

EFFECTS OF PARENTAL BEHAVIOR AND LINGUISTIC CHOICES ON SHAPING CHILDREN'S PSYCHE: A CRITICAL ANALYSIS OF PAKISTANI DRAMA HUM KAHAN KE SUCHY THAY

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Abstract:

The paper examines how parental behavior and the choice of language affect the psychological growth of children in the Pakistani drama Hum Kahan Key Suchy Thay (Ahmed, 2009). The study explores the effects of prolonged exposure to media content on the conceptions of reality among viewers by using the Cultivation Media Theory (Gerbner, 1998) and internalizing the media narratives into their personal worldview. The study analyzes the behavior of characters and discourse, the negative impact of the toxic influence of parents, and their role in the psychological instability of children. The description of Mashal, Mehreen, and Aswad shows how childhood trauma, a condition created by negative linguistic decisions and manipulative behavior, transforms young children into adults with psychological problems. This paper applies Critical Discourse Analysis and Psychoanalytic Theory (Freud, 1923) in explaining how the media shapes family relationships and the long-term emotional repercussions of poor parenting. In the end, this study upgrades psychoanalytic research on kinship relations and the influences of language on early childhood development. The study discusses the language and behavior of characters and their role in creating mentally unstable adults from innocent souls as they are told wrong narratives in their childhood. The study can pave the way for psychoanalysis of kinship relations and the use of language at home in the future.

Keywords: Sociolinguistics, CDA, Psychoanalysis, Psyche, Parental behavior, Psycholinguistics, Linguistic choices, Identity shaping, Pakistani Drama, HKKST

1. Introduction:

Child development plays an especially important role in the psychological development of children, depending on the behavior of the parent and exposure to the media. In the Pakistani play Hum Kahan Ke Sachay Thay (Ahmed, 2009), parental behaviors and the use of media stories determine the mental conditions of children. These interactions are the complex interaction between the two factors, that is, how harmful parental attitude, along with media messages on the same interactions, can impact the psyche of children and make them what they are. The last theory that would help in understanding the impact of continuous exposure to certain media narratives on how the viewer perceives reality is the Cultivation Media Theory (Gerbner, 1998). According to this theory, man is the one who absorbs and reproduces values, actions, and ideologies, which are presented in media and, therefore, affects the psychological development of a man overall. In *Hum*

Kahan Ke Sachay Thay, the role of parents, particularly the mother of Mashal, imparts feelings of hatred towards her cousin, Mehreen. It is portrayed as having long-lasting and devastating emotional and psychological effects. According to the first lines of the show by Aswad, it is mentioned that children are innocent and are all angels; “I once heard how the enmity of the tongue of a senior hinders children from remaining faithful; how it changes them into pygmies, who then continue to be pygmies, so long as they live. They will never get back to their old angelic status”. This is a story that relates to two children who turned into angels into dwarves. The third person is the person who did not become a dwarf, but a Joker (Ahmed, 2021). This dialogue reflects the main problem of the article, which is how childhood innocence under the influence of harmful actions of parents and manipulative speech can change significantly.

The study examines the personalities of Mashal, Mehreen, and Aswad with a view to investigate the impact of media discourse, as underpinned by parental behavior and societal norms, on the psychological and emotive contexts of children. The study focuses on the effects that parental intervention and media images have on the formation of negative psychological features in children, making them follow the path that they would not have entered otherwise. This study not only highlights the role of the media in reflecting and reproducing the behavior of society but also explores the long-term effects of the manipulation of psychological functions of an individual at an early age and the toxicity of their parents.

1.1 Research Objectives:

The objectives of this study will be as follows:

1. To investigate how linguistic choices and parenting behaviors affect the children raised in hostile and violent environments.
2. To analyze the reflection of the psyche of a child in the infancy and adolescence period in terms of how it internalizes the experiences as a kind of mirror to the environment the child is exposed to.
3. To enhance the psychoanalytic understanding of the dynamics of kinship, with a particular emphasis on childhood trauma and its long-term psychological consequences.
4. To examine the role of verbal choices and coercion by parents on the development of dysfunctional family relations and their long-term psychological impact on children.
5. To study how power struggles and emotional abuse, as portrayed in *Hum Kahan Ke Sachay Thay*, affect the psychological well-being and identity development of the characters and especially the children.

1.2 Research Questions:

The research aims to answer the following questions:

1. What are the impacts of traumatic experiences shown in the drama *Hum Kahan Kay Suchay Thay*?
2. How do the linguistic choices and behavior of parents shape and influence the psyche of their children?
3. How can verbal decisions and parental coercion in *Hum Kahan Ke Suchy Thay* support the formation of unhealthy familial relationships and their long-lasting psychological implications among children?

4. What can be the role of power struggles and emotional mistreatment as depicted in the play in the psychological well-being and identity development of the characters, and more so, the children?

2. Literature Review:

Television can be considered one of the main educational systems, and cultivation analysis is used to examine the long-term effects of continuous watching of television content. Cultivation analysis explores the cumulative impact of television on societal norms as compared to traditional media studies, which focus on individual messages or specific genres. The Cultivation Media Theory developed by Gerbner supports the idea that television shapes our reality and, as a result, social norms and cultural images. Language is an important tool of cultural transmission, and language acquisition in infancy has an impact on psychological development (Wardhaugh and Fuller, 2021).

Television separates society into those who live in the real world and those who live in the world of television (Greenberg, 1982). The opponents of The Cultivation Media Theory argue that the impact of other external factors, including gender, ethnicity, environmental factors, etc., is more influential than the TV content on the perception of society (Withey & Abeles, 2013). Furthermore, dramas, reflecting or distorting conventions of society, play an essential role in the formation of cultural values in many cases, promoting the ideals of the West and reinforcing the social organization (Malik, 2003).

According to the Cultivation Media Theory, as developed by Gerbner, television is a unique medium that is unlike other types of mass media, and viewers' perception of reality can be affected by long-term exposure to television, particularly in matters concerning violence and crime (Comstock et al., 1978). The theory also has light and heavy observers, which indicates that a long-term exposure would bring a cultivated perception of reality (Kubey and Csikszentmihalyi, 2013).

Despite the criticism, cultivation research focuses on the influence of television on society, values, and behaviors, and how viewer perceptions of their lives and society change as more and more violence and dysfunctional families are shown on the screen (Shakir, 2020). The increased presence of Western culture in television is shaping the current outlook and practices, particularly among youths, and propagating materialism and liberalism (Jilani et. al., 2024; Gunter, Harrison, 2013).

2.1 The Structure and Approach to the Study of the Parental Influence in the Pakistani Dramas:

The current study uses the Cultivation Media Theory, which was first developed by George Gerbner in the Cultural Indicators Project in the late 1960s. This is the hypothesis stating that prolonged media exposure affects the perceptions of the reality of a person. According to Gerbner (1973), individuals who watch more television tend to view the world as it appears on the screen and internalize skewed realities. The analysis of the content of television by Gerbner revealed that a constant repetition of certain themes on TV, including high crime rates, gender stereotypes, violence, and unusual family forms, depicts a distorted image of reality in the minds of the viewers, who afterwards started to perceive the world through the lens of the television images. The main claim is that the media and especially television have a major impact on social opinions, behavior, and ideologies by creating a shared cultural discourse (Gerbner & Gross, 1976). Recent cultivation research has focused on the effects of television on shaping the attitudes of individuals and society, especially on issues of violence, gender roles, social expectations, and family structures. The consequences of such a concept are not limited to entertainment, as TV

content can influence real-life perception and mold the behavior of an individual. Watching violent characters or stories that glorify the use of toxic behavior can lead to taking up the same behavior in real life. This is evident particularly in the environment of the Pakistani television dramas, whereby the themes and plots are often reflective of the traditional cultural norm and the interpersonal relationships that may be counted on impacting perceptions of the viewer, especially in the context of the family and gender roles (Morgan & Shanahan, 2010).

The significance of the use of Cultivation Media Theory with references to Pakistani dramas lies in their ability to alter the views of the audience towards family relations, relations between parents and children, and the norms of behavior in society. In Pakistani plays, the household relations are often very idealized or exaggerated, and by watching them repeatedly, viewers might shape the wrong expectations of how family relations should work and how they should perceive parents. The recent boom in Pakistani drama is indicative of social problems and often features extraordinarily complex storylines that touch on manipulation by parents, toxic family relationships, and emotional abuse. This highlights the importance of the critical examination of how these representations impact the mental growth of children, especially in terms of language and parental behavior (Gerbner, 1998).

The study goes a notch higher by analyzing the dialogues and character interplays in the Pakistani popular play, *Hum Kahan Ke Suchy Thay*, through the combined lenses of Cultivation Media theory and Psychoanalytic theory. This two-fold strategy will help us understand in-depth the possibility of such media frames of parental behavior impacting their psyche, shaping their emotional and psychological growth (Freud, 1917). The analysis of these relationships between characters helps understand how the choice of words and the disposition of parents influence the psychology of children.

2.2 Theoretical Framework Cultivation Media Theory and Psychoanalysis:

The Cultivation Media Theory assumes that television can influence collective images of reality. This theory is applied to the drama *Hum Kahan Ke Suchy Thay* to analyze its manifestation of societal norms, how the drama illustrates relationships, and the influence of relationships on the psychological maturity of children. The Psychoanalytic Theory, i.e., the Freudian concept of childhood trauma and parental influence, is used to assess the influence of interactions between characters on the emotional and psychological health of children. The way Mashal, Mehreen, and Aswad are depicted in the drama shows how the narratives and choices of language that the parents use in the plot contribute to heightening the psychological and emotional instability of the characters (Freud, 1917).

This is because there is a substantial body of studies done to investigate how parental figures influence the psychological and emotional growth of children. The Attachment theory by Bowlby puts a strong emphasis on the critical role played by the early attachments in shaping the emotional resilience of the child (Bowlby, 1982). The influence of parents may contribute to a stable relationship or create attachment insecurities, which later develop into behavioral problems or emotional disorders. The dramas depicting parents as manipulative or emotionally abusive indirectly highlight the importance of such negative parental behavior as perpetuating poor psychological growth in children (Ainsworth, 1979).

In addition, the concepts of power presented by Foucault can also be useful to investigate parental authority in the media. In *Hum Kahan Ke Suchy Thay*, the mother of Mashal, Shagufta, uses words to control her manipulation into developing a feeling of contempt against her cousin Mehreen, as a way families can influence children to believe and act in certain ways. This is how

the parental personalities, with the use of insidious methods such as being compared and abused verbally, exert their control over the children and cause mental consequences (Foucault, 1977).

2.3 The Pakistani Dramas and Their Influence on Society:

The mainstream Pakistani dramas have a significant impact on the way the viewers perceive reality, especially as it pertains to family relationships. The stories often revolve around emotional turmoil, family conflicts, and cross-generational misunderstandings, and may have a tremendous impact on the understanding of societal norms and the family structure in viewers (Mumtaz, Farooqi, 2022). Television has a big role to play in forming such attitudes, particularly because it is often the primary source of one of the few images of family life available to such a large population in Pakistan. Even though these dramas may be reflective of societal norms, it is possible that these programming dramas may support unrealistic norms, particularly in conflict management, parental roles, and human interactions (Shanahan and Morgan, 1999).

Literature review of this study indicates that the Cultivation Media theory is important in understanding the effect of Pakistani television shows on society. The image of harmful family relationships, manipulation by parents, and the speech that parents use in shows like *Hum Kahan Ke Suchy Thay* might profoundly impact the psychological growth of children. In this study, researchers have employed the Cultivation Media theory and Psychoanalysis theoretical frameworks in examining the impact of media representations on the mental health and emotional development of children to shed some light on the psychological outcomes of parental influence in the media narratives (Gerbner, 1973; Freud, 1917; Bowlby, 1982).

This paper reviews a major gap in existing literature regarding the role of parental behavior and choice of language in shaping the psychology of children, in the context of Pakistani media, especially in the context of the example: Pakistani drama *Hum Kahan Ke Suchy Thay*. Despite a substantial number of studies on the effects of media violence, gender stereotyping and how television affects the perceptions of the society (Gerbner, 1973; Morgan and Shanahan, 2010), there is a significant gap in the full research of how parental manipulation and linguistic conduct of the media programs affect the mental health of the children especially in the South Asian cultures. Furthermore, even though Cultivation Media Theory has been extensively used globally to examine how exposure to media affects attitudes and behaviors (Gerbner, 1998), it has not been broadly used in exploring the psychological impacts of parental exposure on attitudes and behavior of individuals in a certain cultural setting, like that of Pakistan. This paper tries to fill this gap by researching studies that examine the influence of media portrayals of harmful family associations in *Hum Kahan Ke Suchy Thay* on the psychological well-being of children. It also highlights the importance of parental impact and the choice of words in shaping the emotional and psychological development of the characters and considers the possible consequences that the same would have on the real viewers. This study aims to explain how media usage, parental behavior, and psychological growth interact in Pakistani children through a synthesis of Cultivation Media theory with Psychoanalytic theory.

3. Framework and Methodology:

This paper applies to the Cultivation Media Theory that was developed by George Gerbner in the late 1960s as part of the Cultural Indicators Project. Cultivation theory states that the long-term exposure to television material influences how the audience forms their perception of reality and thus adopts the way the media presents the world as their worldview. According to Gerbner, the research put emphasis on how television affects how people perceive crime, gender roles, social set-ups, and family dynamics, leading to the distortion of reality to the audience (Gerbner, 1973).

According to this hypothesis, individuals who often watch television material tend to view reality through the prism of the images shown on the screen.

This paper evaluates the influence of the Pakistani plays, especially *Hum Kahan Ke Suchy Thay*, on the psychological and emotional growth of the audience with a focus on the significance of linguistic decisions and parental conduct. The Pakistani shows are often reflections of social values and norms, which inform the audience on how far they feel obligated to their families, expected and desired by society, and who they are. The analysis is based on a synthesis of Critical Discourse Analysis (CDA) and Psychoanalytic theory to understand the level of this influence. The critical Discourse Analysis helps to analyze language in the drama and understand how it shows power and social relations, and ideological issues. CDA helps to study the linguistic choices of the characters and particularly those of parents, and how they affect the conduct, mind, and emotional development of the children in the play. The conversations of the characters, and especially Mashal, Mehreen, and Aswad, are analyzed to identify how the specific language patterns and discourse forms are used to perpetuate and perpetrate toxic family relationships, emotional manipulation, and psychological distress.

The paper is based on Psychoanalytic theory to examine the internal struggles and emotional state of the characters, especially regarding childhood trauma and the long-term psychological effects thereof. This two-fold analytical model that combines Critical Discourse Analysis with Psychoanalytic theory has helped achieve a comprehensive understanding of how linguistic choices, as well as the actions of the parents, reflect the norms of society and, at the same time, contribute greatly to the way the psyche of the children is formed.

3.1 Analytical Framework

The analytical framework used in this paper focuses on the linguistic choices of characters in *Hum Kahan Ke Suchy Thay*, and on the meanings and implications of the language that parental characters use and the impact it has on the psychological growth of children. The framework comprises the following key elements:

a. Use of Languages and Politics:

Lexical Analysis: The examination of the concrete words and phrases that are employed by parental individuals (e.g., Shagufta and Rabia) and the way in which they reflect power dynamics within the family. As indicative, the language may be used to dominate, degrade, or manipulate other people, or children, through either the use of pejorative language, comparison statements, or authoritative discourses.

b. Ideological Discourse:

Framing and Narratives: The analysis of how certain narratives (e.g., comparisons between children, gender roles, emotional manipulation) are presented in the form of dialogue. It includes the way Mashal's mother develops a biased attitude toward Mehreen, in such a way that she influences the way Mashal understands her cousin and influences how she will act later.

Metaphors and Symbolism: An examination of metaphor usage (e.g., use of angels vs. dwarves) and its psychological implications. The fact that Aswad uses the metaphor of children as dwarves and not as angels is part of the psychological distortion caused by parental perception and societal prescribed norms.

c. Emotional and Psychological Effects:

Language as an Emotional Manipulator: How language is used to manipulate characters, but more so, children. This will involve examining the effect that what Shagufta and other parents

say contributes to the inner struggle that Mehreen is facing, and the envy that Mashal is experiencing, which is affecting their psychological response and subsequent behavior.

Discourse and Identity Formation: A discussion on the influence of habitual verbal choices, particularly regarding self-esteem, failure, or expectations, on the development of identity in children. The paper will explore the internalization of the negative feedback of language, leading to emotional problems, identity crises, and even psychosis in Mehreen.

Psychological Effects and Trauma: Psychologically, it has affected and traumatized the psychology of those who have witnessed.

Character Development and Trauma: The Psychoanalytic Theory has been used to analyze the effects of the linguistic choices of parental figures on the psychological trauma of children. Mental breakdowns and hallucinations experienced by Mehreen are closely associated with the verbal abuse and emotional neglect that she faces.

Parental Shaping of Child Behavior: Assessing the lifelong psychological effects of harmful parenting discourses. This involves the exploration of how her childhood and the further development of Mashal as a jealous and manipulative person were influenced by the irritating comparisons of her mother and her emotional apathy.

The given analytical paradigm is intended to explain how the linguistic preferences in the play reflect the cultural and societal norms, as well as have a profound impact on the emotional and psychological growth of characters. Such an approach allows understanding the effects of the media on the perceptions of the viewers on the family dynamics and the emotional consequences of negative parental behavior.

4. Ethical Considerations:

This research is conducted in accordance with the accepted ethical principles of studying media material and its psychological impact. The analysis of publicly available media content, *Hum Kahan Ke Suchy Thay*, presents no direct ethical issues related to the participants since it does not imply the process of collecting personal information, interviewing, or direct contact with the participants. The paper acknowledges the fact that the description of bad family dynamics, emotional abuse, and mental disorders in the play would be distressing to certain audiences, especially to those who encountered close to the same issues in real life. The study emphasizes the importance of media responsible usage and does not ignore the potential psychological impact that such depictions can have on specific audiences. Also, the study has a fair representation of the media content that goes through a cautious examination of the discussions without misrepresenting the intended meaning and themes of the drama. The results aim to make the scholarly discussion more profound instead of sensationalizing the content and becoming uncomfortable when the viewers can identify with the subjects or circumstances described. These ethical standards will ensure that the research is analytical without being cultural, emotional, or psychologically insensitive.

5. Data Collection:

The data has been derived in the form of dialogues from the Drama: **Hum Kahan Kay Suchay Thay** in order to be analyzed in the light of Cultural Media theory, CDA, and in the light of Psychoanalysis.

5.1. Content of Drama:

As discussed earlier in the storyline, the content of drama shows that it needs a trigger warning. The drama has been loved by everyone, but the characters, their roles, and dialogues, being the central focus of the research, are quite catchy for the viewers, along with the scenes. It

further shows that imposing fragility on women, who are frequently the ones who have to absorb all of the abuse in a drama, has become the norm. This plot method is a favorite with show designers and writers who have produced a variety of serials with comparable characters and plotlines. The glamor of toxicity in this drama not only comprises three characters in a love triangle but also toxic personalities, implicitly condones suicide, and tacitly endorses injustice, all of which people as spectators may not be entitled to watch.

6. Data Analysis and Discussion:

Though the drama tries to present the real aspects of society but that's not a true picture because such things usually do not take place in our society, but showing these things can be problematic in the near future. People adopt whatever they watch on television, so showing such things can be harmful, as due to a weaker psyche, people can go through such emotions and end up bullying or attempting suicide, even like Mashal did shows that regrets are heavier, so it is better to take precautions from the very start. As the show opens, it is shown that Shagufta is taunting Mehreen in this way,

Shagufta: "Now you will see Madam will come and say, 'I'm so hungry, I want food right away,' oh God, my husband doesn't even throw so many tantrums compared to her. She has spoiled her daughter. She will say 'Mehreen wants this, she wants that, make some juice, etc.'"

The dialogues clearly show that she is jealous of Mehreen and her sister-in-law. The use of language for Mehreen makes it obvious that the toxic behavior of Shagufta can be problematic for kids in the present and future.

In another event, the conversation between Mashal and her mother shows how her problematic behavior influences Mashal's innocent soul, and she starts to hate Mehreen and turns foe from friend.

"Mashal (excitedly): Do u know Phuppo and Mehreen have also come!

Shagufta: So, what should I do? Dance? And you shouldn't get too excited when your aunt and Mehreen come. You're always talking about Mehreen and only Mehreen don't u see anyone else besides her?

Mashal: She is my best friend, and she is so nice

Shagufta: She is not your friend; she's only your aunt's daughter, and that's it. Now drink this and change. Do u understand? Have u seen how neat and clean Mehreen is? Don't make faces. I've told u so many times."

The conversation given is evidence of the plantation of toxicity in Mashal's mind for little Mehreen, which, on being an adult, turns into extremism. The content being shown in the drama doesn't portray Pakistani culture; rather, it is merely a depiction of social stigmas about kinship relations. These dialogues are proof of how parents affect the psyche and behavior of the younger ones through their linguistic choices.

On an occasion when Rabia's husband is branded a thief, Nani and Tahir say that Rabia should leave her husband and his daughter.

"Nani: Without any delay, pack your bags, leave Mehreen there, and stay here, to hell with Mansoor and his daughter. I can't see you being ruined.

Tahir: Ammi is right, his daughter is not our responsibility. When she is home, maybe then he will realize that there are other responsibilities other than drugs! When he sees his daughter's condition, maybe then he will be awakened."

After hearing about such conversations, Mashal goes and asks Mehreen,

“Mashal: Is your father a thief?

Mashal: You lie. My mother says, “Your father is a thief and an addict.”

It is shown that on seeing and listening to it all, Mehreen, as a child, couldn’t take it anymore, and she pushes Mashal away, and she falls.

Such incidents keep on taking place, which impart hatred in Mehreen and Mashal’s minds, and they become foes, leaving Aswad only in touch with Mashal, who is jealous of Mehreen and keeps on cooking false stories regarding Mehreen. Aswad grows up being a puppet of Mashal, having no sanity, and blames Mehreen for things she hasn’t done, rather than Aswad being told that she does.

The social stigmas and unbearable treatment given to Mehreen in the family make her hate Mashal, and on one occasion, she utters,

“There is one person whose throat I would like to choke with both my hands. And that’s Mashal. The amount of hatred I have towards her. I cannot have it towards anyone else in this world.”

The kind of hatred shown by these two girls is completely the result of the behavior and language they are told about each other in their family, and that is what makes them hate each other.

Considering the male chauvinism and patriarchy examples from the drama, Aswad is no less than a puppet and a joker who doesn’t use his own mind and psyche, keeps on believing in what he is told by Mashal, and often questions Mehreen about.

“Why are you smoking? And hanging out with a new guy every other day??”

Mashal keeps on taking credit for Mehreen’s task in front of Aswad, turning a super cool girl who is a topper and a painter, and says,

“Mehreen has gifted it to her mom with her own name. I don’t mind. She takes things from me quite often and gifts them to people with her own name. You must have seen her name written in the corner.”

Mashal’s envy for Mehreen keeps growing, and she becomes a narcissist who keeps torturing Aswad, and her lies make him happier.

Aswad’s mentality and loss of power on his mind are depicted when he says this to his mother,

“Aswad: Mehreen smokes cigarettes, and she has been smoking for quite some time now?

Saleha: How can you be so sure?

Aswad: Because Mashal told me!”

He has idealized Mashal, and Mashal succeeds in defaming Mehreen out of the jealousy that her mother has inculcated in her mind. Later on, she attempts to kill Mehreen for getting Aswad, but it is the goodness of Mehreen that saves her, and Mashal dies out of her hatred even when she finally realizes that she no longer needs to hate Mehreen. After her death, Aswad loses his sanity, and his mind is full of lies by Mashal, making it difficult for Mehreen to survive. He tortures her, and she ends up in a mental asylum. Such male toxicity and brutality shown on the media can be harmful for laymen because, according to the Cultivation Media theory, the kind of behavior Aswad has with Mehreen, and that too shown for a long period of time, causes people to idealize it as a reality, and they start adapting such things in real life. Children cannot be exposed to such kind of dramas as these are full of toxicity and hatred. If children are exposed to such content, they will end up as the products of depression and anxiety. It is of no use for youth to see

such content, having such language and scenes that make them think badly about others. The only positive character in the drama is that of Saleha, who understands Mehreen and is moderate enough to support the right in every situation, no matter who or what. Television and dramas shown on television are made to provide good content that has some moral lesson, but it should also be kept in mind that the level of brutality and linguistic choices shown on the media. Because such dramas misguide the viewers, and they turn themselves into characters like Mashal and Aswad, as no one will ever want to be as miserable as Mehreen.

6.1 Linguistic Choices Using CDA in the Light of Cultivation Media Theory and Psychoanalytical Theory:

The analysis of Hum Kahan Ke Suchy Thay is conducted through the prism of the Critical Discourse Analysis (CDA) framework and focuses on the language choices that the characters make, their psychological implications, and the social norms in which they represent themselves. The play has heavily sensitive accounts of family dynamics and how ill-advised parental control and manipulative words affect the psychology of the characters. The purpose of the present study is to clarify emotional manipulation, power, and identity formation as a mechanism of language, along with the study of dialogues and interactions between characters.

6.2 Power Relations and Language Selections:

The play portrays destructive family relationships in the verbal terms of the parents, especially Shagufta and Rabia, which have a significant impact on the emotional development of the children. The language that Shagufta uses towards Mehreen is disparaging, which shows that she is jealous and competitive. The authoritative tone, which she uses when addressing Mehreen and calling her a spoiled child, does not eliminate the family power relations, as the negative reinforcement affects the emotional state of the child. The degrading language and the controlling language absorbed by Mashal and Mehreen influence their behavior and self-esteem. The language Shagufta uses, such as the words needy and demanding to depict Mehreen, builds a story that demonizes her personality, which leads to increased emotional and mental isolation.

6.3 Ideology, Discourse, and Framing:

An important feature of the play is putting ideological discussion into the framework of the words used by the main characters, especially by Mashal and Aswad. It is shown in the research of verbal exchanges between Mashal and her mother that harmful comparisons are constructed, and such language patterns are transferred to children. Shagufta, the mother of Mashal, develops a feeling of superiority in her by telling her that she is not her friend, but the daughter of her aunt, thus developing the aspect of competitiveness and making Mashal feel that her cousin has to be her adversary. This language represents a deep ideological stance that lowers the chances of positive kinship, promoting competition and hostility in its place. The continued depiction of Mehreen as inferior to Mashal provides the basis for Mashal's revealing the toleration of these damaging attitudes that subsequently appear in her toxic behavior.

Key Element	Character(s)	Linguistic Choices	Identity Formation
Linguistic Choices	Shagufta (Mashal's Mother)	Derogatory terms for Mehreen: "spoiled," "demanding."	Mashal's identity was shaped by her mother's manipulation, leading to jealousy and hatred towards Mehreen.
Framing of Ideology	Mashal and Mehreen	"She's not your friend; she's only	Mashal develops a negative identity toward Mehreen based on

		your aunt's daughter."	false perceptions, fostering rivalry.
Ideological Discourse	Shagufta and Mashal	"Mehreen is neat and clean" (Comparison with Mashal)	Mashal internalizes her mother's disdain for Mehreen, shaping her actions and identity.
Psychological Trauma	Mehreen and Mashal	"There's one person whose throat I would like to choke..."	Mashal's jealousy turns into extreme hatred and violence; Mehreen's identity becomes warped due to constant emotional abuse.

Table 1 Linguistic Choices and Identity Formation

6.4 Emotional and Psychological Effects:

The mental impact of such linguistic choices is evident in the way Mehreen changes as a character. Mehreen suffers a series of emotionally abusive conversations and conditions, which cause her mental torment. The language patterns employed by Mashal and Shagufta build a story of uncertainty and shame about herself, and Mehreen has to internalize negative self-images. The manipulation is enhanced when the story progresses, and these beliefs are further strengthened when Aswad questions Mehreen in terms of her character on the basis of the lies and deception spread by Mashal. The fact that the values of Mehreen are questioned in an indirect form, accusing her of smoking or having illicit relationships, is a big influence on her emotional stability, as the emotional collapse and consequent mental health crises are the result.

6.5 Discourse and Construction of Identity:

The identity of the characters in the drama has been significantly shaped by the dialogue. The identity of Mashal is also defined by the constant belittling of Mehreen by her mother, in which she uses comparative words that heighten the feeling of insecurity and jealousy that Mashal experiences. Mashal sees Mehreen as a threat to her position, which results in emotional and psychological deformities. The lack of critical thinking and reliance on the fabricated stories of Mashal about Mehreen by Aswad also builds up his identity, which leads to an emotionally detached, submissive character. His inability to question the negative discourses perpetrated by Mashal and his mother makes him a chess piece to his advantage, adding to impotence and lack of trust in his relationship with Mehreen.

6.6 Psychological Effect and Trauma:

The psychoanalytic model explains the long-term psychological consequences of these manipulative conversations. The resultant collapse and psychological breakdown shown by Mehreen can only be attributed to the emotional abuse by her family, more so in terms of language use, which is used to reinforce her feeling of worthlessness. Mehreen loses her self-esteem due to ongoing emotional abuse, such as being called a liar or having unethical behavior, leading to a state of anxiety, depression, and identity disorientation. Being more and more alienated by her family, Mehreen is getting mentally weaker, which finally led to her placement in a mental asylum. This story shows how the use of manipulative language can cause psychological trauma, therefore, creating an impact on the emotional and mental health of a person in the long run.

Key Element	Character(s)	Power Dynamics and Manipulation	Emotional/Psychological Impact
Power Dynamics	Mashal and Aswad	Aswad becomes a puppet of Mashal's lies, failing to critically question her narrative.	Psychological distress for Mehreen; loss of trust between Mehreen and Aswad, leading to emotional isolation.
Emotional Manipulation	Mashal and Aswad	"Why are you smoking? Hanging out with a new guy every day?"	Aswad's verbal abuse causes emotional trauma for Mehreen, leading to self-doubt and frustration.
Psychological Trauma	Mehreen and Mashal	Language reinforces the deep hatred between the two cousins, escalating to violent thoughts.	Extreme emotional trauma for both girls, escalating to hatred and violent behavior.
Toxicity and Patriarchy	Aswad and Mashal	Aswad blindly accepts Mashal's narrative, reinforcing toxic masculinity and control.	Mehreen's emotional abuse continues unchecked, leading to her eventual breakdown.

Table 2: Power Dynamics and Emotional Impact

As shown in the Critical Discourse Analysis (CDA), the choice of language in *Hum Kahan Ke Suchy Thay* has a drastic impact on the psychological development of the characters. The conversation used by parents and other family members highlights the pernicious nature of relationships that impact to emotional well-being of the children, leading to identity crisis, self-doubt, and psychological traumas. The study demonstrates how language and emotional maltreatment control create vicious cycles within the family, supporting gender stereotypes, emotional insecurity, and dysfunctional relationships. It is a paradigm of analysis that puts in perspective the essence of responsible media presentation in developing social perceptions, particularly parent-child relationship and mental health. The research demonstrates that the

media ought to be keen on the psychological influence that the language employed to depict the relationship within a family can have, as it might affect how the audience views reality and conduct in real life.

7. Conclusion:

The research shows that television content shown by the media must be appropriate and good for people's mental health, as well as dependable enough not to cause harm to anyone. It further says that parents should not impart hatred into their children's hearts and must avoid using taboos and socially stigmatic prose in front of their children because whatever word the parent uses, they are shaping the psyche of their kids. As is known to all, the media shapes reality; therefore, only good content must be shown on television. The drama depicts the reality of life where children are depressed at an incredibly young age due to their parents' pressure and comparison with other children in the family or outside the family. It leads children to depression or hatred towards good things that are not present in them. Unfortunately, our Pakistani channels have adopted the storyline and plotting from Indian dramas where one family member plots against the other. Mashal plots against Mehreen. She lies to Aswad and her family about Mehreen's character and her activities in university. They all believe in the stories told by Mashal. She herself smokes and burns the shirt of Mehreen by cigarette. Aswad is a guy who is too gullible, as he doesn't bother to verify whether Mehreen is this spoiled or if Mashal is manipulating him. It was Mashal who always bothered Mehreen. She even tried to kill her by asking Shabo (servant) to add sleeping pills' powder into the cup of Mehreen's tea, but Shabo, in misunderstanding, added that powder to Mashal's cup, as a result, she died. Everybody accused Mehreen of her death, including Aswad. She was arrested by the police, and in the detention cell, she started hallucinating Mashal. Aswad became miserable to her, but for the sake of her mother, he managed her bail. To take revenge for Mashal's death, he decided to marry her so that he could torture her every second of her life. Mehreen is on the edge of becoming psychotic if our assumptions are right. She's succumbing to loneliness and depression. It all starts with her having anxiety dreams in which she sees Mashal taunting her for being a failure, even though Aswad is hers and hers alone. She is astonished to discover Aswad waiting for her at the door, since he has returned to Karachi. At first, he is baffled by her fanaticism and ranting about Mashal's survival. He soothes her but then recalls what Mashal said about Mehreen being a drama queen and a liar. While she is still attempting to recover from the nightmare, he makes a sarcastic dig at his wife, calling her a great actor. To make matters worse, he decides to play another prank on Mehreen by forcing her to apologize to Mashal's father. He tries to terrify her by being violent and raising his hands to display strength and authority when she stands up for herself and refuses to accompany him. Meanwhile, Mashal continues to stalk Mehreen, confirming our suspicions that she is hallucinating and on the verge of a psychotic breakdown. She was admitted to the hospital. Mehreen has a nervous breakdown as a result of these hallucinations, and Aswad verbally assaults her every other chance he gets. Nadia Hussain, a psychiatrist, talks with Aswad and inquiries about any marital issues. There aren't any, says Aswad, because he doesn't physically mistreat or call his wife names. Other forms of abuse, such as emotional abuse, are discussed by the psychiatrist with Aswad. She then informs Aswad that his wife has always suffered from anxiety, but that she is now depressed and on the verge of a mental collapse. She also informs Aswad that she believes he could benefit from psychiatric care because he appears hell-bent on pressuring his wife to kill herself. Shagufta asked to take away the luggage of Mehreen, and there, Aswad discovered the truth of Mashal's manipulation and the brilliance of Mehreen.

Despite Mehreen's sufferings, there were some facts about Mashal's character. She became toxic because of the unnecessary comparison of her with Mehreen in childhood. Mashal is a jealous cousin who derides her sister-relative for her qualities and achievements. She has been unable to tolerate her genuineness since childhood, and as a result, she destroys all of her enjoyment and ensures that her happy times are wrecked. Mashal is clever, arrogant, glamorous, cunning, jealous, and unafraid of her acts. However, she also has a loving, compassionate, and happy side to her personality, which was wrecked by her mother. A person with a good heart who is influenced by someone who encourages her to do things she doesn't comprehend can lead to her own doom. Who, though, is to blame for this noxious fume behavior? Mashal's persona reflects parents' inappropriate behavior toward their children, such as comparing their children to other children, praising them when they make mistakes, and failing to educate them to accept failure and move on. One can't just blame Mashal or other ladies like her for their aggressive, toxic behavior since someone always appreciates and supports them when they're wrong.

Summing up, this study shows the tremendous effects that linguistic preferences and parental behavior can have on the psychological formation of children, which is investigated in the framework of Cultivation Media Theory, Critical Discourse Analysis (CDA), and Psychoanalytic Theory. The paradigm applied in this paper shows that the media, especially television dramas such as Hum Kahan Ke Suchy Thay, not only influence the way people think about family life but also affect the mental and emotional health of the viewers. The discussion shows that the manner in which the parental characters use language during the play, be it emotional manipulation, negative comparisons, or abusive language, defines the identities of the characters and adds psychological trauma to them. The synthesis of CDA and Psychoanalytic theory presented in this paper confirms that the negative family dynamics of the drama reflect the real-life challenges in Pakistani society, especially the impact that a bad parental attitude and the media have on childhood trauma and mental illness. This paper has given the results of the critical framework that was used that more responsible media content should be produced to create positive family relationships and mental health instead of recreating the negative stereotypes and dysfunctional behavior. In this analysis, the research paper illustrates the value of language and media in shaping the individual psyche as well as the social norms of society and provides a better comprehension of the intricate interaction between parental influence and media exposure and the psychological process.

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