as more and more girls and young women tend to go to school and receive an education. However, shaking off deep-rooted gender roles remains a difficult challenge even for those women who receive a higher education."Nevertheless, in both these examples, the narrator purposefully positions the Pakistani society in everyday discourse and use ideological features to form the stereotype to serve the function of replicating mainstream perspectives in a manner, which pinpoints at gendered and ideological preferences for the audience.

The Pakistani social actors are subjected to the social and institutional forms of stereotypical representation in western films. The western films are an endeavor to change the narrative of stereotypical beliefs in Pakistani society, but it relies on the stereotypical structure of representations of gender identity construction that show women in passive roles. The media images are in western films are covert practices of separation and negative orientation that endorse exclusivity and maintain covert actions that reinforce genetic social structures.

The concept of Foucault's power is essential here as power resides with the microstructures in society in these contexts. Foucault's notion of power is practiced in a social context rather than possessed, as distributed in the community in everyday lives rather than originating from the top down. Therefore, power has the potential to be productive instead of being repressive and n gender context; it is the interaction of men and women that create gender distributed practices. The documentaries show that gender is a culturally determined convention as shown in the literature review and hence can be changed. If gender teaches men how to behave in a particular fashion, it can teach men how not to act with women.

6.4 Cinematic Construction of Masculinity in Pakistani and Western Documentaries

Gendered research in media representation of identity construction has depicted that stereotypes are utilized to construct gender identity. Although research has revealed that people are social beings and they should exist independent of stereotypical markers, good or bad, men are often stereotypically defined concerning women and vice versa (Ullah et al., 2016; Channar, 2010).

6.4.1 Discourses on Men as Offender and Criminals

The most significant but most subtle manner of construction of identity representation is through the strategy of exclusion. The film *Saving face* and *A Girl in the River- The Price of Forgiveness* exclusion is executed through two ways in terms of male social actors. The elimination of male social actors is achieved through radical exclusion (Van Leeuwen, 1996, p.39), i.e. the focus of the study is on offenders and criminals in these two Pakistani social documentary films. These discourses in the film construct the identity of male social actors who are stereotypical and conventional. The social actors present a series of characteristics associated with a dominant patriarchal figure. The common dominator among all social actors is their desire to suppress women and maintain their manhood through power.

The strategy of role allocation is essentially utilized to depict Pakistani male social actors in the role of "doer" of action or the agency that is actively involved in action through the material process. For example, one of the victims says, "then he threw acid on me." Another victim says, 'Year later he came back and threw it on my face.' These examples also show "circumstantialization," i.e., by prepositional circumstantial 'on' the social actor is brought to the forefront. These two examples show male social actor as the offender.

The lawyers in both films refer to men as these types of person' using assimilation, generic references as well as individualization, for example, Sardar Abbas, the lawyer uses assimilation and says "These types of persons should be punished' this example draws on the identity of individuals who indulge in heinous crimes" Asad Jamal

in his argument says that "people get to know that if they kill their daughters, sisters they may still go scot-free." Both the lawyers collectivize the offenders. Masculinity is constructed negatively when Asad Jamal collectivizes as well as individualizes the experiences the lawyer says, "It's the male members of the community who play a major role in making a party reach a compromise, and it always works against the interest of victim of honor crime." Through the use of nomination the social actors are referred as 'them', 'they', 'persons like these' to refer to the male social actors in terms of nameless individuals who are part of a social group who are negatively oriented, whereas phrases like 'the culprit' in *Saving Face* and words such as "attacker", "perpetrators", "criminals", "killers", and "abuser" in the other film categorized as offenders, and through the use the and identification , the films assign the role of an offender and define it through the gender traits. These examples also assign a negative orientation to the men and foreground the women in the positively oriented group. The films use words of the offender brutalize the social actor. The language used depicts the social actors as deviant, and abnormal, arousing fear. The offenders are illustrated as mostly savage, cruel and violent conjuring an image of the male social actors as fearful individuals, e.g. the politician Marvi Memon claims, "This is a gruesome crime. And our courts have failed to give the culprits the punishments they deserve, so it acts as a deterrent".

Their first names also refer the male social actors via the strategy of nomination, but the purpose is to highlight the social actor and reduce the distance between the viewer and the social actor. It also shows their ideological perspectives. These documentary films *Saving Face* and *A Girl in the River- The Price of Forgiveness* show the criminal acts are designed in the manner of associating the criminal activities like acid-related violence and honor killing in a habitual behavior, for example, Marvi Memon declares "In every corner of Pakistan there is a victim of acid crime." The discourses on male social actors as offenders associate the society with criminal activities, for example, Dr. Jawaad calls it a "diseased" society. Whereas Asad Jamal says that, "Our justice system is not strong enough to provide her [Saba] security, let's assume the accused are convicted and sent to five years of imprisonment, they come on, and they again try to kill her who Is going to protect her?

The discourses rationalize the offenders and their criminal activities. Oppression is used as a cultural norm for South Asian men. The social documentaries provide space to the female social actors to narrate the incidents of the criminal activities which typically center on how and why of the act, for example, Saba in *A Girl in the River-The Price of Forgiveness* says, "I will never forgive them, no matter what happens or who comes in the middle" which intensifies the experience of the social actors. The discourses of the women victims provide an evaluation of the male attackers by naturalizing their act as part of male dominance for example, throughout the film *A Girl in the River- The Price of For*giveness the references are towards men and cultural practices. Therefore, the process of functionalism associates social actors with the occupation or activity while categorization is achieved through relational identity. The films refer to the male social actors in terms of their occupations, e.g. Zakia's husband Pervaiz is referred to as a "drug addict" with a low paid. In the examples above show the identification of male social actors as part of the 'other' group to differentiate between the 'us' and 'them.'

In the film, *Saving Face* the criminals are personalized through pronouns. The use of pronouns for criminals creates a rhetorical effect in the text and intensifies the narrative to arouse sympathy for Saba and Zakia. The viewers focus their attention towards Saba's tragedy, highlighting her status as a victim, while the subtext communicates religion as the core factor of honor killings. The representation of gender identity construction in the Pakistani context is achieved through personalization of social actors.

In the western films *Born in Pakistan* and *Pakistani Women: Punished for Love,* the men are not included in the narrative. The films refer to men through women narratives. In the film *Born in Pakistan*, the male social actors are constructed in a sympathetic tone who face problems just the women do, for example, while talking about the working class men the narrator use the strategy of assimilation and genericization and says that "Most of these people are non-registered citizens. And even when they are registered the fact that they come from different regions makes them invisible for the local system as far as basic services and rights are concerned". However, when the narrator refers to male-female interaction in a marital relationship the tone shifts and

insinuates at male supremacy, for example, "This woman is working as a domestic helper to raise her family. Her husband is a drug addict living in a village. She has four daughters and two baby boys. Only the youngest daughter is lucky enough to go to school as the three older girls have to work with their mother". The narrator uses the strategy of the specification to highlight the woman's low-income status, collectivizes her experience as a prototype of male supremacy, differentiates her through deictic reference, and categorizes her as the member of a group who is faced by these challenges.

Moreover, the narrator contextualizes her experience amidst illiteracy, lack of better job opportunities, and patriarchy. In the same film, there is another reference to male-female interaction, and the narrator uses oppression to construct the identity of the husband and wife, and says "…her life consisted of a series of incidents of mistreatments and abuse." The narrator uses the strategy of specification to highlight her experience but the strategy of indetermination anonymizes her identity to generalize her experience, portray her identity as irrelevant to the viewers, and assign social actors with "impersonal authority, a sense of unseen, yet powerfully felt coercive force" (Leeuwen, 2008, p.40).

On the other hand, the film *Pakistani Women: Punished for Love* constructs the image of men oppression suggesting "male supremacy," "injustices" and "cruelties" in a familial or marital relationship. The images of men are generated through interviews with women in a marital or familial relationship. The film installs the argument in patriarchy and uses religion and cultural practices to justify male supremacy as a norm. For instance, the narrative of Aisha and Naseema are shown through the strategies of specification, individualization, differentiation, categorization, and identification. The real experiences of these two women accent the narrative not just as a specimen of the women experience in the country. The social documentary constructs the experience intentionally. The images of masculinity are been built in alliance with religious practices which favor male dominance and women suppression.

The men are depicted as "fearful" individuals who do not accept the challenge to their power, and if Pakistani women dare cross the line, they are thrown in the streets or stamped with the accusation of adultery as in the case of Aisha. The men are illustrated as violent and aggressive. Again, the men want to control the women, and as soon as women

try to decide on their own, the women are kidnapped as in the case of Arifa, Abdul Malik's wife. The men are also dehumanized, strange and extraordinary in their practices in a way that the men that they are stripped of any human quality to show them as dangerous. Crime is used as a metaphor to describe men as not only hazardous but criminals as well. However, the motivating question is who is pinpointed through the narrative? The narrative builds up an argument against men to show crime as a cultural norm because the men are shown as excessively oppressive due to religious and cultural practices, rationalizing the fact that patriarchy is part of the cultural traditions. So the men are demonized in the text as unstable. These aspects create rationalization of the crime as cultural allowance. So on the one hand, the offender is dehumanized, but on the other hand, the offender is used as a part of the cultural and religious practice in lower class or lower middle class and constructs the identity of Pakistani society.

6.4.2 Discourses on Male Participants as Victims

So far, the discussion of the gender identity construction of male social actors in Pakistani and western documentaries elaborates on the criminalized activities of men. However, in the documentary *Pakistani Women: Punished for Love* men are depicted in the role of victims of social and cultural norms. The interview of Abdul Malik elaborates the notion of male victimization as Abdul Malik "challenge[d] traditions" by eloping with the woman he loved and marrying her without the consent of her family. By using the strategy of the specification, individualization through nomination and functionalization Abdul Malik is shown as a victim whose life is "in real danger."

However, Abdul Malik's identity is strategically generated to highlight religious hardliners and cultural practices. The narrative of Abdul Malik is used as a lead to Prof Ghulam Abbas Qadri's interview to target religious extremism in the light of adultery and love marriages. Words like "punishment," "adultery," "stoning and lashes," suggest falling love is a sin. As a result, the narrative of Abdul Malik's role as a victim is also ideologically produced to highlight social, religious, and cultural practices. The documentary focuses on gender representation in the context of terrorism and religious extremism, which is perpetuated in the society to the level that women are suppressed or killed by men to maintain their status quo.

It is interesting to note that the concept of female gaze is challenged in the documentary because the narrative of the film focuses on Pakistan as a developing country, which should be saved from its religious domination. As such, it is the broader agenda of the filmmaker, which defines the narrative of the documentary and the audience instead of the gender. This is similar to Bernstein (1971, cited in Van Leeuwen, 2008, p. 35) notion of restricted codes which give access to "particularistic orders of meaning," and access to these codes. Religion is used as a restricted code in the documentary.

6.5 Discourses on Change and Transformation

The films are an endeavor to bring change in the audience perception. The film furnishes positive images of social actors to set an example through Utterance autonomization, i.e. social actors are represented employing reference to their utterances, for instance, Dr. Jawaad's as a defining role to play in the Zakia's and Rukhsana's life. The presence of Dr. Jawaad is foregrounded in a manner, which shows him as a savior. The use of nomination strategy categorizes him as a positive character; for example, Dr. Jawaad is referred by honorifics with the addition of official titles to affiliate him with the people who want to bring a change. He is introduced as follows: "Dr. Muhammad Jawaad has come from his home in London to meet with patients." Similarly, when Dr. Jawaad comes to know about the verdict of the case of Zakia and Perviaz, he adds, "It's a strong message. They [offenders] used to think it is a joke. That nothing will ever happen. I admire your courage. I am proud of you. Well done" He is depicted as an activist, who is fighting the ills of the society. He further adds, "It's a hell of a journey but a good journey, a meaningful journey. You know in a way I am saving my face because I am part of this society that is diseased and I am doing my bit".

In the documentary *A Girl in the River-The Price of Forgiveness* it is Asad Jamal's character which is the instrument of change. However, unlike Dr. Jawaad Asad Jamal has not been able to attain his goal. Saba's family changed the put up a request to change the lawyer. Therefore, despite his efforts, he is unable to achieve the aims. Moscovici (1973) declares that "the peculiar power and clarity of […] social representations is derived from the success with which they control the reality of today

through that of yesterday" (p. 13). The social actors who are a harbinger of change are positioned against the power structures of society to show that the cultural norms are more pervasive than the individuals. Similarly, female social actors are also focused on showing their efforts. Though the use of nomination they are addressed as Madam, a form of respect and their title, for example, In *Saving Face* Sardar Abbas fights a legal battle for Zakia to give justice to her whereas Marvi Memon fights a political struggle to provide justice to all the women who are a victim of acid-related violence.

Pakistani Female filmmakers successfully employ male characters to pinpoints the problems of society instead of stereotyping men as patriarchal figures as such Pakistani filmmaker indicate reformative actions, which can help social and gender progress instead of showing Pakistan as a developing country.

6.6 Visual and Structural Aspects of the Selected Pakistani and Western Documentary Films

The present section provides a comparison of the visual representation of gender identity construction in the four documentaries namely *Saving Face*, *A Girl in the River-The Price of Forgiveness, Born in Pakistan* and *Pakistan's Women: Punished for Love*. The tools employed for analysis of the visual representation of gender identity construction are adapted from Kress and Van Leeuwen's Visual Semiotic Theory (1996, 2006) for visual analysis. Media discourse should be multidimensional in the sense that texts must be related to the discourse practice and to the social practice of which they are part and Social Semiotic Analysis (SSA) introduced by Kress and van Leeuwen (1996, 2006). They consider Halliday's three metafunctions as the primary tool to analyze any human communication system as well as to study discourse including visual images. Kress & van Leeuwen (1996) also suggest, "the visual, like all semiotic modes, has to serve several communicational (and representational) requirements, to function as a full system of communication" (p.40). They develop Visual Grammar for further study. Kress and Van Leeuwen's *Reading Images: The Grammar of Visual Design* (2006) introduces Visual Grammar, which is a clear multimodal approach to visual communication and gives a thorough and systematic illustration of the grammar of visual design. They named representational meaning, interactive meaning, and compositional meaning in

correspondence with Halliday's ideational, interpersonal and textual metafunctions. Kress and van Leeuwen's approach was adopted to reflect the fact that images "can 'say' (some of) the same things as language – in very different ways" (Kress and Leeuwen, 2006, p. 50). The three levels of meaning-making are a representation and the way experience is portrayed in the world – the representational meaning; social relations in the world and how they are enacted – the interactive meaning; the organization of meaning within the text – the compositional metafunction. To this end, only the Experiential and Interpersonal metafunctions were employed to test the hypothesis.

The analysis of the Pakistani and western social documentaries reveal that visual representations and gender identity construction is a discursive process as visual choices, based on visual grammatical choices, are ideologically produced and shaped in a particular order in visual context and these have the power to manipulate reality by modification of people's thoughts, beliefs, and even behavior through representations. Recognition of the possible ideologies and power relations created through visual grammar is essential to form new representations. As stated by Kress & Van Leeuwen (2006 [1996]), images depict a visual structure of reality and carry the stance of the institution within which they are produced, distributed and consumed to signify a "critical semantic dimension" (p. 47). This research has raised a motivating question on the function of language as the primary source of knowledge. This section emphasizes a cautionary point that human conceptualizations of reality are not merely word-based. Media products design visual images and embed visual symbolizations into it to communicate critical meanings in the hypermodern social interactivity. Study of visual content discloses an understanding of the significance of visual resources (Leeuwen, 2005). It is essential to recognize visual communication where the power of meaning is contingent on the relations of power and solidarity created from gender interaction (Leeuwen, 2012). This study, thus, examines the visual content of social documentary films to view how identity representation and subsequent construction takes place.

In the visual analysis it is investigated that visual shots intrinsically carry information clusters in relation with gender identity representation and construction in the form of visual symbolization comprising of a correlating relationship of male and female

participants with each other to supply a visual reference Firstly, the visual symbolization include concrete or abstract references to male and female identity representation which accomplish ideological purposes of meaning-making in the visual world. Secondly, the visual symbolization mediates the psycho-visual impact of messages that emerge between the viewer and represented participants. Thirdly, the visual symbolizations encode a series of syntactic visual relationships of gender representation.

6.6.1 Narrative and Rhetoric in Selected Social Documentary Films

In cinematic discourse, the visual scenes in the social documentary films are realized through the arrangement of the film. The arrangement makes the meaning-making process discursive. The narrator is used as a tool to organize the content. Therefore, the content of a documentary film deals with the thematic execution of the concept, whereas the narrative structure analyzes the organization of the material in scenes, shot and creating a narrative. In the idea of the female gaze, the structural elements are necessary to depict female characters as agents of change. These four documentaries are divided into two sets, Pakistani films and western films.

In a non-fiction documentary film, the plot or story is important. However, Nichols (2001) calls it as 'arrangement' of the content rather than plot and asserts that the appeal of the film lies in 'lies in its ability to couple evidence and emotion' (p. 88). Structural aspects complete the structure of the selected documentaries. In Mulvey's notion of the female gaze, structural elements are essential. Structural elements show women as subjects by bringing them into center stage to share their experiences thus subverting gender power relations.

Similarly, frames and angles help filmmaker show emotions of female characters hence focusing on feelings and using the camera to direct the attention of the character to the audience. Objectification of the female body is achieved by showing the female body as an object, which only has the aesthetic appeal, or in the case of a documentary, is used as a prop to reinforce an idea. Structural elements also focus on the use of narrative structure to depict the journey of characters and humanize their character.

Visuals have a powerful impact on viewers because unlike an audio media or print media the visuals do not have to rely on the imagination of the audience. In the

visual, the speaker creates the shot just as he wants viewers to see it. It is built on two things: the content and the organization of the shot. The theme of the shot furnishes the content, the characters' dialogues and the visual organization furnishes the design of the shot. The setting, environment in the film is always related to the main subject of the film. The rhetorical use of environment feeds into the subject matter. The films use covert messages content. Therefore, the narration is only one part of a social documentary film. The situation in the film *Saving Face*, that is, a hospital is a member of the conflict. This could also be considered a theme of narration, exemplifying how much description and rhetoric complement each other in the film. Any documentary relies on three things: Theme or subject matter, the arrangement of shots and narration.

The discourse of a social documentary film works through representational elements based on creating arguments to make the content appealing. The producer of the media text attains the role of a speaker, and the viewer is the audience. In the films *Saving Face* and In *A Girl in the River- The Price of Forgiveness* the message or content of the media text originates from the individual traits in close connections with the perceptions of society. The media texts create an ethos for the content through perceptions of the genre, for example, a social documentary film is based on reality, and the viewers take it as a real treatment of news. The amount of credibility varies among the many sub-genres of popular film, depending on their content

The content of the Pakistani documentary films is presented like a speaker giving an argument in a speech. The speaker uses his body language, tone, and pitch to convince the listeners. The film organizes the visuals through an angle of shots, colors, distance, characters dialogues, interviews, and other details to present the argument. The combination of diverse elements let the producer create a powerful piece of visual. The Pakistani films use formulaic and chronological aspects whereas the western films use thematic structure to add meaning to the structure. The formulaic structure focuses on the events, incidents, and female participants, whereas the thematic aspect focuses on the experience and issues in the social documentary films.

In the visual analysis, it is seen that the selected Pakistani and western documentaries are primarily different from each other in terms of the kind of

relationships they form with the viewer. The two documentaries *Saving Face* and in *A Girl in the River- The Price of Forgiveness* grab the viewers with images in three ways. In *Saving Face*, firstly, images identify Pakistani society as a traditional society via gender construction; for example, the opening sequence shows a setting of a humble abode draws the image of downtrodden social actors. Secondly, the diegetic elements are strategically used. Women are identified through first-person intradiegetic narration; for example, Zakia narrates her story throughout the film and builds up the argument exploiting emotion feelings of the viewers. The films also attempt to take a more significant issue and relay it on a typical individual level. The focus of Zakia is narrating her story in a way that positions her as a survivor. This is done through demand act, close up shots and frontal angle as well as a visual modality of colors. The black color highlights the dreary feelings. The male participant's men are identified through intradiegetic narration, for example, Zakia narrates her account of the tragedy while Pervaiz, Zakia's husband is shown on the screen whereas Rukhsana narrates her story while Yasir, her husband's interview follows right afterward. The interviewer asks ideologically titled questions marking the men as the criminals. While both of them are guilty of inflicting violence on their respective wives, the documentary anchors the narrative in cultural norms and patriarchy. Thirdly, the images are positioned to rouse emotive feelings. The purpose of the Pakistani films is to narrate the incidents as in how and what happened but the film mostly conveys the conflicts to persuade the viewers and arouse their reaction. Activist cinema strives to bring change; however, this change is situated through poisoning the women as victims, for example, sentimental visual shots are used in for this purpose.

In *A Girl in the River- The Price of Forgiveness,* the same pattern is used. The three ways to construct the relationship are as follows: Firstly, identification of men and women is achieved through conventional and familiar images of the setting and clothes also called iconographic elements, for example, Saba is filmed in conventional clothes while the setting is of a local hospital.

Secondly, the scenes are structurally placed so that the women's accounts occur before the statement of men and the identification of men is achieved through their

respective role on the film as that of a convict. While it is true that Saba's father and uncle are the convicts but labeling them in a stereotypical manner of patriarchal oppression constructs the image of Pakistani society in a traditional style. The visual shots of male participants are countered in by a long fixed image of the participant's face; for example, Maqsood, Saba's father is filmed in this manner. His face is posited towards the audience while his gaze is directed towards the interviewer. At the level of representational meaning, he is shown as a reactor, and the scene is a phenomenon while on the interactive level it is an act of demand. Maqsood is also shown with his body fixed in one location without movement; the image is evocative and communicates the attitude of Maqsood who is set in his position and thinking pattern and also symbolically show the manner of men who believe in the practice of honor killing This is meant to slow or stop the movement of the visual scene. This strategic position is similar to the objectification of characters whereby the viewer is a gazer and character is the object. This strategy is used to subvert gender relations. The documentary right at the beginning says that honor killing cases are a regular occurrence in Pakistan. Therefore, the character of Maqsood is constructed as an archetype of Pakistani men who believe in saving their honor.

Thirdly, Saba's attempted murder is narrated through the intradiegetic narrator i.e. the surgeon and the criminal investigator recounts the incident of Saba's attempted murder. The use of that intradiegetic narrator participates subjectively in the narration, and is interested in the narrative, by virtue of his or her direct implication in it is unfolding The narrative voice situates the viewers in the implied diegetic narrative location enticing the viewers into it by creating a uniformity in narration and reducing discrepancies of style, tone or mood. However, the intradiegetic narrator is used as a focalizing technique to construct the identity of male participants through the point of view. For instance, the surgeon and the criminal investigator whose position as intradiegetic narrators show the point of view from medical and legal aspects narrate Saba's attempted murder. These points of views depict Saba as a victim of torture both physically and socially hence focalizing her as a victim and her father and uncle as offenders. The visual shots follow the typical pattern of the description of settings, identification of characters, temporal summaries, the definition of characters, reports of

what characters did not think or say, and commentary – interpretation, judgment, generalization. Nichols (2001, p 100) declares that the documentary value of nonfiction films lies in how they give visual and audible, representation to topics for which are written or spoken language gives us concepts. Photographic images do not present ideas; they embody them.

The documentary films *Saving Face* and *A Girl in the River- The Price of Forgiveness* the media producer has attempted to establish an appropriate metaphor for the struggle of women. In *Saving Face,* it is a metaphor of survival amidst the community's practices of honor killing. In *A Girl in the River- The Price of Forgiveness,* the metaphor is about forgiveness and mercy. All of these metaphors are derived from the social world and cultural norms, but these metaphors do not define Pakistani gender performance. The motivation should be to understand the visual narrative argument in the context of the films, not in the context of the cultural norms. However, the media producers, for the sake of quick understanding and loading more information in less space lead stereotypical views.

Rhetorically speaking Pakistani documentary films focus on the audience's emotions. For dramatic effect, faces of other participants are used along with the visual recordings on the day of the incident are shown in *Saving Face* and are spliced with the narration of Saba in *A Girl in the River- The Price of Forgiveness*. These images produce the effect of having visual events unfold. Emotive meanings are significantly produced through sentimental use of emotions (Feng & O'Halloran, 2012). The visual presentation along with the deductive reporting enhances the audience's response to the visual scenes. While attention is paid to the facts, like why the incident happened and the victim talking about the event, the focus of this film is around the audience. The film takes the raw news and presents it dramatically. The utilization of metaphor to convey information in a combination of didactic and dramatics is achieved, while the intradiegetic narrator narrates as well. The arguments are built both verbally and made visually. Cuts and sequences are used to highlight certain aspects and contrast them against others; for example, the views of Dr. Jawaad are highlighted which are placed in the beginning right after the opening sequence. In the film, *A Girl in the River- The Price of Forgiveness* the

opening sequence uses nondiegetic sequence and visual modality to illustrate a visual scene of nighttime, which symbolically suggests dreariness, foreshadow the forthcoming events.

What documentaries all have in common is that they are all attempting to persuade their audience to one side of an argument. The argument is based on violence against women not on the negation of these practices. The organization of the film Saving Face shows the problem-solution structure. In the opening sequence, Zakia is depicted amidst a complicated problem. She is an outsider to the world as her burnt face forces her to hides her face she shown in the close-up, demand act. She walks through the market place in a black *chaddar*, and the camera follows her, symbolically depicting her trying to find a path, which could change her destiny. Whereas the closing sequence shows her, clad in colorful clothes. By keeping the color modality the same, the visual sequence symbolically shows that Zakia has successfully achieved her freedom from her oppressive husband and her distorted face is 'saved' by Dr. Jawaad. Zakia symbolically stands for all the women who face oppressive men in their families or society.

In *A Girl in the River: The Price of Forgiveness*, the organization of the practices of honor killings are based as an argument and information are presented as a debatable issue. Saba's narrative is used as a prototype of honor killing cases achieved through offer act, close up shots, and frontal perspective to engage the viewer in the visual shot. The organization of the visual shot focalizing the narrative from the point of view of surgeon, criminal investigator and lawyer, which tilts the debate, forms the point of view of Saba. The discussion leads to a confrontation of Saba's family who served as an accomplice to Maqsood, and Muhammad in the attempted murder of Saba. The arguments of honor killing are manipulated to persuade the audience to accept the media producer's position or viewpoint. The semiotic choices draw upon Saba's narrative to show that she cannot live her life by her own decisions and her life is defined by society.

6.6.2 Multimodal Meaning Making through Representational and Interactive Aspects

Documentaries utilize different approaches to structuring the visual shots for emphasis of the media producer's point of view. The purpose of the social documentary

is overt persuasion of the audience. Due to this difference, most documentary films consume a comparatively typical structure for argumentation, which includes an introduction, the body of evidence, a refutation of other opposing ideas and a conclusion. These shape documentary film as a genre of visual representation of identities permits unique visual tools and so. The visual is the most crucial rhetorical element because the film is a mostly visual medium. The visual is predisposed to communicate most of the information. Images can be used to create a logo by juxtaposing two images either through the cut, fade or displaying both at the same time on the screen.

In the documentary *Born in Pakistan*, the argument is built through three things. First, an extradiegetic narrator proposes the essential notion of the documentary related to issues of women such as lack of opportunities for health; barriers in education facilities; financial and work-related aspects, lack of political representation and less participation in the decision-making process; violent and oppressive familial relationships. The extradiegetic narrator is primarily the voice of god, an omniscient narrator that enumerates the problems of the country. He situates the argument in a culturally traditional society. The narrator symbolically belongs to the white elite who presents west as the ideal of civilization and modern enlightenment. The extradiegetic narrator also illustrates images, which are mainly reactional narrative processes, for example, the portrayal of women in the office space. The reactional nontransactional processes turn the visual into a phenomenon, and a visual scene is an event.

Furthermore, the extradiegetic narrator uses images, which highlight women in reactional roles, which suggest men are the ones to make major executive decisions at the workplace. The extradiegetic narrator also uses images, which symbolically embed the images with multiple themes, for example, the depiction of higher education problems show women in the reactional non-transactional process, which position viewers in the role of a critic with frontal perspective and high angle shots. The identification of women in relation to Pakistan society mostly happens with veil, which symbolically attributes towards the construction of their identity amidst cultural norms and religion.

Secondly, the images are used as a reference to the narrative argument, for example, while discussing the issues of women the narrator uses images of women in

domestic roles of a caretaker. Thirdly, the organization of the visual scenes is primarily presented as a Problem-Solution pattern whereby Information in the text encounters the problems faced by Pakistani society especially regarding women. The issues are listed as well as efforts of NGOs are appreciated as potential solutions to the problems. The pattern is used for both informing and persuading audiences. If the solution is predetermined, it most likely is informative.

In the film *Pakistan's Women: Punished for Love,* the identity construction takes place through an extradiegetic narrator who is shown interacting and engaging with the participants. The interaction with the participants intensifies the narrative and position the narrator and participants into two different worlds. The visual scenes are primarily constructed from the point of the women who are given verbal space to share their experiences. The media producer has used close up shots, but the angles are at eye line level and oblique in execution allowing minimum engagement of the viewers with the participants. The structuring of visual shots is fixed and static to elaborate on the position of women as stuck in the space. The interview of the women in the shelter house takes place in the shelter house at one location symbolically attributing the identity of women trapped in a cage. The relationship of participants and viewers is primarily constructed as onlooker and objects whereby the representational and interactive meanings are used to achieve the position. The reactional non-transactional process along with conceptual process turns the visual images into a phenomenon. The conceptual processes represent the participants symbolically to suggest the traditional roles of women and situating the narrative into religious, cultural and social conditions of the Pakistani society. Hence, the descriptions of a few women are used as a prototype to construct the represent Pakistan concerning gender identity.

The organization of the visual scenes at the shelter house present women as victims and the scenes are structured to show the consequences of choosing a man of their choice. Therefore, the narrative highlights the miserable situation of women through consequences of oppression on women. The visual scenes at the shelter house use the narrative argument of highlighting the women's status as outcast through the conceptual process while the offer acts offer information about these women to the viewers. The

close-up shot engages the viewers with the visual narrative, while frequent use of frontal angle also invites viewers' involvement. In the visual scenes of the women, participants at the prison indicate emotionally. The visual scenes use reactional narrative process and conceptual process to symbolically suggest women in an emotional angle, which draws arousing viewer's response participants as human beings with real emotions. The frequent use of offer acts, close up shots, and frontal angle propels the participants as objects to be analyzed.

Unlike the three documentaries, documentary *Pakistan's Women: Punished for Love* gender identity, in particular, is shown through images of fundamentalism with respect to Taliban; lawlessness with respect to unscrupulous treatment of men and especially women by peacekeeping agencies; and images of women clad in veil or traditional attire; and religious discourse to organize the visual scenes to appeal to the audience. However, all these images are strategically constructed to appeal to western viewers. These are the visual discourses, which identify Pakistani society in terms of gender construction. Therefore, western audiences' power is maintained. Nonetheless, the most significant constituent is that the documentary is situated to persuade and convince the audience with familiar images of the audience. The theme and subject utilized in the documentary are intrinsic. The rhetorical balance for the argument is a titled narrative of women oppression, exportation, and violence. In one example oppression on men is shown through Abdul Malik's narrative, but the film largely uses patriarchy as the reason for women's oppression. Logos compels the argument while the use of emotional aspects encapsulates the viewers' moral conscience at scenes of women victimization, and marginalization.

Chiefly, the gendered identities constructed in the western documentary *Pakistan's Women: Punished for Love* show conflict of men and women with the cultural norms, social roles and religious practices through the primary theme of adultery and love marriages. The women participants are shown in conflict with cultural standards, social roles and religious traditions as women are not allowed to marry a man of their choice. In some examples, women are also depicted as in conflict with men due to their passive roles as women are shown as miserable and weak. In the visual narrative of female

prisoners, the conflict between men and women is essentially illustrated to highlight women as victims of oppression. One would think that the narrator would use moral or ethical reasoning concerning women prisoners. Instead, the women prisoners are emotionally depicted. The documentary uses no counter argument of men. The visual narrative builds up the images of women only. The partial views of the participants on issues show a tilted perspective. In this documentary, images are embedded in corporate networks of viewers and participants. These media images are part of a significant media representation of the process of gender identity construction and distribution process, which determines the sources, technological contexts, and thus the reception of those signs. These media practices are a means to gender identity representation and through the contextualization of gender in the issues mentioned above a media network immersed in social functions. Media products primarily supply as a tool to self-narration as dominant rhetoric in media products. Therefore, the media products, on the one hand, reflect the cultural practices of participants in mediated spaces, and, on the other hand, they renew cultural collective patterns and contents. The participants' autobiographical account of their life, therefore, turns into a socio-political discourse, which reconstructs the identity debate of gender construction, co-construction, and deconstruction through visual narrative and signs. The visual social semiotic approach also provides an abbreviated description of the semiotic nature of visual narrative in social documentary films. The complex interaction between the social semiotic resources and its components and the issues highlighted in the text may become the object of further analysis. On the other hand, the materiality of the construction of gender identity remains an exciting field of social semiotic study.

6.7 Conclusion of the Chapter

In this chapter, a detailed comparative analysis of the gender identity representation and subsequent construction is given. The use of linguistic and visual discursive strategies in the context of Pakistani and western social documentaries is discussed to see the patterns of gender identity construction. The aim was to provide a comprehensive outlook of the processes involved in social documentary films. The analysis was based on linguistic and visual categories. The major themes were

highlighted as well as the narrative structure and rhetoric was pointed out. The next chapter will discuss the conclusion of this research in the light of research questions and as well as important finding that emerges from the data along with some suggestions for the future researchers.

CHAPTER 7

CONCLUSION

7.1 Overview of the Chapter

After a detailed analysis and interpretation of gender identity representation and subsequent construction of two Pakistani and two western social documentary films, the present chapter seeks to answer the research questions by addressing linguistic and multimodal aspects to determine how far gender identity representation in the films is stereotypical in nature and what roles are assigned to men and women. The chapter also presents the limitations of the study and future implications of the research.

7.2 Findings of the Research

This research aimed to look at the linguistic representational strategies, multimodal gender identity representation, and subsequent construction of selected Pakistani and western social documentary films by female filmmakers. The study uses insights from Laura Mulvey's male gaze and Foucault's gender and power to determine whether the gender identity representation is stereotypical or not. The data was gathered from four social documentary films and transcribed. For detailed analysis, two categories were generated to make the analysis more systematic. These categories are Linguistic Representational Analysis of Social Actors and Multimodal Analysis of Participants. The linguistic representational analysis is furnished by Van Leeuwen's Social Actor Theory (2008) provides linguistic representational analysis, whereas Kress and Van Leeuwen's visual social semiotic theory from *Reading Images: Grammar of Visual Design* (1996, 2006) is adapted for multimodal analysis. The research questions inform the findings of the research. The findings of this research cannot be glossed over the gender identity representation practices as the findings represent the representational and multimodal preferences of selected social documentary films made between the years 2010 to 2015. A discussion of the findings of the study based on the research questions are as follows:

7.2.1 Cinematic structural and rhetorical conventions are discursively used to construct Pakistani gender identity

The social documentary films produced by Pakistani producers are significantly different in terms of Pakistani gender identity representation and construction from western social documentary films. Female producers make all four documentaries. Using the insights from Mulvey's male and female gaze, the researcher explored how women portray Pakistani gendered social issues and if it is a non-stereotypical representation or not. To explore this idea further, the researcher looked at images of women and women as images. All four selected films fall activist films and seek to transform the social positioning of gender identity practices in Pakistani society. However, the manners in which gender identities are represented visually in social documentary films differ considerably from each other. The presentation of gender identities in social documentary films is based on a few pertinent practices and perspectives of conventions in social documentary films. The study of social documentary films' convention is necessary to be investigated concerning factual discourses of a documentary. How the social documentaries exploit the cinematic codes and conventions from the point of view of the female gaze critically informs gender identity representation process. Characteristics of the social documentaries have been investigated through the factual discourse of and structural and rhetorical convention to make gender identity representations evident,

Social documentary films in Pakistan arose out of the need to address social issues concerning gender. Having its roots in the 1980's Zia regime, the selected social documentary films address issues of violence in acid-related oppression, honor killing, and oppression in a marital or familial relationship; issues of lack of opportunity for women in terms of education, health, job facilities, and political participation. In this context, it is indicated that the documentary begins as a form to address the issues as well as Islamicization of media among other domains of life. Therefore, the films are an effort to raise awareness as factual discourses are closer to the audience. Factual discourses in the form of social documentary films were constructed on a specific point of view, which represents the perspective of awareness raising, providing an elaborate and detailed context of the facts news. In this context, these social documentary films are an

opportunity of educating and providing information. Moreover, the close relationship of the genre with science and journalism conveys its position as a reliable form of truth-telling (Roscoe & Hight, 2001). These four documentary films offer a didactic narrative experience to the audience that intends to instruct and inform.

Structural and rhetorical conventions exploited in the Pakistani films include the presentation of characters, narrative technique and structure of the documentary. The documentary employs intradeiegetic narrator, a term used in film discourse, who presents the course of events form the first person point of view, whereas the two films position the focalization from the perspective of the women and the experts strategically establish the facts it the texts.

In the film, *Saving Face* the first person narrative offers more space to the participants (Zakia and Saba) in terms of sharing their experiences and creating an emotive effect it the documentary. The female participants share their stories and the process of their personal, social and legal struggle to share their feelings. The focus on the feelings of the participants turn the female participants into subjects rather than objects, surround the narrative of the film around the female participants and let the viewer witness their journey. However, the male participants, for example, Perviaz and Yasir share their experience through the intra-diegetic narrators' point of view and the narrative lead of the narrator in an interview. The use of an intradiegetic narrator shifts the power and authority from the men to the women, thus showing how to make gaze can be countered and power can be given to women. It is important to remember that the concept of female gaze should not be employed to take power from the male characters and give it to the female characters in the cinematic experience. Female gaze is a tool to help filmmakers use camera angles and frames to empower both men and women and show them on an equivalent level to one another.

Similarly, in the film *A Girl in the River- The Price of Forgiveness* Saba shares her experience in her own words, while Maqsood's interview is a progression of leading questions, for example, "Does Islam permit murder?" This documentary uses religious discourse to probe into the religious dictates to ask viewers to rethink how Islam views

the idea of honor killing. This documentary also takes power and authority from the male participants and empowers the female participants.

In the western film, *Born in Pakistan* and *Pakistan's Women: Punished for Love* extradiegetic narrator critically constructs the argument of the film and leads the discussion from the point of view of the "white" narrators who presents a comparison between the east and the west by proposing west as the epitome of civilization. The idea of the supremacy of the West as the superior race marginalizes the Pakistani gender identity to an inferior ethnic minority.

An interview is an essential part of the documentary, but the interview is used in these all four films to assign authority to the experts and focalize the incidents discursively. The interviews are used to provide information as well as provide the content. However, the interviews are voices of institutional authority and basis of knowledge. In the Pakistani documentaries, interviews are used to provide medical or legal opinions. However, the main protagonists or participants share their experiences through personal pronouns and camera acts as the interviewer connecting the participants with the audience.

On the other hand, in the western documentary *Born in Pakistan* uses male voice-over of an extradiegetic narrator, thus shifting the authority to this supreme narrator. In the documentary of West *Pakistan's Women: Punished for Love*, the female extradiegetic narrator conducts the interview. She is shown moving from one place to another to gather relevant information. These interviews recreate the events and supply a dominant ideologically slanted narrative about Pakistani gender experience, which influences the manner the film represents Pakistani identity construction. The voices in the film specify that the documentary is more than merely a testimony of events. The narrative provides an edited rhetorical description, which generates the debate on men and women's experiences. The style and technique of the documentaries additionally designate the constructed natures of narration and the silences within it.

The events in the social documentary films *Saving Face* and *A Girl in the River-The Price of Forgiveness* lend themselves to a dramatic story with a formulaic beginning, middle, and end. The documentary follows the incidents sequentially, punctuating

required course of events indicating the names and relationships of participants. Plantinga (1997) noted films that recount a chronology of events use a formal narrative structure. The films *Born in Pakistan* and *Pakistan's Women: Punished for Love* the narrative commentary onstructs the identity of the men and women in terms of social issues, while visuals are used as examples of the narrative commentary. Unlike the Pakistani films, which offer the space to women to share their experiences, this film uses dominant narration to present the information ideologically. The elimination of women and men experiences reduces the structure of the film to a commentary. However, the film uses the problem solution structure asserting the solutions in the form of non-government bodies. Nichols (2001) proposes that the problem/solution structure utilized in documentaries employ "narrative techniques as well as rhetoric' for "perfect[ing] the sense of an ending by returning to problems or dilemmas posed at the beginning and resolving them" by narration (p. 90).

The film *Pakistan's Women: Punished for Love* presents the narratives of women using the formulaic structure of a documentary, but the men are offered no space in the films. This film introduces the male participants with an exception as it profiles Abdul Malik's narrative. Rhetorically, this is the only film, which presents the point of view of a Pakistani man as a victim. The male participant is allowed to share his feelings, unlike other documenters, which are devoid of any characterization. Therefore, the film offers more space for women as compared to men. By deconstructing the voice of the film and its stylistic features, these elements impinge on the representations of Pakistani gender identity in the film. The interviews of women's experience validate the commentary. The narrator is the voice- of- authority, and she speaks directly to the audience in a speech like fashion in an attempt to structure the point of view.

All the four selected documentary films reconstruct the incidents through visual images, narration, and interviews. Within this structure, the narrative expounds crucial participants especially the women, who act as a homogeneous unit in the film.

7.2.2 Ideological use of representational strategies

Representation of gender identity and subsequent construction is discursively produced by usage of linguistic representational and socio-semantic categories from

within discourse to formulate realities of language to reveal the meaning behind within Pakistani identity construction by analyzing the selections of social actors and social. The application of Leeuwen's socio-semantic categories in the systematic structuring of revealing ideological position and attitudes of the speaker - more specifically, the ideology of polarization into two opposing camps – Us and Them The investigation of language evaluate representations of meaning-making potential to reveal the most distinguished linguistic images and socio-semantic features implemented by the texts' writers to facilitate not only the nominee.

The categories utilize textual personas to frame ideological positions via representations of social actors and social actions and the selection of processes types to depict social actors involved in the struggle to change the narrative of gender positioning or traditional. Through my investigations of the use of language the representation that manipulated socio-semantic meanings of gender identity are discovered. Moreover, the social cognition process in the ideological discourse positioning was amplified via descriptions of social actors and social actions from within the discourse of the visual texts to convey reality in two very distinct ways.

In the first set of films, i.e. *Saving Face* and *A Girl in the River: The Price of Forgiveness* a textual persona of gender identity is constructed through a contemporary need for action against violence and concept of social issues. In the process, the distinction between actions and beliefs is obscured. While the films create a narrative to stop violence, they do not assert the views of the media producer explicitly. Moreover, the role of women as victims is highlighted through the transitivity processes in passivization and specification. In the first set of the documentary films which are made by Pakistani producers representational choices of gender identity construction of Pakistani social actors in the context of violence use strategies of specification through pronouns; individualization as opposed to assimilation through singularity; association via possessive pronouns; and categorization and functionalization through signifying women as victims. The effect of these strategies is exponentially enhanced when relational identification is used to highlight the familial relationship of male social actors, for example, husbands.

Furthermore, the social actors, with the help of the strategy of differentiation, assign men and women into positive self-representation versus negative other representation. This set of documentary films utilizes the discursive strategies to signify the prevalence of oppressive practices against women and the necessity of reproducing cognitive perspectives that reinforce stereotypical gender roles. The documentary films denounce violence and oppression against women. In doing so, men are represented as criminals and oppressors. In the first set of films, a textual persona of gender, which is constructed not through contemporary action, and concept of social issues are shown through strategies that obscure the line between actions and beliefs. Through these methods, the film seeks to recontextualize the narrative of what it means to be a woman in Pakistan. The representations selected by the Pakistani documentary film to depict this identity within the texts are ones that evaluate the actions of men, the reactions of women, consequences of men's responses to beliefs that are positioned outside media products for all viewers to denounce them.

While the Pakistani producers utilize representations to signify what it means it means to be a woman in Pakistani society, the western producers recontextualize the problems of Pakistani women and their issues. Throughout the films, different strategies are utilized for the depictions and representations of male and female social actors. Within the grammatical realities constructed throughout the linguistic, semantic, and discursive representations of the texts, the second set of films recontextualizes Pakistani identity in the context of the issues and events and creating an abstraction of gender identity. Ideologically the first set of the film provides stronger positions as the means of conveying women's positions against practices of the society implying the women should be given enough freedom to do as they want, but at the same time, it is a persona of a woman who is immersed in traditional society. The usage of these selected representations within the first set of films texts seems to imply that the women's struggle is symbolic of the battle of Pakistani women against the oppressive system.

The second set of films *Born in Pakistan* and *Pakistan's Women: Punished* for *Love, which* is western producers use representational choices of gender identity construction in Pakistani context to signify the prevalence of practices against the

oppression of women which reproducing cognitive perspectives that are more traditional. The socio-semantic strategies employed in *Born in Pakistan* are suppression of men's experiences through exclusion and elimination; activation of male social actors as doers of violent and oppressive act through role allocation of material processes; generic pronouns to refer to men as part of an oppressive group and use of specifications to highlight and intensify the narrative of women; assimilation and indetermination to show anonymity of the underdeveloped Pakistani society; nomination of women in the context of lack of sustainable political participation of women and identification of women through their gender. The use of the strategy of differentiation align the experiences of women by direct narrative and men by references, categorize Pakistani gender identity through "circumstances of accompaniment" as part of "them" or "others," while impersonalization is created through utterance automization. The documentary films assert the positions of gender without hope and solutions. When the answer is given as in *Born in Pakistan,* the film uses the western ideal as the epitome of civilization, thus creating a divide between the east and west. Through this process, western producers construct a textual persona within the representations that focuses not on retelling the story of men and women but on the difference between Pakistani and western world and why the problems are there. The film *Born in Pakistan* situates the women identity amidst social difficulties. These representations are selected to depict gender identity within the texts are ones that have been chosen to show the western world as the ideal of civilization and signify the values the viewers expect to see west synonymous with liberty and freedom. By recontextualizing the narrative of the western world into the film as the quintessential civilization ideal, the film utilizes methods that symbolize NGO or western funding bodies as the hero.

Whereas the documentary *Born in Pakistan* recontextualizes Pakistani identity against western world, the documentary *Pakistan's Women: Punished for Love* immerses the narrative against the ideal western world as well as employing symbolization of patriarchy, fundamentalism, and oppression. In this documentary, the narrative on honor killings loved marriages and adultery in Pakistani society in terms of gender are foregrounded through the direct narrative of women, whereas men are referred through utterance autonomization. The persona of men, except for Abdul Malik's narrative is

aligned against cultural and religious discourse. Using the socio-semantic strategies of utilized in Born in Pakistan except for Abdul Malik generate a persona of men and women imprisoned in fundamentalist, oppressive and dominant Pakistani culture. It is the harshest critique of Pakistani society. All three films offer allowances to gender in terms of action against oppression or overbearing traditional Pakistani culture and focus on reformative action, but this documentary imprisons the social actors in conventional culture.

7.2.3 Multimodal Representational & Interactive strategies are ideologically employed

Guided by the research framework rooted in visual social semiotics, visual grammar and gender identity construction, the visual resources explore the interaction between participants. The predominant approach utilized to gain viewers' attention is to generate an elusive balance between interest and distance through multimodal construction. Social Semiotic representational strategies such as narrative process, conceptual processes, interactive strategies such as contact, social distance, attitude, and modality and compositional processes such as framing are exploited to offer a visual medium for interpreting gender interactions, representation, and identity construction. Consequently, a rich understanding of visual interactivity between viewers and the documentary films is made possible. The most appropriate strategy in the documentary is the conceptual processes, which expound the narrative in the symbolic attributes, and symbolic carriers organize concealed layers of information analogous to the cultural script for viewers for Pakistani gender identity representation in Pakistani and western documentaries to communicate concrete and abstract references in films. Additionally, the interaction of transactional and non-transactional vectors originating from the spatial associations of the typical features spawns reaction and action in the viewing experience. The visual interplay of modes in grammar and syntax within the transition phase offer a cognitive direction to contain the discursive self whose materialization is based on a narrative identity due to the different emotive reflexes from viewing the documentaries.

Consequently, two types of visual experiences underscore the success of viewers; response. The visual experience is personalized, and the positive behavior

indicated in the visual grammar and syntax equips the digital resources as a negotiable site of meaning making for viewers seeking familiar experience. The multimodal strategies create a brief world of now that the viewers produce from viewing the personified vector association of gender interaction, which is either accepting the relationships as well as constructing the identity of the participants. This identity is formed from watching, responding and reacting to the auxiliary space, virtual persona, or in some cases a moral site to congregate. In addition, recognizing and classifying social semiotics of performance, the audience' self-identify, or disapprove the visual messages with chosen visual symbolizations of the films deliver the semiotic reflex as a visual reaction arising from interaction with the social documentary films.

In this analysis of multimodal social semiotics, four documentary films are analyzed to study the relationship of men and women in interaction with each other directly, or by reference. The four documentaries are similar to each other in terms of the kind of relationships they form with the viewer. A discourse of conflict is produced in *Saving Face*, *A Girl in the River- The Price of Forgiveness* to and *Pakistan's Women: Punished for Love, which* offers a despotic experience of the viewer. This is accomplished through representational and interactive meaning and actions, which are examined obliquely which guarantee that viewers are made to recognize with the virtual world in which they occur, through the communication of affective emotions such as sorrow, unhappiness, and sadness, which help to convey a world of nostalgia. The designer of the visual images qualifies temporal, social exclusion of male participants from the texts visually as more screen time is offered to the female participants. The temporary exclusion is also exercised by suppressing the participants and visually positioning the shot from the focalized point of view of the women.

Furthermore, these two documentaries depict participants into roles, which include them among the victim-oppressor relationship. These roles assign the participants into a schematic social type, i.e., typical of Pakistani ender pattern because of the visual identifiers such as clothes, setting, and gestures. Furthermore, the linguistic aspects further the notion of social type through reference to the statistical figure of how many women are burnt every year. The idea of social kind classifies the participants as

members of a gender class overridden by violence and oppressive as the basis of the culture. Therefore, the gender identity construction in the documentaries is a result of the multimodal strategies carefully employed to qualify the participants as culturally categorized, generic, and shown as a relatively homogeneous group. The documentaries use visual strategies to connote the participants as typical of Pakistani identity. The documentaries use close up shot, eye line visuals and demand acts which create proximity in terms of closeness to viewers showing they are part of our world, but when the male participants are revealed through the same strategy, detachment instead of involvement is sought. The use of headscarf, beard, and traditional clothes categorize them into Pakistani identity process and represented as generic individuals, whereby women are shown closer to the viewers as opposed to men.

In the films *Saving Face,* and *A Girl in the River- The Price of Forgiveness* utilize non-transactional narrative process, and conceptual processes are used largely. Along with interactive meanings such as the demand acts, close-up shots, eye line perspective or attitude and framing to focus the participants, the women address the viewers to engage and involve in their visual, verbal discourse. The idea is to reinforce the narrative of women and offer them more space to share their experience. The linguistic strategies also highlight women's presence but assign them to the role of victims and depict men as oppressors. Unlike the Pakistani documentary, western documentary *Pakistan's Women: Punished for Love* also uses the same strategies, but it uses oblique angles to assign detachment to the visuals and present the women as distant "others." However, the documentary *Born in Pakistan* the women issues are highlighted through reactional narrative and symbolic attributive conceptual processes, interactive meanings are constructed through oblique angles or close up shots which show homogenous aspects. This documentary also uses frontal high angle shots to depict the participants as distant others. Unlike the three documentaries that address the viewers to engage in the narrative of women, this documentary disengages the viewers through offer acts and oblique shots for women. However, the experience of male participants is not used.

In the documentary films *Born in Pakistan,* the designer of the visual images qualifies, temporal, social exclusion of male participants from the texts visually as there

is no interview with a male participant in the context of male-female interactions. The spatial exclusion is exercised by suppressing the participants and visually. Furthermore, the documentary depicts female participants into roles, which include them in a struggling relationship in varying contexts such as educational opportunities, health facilities, political representation, integration into the job market, and familial or marital relationships. The themes of public sphere show women struggling against cultural barriers, whereas familial relationships show them stuck into the victim-oppressor relationship. These roles assigned to women participants label them into a strategic social type, i.e., typical of Pakistani ender pattern because of the visual identifiers such as clothes, setting, and gestures.

Furthermore, the linguistic aspects further the notion of society. The women participants are culturally classified, who are generic and show them as a relatively homogeneous group, for example, visual images of women in the workplace and the university. These images connote a typical Pakistani gender identity patterns. The women participants are distanced from the viewers, indicating that they are part of the "other" group remote from our world. The women participants are also categorized through their clothes, hairdo, and skin tone which represent them as members of a group typically representing Pakistani gender identity markers. If the close-ups are used in the documentary, they use oblique angles to show detachment. Leeuwen (2008) aptly asserts that the depiction of participants based on racial or cultural identity is pertinent as it suggests to the viewer to " distance [themselves] from cultural "others," especially if they are "Islamic" … who do not assimilate to the country they're in and stay on their side of the street" (p. 148). The documentary *Pakistan's Women: Punished for Love* is a part of the cultural others.

7.2.4 Gendered nature of social documentaries- portrayal of images of women and women as images

The selected four selected documentary films use gender and social practices as the nucleus of discussion. The notion of gender is used as binary opposition to dividing men and women into separate gendered groups. The gender identity is broad as images of women and women as images to position their characters ideologically. All

documentaries are made by female filmmakers. The female makers help to provide a different y perspective of gender issues as opposed to the male gaze of objectification of female characters.

Saving Face and *A Girl in the River- The Price of Forgiveness* allow women (Zakia, Saba) to share their experiences and assign the metaphor of struggle to them to construct the persona of tough women. The focus of both these films is female characters and their journey through the turmoil, legal and social problems for female victims of acid attacks and honor killing. By focusing the documentary on the female struggle and challenges, the films extend intense power to female characters as the nucleus of discussion and offer space to women to share their stories.

These Pakistani documentaries humanize the victims by using representational strategies of role allocation, and specification to use them as a prototype for men and women who have faced similar situations. The multimodal strategies employ interactive aspects of camera angles to focus on close-up, social distance, attitude, and modality to focus the attention of the viewer to the subject of the film, and engage the viewer with the feelings of the female characters instead of presenting them as objects, seeking feelings of pity by the viewers. The broader aim of the films is to depict the struggle of women in a socio-cultural milieu and change the narrative of female victims to that of positive depiction.

The depiction of women in Pakistani social documentary films is non-stereotypical mainly as the focus of the film is on the struggle of the women. Unlike the typical pattern of depicting women as victims of violence because of acid attacks and honor killing, these films focus on women's courage on personal, social and legal level to fight for their rights. In this way, the films encompass diverse levels of society namely personal, social, and institutional to identify multiple challenges women face to fight for their rights.

It is pertinent to note that these women are allowed to be aggressive only within specific parameters (Inness, 1999; Meyers, 1996). These documentaries essentially contextualize the narrative of struggle in patriarchal dominance of men and channelize women to be courageous to challenge male dominance. Hence, the images of women are

carefully positioned to show men as the cause of unrest in the lives of these women. It would not be wrong to say that the traditional roles of women and gender based violence instead of contributing to media texts by reinforcing positive images of women in atypical roles.

The men are shown as violent and oppressive through dominant gender roles except for Abdul Malik in *Pakistan's Women: Punished for Love* who is a victim of social practices. In all four documentaries, the rhetorical structure and narrative techniques (Bruzzi, 2006; Beattie, 2004; Nichols, 2001; Plantinga, 1997) combined with gender roles adding authority to the films' experts. The social documentary films rely heavily on women participants' narration and experts to construct the identity of men as well as women. For example, in the *Saving Face* the film opens with Zakia's condition after the acid attack, and Zakia's doctor and lawyer who assisted her medically and legally before showing the interview of the perpetrators. In *A Girl in the River- The Price of Forgiveness,* the same rhetorical and structural pattern has been adopted to offer space to women to share their point of view. However, rhetorical structure positions men's narrative after women's narration, which criminalizes the men and not the crime, hence affecting viewer's perceptions. Indeed, in these two films, men are criminals, and the media coverage is not biased. However, the male supremacy is used as habitual practice and oppression is shown as a cultural norm.

Moreover, religious discourse is used in *A Girl in the River- the Price of Forgiveness* to discuss the practice of honor killing here regarding other countries where honor killing is a cultural practice. Therefore, the Pakistani films offer space to victims to share their stories but remain within the cultural boundaries to depict gender. This type of idea has not been explored in Pakistani documentary before. Even if women are given the freedom to share their stories, the documentary is anchored in the voice of god narration or expert authority.

Similarly, in *Born in Pakistan* men are assigned stereotypical roles of breadwinners in familial relations to women in the broader context of male supremacy and dominance. Men are also shown as the reason for restricting women in their life choices. Men are not allowed the space to share their point of view. This western film

focuses on poor households, with little or no education and reflects upon women's status as a marginalized group of society. The fourth film *Pakistan's Women: Punished for Love* illustrates the most skewed portrayal of Pakistani men highlighting the role of men as oppressors. The discursive representation of gender focuses more on the conflicts between men and women, consequences of oppression and projecting emotional perspective to the account of events makes the social documentary partial.

Hence, Pakistani social documentary film materializes traditional social practices but depicts gender as a powerful force to change the social condition of men and women. On the other hand, women in western documentary films are portrayed as a marginalized group in need of a savior. These films align gender with religious discourse and use it as a linchpin to show the dominance of powerful white elite, and show them as morally and ethically superior. In comparison, the argument that female gaze can break gender and social norms to give more space to women as the powerful character has its limitation in socio-political dynamics. A film made by a female filmmaker does not produce female centered narrative but is determined by the political ideologies.

In terms of the narrative and structural elements, in the social documentary, *A Girl in the River- The Price of Forgiveness* Saba, the primary participant is asked to share her story in her own words. Her interview does share her feelings on leaving her family and deciding to marry Qaiser, her fiancé without the wishes of the family. Similarly, in Born in Pakistan, the western film does not include the narratives of women, which celebrate their contributions to society in any way, for example, the interviews of women politicians do not focus on women's contributions. Similarly, in *Pakistan's Women: Punished for Love*, the narratives of women in the shelter house only present examples of oppression by men. There are no accounts of women who left their homes on their own or for reasons other than family feuds. The social documentary film depicts events objectively based on voice-of-god narration or voice-of-authority narration, and interviews and institutional experts such as a lawyer. These features of the documentary produce ideological discourses that benefit those media producers. The audience may argue that social documentary films present a real persona of women as raising a protest against oppression. If this is the argument raised by the audience, then it will not be

wrong to say that the documentary uses the effective function of language to concentrate the audience attention on women's narrative. This pattern of women expression of agony is n keeping with Hall's concept of "circuit of culture" (Hall, 1997) asserting men and women as part two groups with different traits.

The documentaries depict an ideal of womanhood, which naturalizes speaking about women violence as natural, showing women struggling against the social issues and channelizing their position towards discourses of change. The problem with this discourse is that the women participants are depicted to present the ideal of western notions of civilization; western arguments on the rescuer-rescued relationship; and western expectations of non-white gender identity.

This research depicts current trends in Pakistani and western media concerning Pakistani gender identity. The multimodal analysis of social documentary films reveals three significant ideas. Firstly, gender identity representation in the film gives more space to women, i.e. female acid burnt victims to share their struggles. The metaphor of struggle is central to the narrative of the film whereby female victims, as well as female activists, are engaged in a battle to make legislative efforts to curb acid-related violence. Secondly, the study highlights the cultural specific gender roles in various ways by converging towards conventionally 'masculine' and 'feminine' roles. Zakia is a conventional homemaker with limited or no support of the society whereas the ex-husband is a cruel man who wants to maintain his male supremacy. Zakia succeeds in winning the legal battle and getting physical medical transformation, but Pervaiz receives jail time and fails to be a good husband. Thirdly, the study shows that there is an impact of globalization on gender representation. The Pakistani films are an appraisal of female victims' struggles and engage in social and legislative dialogue to give fundamental human rights to women; however, western films need to see Pakistani gender identity beyond the issues of terrorism and religious extremism. The study shows that Pakistani gender identity women representation in media is at a crossroads of reshaping discriminatory stereotypes. The research also proposed a framework for analyzing gender patterns in social documentary films. Social documentary films are a significant medium of recording social perceptions and socio-cultural perspectives. With the advancement in

technology and emphasis on fact-based entertainment, the documentary films base their narrative of gender representation as gender issues are of vital importance in Pakistani society.

7.3 Limitations of the Research

There are numerous limitations of the research, which became noticeable once the stage of data analysis was completed. The foremost issue is the scope of the study, which limited to four social documentaries. The research has used gender as a construct to examine identity construction concerning Pakistani society. The study does not aim to find a holistic picture of the patterns of identity construction or use the findings as generalizations. The study could have include more social documentaries to examine the phenomenon at a more significant level but the time constraints or scope of the research did not allow to include more documentaries.

The use of gender as a construct is essential for the study. The construct of gender was examined in the context of issues of violence such as acid burnt cases, conflict in terms of marital or familial relationships, lack of medical and educational opportunities and political participation of women and issues such as adultery. The findings of the study would have been relatively different in case of altering even a single element.

The research is situated in purposive sampling. The selected social documentary films are not representative of the entire existing documentaries. It was not humanly possible to consider the phenomenon in the entire social documentaries dealing with gender issues. Thus, a small sample of four documentaries was selected to see how gender identity is represented and constructed.

Guided by qualitative and constructivist research paradigm, the research did not seek to generalize the findings across different contexts, situations or constructs of gender representation. Instead, the researchers examined the patterns in the context of the selected social documentary films.

The research is influenced by two more things: the role of the researcher in data collection and data analysis. Since qualitative study is based on an analysis of words, the personal insight of the researcher increased the chances of the bias. Therefore, it is a

qualitative analysis, which is guided by personal outlook. The research does not use statistical figures to provide support. Therefore, the study is an investigation of the phenomenon through language analysis. The research could have used other constructs such as social class, or education.

7.4 Contributions of the Research

Michel Foucault's concept of 'discourses' to media analysis gives the study a lens to look at the constructive power of media during the period of 2010 to 2015. Drawing on the work of Foucault, the study reveals how stereotypical linguistic and multimodal gender representation in Pakistani and western social documentary films function as 'productive power' (Foucault, 1977) that construct women as object and position them within the gendered order.

Laura Mulvey's idea of gaze in the social documentary film is relevant in order to explicate the status quo, the patriarchal order in which the society is caught, whereas it is also appropriate in demonstrating how the unconscious of patriarchal structure has formed the film narratives and agencies, and how this also becomes a dominating force in preserving the gaze.

Language has been used through the representational strategies to institutionalize processes of gender identity construction. Female social actors are classified into the dominant social, cultural order through inclusion by adopting strategies of activation, personalization, specification, individualization, determination, nomination, identification to influence the viewers' focus and their perception about women in the context of issues of acid related violence and honor killing. In using the strategies, the producers include female social actors as receivers of violence to fighters and survivors transferring the blame from women as victims to women as survivors. The male social actors in Pakistani documentaries are represented through the strategies of imperosnalization, specification, assimilation, determination, functionalization, and identification to highlight them as perpetrators and codify male actors into the language of the passive regressive patriarchal order. These linguistic strategies underscore the ideology of polarization of gender into opposing camps – "Us" and "Them". The polarization between "Us" and "Them" has been employed based on the processes of actional characters mainly male social actors.

However, the producers situate the Pakistani films in the discourses of victimization instead of discourse of empowerment perseverance and strength. The female social actors though challenge the social order, but they belong to the conventional feminine conceptualization of male and female gender roles of Pakistani society, and their representation is in opposition to Pakistani masculine traits. The Pakistani documentaries nonetheless are successful in identifying legislative measures and healthcare facilities that can facilitate to bring a change in society.

On the other hand, linguistic analysis of female social actors in the Western documentaries are also represented though inclusion but the strategies employed are passivization, personalization, specification, assimilation, indetermination, functionalization, and dissociation. The major difference between the linguistic representations western films is the portrayal of female social actors as passive receivers of violence in the context of a religiously extremist country. Thus, the western documentaries emphasize the discourses of female victimization and female social actors represent traditional social roles struggling against patriarchal values.

The western films declare a polarization of developed society against an underdeveloped society. If there were a chance of rescue, it would be garnered through foreign help. The male social actors are fundamentally shown through inclusion but their narratives are not part of the documentaries. The lack of stress on the narratives of male social actors' show that the documentaries focus on the female narratives and their tragedies and ideologically the producers obfuscate the narrative towards religious discourse, patriarchal dominance of men and religious dogmatism The religious discourse should be accompanied by subversive gendered discourses to focus on actions. Instead, the linguistic strategies trace gender identities in the context of traditional socio-cultural backgrounds. This exemplifies the fact that the female gaze does not challenge the power of the patriarchal gaze. As filmmakers, they situate their work in the same way as the male filmmakers.

In the social documentary films, the notion of female gaze reveals that the Pakistani documentary filmmakers differentiate between the subjects and object positions and offer space to women to share their stories whereas western filmmakers remain in the

traditional representation of Pakistan society. One common factor, however, on all fours documentaries is that the films create a differentiation between the viewer and social actors. In this way, a strong appeal is made to the viewers to ask for their assistance in saving the women.

Briefly, the study signposts Pakistani and western social documentary gender representations and its implications in the local socio-cultural perspectives. The research shows that Pakistani, as well as western documentaries are produced for the audience of the west. The study shows the impact of globalization on Pakistani gender representation. The focus of the documentaries is toward the western gallery. Therefore, the gaze or lens is not inwards to solve the gender issues and hence there is a strong critique of the local socio-cultural practices. The study shows that women representation in media is at a crossroads of reshaping discriminatory stereotypes. The research also proposed a framework for analyzing gender patterns in social documentary films. Social documentary films are a significant medium of recording social perceptions and socio-cultural perspectives. With the advancement in technology and emphasis on fact-based entertainment, the documentary films should base their narratives on gender representations for the local audience.

7.5 Future Implications/Recommendations for Research

The research in hand studied four social documentary films concerning gender identity representation and the processes involved in it. The study examined a vibrant network of visual and verbal patterns and their role in constructing gender identity representation in the Pakistan context. Each documentary provides a unique blend of social and cultural practices realized through visual and verbal resources, and each documentary offers a different dimension of the topic for further investigation.

The research focused on gender identity representation in social documentary films through visual and linguistic choices. Future research can explore the significance of music in the gender identity representation, which might result in an insightful description of gender identity. Future research can also explore the idea of gender in social documentary films in the context of other fields such as political, economic, etc.

Gender was the seminal construct in the study. Future research may investigate social class and race as a defining factor for gender identity representation and construction. The patterns of visual and verbal discourse in the two aforementioned variables would contribute towards interesting dimensions in the study. This study is primarily qualitative. A quantitative aspect situated in corpus-based analysis would yield a multi-perspectival approach to gender representation and identity construction.

Another strand of research that should be explored is the effect of documentary films on viewers. The socio-cognitive domain in social documentary film will yield what and how viewers form opinions when they watch violent issues on the cinema screen or when how they perceive the relationship of gender with social problems. An investigation into the use of strategic use of emotional response and use of silence can yield a fruitful study.

The analysis of selected social documentary films revealed that the content of the social documentary films is strategically positioned to arouse an emotional response. An investigation into the use of strategic use of emotional response and use of silence can yield a fruitful study.

7.6 Conclusion

Based on the discussion, the proposed theoretical framework of social semiotic multimodal discourse analysis is an attempt to explore gender identity representation in Pakistani and western social documentaries and find out how female gaze has been used to stereotype gender in films' discourse. Current research has a seminal place in Pakistani cinematic experience. Beyond reasonable doubt, the analysis of the rich network of multimodal strategies and representational linguistic strategies bring to the fore interpretations and understanding of gender in visual representation. This idea is in tandem with the perspective that social documentary films' discourse employs visual and verbal strategies to construct gender identities.

Firstly, gender discourse is centered on specific contexts to highlight cultural specific gender roles in various ways by converging towards conventionally 'masculine' and 'feminine' roles to advocate cinematic portrayal of images of women and women as

images in Pakistani and western documentaries. In all four documentaries, the narratives emerge from the discourse of victimization. Women are shown as receivers of violence or in stereotypical roles of wives, daughters or sisters. However, Pakistani documentary show women fighting against the social norms and seek justice against the violence. Metaphor of struggle is central to the narrative whereby female victims as well as female activists are engaged in a battle to make legislative efforts to curb acid related violence.

Secondly, Pakistan documentaries allocate more space to women to share their stories. Furthermore, narrative, rhetorical, multimodal and representational linguistic strategies   show women as subjects, arouse feelings of empathy. Pakistani documentaries reconstruct the idea of ideal womanhood. The western documentaries, on the other hand, anchor the narrative amidst patriarchal society and religious extremism. Moreover, the western documentaries construct films' discourse in the context of rescuer-rescued relationship and western expectations of non-white gender identity. Thirdly, a common viewpoint found in Pakistani and western documentaries is a critique Pakistani socio-cultural norm. The female gaze is directed towards local gallery of viewers.

Fourthly, and most importantly, the dissertation is an attempt to investigate use of language in the social documentaries films to construct gender identity. The linguistic features of documentaries (representational strategies) and linguistic basis of documentaries (multimodality) signify language use as a communicative act to construct reality. In the case of study in hand, it constructs Pakistani gender identity. The use of language is an act of truth calling and persuasion. The viewers have a specific attitude towards a certain genre, which builds their expectations.

Language use in selected documentaries is permeated in the social context through narrative persuasive approach (Pakistani documentaries) and rhetorical approach (Western documentaries). In doing so, the documentaries are driven by actions, characters, gender issues and strong arguments in favor of traditional gender. The narrative approach arouses emotional response of the viewers to form their perception whereas rhetorical approach uses statistical facts to state logical ideas. However, language has been used in the most significant manner to create identification of viewers with the narrative and issues to correlate with their beliefs and experiences. The

documentaries tell stories of the women, which are a re-presentation of actuality, but not "real" it essence. Linguistically, representational strategies of inclusion, passovization (receivers of violence), activation (strugglers against gender norms), personalization (humanizing of social actors), specific references, identification, determination, nomination (use of names), categorization/ identification (in terms of gender), and association focus the attention of the viewers towards social issues women face.

Briefly, women representation in media is at a crossroads of reshaping discriminatory stereotypes. The study successfully signposts gender identity representation and implications in the visual medium. Additionally, the research added a significant contribution to academic debates that border on multimodal discourse analysis. The research proposed a framework for analyzing gender patterns in social documentary films. Social documentary films are a significant medium of recording social perceptions and socio-cultural perspectives. With the advancement in technology and emphasis on fact-based entertainment, the documentary films base their narrative of gender representation, as social issues are of significant importance in Pakistani society.

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Appendix -A

Transcription of Selected Social Documentaries

SAVING FACE

Title visual (Scene 1 shot 1- 5)

Music

Zakia: I had a great passion for taking pictures of myself. Whenever my mother would buy new clothes. I would wear them and take photograph. Now I feel terrible when I think of these. All I can see is how I used to look. And now I have to always hide my face. I know I will not ever again be as god made me. However, hopefully it will get better for me.

Music is heard in the background. Title appears on the screen. Multiple shots appear on the screen.

A visual bearing these words is shown: In Pakistan government hospitals, a free clinic has been set up for victims of acid attacks .There are over 199 acid attacks reported in Pakistan every year. Many more go unnoticed.

Victim 2: My husband burned me. I was sleeping and he came inside. In addition, just threw acid on me. He just did not want me.

Victim 3: I was thirteen years old at the time of attack my schoolteacher wanted to be with me. However, I refused. Then he threw acid on me

Victim 4: One night I was sleeping and he came and threw acid on my shoulder. Year later he came back and threw it on my face. All because we rejected his proposal

Victim 5: I was an innocent child. Why did he ruin my face? What did I do wrong? (*Visual of burns center is shown).* (A burn unit is shown while an instrumental is played in the background

Doctor enters. Meets a man and says

Doctor: Asalamualaikum. How are you? So tell me what should I do? Do I change or go like this?

Man: Wear the shoe covers.

Visual bearing these words is shown

Dr Muhammad Jawaad has come from his home in London to meet with patients. (Doctor is shown walking through the corridor while his voiceover is heard)

Doctor's voiceover: My name is Muhammad Jawaad. I am originally from Pakistan. I was born and raised in Karachi. I am a consultant plastic surgeon. *Scene shifts and doctor is seen sitting in his office giving an interview:* I do wonderful body contouring and lippo shaping, tummy tuck etc. . . . I do a lot of facial work. Let me tell you I am a damn good breast surgeon. I make them big, I make them small. *Scene shifts and Doctor is shown inside an operation theatre.* Although I love to do breast work but what I am known for is my burns work. Therefore, when I heard about acid violence in my homeland I said Bingo I must do something. There are so many of them so I said I had to go back.

Visual bearing words: a woman named Zakia has arrived at the clinic unannounced. She is a victim of a recent attack

Dr Jawaad. Asalamualaikum. Zakia my name is Jawaad. I am working with Dr Tariq.

Dr Jawaad: So how are you?

Zakia (Victim): I am ok today

Dr Jawaad: How old are you?

Zakia: I am thirty-nine.

Dr Jawaad: What happened to you?

Zakia: I was attacked with acid.

Dr Jawaad: By whom?

Zakia: By my husband.

Dr Jawaad: Can you take the glasses off? Is it just our face or all over? [Abu zarr come here] Did you have any basic treatment like a skin graft?

Zakia: They just dressed me and ….

Dr Jawaad: but no operation?

Zakia: No operation

Visual of Zakia's home in Barakhao – shows a decrepit street with men wearing disheveled clothes and most of them have beards

Another visual of a man sitting at the end of street wearing shalwar kameez

Another visual showing a 7 year old child carrying a polythene bag filled with something white probably flour

Shows Zakia. Her face is veiled but this time her damaged eye is visible. She is sitting by a makeshift open kitchen about to light a match.

Zakia: (voice over) My marriage went bad form the start. He was a drug addict and alcoholic. He would take money from me. And when I ran out of money he would abuse me. He would beat me. When I could not take it anymore, I finally went to the court to file for divorce. So outside the courthouse he confronted me, "so you want to divorce me?"   "I'll make a spectacle out of you for the world to see." And he threw acid on me. He used battery acid. The highest quality and undiluted. It took one second to ruin my life completely [side angle] in One second.

Visual of a man in handcuffs walking towards the court

Zakia continues: He thought he could just escape and no one would find out. But he got caught and now he's in jail There is an ongoing case against him.

Pervez, Zakia's husband is shown lighting a cigarette inside a prison van.

Unknown woman's voice: are you married?

Pervaiz: Yes

Woman: Do you have children?

Pervaiz: No, I don't

Woman: What is your wife's name?

Pervaiz: I do not think it is important to tell you that

Visual of a man is shown. (He is Zakia's father in law Taj. He is standing next to the prison van).

Woman: Did you give her divorce?

Pervaiz: No

Woman: Why not?

Pervaiz: She is mine. I have married her. It is a matter of my dignity. How can I just divorce her?

Woman: Why did she want to divorce you? What happened?

Pervaiz: Whatever happened happened. I never intended to do this. And I didn't do this. This is a conspiracy against me

Woman: Some other man burned her face?

Pervaiz:: Yes

Unknown man's voice: what's his name?

Pervaiz: I don't know his name

Man: But you were there

Pervez: Yes I was there but I don't know him

Taj: She has an affair which no righteous husband can tolerate .Okay; this was bound to happen .Women are all over the place. Doing their "good work"

Woman: What kind of good work? [Visual shows preview's face]

Taj: To cut the world's nose

Three visuals are shown: Pervez sitting back in the van, a police officer standing with two men, man reading a newspaper, a fruit market, a billboard with woman's actors flashed across it. Visual of Dr Jawaad is shown. He is taking pictures of the three different burned victim's face

Dr Jawaad: It makes me very angry. Most of them are as young as 12 /13/14/. Some of them are even younger and it bothers me a lot. I cannot understand this. I am trying not to be angry. I don't want to hear these stories anymore. There is no end to the stories.

Rukhsana's story

Unknown female voice: So you have never abused your wife.

Yasir: Never never in these eight years of marriage.

Unknown female voice: So you never threw acid on your wife?

Yasir: No, in fact nobody threw acid on her. She has high blood pressure and a temper. When she loses her temper, she goes out of control. One day she lost her mind and threw gasoline

on herself. A candle was burning nearby. The gasoline accidently fell on it and caught fire. She was engulfed by the flames.

Unknown female voice: So will a married woman with two children simply throw acid on herself?

Yasir: Yes. Go visit the burn unit someday. You'll see. 99% of the women there have burned themselves alive.

Unknown female voice: What's that burn mark in your hand?

Yasir: That was from… when I was putting out the fire.

Visual of a minaret is shown while music plays in the background.

Visual inside of a burn unit.

Unknown female voice: Who's hiding behind the door?

Voice : These are the new recruits.

Visual with written words appear: Rukhsana and Zakia visit a safe house in Islamabad run by Acid Survivors Foundation.

Coordinator: Older members, please tell the new people how you went through the same thing.

Member: In the beginning when I first got burned my pictures were so scary. My neck, everything. I was scared to look at it. It took us a while to gather courage. We used to be so scared at fist.

Second member: But now we have no such tensions.

Coordinator: Zakia this is exactly what I was telling you…

Zakia: I am not that confident. Someday I will be.

Zakia's voiceover: After meeting these women, I got a lot of courage. But not enough to face the world without covering my face.

Visual Zakia is adjusting her scarf while her reflection shows in the mirror.

Zakia's voiceover: With my face burned, I cannot go to any weddings, or funerals or any other occasions. I cannot bear people staring at my face.

Visual of an elderly man with beard is shown stepping out of the house along with Zakia.

Zakia's voiceover: My case is ongoing. I have a court date tomorrow.

Lawyer's office: female voiceover: I have found a lawyer. (A female lawyer is seen skimming through a book. Her assistant is sitting with her).

Visual with the name of the lawyer bears on the screen (Sardar Abbas - Advocate High Court).while the lawyer is shown doing her work. .

Zakia's voiceover: She is especially passionate about women's cases. She is fighting my case for free. I do not know how I would have fought this without her. *(Visual shows the lawyer buried in work)*

Visual Zakia enter the lawyer's office

Zakia: Hello madam.

Lawyer: Hello Zakia. How are you? Please sit.

Visual Zakia's son Waheed is shown.

Lawyer: Tomorrow your court hearing begins. (Lawyer skims through the pictures of Zakia)

Visual - lawyer as well as Zakia is shown.

Lawyer: He has has denied all allegations and says he's innocent. I did not throw any acid on her. (*Three young women lawyers are seen*)

Zakia: If not him then who threw the acid. (*Lawyer is shown in the frame*)

Lawyer: Well, in order to shatter the defense. We need to prove that our witnesses are credible. I am also going to mention some verses from the Quran on disfigurement; in the court during our hearing (*Zakia is shown*). It depends on the court. I cannot say before then what the verdict will be (*lawyer is shown*).

Lawyer (Voice over): Zakia is a very brave woman. (*Zakia is seen walking in the street with her son*). Most women in the society do not come to the court for justice. (*Zakia and her son are seen from the rear end*). Our present laws are too lenient and most couples are acquitted.

Lawyer is seen in her office.

Lawyer: (voice over). It would be great if we could set a precedent with Zakia's case. (*The lawyer and her assistant her seen walking through a street*) These types of persons should

be punished. (*Zakia's husband is seen in handcuffs walking towards the court.*) They should remain in the prison just as animals are confined in the cages.

Visual of Islamabad Hotel is shown. A woman is coordinating with the guests with respect to seating arrangement. A still image pops up on the screen bearing the following: "Acid Survivors' Foundation has organized a stakeholders meeting to discuss potential acid crime legislation in Pakistan".

Male Participant 1 The preamble of the legislature simply states the legislation is going to be a special law going to specifically criminalize acid related violence by providing tougher and stricter penalties. (*Audience is shown while the lawyer is talking. Most of the audience is women. A group of women are sitting around a table*).

Male Participant 2- Voiceover: I suggest there should be a death sentence. (*Four acid victims are shown while the lawyer talks.*) Ask the victims! Make them stand on the podium and ask them what they want. (Roaring claps while the audience is shown once again)

Female voiceover: Death penalty cannot be proposed as a punishment. In Pakistan human rights' activists have been fighting that for 30-35 years. (*Two women are shown: one with her head covered other with a veil.*)

Male Participant 2: I don't think that's going to have an impact. (*Camera zooms in on a female participant.*) Immediately the culprit should be taken to town square. The same thing should be done to him. If the Islam permits it then why don't we use such punishments? (*A thunderous applause is heard and a view of audience is shown. Camera closes up on an acid victim wiping her tears*)

A man is taking pictures of women acid victims with the guests of the seminar. A guest passes a comment. Two women are shown laughing heartily.

Zakia: I am very happy about what's happening here (*Another burn victim is standing with Zakia. Zakia's face is covered in a veil*) God willing this will happen. We all will pray for it. All husbands who threw acid on their wives should be punished.

Burn victim: what about the ones who are not husbands?

Zakia: okay even those.

Voiceover: (*A burn victim is shown*). We are smiling here because we are getting attention but if you look into the hearts you will know what we really feel (*the burn victim is teary eyed. Another victim is shown with tears in her eyes*)

Rukhsana is shown on a stage talking to a girl.

Rukhsana: I am really nervous. How will speak in front of so many people?

Girl: come on you'll be fine.

Rukhsana recite a poem

A visual pops on the screen baring the following: "After the event Marvi Memon, a member of parliament, meets with several acid victims."

Marvi Memon: When did this happen to you?

Acid Victim: About two years ago. Although my husband was arrested the same day, (Marvi *Memon looks at the acid victim with interest*.) My in-laws are wealthy and so they all got out right away.

Marvi Memon: Where is he now?

Acid Victim: They're all free.

Marvi Memon: And what about you?

Rukhsana: They asked me to stay quiet, not to tell anyone. They told everyone that I caught fire because an oil lamp fell on me (*Marvi Memon has a shocked expression)* my face is ruined. My life is ruined. In addition, nobody was punished at all. Where is the justice? *(A 7 year old girl is shown in the frame)*.

Acid Victim's voiceover: Now my only request to you is that you do something for helpless women like us. *(Camera closes up on the acid victim's face as she speaks)*

Therefore, we get justice.

Acid victim's voiceover (*Camera zoom in on the 7 year old again.*)If they throw acid on us, the law should allow us to throw acid on them. (The acid victim is shown from the side).

Marvi Memon: (An acid victim is shown again with bandages on her face). We thought about that but we cannot permit it. Therefore, we have proposed a law that will punish them with life imprisonment. We are trying our best to pass this law in the assembly. (Camera zoom On Rukhsana)

Visual of a few women is shown in a rather low income locality. In the next visual a man is shown riding a donkey cart.

Zakia is washing clothes in her destitute household

Zakia: My face is getting tighter and tighter. It's getting worse every single day. It's very difficult to even eat or drink anything. I cannot tolerate this pain anymore

Doctor is working in his PC

Dr Jawaad: There is a whole half which is the pretty part. And this whole has no face. This has got no face. So the job is to try and create symmetry. The scar tissue she got continue to pull. This is how it happens. She needs surgery. There is no other way she can correct it. The firs job is to release this tissue and get the lip sitting more normal. And then replace this skin; I am also hoping to find out if her eye can be … or at least a socket for a glass eye. The time is very short right now. I have to do something.

Visual appears on the screen with following words: Dr Jawaad has returned to Karachi to operate on several acid victims including Zakia.

Zakia and another woman are getting on the train station.

Zakia: I am really happy and I want to thank God because my wish is about to be fulfilled. (*The train is moving on the rails while Zakia talks*)

Zakia is seen in the hospital; a nurse is making her wear the wrist band.

Zakia is in the operation theatre and Dr Jawad is operating on her

Dr Jawad: I am having a party. And of you can restore someone's life I don't think I need to be bloody religious to go where I need to go eventually.

Dr Jawad: There is nothing in there. It's just illogical to survive at this stage. I can't see anything. The whole ball is shrunken so Dr Ankelsaria will agree. There is no eye to save here and in fact the orbit is so badly damaged it won't support a glass eye.

Dr Ankelsaria: ok guys. That's unfortunate. Let's close her up.

Looking good baby, looking good. It's a great shot man Day 5 and this woman is giving me a smile.

Zakia has been called to court for final testimony and a verdict in her case

Zakia: My husband has never seen my face because I always wear a burqa in court. I always wear glasses. He has never seen my face. Whenever I go to court for my hearing (a police van is seen while Zakia speaks) I see no remorse in his eyes (her husband is shown through lattice of the prison van), he looks at me like he's going to eat me alive.) God willing I will get justice. I'll fight until the end. (Zakia is working towards

Lawyer: Our case is strong but it's up to the judge. The worst cross scenario if he is acquitted. (*A prisoner van is seen in the background*)

Zakia's husband gets off the prison van.

Lawyer's voice over: He has been threatening Zakia. So I am worried that if he is acquitted he might harm Zakia. (Two assistants, one male and a female are standing on each side of the lawyer as she speaks)

Zakia: I thought I was going to receive the final verdict today. But the date was extended again because of his lawyer. (Zakia's lawyer, Zakia and lawyer's assistant walk towards the court as Zakia's voiceover is heard). His lawyer does this all the time. I just hope I get another court date soon. It's all up to the God now.

After months of delay, Marvi Memon manages to bring a bill to the floor of parliament. The bill mandates life sentences for the perpetuators of acid-related violence.

Parliament of Pakistan flashes on the screen as music plays along.

Marvi Memo's voiceover: In every corner of Pakistan there is a victim of acid crime. This is crime *(Camera shows the parliament's session in progress)*

Marvi Memon is shown as she speaks during the session

Marvi Memon: And the culprits often go scot-free. God willing today a new Pakistan will be born through this acid crime legislation.

MNA: This is a gruesome crime. And our courts have failed to give the culprits the punishments they deserve so it acts as a deterrent.

MNA 3: Through the Acid Crime Legislation we want a law that will save the life of the woman. (The members applaud the MNA)

Visual appears bearing the following words: Parliament passes the bill unanimously

Marvi Memon: Today I would like to congratulate all the women of Pakistan because today history was made. Our fight is not over yet. It still continues. Thank you. Rukhsana hugs another woman and smiles.

Zakia is still waiting verdict

Zakia: *(Zakia is arranging cups on the mantel)* Ever since I filed the charges he's been threatening me. He says, "When I get out I'll destroy your entire family." I cannot take it

anymore. I pray that they can keep him in jail. You didn't say your prayers? Zakia addresses her daughter (Sumbal). Why didn't you? Didn't feel like it.

No did you get lazy?

Sumbal: No that's not the case

Zakia: okay why? Will you go to school tomorrow*? (Zakia has a plate of apples in front of her)*

Sumbal: I'm not sure if I will. I don't feel like it.

Zakia: you don't feel like it? Why not?

Sumbal: I am really nervous. I can't take these hardships on us anymore. (Camera zooms in Zakia's face) I just want everything to be over. And that will finally be a happy day for us.

Zakia: You should pray for God's will to end all of this. Zakia smiles at Sumbal. Tell me a joke.

Sumbal: should I tell you a joke?

Zakia: Tell me the one with the cat. The one where it changes colors…

Sumbal: I don't know that one, I have forgotten it.

Zakia: Tell me the one you remember.

The following words pops on the screen. A few days later verdict is late. Zakia and her son go to the lawyer's house to hey the news.

Zakia: Greetings madam

Lawyer: Hello. Please sit. Zakia your Verdict is here. Do you want to know the details?

Zakia: Yes please, I have been waiting anxiously for it.

Lawyer: It's a very detailed verdict.

Zakia: Yes madam

Lawyer: Everything has been discussed. (Zakia's son heaves a sign). And his motive is also mentioned.

Zakia: Yes madam tell me the verdict

Lawyer: Under Act 7C in the 7th section….

Zakia: Yes?

Lawyer: He has been given two life sentences! Not one but two life sentences.

Zakia: Thanks a million to God

Zakia enters Dr Jawaad's office. He greets her with a smile and gets up to hug her.

Dr Jawad: First tell me what happened with your court case.

(Camera turns to Zakia)

Zakia: He received a double life sentence.

Dr Jawad: Yes!!!! (Circles his fist in the air) great. High five. (Camera turns to Zakia. Zakia smiles proudly)

Zakia: Sir, this is the first time ever to punish a case under the new law.

Dr Jawad: You are the first case to be tried under the law? – Yes how do you feel?

Zakia: I feel great.

Dr Jawad: It's a strong message. They used to think it's a joke. That nothing will ever happen. I admire your courage. I am really proud of you. Well done.

Doctor: It's a hell of a journey but a good journey, a meaningful journey. You know in a way I am saving my own face because I am part of this society that is diseased and I am doing my bit. There is only so much I can do. Come join the party

Photographer: Ready, smile, [flash sound]. You look beautiful.

Zakia: Really? *[Hearty laugh]* Today is the first day since the acid attacks that I have left my house without my veil. Without my burqa without my sunglasses *[The woman looks at her pictures after surgery]* I feel really good.*[The woman looks at her pictures]* I have changed a lot since my acid attacks. And hopefully some of these things will still get worked out. *[The woman is seen walking through a busy and narrow market street]* I am ready to begin a new life. And God willing, tomorrow seems much better than today. *[A woman's voice is heard singing a song]* Zakis's back is shown as she walks through the bazaar.

Music fades into end credits

A Girl in the River – The Price of Forgiveness

Visual appears on the screen: This is the story of a young Pakistani woman who was the target of one of these honor killings.

Visual:Evening. A narrow market is shown. Horns of cars and motorbikes could be heard. Motorcycle and rickshaw pass by. A donkey cart is also seen. The screen bears the name of the city- Gujranwala-Punjab.

Visual: The camera shows the houses from above. The screen bears the following words: Population: 5 Million. Music is heard in the background. The full grown moon is shown through thick leaves. Evening. The camera shows trees and crows fluttering through the trees. A bus speeds through the darkness. The bus is seen by a pond.

Title: The name of the documentary flashes on the screen. The reflection of the moon is seen in water. A house is shown through the barbed wire.

Operation theatrea girl is operated in the operation theatre. A woman with a veil is also in the operation theatre.

Visual: The girl is awake and moves her hand. The other hand and arm is bandaged. The name of the girl appears on the screen. She is Saba, a 19 year old.

Surgeon: Saba had a gunshot wound on the left side of her face which made it impossible to recognize anything. *(The doctor shows Saba's wounded face on his cell phone).* There was a gaping wound from her eyes to her lips. *(Doctor shows a close up of Saba).*

Surgeon: It was very troubling for me to hear her story. What that poor girl experience was on another level. *(The doctor is dressed in scrubs)*

Surgeon: I was deeply disturbed. (The Surgeon shows the wounded hand of Saba on his cell phone.

Saba to Nurse: Some water? (Saba is lying in the ward while the nurse is standing by her side)

Surgeon's Voiceover: She kept saying "save me, save me, I am in a lot of pain." (Nurse gives a glass of water to Saba. Saba drinks it with left hand. The left hand also has a bandage).

Visual: Saba gives the glass to the nurse.

Nurse: Feeling all right now?

Saba nods her head.

Nurse: No more dizziness?

Saba: Yes, still dizzy.

Nurse to attendant: Please get a wheelchair.

Visual: Saba turns her face to the right. Her wounded face after treatment is shown. Saba is dizzy and in pain. Music is heard in the background).

Visual: Scene of a village, **police** jeep speeds towards its destination. 3:17: The camera turns towards the road side and shows the pond along the road.

Visual: The police van stops and a police officer steps out of the van along with other cops

Three officers walk towards the roadside stream.

Ali Akbar's name flashes on the screen. He is the Criminal Investigator.

Ali Akbar:This is the spot where Saba was brought by her father and uncle. They shot her and threw her in this river. The river is not so deep here. But still it is a serious act of bravery to get out especially at night when it is very dark. She held onto the bushes. And managed to pull herself out. The two criminals fled quickly and she made her way to a gas station. I am very impressed by her courage and the way she kept her nerve. Despite the injuries to her arm and cheek after being shot. It required great bravery.

Saba: I had known Qaiser for four years and my father was planning our wedding. We were very happy. Qaiser and i talked over the phone and even met a few times. Qaiser is very gentle and loving, never angry at me even if i was. But my uncle objected. When my parents asked why, he said "they are not of our status. They are poorer than us". My father asked, ''who then"? My uncle said i should marry his brother in law. So i called Qaiser and his parents and they told me to come to their house. And they would marry us off. So at five in the morning, i called Qaiser. And i went with him. We found a court nearby and got married. After i got married, i did not even spend a one day with my husband. We only spoke for an hour or two. I had no "alone time" with him. I did not spend that night at my in-laws. My relatives came and got me. They said, ''Return home to uphold our family's honor". ''Then Qaiser can come and take

you back honorably". After that they put their hand on Quran. And promised they wouldn't harm me. They had a Toyota and they put me in the car. Because they had sworn on the Quran, i had no fear in my heart. Soon afterwards my uncle stopped the car and pulled me out. Then he started slapping and beating me. I was conscious during all the beating and hitting they subjected me to. And i remember trembling with fear and begging but they didn't listen to me. A pistol was pointed at my brain. Near my temple and my uncle was clutching my neck. But i was just slightly able to tilt my face which led to the shot missing its target. Then they put me in a bag and threw me in the river. So i would go right to the bottom and no one would ever find out what happened. I slowly regained consciousness and got out of the river. Then i saw the light of a motorcycle in the distance. I started following the light and slowly began walking towards it. I came to a gas station and that's where i went for help.

Police assigned to guard Saba while her father and uncle are at large. I used to look like this. See what i have become now.

Saba looks at her picture while she is lying in the hospital bed. Those were my eyebrows. When I had first had them done.

Qaiser's name flashes on the screen

Qaiser: When I go home today I will have another copy made which you can put up in the evening

Saba: I am very scared at night Qaiser.

Qaiser: Did you feel scared at night?

Saba: Yes, yesterday too

Qaiser: All night

Saba: yes. I felt a sudden jolt. What if I had died then?

Qaiser: No. if you had died what would have happened to me?

Saba: You would have cried just 4 to 5 days, right?

Qaiser: No don't say that

Saba: Or 3 months may be 4 then you would have forgotten me.

Qaiser : Just tell me truly. Did you come out of the river yourself or did someone help you out?

Saba: I swear on the Holy Quran, may I die if I am lying. No one came to help me. Look at my eye. Is it better or not?

Qaiser: It's a little red. Otherwise it's fine. Only a little red. Yeah. We cannot live without each other. (Saba looks outside the window). My love for her is very strong. I'd die without her.

Saba is discharged from the hospital under the strict watch of the police. Qaiser is with her.

Voiceover of Saba: I think because they took the oath on the Quran God saved me. God has blessed me with a new life. I have never heard of a girl who has been thrown in the river and lived to tell the tale.

Saba: (a window is open) it's a sin. They broke that oath and now the wrath of God will fall upon them. I will never forgive them, no matter what happens or who comes in the middle. These people touched the Quran and lied. Even if someone powerful asks me, I will never forgive them.

Evening. A mosque is shown while the horn of the cars is heard. Saba looks outside the window.

Saba (Voiceover) The world would sees this –brothers sisters, parents uncle and aunts. So this doesn't happen again. They should be shot in public in an open market. (In the rear view mirror of the rickshaw, Saba is shown wearing a veil on her face and head. the back of the driver is shown). So that such a thing never happens again. With God's will I will fight this case (Saba's looks outside the Rickshaw). With His blessing, I will move forward.

Visual with these words appears on the screen: after leaving the hospital, Saba went into hiding.

Visual: A couple of policemen rush to hop in the police van.

The following words appear on the screen: while the police continued to search for the attackers. (The police van leaves the police headquarters. In the next scene the police men are shown in the car with their guns drawn.

Ali Akbar's voiceover: In my opinion Islam teaches nothing about 'honor killing'. On the contrary, Islam teaches that we should safeguard the rights of all human beings. Be it a man or woman.

Ali Akbar is sitting in his office: God has given her the right to choose freely. Yet on the simple matter of marrying the person she loved. She has to pay such a heavy price. What happened here was totally against religious rules.

Visual Camera zooms out to show a decrepit locality and following words flash on the screen: Saba's parents' neighborhood in Gujranwala

A woman and a man are walking towards a house .A boy is close the door of a destitute household. Two girls are sitting on the floor chopping vegetables. The household, utensils and setting tell the tale of an impecunious family.

Aqsa (Saba's sister): All our family did was to preserve their integrity and honor. (Aqsa is chopping vegetables as she speaks). Who can tolerate such betrayal from a daughter? Who runs away and marries without her consent*? Aqsa's mother is seen chopping vegetables as Aqsa speaks*. Our family was never questioned by anyone. We were respected by the entire community. People who feared us now taunt us. We have stopped going anywhere, even to friends and family. We keep to ourselves because of shame she has brought upon us in front of everyone. People say my father neglected his kids.

Saba's Mother Maqsooda: I didn't know this was going to happen. If I knew, why would I let it happen? I am her mother. I could have scolded, explained to her. But my husband's eyes went red with anger. This is what happens when honor is at stake. No woman should disrespect others. No woman should ruin her parents' reputation. This girl here, if she does this sort of thing she will be beaten. She will also be punished. It she stays home, I will get her married in a good way. Then I would be respected. Saba left no respect for me. Saba made sure I had no respect. She has disrespected us. The life I am living now I prayed to God. 'My daughter has done this, make me die!".

The building of Model Police Station Hafizabad is shown. The inside of the building shows a CCTV camera. Two men are shown behind bars. They are Maqsood, Saba's Father, Muhammad,and Saba's Uncle.

Muhammad: What my brother did was absolutely right. I guess she survived. It was her destiny. He provided for his family lawfully. Everything is about respect. What he did was absolutely right.

Maqsood: Whatever we did, we were obliged to do it. She took away our honor. I am an honorable man. Why did she leave home? I labored and earned lawfully to feed her. This was unlawful of her. I have my honor and pride. I couldn't bear that. If you put one drop of piss in a

gallon of milk the whole thing is destroyed. That's what she has done. Destroyed everything. My lawful labor. Destroyed it. So I said no, I will kill you myself. You are my daughter. I will kill you myself. Why did you leave home with an outsider? I haven't seen that boy yet. If I had seen him, I would have killed him too. I would have killed him too. I would have killed both of them. That Qaiser has brought such destruction upon our home. Just look I'm behind bars right now. Because of him.

Voiceover: You are locked up because you tried to kill your daughter.

Maqsood: Lady, Islam does not permit the girl to go out of the house. Why should she go? Was she dying of hunger? Didn't she get fed three times each day? She got everything.

Voiceover: Does Islam permit murder?

Maqsood: No, it is not written in the Quran. But where is it written that a girl can run away with a stranger? Please tell me where that is written in the Quran.

Voiceover: How did you tell your wife?

Maqsood: "I have gone and killed your daughter as per my desire." My wife cried. What else could she do? I am her husband. She is just my wife.

Voiceover: Are you ready to spend your whole life in jail?

Maqsood: Yes I am ready. For respect and honor I am ready to spend my whole life in jail. The one who gave life provides for it as well. Even the bugs under a rock are provided for by the Lord. So the Lord will provide for my family too. My whole life may be spent in jail. I will stay here. For honor. For respect. *(Music is heard in the background)*

Visual shows a mosque. Music is heard in the background. With her father and uncle in jail, Saba moved to her in-law's home not far from her mother and siblings. A destitute household is shown. At least nine individuals ranging from 7 years to 40 years are shown. Saba brings food for Qaiser.

Saba: When I first left the hospital, I hid with some relatives of Qaiser's for a while. But now this is my in-laws; house, Qaiser's own. I am happy and contend here. Everyone is good to me. I don't feel lack of anything here. *(Saba is tying a flower garland around Qaiser's wrist. Qaiser takes her picture while she ties the garland. Saba giggles at him).*

Qaiser's mother Rahmatay: She is just like one of my own daughters. She is my daughter now. She is happy here. She was told that our family is too poor and too big. Yes we

have spent many days in poverty. We have seen a lot of tough days. Whatever is acceptable to God that will happen? We would live off what we have and she can eat with us too.

A woman smashes dry manure to light fire and make fuel.A woman spooned a big wok as she makes lunch.

Saba: My mother –in-law is good to me. Saba giggles as her mother-in-law cracks a joke). We get along very well. She is kind and loving. May be my own mother and sisters have some sympathy for me. Saba is sitting on a straw bed). I don't know I haven't spoken with them. They haven't come to see me. I have no idea how they feel about me. (Saba's right hand is still bandaged and she is clearing rice of the plate. People who visit my father tell me he is asking for forgiveness. He says he will not repeat this mistake. But I said I will not forgive them. When I went to court to set a trial date my uncle begged me to forgive him. He pleaded with me and I told him to go away. I said, "I will not forgive you!"

"This is absolutely wrong"

 A book is shown bearing the title, 'Honour- Crimes, Paradigms and Violence againstWomen' another book is shown bearing the title 'The Code of Criminal Procedure'

A lawyer flips through the pages. He is Asad Jamal, Saba's Pro Bono Lawyer.

Asad's Voiceover: Honor killing under the Pakistani law should be treated as murder and the case should be prosecuted under the court of law as any murder case. But what happens in most cases that near relatives who are allowed under law can forgive the accuse. So for example if father kills his daughter the rest of the family members forgive him. The killers in honor killing cases are allowed to be acquitted. *(A narrow bazaar is shown thronged with people).* That is also one reason why honor killings are rising because people get to know that if they kill their daughters, sisters they may still go scot-free. This is not just Saba's cause; it's the society's cause. It's the question of public policy whether in such cases compromise or forgiveness should be allowed to have or not. (*Saba is sitting with a look of weariness on her face. In the next scene she is sitting in the courtyard against a wall*). But seeking justice is a long drawn process and women are at a great social and institutional disadvantage. Women, in Pakistan live as second grade citizens or perhaps even worse.

Saba is again shown in her courtyard.

Saba: I don't want them to come out. They should stay in prison for the rest of their lives. Some of my neighbors appealed to my in-laws to forget to prosecution and go for a compromise.

The lawyer, Asad along with Qaiser and his mother Rahmatay walk toward a house.

Saba's voiceover: they say we must listen to the influential ad dominant men of our neighbors. We live in this neighborhood and we must listen to the advice of these men.

The lawyer is sitting in a room with the elders of neighborhood.

Lawyer's voiceover: It's the male members of the community who play a major role in making a party reach a compromise and it always works against the interest of victim of honor crime.

Man 1 among the Elders of the Neighbors : Our society doesn't respect people whose daughters run away. People say, "Look their daughter ran away." People with such a tarnished reputation lose all respect in the community. Parents put in so much effort to nurture, support, and care for their children. Don't parents have a right to decide their children's future?

Asad: Yes but I want to know how will you uphold the rights of the girl? Her own family tried to kill and throw her away. She got shot. She survived. This decision is about her life and you didn't even meet with her.

Man 2 among the Elders of the Neighbors: Honor and land are common disputes here.

Man 1 among the Elders of the Neighbors: Look, both families are our close neighbors. That's why we intervened so this dispute wouldn't grow worse. We told Qaiser's family to compromise quickly. We told them, "If you prosecute this case, your neighbors will look down upon you." There might be more fights between families. We pleaded with both families to compromise.

Asad: To compromise?

Man 1 among the Elders of the Neighbors: To compromise.

Asad: So all of you sat together in one place to discuss this dispute?

Man 2 among the Elders of the Neighbors: Look the girl should be able to live in peace with no more disagreements. Her family says they won't harm anyone. And legal documents are being prepared. So both parties have written rules to follow. If they violate them we would sit together to make things right.

Asad: Do you want Saba's statement recorded tomorrow?

Man 1 among the Elders of the Neighbors: Yes as soon as possible.

Asad: Do you know what we are talking about?

Rahmatay: They want to go to the court as early as possible and have Saba forgive her attackers. So the hearing is set for tomorrow. Have you asked Saba if she is ready to give her statement tomorrow?

Rahmatay: We will have to ask her.

Music is heard in the background.

Ali Akbar's Voiceover: If there is forgiveness and the case is finished early then a message a sent to the people that this crime is no big deal. You can kill and go free. (Ali Akbar is sitting in his yard) but look at the reality of this case. The very people asking for forgiveness are the ones who shot and threw her in that river. Only she knows what she went through in that darkness (camera catches a light in the darkness).

Ali Akbar'sVoiceover: Saba should pursue this case so a message can be sent (the moon is lit in its waning gibbous phase) so that the laws are the same for everyone. And anyone who commits a crime will be punished (a motor bike slits through the looming darkness)

Ali Akbar: I don't think the girl herself wants to forgive but society might pressure her to forgive.

Saba's in-laws' householdan infant girl is lying on a straw bed. A man, probably her father, is playing with her.

Saba: Qaiser is against settlement but his elder brother handles everything. So we will have to follow his lead. Since he is the elder of the family and has the ultimate decision.

Qaiser's eldest brother Shafaqat: A compromise must be reached. There is no other way. We live in the same neighborhood. (Shafqat continues to play and watch his daughter). And one must abide by the laws of the community. How long can we live in conflict like this? Two, four, ten years? There is no alternative accept compromise. Let's reach an agreement. If this escalates, no one benefits- not us not them. It's important we reconcile because we all have to live in this neighborhood. Someday we might need our neighbor's help. And they might need our help. So we have to listen to them now. In times of happiness and sadness you have to deal with these people (Saba listens to Shafqat with respect). So if we ignore their advice now why would they ever cooperate with us?

Saba: Yes that's true. However you do it, I am happy with it.

Rahmatay: God will make everything right. We have faith in the Quran. We believe in the Quran. If I the future they try to harm us, the Quran will keep us safe. The Quran will safe us. Our hearts are clean.

Shafqat: What else can we do? We can't delay it anymore.

Saba: Do whatever you want. Whatever you do, I am ok. (Qaiser looks at Saba with an intense look)

Court day Music plays in the background.

Saba wears her Abaya and covers her head and face with her veil. The scar on her face is visible.

Asad's Voiceover: Saba, when you go to court and give your forgiveness statement you realize your father will be set free.

Saba: Yes

Asad: And your uncle too?

Saba: Yes

Asad: You understand the meaning of this?

Saba: Yes

Asad: You are sure?

Saba: They will be forgiven and set free.

Asad: Are you mentally prepared to forgive them?

Visual: Saba covers her face with a veil.

Ali Akbar: If Saba states that she forgives the accused then the case stops right there. And if there is no justice, you can imagine how terrible we police will feel.

Visual (Saba sits in a rickshaw and leaves for the court).

Asad's voiceover: I can understand why she is inclined to reach a compromise. Our justice system is not strong enough to provide her security , let's assume the accused are convicted and sent to five years of imprisonment, they come on and the they again try to kill her who Is going to protect her?

Visual: Gujranwala Central Jail is shown. In the next scene, Maqsood is behind bars.

HAFIZABAD COURTHOUSE, Punjab Pakistan

(*Visual pops up on the screen*): Saba's father and uncle are taken to court.

Visual when Saba arrived at court, she learned that the neighborhood elders had appointed a new lawyer for her.

Saba: The elders have changed the lawyers. They took away my old one.

Saba: My old lawyer gave me good advice. But this new lawyer has not even spoken to me.

Waqas Bhatti- new lawyer: With Saba's consent, I am moving to have her father and uncle released. It's what Saba wants. If she wants to forgive them. She can just say, "I want to forgive them. I was angry then".

Visual Courthouse Entrance

Visual: That afternoon Saba gave her statement to the court. The next day the judge released her father and uncle.

Asad Jamal: When the law allows for this kind of settlement the courts in such instances becomes post offices.   They just record the statement of the victim. This is something which strengthens male superiority.

Saba: At first i was sitting outside and i was feeling sick. Then the judge greeted me and said come forward. Then he said, " Child, do you wish to forgive them?" "Do we have your permission"? I said "yes". God did not want me to die. They tried to kill me but i survived. Fate protected me from their bullets. In the future, fate might let me die at their hands. Only God knows all these things.

TWO WEEKS LATER

Rahmatay: If they stay calm and nonviolent.Both our families will be able to live our lives peacefully. But Saba should not meet them and they shouldn't visit us. I feel scared but life must move on. We have our lives to live.

Maqsooda: We have reconciled with all our hearts. Whoever has an impure heart, eventually God can see it. We haven't kept anything in our hearts. We do not plan to do them any wrong. We won't blackmail or disturb them in any way. I am in contact by phone. I've spoken with Saba's elder brother-in-law, younger brother-in-law and mother-in-law. And then i spoke with Saba. I wanted her to understand that children do not separate from their parents forever. She

will visit us one day. I have forgiven Saba and she has forgiven me. We have started a new life again.

Maqsood: After this incident, everyone says i am more respected. They say i am an honorable man. They say what i did was right.It was the proper thing to do. I have other daughters. Since the incident each daughter has received proposals. Because i am called an honorable man. I can proudly say that for generations to come none of my descendants will ever think of doing what Saba did.My daughters will have fear in their minds that one of their sisters did something like that. And if we do the same, God knows what our fate will be.

Saba: If the elders hadn't pressured me, i would have never forgiven them. I said to myself, ''the longer they stay in prison the better. "Everyone knows that i forgave them for society's sake. I listened to my family and forgave them. But in my heart, they are unforgiving.

Saba visits her mother for the first time after her wedding

I am on good terms with my mother but no one else. I'm very happy to visit her. Qaiser and i will have a baby soon. I hope it's a girl so she can be brave. I hope she can stand up for herself. I hope she can do good things and be educated. I hope she can work if she wants to. She should do whatever her heart desires. God is the one who decides but i would like to have a girl.

Born in Pakistan

Music …

Born in Pakistan(title appears)

Voiceover: Pakistan is a vast and diverse country inhabited by 153.5 million people. 23 million of the country's inhabitants are under the age of 5. Indeed the increase in the population is so rapid that 5 million children come into the world each year. However, the everyday lives of a younger generation - the country's future do not seem to meet the basic rights of childhood and adolescence. It appears the action of the governmental loan does not suffice so as to ensure basic needs of this ever growing population. And nor does it fulfill its obligations to protect the rights of its citizens. As a result many children and women in particular are faced with lack of education and health facilities, illiteracy, child labor, early marriage domestic violence and even honor killings.

Saba Sadiq (Special advisor to Chief Minister, Punjab): Poverty is the mother of so many evils and poverty alleviation is the basic thing,the control of population is another primary

thing. So we are working on these two issues with the help of donor agencies, international agencies, and international organizations

Voiceover: 13% of Pakistani population lives on less than $1 per day. Poverty urges many children to work hard in order to enhance family income and as a result child labor is tolerated by many people. According to unofficial estimates there are 8 million children working in the country. Poverty creates a vicious circle as working children do not have the time to go to school. Illiteracy perpetuates poverty and robs the children of hope for better future. One visit to the so-called brick people indeed reveals more than words can ever do. There are around 2 million brick people all around the country. Most of these people are non-registered citizens. And even when they are registered the fact that they come from different regions makes them invisible for the local system as far as basic services and rights are concerned.

Khan Muhammad: We just survive. We work and don't get paid the money we should be getting. It's very difficult to live on what we get. If something happens we always have to pay. We need a government Health Unit and a governmental school to send out children. We can hardly live on the money we get. How can we afford to send our children to school?

Voice over continues: For these people the day begins before the crack of dawn. Adults and children wake up while it's still dark. They have breakfast and prepare for work. By the time the sun is up everybody is working in the brick kilns. Despite the fact that Pakistan's national law prohibits slavery and child labor and the country has ratified IOL's convention has the worst form of child labor and has adopted a national plan for its abolition child labor continues to be a cause of grave concern. The heavy burden of family debt is very often shared by the children and therefore it's very frequent that from a tender age required working so as to support their parents in an effort to pay off their debts. In the brick kilns the bonded labor has also been reported one entire family is paid PKR 150 about 2.15 Euros for every 1000 bricks made. A direct consequence of child labor is that they do not go to school. In the case of rural Darwish Kot however there is where these bricks kiln are there is no school for them to go to anyway. This area does not area does not have a hospital either.

Woman: We cannot raise our children. When you have young children you will understand. They need things, clothes to wear etc.

Woman: I have one daughter. My other children died because they didn't have treatment. We work and get less money than we should get. We need help.

Voice over: In the nearby village of Ram Kot there are schools for both boys and girls. As for boys, classes are taught in school yard throughout the year with the exception of the summer months when the heat is unbearable and the class is moved indoors. Discipline remains the main characteristic of school life (kids chant Pakistan Zindabad). However the girls are also equally disciplined. The building they now use for the school used to be a barn. It was only three years ago that the building was transformed into a school. And this will was achieved with the help of a local NGO. It would be false to claim that this situation is faced by children who live in villages and rural areas. There are many children in the country's urban centers that are also obligated to work. Girls usually work as domestic helpers many times assisting their mothers while boys work in a range of formal or informal activities. Instead of going to a school and enjoying the carefree life of a child as large number of students work really hard in order to contribute to the family income and are professional and effective as an adult would be and sometimes even more passionate as they subconsciously replay their lost play with work. The money they earn is negligible. It provides for difficult daily survival yet robs the children of the opportunity to invest into their future through education. Attending school is not an option for these urban working children either. Indeed education seems to be a privilege in Pakistan with adult literacy is approx 48% and only 35% for women. The numbers are staggering. More than one-third of the country's 10 year old have never attended school despite the fact that primary education is compulsory. Boys are usually favored over girls when a family can afford to send its children to school. Indeed in terms of gender parity Pakistan is listed among worst countries that have the highest disparity and enrolment between girls and boys. As for higher education this remains a distant dream for most of the country's girls since 2% have the opportunity to go to a university. This woman is working as domestic helper to raise her family. Her husband is a drug addict living in a village. She has four daughters and two baby boys. Only the youngest daughter is lucky enough to go to school as the three older girls have to work with their mother.

Woman: My husband doesn't work. He is a drug addict. We have so many children that we can't afford the expenses. We have to work, we have to rent a place, and we are not rich. We have no easy way to survive; we can't afford to sit back. Girls do their best though they are young. They bring in Rs 1000-15000 (14.3-21.5 Euros) per month. How can we even think of sending them to school? When we cannot afford the everyday expenses. If the government helps. I am so poor I don't have a place to be buried, how can I send four girls and a boy to school? My husband is a drug addict, he can't work. We have to work away from village to survive. There is no way. Only God can help us. No one can do anything alone.

Voice over: This little boy is her neighbor, he had his eye operated on and the whole treatment called his family the salaries of almost four months. Pakistan is the least advanced countries when it comes to health and accessibility to relevant services. This has a great effect on health, wellbeing and development of children.

Voice over: Fundamental human rights are compromised in Pakistan on a daily basis. However not mentioning the recent government efforts would be unfair. Things seem to be changing for the better. But still most of the initiatives of the human rights are being carried out by international and local NGOs which have created a boom in civil society in Pakistan and have regained the confidence of people, laboring along innovation and flexibility something which allows them to be more effective as far as protection of human rights in concerned.

Maryam Bibi – Chief Executive of Khowanda Khor, NWFP: NGOs can trigger a leadership capacity. NGOs can trigger the real feeling in people; the confidence that they can do things themselves, the confidence of giving a better vision. So, they can provide vision, they can create activism they can sort of give hope of alternate solutions against only one strategy of the moment. So, huge difference can be made by the NGOs. When you invest in people once a mindset is changed no one can stop.

Voiceover: Judging from the current situation children rights have not featured among the priorities of government of Pakistan due to domestic violence and hardships faced by their families. Thousands of children run away from homes and end up living in the streets. In order to survive they resort to begging, steeling, and pick pocketing and even prostitution. Many of these children end up in jail. Failure of the judicial system, law enforcement agencies may even result in the sentencing to death of individuals younger than 18 years of age.

Upon reaching adulthood teenagers face severe sex discrimination. Young women know they have to overcome many difficulties simply in order to secure their basic human rights such as access to education, to work to receiving medical treatment to participate in political and public life. Approx 65% of the country's women are illiterate. The personal growth and development of majority of women is stored. Educated or not, most of the women work at home or and in agricultural or manufacturing sector. Only a small minority occupy senior managerial positions. Although women play a vital part in income generating ability of a male member for the families, they are alarmingly faced by unemployment. The vast majority of women in Pakistan occupy the private sphere. They are expected to take care of the household and their children. The fertility rate in Pakistan is 4.3 % per woman.

Mariam Khan (Project manager, Community Support Concern Punjab)

In our families in our society especially males are handling the expense of the families, everything, all kinds of things. When we prepare some females in the practical work and we gave them skills then they become confident for their children. They become confident and they become part of the decision making procedure as well.

Voiceover: During the past few years more and more girl and young women tend to go to school and receive an education. However, shaking off deep rooted gender roles remains a difficult challenge even for those women who receive a higher education.

Girl in yellow: People here do lots of Masters but they can't get a job properly and immediately. There is a job problem in our country.

Girl in black: If you are a girl, you have to face problems. You have to be ready; you have to prepare yourself for troubles.

Girl in yellow: Everybody passes a judgment on the female social activity according to their own thoughts and thinking.

Girl in black:You just keep out of your house and you get strange comments, strange remarks passing over you.

Girl in yellow: Even from our neighbors and then our social family members.

Girl in black: Well, she isn't a good girl if she is a good girl why is she doing a job? We are not condemning our society, we are not condemning males, we are not condemning our system; we are just trying to tell that we must be considered as something. Because if you have a master's degree and that male has also a master's degree we should be equally considered

Girl in yellow: I want to become a teacher

Girl in black: I don't want to become a teacher. I want to get married. I am going to get a job; I will do it as a hobby. I am not being forced to do a job outside the field by my parents or any other person. And I don't want to be forced in my next life to get a job. An educated mother can bring up her children more efficiently and more finely than an ignorant mother

Voiceover: Pakistani women face direct and indirect abuse and violence on a daily basis. According to amnesty international 42% of the women accept violence as part of their fate. Due to lack of awareness women very often believe they actually deserve gender based violence, honor related killings and acid related are common practices in the country. As far as the health

sector is concerned one can observe a   significant difference between urban and rural areas. This difference does not relate to the availability hours and accessibility to hospitals and health centers but also extend to include social attitudes regarding his provision of medical care by male doctors to female patients. Indeed in the absence of female doctors and nurses women frequently choose to remain uncared for. 23 % of the births have been attended by skilled staff between 1995 and 2003 mainly in urban areas. Life expectancy at birth is 63 years ranking Pakistan as 124 out of 177 countries.

Young female doctor: Men don't want female to go to male doctors and such kinds of problems. It is a natural thing you don't want your wife to go to the male doctor and don't want anyone to touch her so that why. It is also a religious problem. In our religion we don't like the male to touch the female except for the husband. But the female doctors have such kinds of problems in rural areas. There they face the problem. They have to wear the veil and some kind of things to get rid of the problems. They have to do so. If I work in the rural area or country side I will do the same. I will wear the hijab and the same religious dress and then I will do like that.

Voice over: Very often oppression and lack of initiative turn women into victims in their everyday life. The ones who receive greater luck receive help mostly from NGOs as state institutions and majority are distant and failed to address women's needs and issues.

Maryam Bibi (Chief Executive of Khwendo Kor NWFP): Approach is different than the government. The Government's system is a very patriarchal, traditional system. So for example if a woman is ina police station she is considered to be a bad woman because police station is never ever traditionally considered to be a good place for a woman to go.

Voice over: When we met this woman, she was with 'All Women Educated Now' – Pakistani NGO based in Lahore that promotes education for women and also works for women prisoners. Her life consisted of a series of incidents of mistreatments and abuse. However with the help of this organization she was able to recover her strengths and regain control of her life.

Nameless woman: In the beginning we loved each other but as time went by and I had no children I was being tortured. I was being abused. At the end I laid my hope to God. He was a gambler. He used to borrow money and drink and at the end he could pay. He drank every day, came back home and slept. He dank until he was almost unconscious. The lady of the house where I was working left ; told me to finish my work and wait for her, that she would come back soon. She would not be late. After a while her husband came and dragged me, he grabbed my

hand and took me to the bedroom. When he passed by me he used to tease me. I didn't like that, when his wife found out she threw me out.

Voice over: One of the most essential ways for women to fight for their equal rights and freedom is through their political participation. Over the last few years more and more women have played an active role in the political scene of Pakistan through membership in both local and national assemblies. Although many of these women came from families with political background, others did manage to make their way into politics completely on their own. Women receive the right to vote in election in 1947. Currently women representation amounts to 0.1% at the ministerial level. 21% in the lower house and 18% in the upper house.

Saba Sadiq: It is not possible for me to give relief or help to anyone without having any power. Politics is the basic right for the women to take a good participate or to take power r authority.

Syeda Bushra Gardezi (Parliament Secretary, Home Department, and Government of Punjab): Actually I have been in politics for 3 years and since I have a political family background and the services that have granted by my family. I was also interested that maybe I would be able to make difference in the lives of other women and in my country especially in my area.

Voiceover: Given the remarkable work done by local NGOs with respect to Human Rights the work of the EU funded project NGO Net for Women's and children's rights is of great importance. Through the establishm231ent of an active network of local NGOs struggle for the protection of women and children rights the project aims to emphasize the importance of cooperation and exchange of information as a means of optimizing their work. Pakistani society has embraced the NGOs as has also the Pakistani government which is becoming more and more willing to cooperate with them

Raja Muhammad Abbas(Secretary Social Welfare , Women Development and Bait u Mal) Enhancement in education, coverage of the health facilities, improvements in drinking water etc.Better communication networks, infrastructure and then the projects with the participation of the NGOs. I think the empowerment of women is now the focus of the government. Political participation by the women, you must have observed no that there is a 33% women's participation is there in the local Government system. And 1% and 19% in the provincial assemblies and the national assemblies. So I think this will empower women politically.

Shad Begum (President, Anjuman Behbood-e-KhawateenTalash, and NWFP):Everybody says that we are giving 33% representation to women. Everything is ok. No, everything is not ok. Because I was 3 years in the District Council in the 2001 elections but in 3 years we were not allowed to enter meetings and sit with other counselors. We sat in the other room, whereas we didn't listen what was the procedure, what did they say, we didn't know. For every 3 years we went there. We had tea and returned from this but my thinking is change is coming slowly slowly.

Man (Ali Imran, SAHIL, and Islamabad): if you work with minds it is very easy. But if you work with the mentalities it is very hard because the mentality is based on a certain culture, traditions. It's a continuous process in which you reinforce previous traditions. So it is very hard, we have faced a lot of problems. People walk out from our sessions, as well but we manage to cope with them.

Voiceover: However the work of the NGOs is also very rewarding. When one sees what is going on in this world one is filled with hope and strength. These projects are run by an organization that is a member of an NGO Net for women and children's rights based in Lahore which works with child laborers. Most of the people of this school are working children. The people working for this organization manage to negotiate with the children's employers to let them get into the classroom even if it's just for a few hours every day.

Man: We go to their factories and as their bosses to let them go out for 2 to 3 hours so that we can teach them and the bosses approve. And then we teach them only for 2-3 hours. We can teach them for a maximum of 5 hours.

Voiceover: Then they go back to work?

Man: Yes they go back to work. And next day they come again at the same time and then they go back to work.

Voiceover: Right by their side one can see their mothers. They are learning how to make shoes:A practical skill which may allow them to earn some money and in that way enhance their family income. Hopefully when this happens there will be no need to send their children to work. On the contrary they willbe able to send them to school.

Shakila jahil Technical teacher ANCE shoe making: We teach the local women how to make shoes. These women are the mothers of the children you see. They learn a skill to enhance their income not to send their children to work and work themselves. We have 25 women who come to us. They become independent and enhance their income.

Voiceover: These women are learning how to sow in a class run by AMAN. They not only learn how to make clothes for their own children but they also gain practical skills which will allow them one day to enter into the labor market make a living and hopefully offer them means to gain some level of independence.

Maryam Bibi:It's inclusive. It brings people together. It listening and its taking and giving. So I the process you realize that most of the time may be you am right but of the time you are wrong also. Because it makes you think self critically and create space for yourself and others to create space for them also. The whole agenda is learning to live together.

In Pakistan a county of major contrasts the life of men and women seem to differ in so many ways. Yet some recent legislative effort in education policy initiatives in combination with strengthening active NGO sector are good signs for future.

Pakistan's Women: Punished for Love

Yalda Hakim -**Narrative voice**: In Pakistan falling in love gets you killed. Earlier this year the case of a young pregnant woman Farzana Perveen shocks the world. She was stoned to death by her family for marrying a man she was in love with but not the man they have chosen for her. Faced with such brutality women have few places to hide. The lucky ones make it to the handful of shelters run by volunteers.

Woman in shelter: This is the injustice of men.

Yalda Hakim -**Narrative voice**: Women, who disobey their families, often find themselves accused of adultery and end up in prison.

Woman in prison: My husband and his family told the police that I had run away with another man.

Yalda Hakim: I am Yalda Hakim. I have been to women's prison and shelter for women fleeing their families. I have heard extraordinary stories of how cruel life can be for women when they stand up to their families. Is life getting harder for Pakistani women?

Title appears

Yalda Hakim: Karachi, Sindh Province Pakistan, one of the most dangerous cities in the world, Where suicide bombing and kidnappings are daily occurrence, where Taliban militants

operating from sleeper cells aligning siege to the city of 23 million. Women are often the victims as religious fundamentalism and lawlessness increases. Forced into marriage, banned from school and work, and poisoned for falling into love with the wrong man and in some cases even murdered. I wanted to find out what happens to a woman if she dares stand up to the family. This is the Edhi Shelter for Women, a heavily guarded compound perilously close to one of Karachi's most notorious neighborhood known for its Taliban sympathies, few journalists have ever filmed here. Most of the women here either ran away from abusive relationships or thrown in on the streets by their families. The shelter has strict policy. Nobody is allowed in without the say of the women.

Yalda Hakim: Salam, How are you?

Head of Shelter: Theek. You?

Yalda Hakim: Samina seeked refuge here two years ago after facing problems at home. Things have now being resolved but she stayed on as a volunteer to help out.

Yalda Hakim: How many girls are there?

Warden: There is no fixed number. I mean two come, four go, ten come. So they come and go. It's entirely up to them, there are no restrictions here.

Yalda Hakim: Are you sad that women have to come here?

Warden: I am happy that the shelter is here and that these women are safe.

Yalda Hakim: Bibi not her real name, has been in this shelter for 7 years, her husband died and her son disowned her. She told me she feels helpless.

Bibi: Because we are women we cannot challenge men. A woman who challenges a man she will not remain a woman. We have to be submissive for the sake of our children. If we would've checked ourselves perhaps we wouldn't be in here today.

Yalda Hakim: What is the lady's story?

Warden: Her husband brought her here and never came back

Yalda Hakim: When you see this it feels like there isa lot of cruelty against women.

Warden: Yes it is cruelty what else it is its cruelty.

Yalda Hakim Would a man ever find himself in this situation.

Warden : Probably not we are trying to give them all the happiness that a father should be giving. They have been in this corner for five years. Of course they can sit wherever they like but they just sit here waiting. When will my brother or my father or my husband come and we can go home.

Yalda Hakim: Do you worry about their future?

Warden : Yes this is all I think about all day what will they are future be**.** This is the injustice of men she hasn't remarried for the sake of our children she has given her life for her children. She is taking on the responsibilities of a father.

Yalda Hakim: Some of the women here are considered to be criminals. Their crime? Adultery which is illegal in Pakistan and carries a lengthy jail time . Just the accusation alone is a social stigma. For the safety of this shelter many women are reluctant to come forward. But then Samina introduces us to Aisha. We have changed her name to protect her identity. She came to the shelter after being accused by her husband of having an affair.

Aisha: My husband used to lock me inside the house even then he would ask if I had been with anyone. He would have serious mood swings he would accuse me of being with someone. And then he would start beating me. He would make me swear on the Quran that I was having an affair. My children would scream 'please save my mother. No one would listen no one would help. I used to plea,' please for god sake please someone Take me away from him. I can't live like this anymore this is my story. I just asked God why you have given me so much pain in my life. My children have nothing they observe life.

Yalda Hakim: If someone has had an affair and is wanted by the police?

Warden : Whatever has happened outside the place we don't care? That is not our business.

Yalda Hakim: What are the police is after her?

Warden: We don't hand her over even to the police.

Yalda Hakim: Some of the women in the shelter home have paid heavy price for challenging male supremacy. At least while they are living here they are safe. There are many others who don't have a safe Haven. 3 months ago in a busy Karachi Street a newlywed woman was kidnapped. I am on my way to meet the man she has just married against her family's wishes.

Abdul Malik (Arifa's Husband): As we stepped out of the bus. A car pulled up with. Arifa's father and brothers and it. We both ran but she couldn't run fast enough they caught her and dragged her to the car.

Yalda Hakim: Didn't they catch you know?

Abdul Malik (Arifa's Husband) I ran around the corner.

Narrative voice: It was 5 days before he heard any news of his wife Arifa.

Abdul Malik (Arifa's Husband **)** Then I got a message that she had been murdered. That was the most difficult day of my life. After great difficulty I managed to find out that she was still alive.

Yalda Hakim: What's your crime?

Abdul Malik: I am a married woman from a different caste. All my family is against me and her family is against me. They have told people not to talk to me.

Yalda Hakim : Do they know where you are?

Abdul Malik: No one knows. I never spend more than one night at one place. I am in real danger. In Pakistan especially in Sindh love is a big sin. World has made so much progress. Man has been to the heavens. But our people of Sindh are still following centuries old traditions, centuries old laws from the dark ages.

Yalda Hakim: In Pakistan these customs and their practices, which deny women freedom in Pakistan, are on the increase encouraged by hardliner religious scholars. Those like Arifa and Abdul Malik challenge traditions by following their hearts find little sympathy with the country's clergy. In the back streets of Karachi, I come to a Madrasa with thousands of boys and young man who receive their religious education.

Setting: Madrassa

Prof Ghulam Abbas Qadri: The youth are really coming to Islam they are keen to learn. This is really good to see. If Islam was seen for what it is then I believe the world would be Muslim.

Yalda Hakim: So if a woman or a man commits adultery and there is evidence against them. What should the punishment be?

Qadri: The punishment is what is prescribed in Sharia which is stoning and lashes.

Boy 1: Once it is proved in Sharia the punishment is either lashes or stoning.

Yalda Hakim: If you don't stone or lash the victim in the right way then more people will commit adultery.

Boy 2: you should stop the sorts of things by punish and punishing them.   Harshly so others won't do these things.

Yalda Hakim: Do you think people want to live by the Sharia law?

Qadri: People want to live in peace.   Peace can only be achieved by the imposition of Sharia law. Only if it is practiced properly and not just by name.

Narrative voice: Few people in Pakistan are willing to challenge these hardline religious views.   According to recent survey by ….. Forum an overwhelming number of Pakistani support full implementation of Sharia law.

Setting Courthouse:

Yalda Hakim : Today Abdul Malik is meeting his lawyer. His only hope of reuniting with his kidnapped wife is to rely on the country creaking courts. He is hoping that a legal case be brought against them, and his wife's kidnappers. They will be forced to release her to the courts.

Yalda Hakimto Lawyer: Are you confident that Arifa will be found?

Lawyer: Yes under the circumstances when I have made the petition the court issues a notice.   And I am very much hopeful she will be produced.

Yalda Hakim: Obviously there are so many cases similar to this in Pakistan. Recently in Lahore a woman was stoned to death outside the court. This is an ongoing problem in this country.

Lawyer: This is an issue for the whole country. When they have certain problems they go to their elders over there in there tribal society.

Yalda Hakim: Do you think this is the problem that people don't t take the court seriously in this country.

Lawyer: They have their own tribal laws.   They have their own rules especially in the provinces.   So they don't take the law and justice system seriously it is very true.

Narrative voice: At the madrassa are there was a little sympathy for the women who strayed.   Punishing adultery was a clear cut religious duty.   But what does Pakistani law says.

Yalda Hakim: What kind of punishment can a woman face if she committed adultery?

Lawyer: If she committed adultery she will face imprisonment.   The court has the right to give her punishment 2 years 3 years 5 years.

Yalda Hakim: You do know that many women are illiterate in this country. They don't have the option on the freedom to leave their home even to seek a divorce. So if they engage in a relationship with another man or they leave home they are punished in the end or woman is punished.

Lawyer: The woman will definitely be punished. If she's having some sort of relationship with another man she will face the consequences regardless of circumstances.

Yalda Hakim: In 1979 Zia Ul Haq Pakistan's military dictator introduces so called Hudood Ordinance a controversial set of laws that tries to islamicize the laws and amongst other things made adultery punishable by stoning and lashing. In 2006 the then President Pervaiz Musharraf tried to liberalize some of these laws to protect women. But enforcement of these reforms has been limited and adultery still remains a crime. Karachi Central Prison is where many women who are accused of adultery end up. Saadia, not her real name, have been in prison for four months. Her husband says she sleepy with another man. She is now awaiting trial.

Yalda Hakim to woman: How many years were you with him?

Saadia: I was with him for nine years.

Yalda Hakim: What happened after nine years?

Saadia: He divorced me, beat me, and kicked me out of the home. My husband and his family told the police that I had run away with another man. In reality had kicked me out them.

Yalda Hakim: Do you have a lawyer?

Saadia: No I don't have a lawyer.

Yalda Hakim: Anyone to advise you?

Saadia: No, no one to help? They threw me here, like an orphan.

Yalda Hakim: You are here because you fell in love?

Saadia: Yes

Yalda Hakim : At the time of my visit there was roughly 80 women here. And many of them had no idea why they   were in for languishing in prison for months and some of the years

without a t trial. While in the prison I meet Naseema,31 year old women whose treatment by her husband, a former army officer led her to take drastic measures to protect herself.

Woman: He used to drink and would make me sleep with other men for money. If I refused he would beat me. I would say to him, 'why do you make me do this'? But he would carry on beating me at the same time I used to plead with him to stop. When I refused he would punish me, and now my hand has stopped working as a result. He would heat up pliers and pit them on parts of my body saying that he would divorce me and no other man would want me. He said other men would think it was me that had wronged my husband. And that was why my husband had done this to me. He would film me with the men he would make me sleep with and would threaten to put the videos on internet, and show them to my family. I couldn't go to my family. I would hide everything to keep my honor. Then one day he took some hot food and put it in my son's hand. When I came back in the evening my son's hand was swollen. I pleaded with him, do whatever you like to me, but please don't hurt my children.

Women crying

Then one day I said to him, 'I am leaving'. He said that if I left, he would put the videos online. He had them all saved on the computer. I became hysterical. That night, he passed out after drinking and I killed him. I killed him. I shot him right here.

Yalda Hakim: One bullet?

Woman: Yes, one bullet. I had to find such strength, but I thought to myself if these men behave like this with us women we will never have any self-respect. Killing him is better than the daily torture. I would rather live with the consequences.

Narrative voice: but Naseema was shocked by the sentence that was handed down by a female judge.

Woman: The woman who sentenced me was a woman. She must have had daughters. She sentenced me to 25 years in prison. Didn't she think what would happen to my children? She gave me 25 years just like that. Is that all we women are worth? Men can treat us how they want? We are puppets for them.

Narrative voice: it's not just the women of Karachi, across Pakistan religious fundamentalism has gained ground and women's freedom is increasingly attacked. For women like Arifa, abducted the day after her wedding to Abdul Malik, the law is of little protection. No one including her husband knows if she is alive. She is yet another victim of honor killing.

Whether we succeed or not, but at least no one can say that I didn't run when faced with death. We must fight for what is right. We should not fear death.

Appendix - B

Coding Checklist for Images

Stage 1	Stage 2
Cinematic techniques **(Adapted from Halverson, Bass and Woods , 2012)**	**Visual Semiotic Theory** **(Adapted from Kress and Van Leeuwen , 1996, 2006)**

Mis-en-scene
 	
Subject-related aspects such as:
Facial expressions
Gestures & body movements
Clothing choices
Setting
Scripted features
Style
	Representation level
	    Narrative processes
	    Conceptual processes

Editing
 	
Transitions
    Hard cut
    Fade
    Dissolve
Flashback
Flash forward
	Interaction level
	    Contact
	    Social distance
	    Attitude
	    Modality

Cinematography
Lighting
Focus
Camera movement
    Pan
    Tilt
    Dolly (tracking)
Duration of image
    Long take	

Sound Dialogue Sound effects Music Diegetic Non-diegetic/ Internal diegetic	