

REPRESENTATION OF PASHTUN SOCIAL IDENTITY IN URDU DRAMA: A GENDERLECT ANALYSIS OF SANG-E-MAH

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Abstract

By the analysis of Pakistani drama serial Sang-e-Mah, this study investigates how different speech patterns used by men and women known as genderlect styles are displayed in Pashtoon social life. Tannen's Genderlect theory, which claims how men and women mostly use language differently, serves as the basis for this study. Different themes from her theory, such as males desire status against women desire connection, report talk versus rapport talk, public versus private speaking, and how they tell stories, listen, ask questions, cope with conflict, and make use of body language, are being studied in Pashtoon society. A qualitative method is used to investigate chosen dialogues from the drama, concentrating on how these different linguistic patterns represent social norms and gender roles in Pashtun society. According to the findings, men speak primarily to showcase authority, maintain their public image, and deal directly with problems, whereas women speak to develop relationships, express feelings, and maintain family peace and harmony. The characters in Sang-e-Mah drama truly represent how language reflects not only gender differences, along with the culture and norms of the society where they live. The analyzed data shows how language is directly related to social identity, especially in rich traditional cultures like the Pashtoon culture. It contributes to the ongoing research on Genderlect style by investigating how culture impacts the way men and women interact and relate to one another.

Keywords: Genderlect theory, Pashtoon society, social identities, Sang-e-Mah,

Introduction:

Language is an evolving and complex system that represents the social, historical, cultural, and power systems of the societies in which it is involved; it is in addition to a means of communication. Language and a society's ideology and power structure have been closely related. It acts as a storehouse of communal memory, preserving a community's history and customs while also influencing and being influenced by its changing identity. Additionally, language serves as a social identification marker; differences in dialects or linguistic patterns frequently reflect larger power structures and socioeconomic hierarchies. Through its ability to encode meanings and convey ideologies, language becomes an instrument of identity construction, allowing individuals to navigate and negotiate their place within cultural and social frameworks (Tracy, 2015). Social norms and linguistic practices are closely related, frequently supporting or contradicting established hierarchies of power and identity. Language plays a crucial role in presenting the pictures of social identities in gendered societies, as speech patterns vary according to culturally assigned roles. In Pakistan, society assigns gender specific styles (genderlect styles). Williams (2023) argues that it can be associated to the beliefs of men and women of that society. In the Pashtoon society, traditional norms that dictate how men and women interact in their various social circles have a great impact on linguistic practices. Gendered based linguistic practices are not only present in routine life but these practices are predominantly displayed in media, especially in Pakistani drama serials such as *Sang-e-Mah*. The portrayal of gendered linguistic patterns in media serves as a crucial site for examining how language constructs, sustains, or challenges social identities (Khan, 2020). As a cultural literature, *Sang-e-Mah* presents a complex portrayal of Pashtoon social structures, showing how individuals, both male and female, use language to represent their identities. Analysis of the relationship between gender, language, and cultural identity is made easier by the drama's dialogue, which highlights important gender-based linguistic divisions. This study

employs Tannen's Genderlect Theory (1990), which holds that because men and women have different socialization processes and interactional goals, they develop various "genderlects" in their communication styles.

Tannen (1990) theory is especially appropriate in Pashtoon society, where gender roles are well-assigned within cultural and social systems. Most of the times gender roles are assigned based on the traditional perspectives about a specific gender. Men are frequently expected to speak in an authoritative, direct, and aggressive manner, whereas women are expected and conditioned to communicate indirectly, relationally, and with flexibility. Through social interactions, education, and parenting, these differences are reinforced. This study examines how these linguistic conventions appear in scripted dialogues and what they disclose about more general gender identities in Pashtoon society through an analysis of *Sang-e-Mah*. It is important to understand these patterns to evaluate whether media displays authentic conventional gender roles or whether it displays the opposite picture of social norms.

A qualitative discourse analysis is used in this investigation, especially thematic analysis, to examine how characters' speech either follows or deviates from conventional Pashtoon gender norms. The theme analysis will focus on the five primary gender-based communication differences:

1. Men's Desire for Status Vs Women's Desire for Connection
2. Rapport Talk Vs Report Talk
3. Private Speaking Vs Public Speaking
4. Telling a Story
5. Listening, Questioning, Conflict, and Non-Verbal Communication

Through a critical analysis of these topics in *Sang-e-Mah*, this study offers insights into the changing nature of gender roles in Pashtoon society by highlighting linguistic gender distinctions and assessing their socio-cultural impacts. Furthermore, media discourse has the ability to influence public opinion, therefore it's critical to evaluate if these representations support patriarchal ideas or help to change how people view gender. The results of this research will contribute to the body of knowledge on genderlect styles, especially in the context of South Asian culture and language.

Research Questions

1. In what ways do the male and female characters in *Sang-e-Mah* substantiate the Genderlect Theory proposed by Tannen?
2. What differences exist in the conversational objectives and strategies between male and female characters in the drama regarding their status, independence, and connection?
3. How do the communication patterns of *Sang-e-Mah* reflect the social identities of men and women within Pashtoon society?

Literature Review:

One of the most important tools for creating and maintaining social norms and identities is language. The relationship between gender and language has been studied in great detail in sociolinguistics, which has resulted in the creation of hypotheses that explain how men and women communicate differently. In the current discussion, Tannen's Genderlect Theory provides a fundamental viewpoint. These theoretical frameworks offer greater insights into the linguistic representation and perpetuation of gender norms when placed inside particular cultures, such as Pashtoon society. Furthermore, these linguistic gender norms are either challenged or upheld in large part by media portrayals, especially in television dramas.

Tannen (1990) presents the idea of genderlects, arguing that men and women have various communication styles that are similar to different dialects. Tannen argues that men's

communication is largely organized around "report talk," which stresses status, independence, and the sharing of factual information. Contrarily, women emphasize connection, empathy, and relational bonding in their "rapport talk" (Tannen, 1990). She claims that rather than inherent biological differences, these differences are the outcome of societal conditioning. Tannen's research helps us comprehend gendered language usage. However, by depicting gender differences as universal and binary, it could oversimplify them. Although her theory acknowledges social factors, cultural and contextual differences are not fully taken into account. For instance, religious customs and sociopolitical structures have an impact on gender roles in traditional nations like Pashtoon culture, which transcend basic conversational distinctions.

Genderlect Theory (Tannen, 1990) sets the ground for examining the linguistic patterns of men and women. Tannen argues and it is also quoted in Tracy (2015), men and women adopt different ways of interaction. Their conversational style is completely different because of their different upbringing environment and different interaction goals. Women's communicative goals are more inclined towards relationship building, face-saving, emotional attachment, on the contrary to these men are more inclined towards building their status, creating their image, to establish dominance and to take control. This is evident by "rapport talk" of women which is cooperative, supportive, and emotional while men choose "report talk" which is based on direct, informative, and impersonal talks.

The spatial aspects of speech are also affected by these different linguistic patterns. In close personal settings where interaction is primarily packed with emotional thoughts are often associated with women's language. Men, on the other side, prefer to speak publicly and use such language to demonstrate control, heroism, bravery, and authority. Storytelling further showcases such practices where men use to tell stories that represent them as brave, daring, unique, powerful. Whereas women used to tell stories to share their own experiences and to match the emotional resonance of each other.

Women are more interested in listening as they want to build relation, to have a strong emotional connection so they listen more attentively. And these practices are evident from their both verbal and non-verbal communication styles. On the other hand, to regain control, to show authority men are more likely to interrupt during the conversation and may listen inattentively. Similarly, the linguistic patterns differ when it comes to asking questions women ask questions to build rapport whereas men ask question to challenge someone's authority. These gendered variations are also evident in non-verbal communication women mostly rely on gestures, tone, facial expressions. In contrast to that men are likely to go for direct tone, and simple body language at times neutral.

Genderlect theory sets the ground for examining the distinct linguistic patterns offered by men and women. Especially when it comes to Pashtoon culture. Pashtoon society is significantly shaped by Pashtoonwali, the traditional ethical code of the Pashtoons. Deeply rooted in traditions such as *nang* (honor), *badal* (revenge), and *melmastia* (hospitality), this unwritten code perpetuates patriarchal authority, where men are traditionally positioned as protectors and decision-makers, while women are expected to embody modesty, obedience, and domesticity (Aziz, Ali, Khan, , 2021). Male speech is frequently linked to assertiveness and public authority, whereas female communication is restricted to intimate, relational spheres. Linguistic practices and ordinary conversation further support this gendered division of societal roles. These expectations are maintained by religious, social, and linguistic ideas in addition to being cultural standards, which helps Pashtoon communities create unique genderlect patterns. These gendered beliefs find complex representations in modern Pashtoon media representations, like the *Sang-e-Mah* play, which both reflects and challenges traditional gender roles as understood by Pashtoonwali.

In Pashtoon culture, female discourse places more emphasis on connection and subservience, while masculine speech is frequently associated with power and hierarchy. The difference between rapport talk and report talk is especially noticeable because men use public speaking to establish their authority, whereas women usually have relationship-focused interactions in the home. However, contemporary media representations such as the drama *Sang-e-Mah* illustrate a gradual shift in these dynamics. Some female characters in the drama engage in assertive and public dialogue, challenging traditional gender roles and signaling an evolution in cultural narratives. While Tannen's theory remains highly relevant, it must be adapted to reflect the changing socio-cultural landscape, in which women are increasingly visible in public discourse and are actively reshaping linguistic norms.

Khan (2020) reinforces this perspective by stating, "In Pakistani society, men are trained to take control of conversations and to display authority, whereas women are expected to be passive listeners, which aligns with Tannen's claim that men seek status while women seek connection" (p. 3). Male speech is frequently linked to leadership, dominance, and public discourse, whereas feminine speech is linked to nurturing, emotional connection, and intimate engagement. This contrast is ingrained in Pashtoon communities' cultural fabric.

Scholars like Lakoff (1975) also emphasize that women's language reflects their subordinate social status and is often designed to foster affiliation rather than assert power. However, male speech patterns in patriarchal societies, such as Pashtoon society, employ language in an assertive and competitive manner to uphold hierarchical systems. These trends are evident in media portrayals like *Sang-e-Mah*, where female characters like Zarsanga and Sheherzaad are presented as relationally oriented, emotionally expressive, and connection-seeking, while male characters like Hilmand and Haji Marjan control conversations with decisive and status-asserting speech.

Tannen (1990) states in her Genderlect theory that women and men have different communication styles (Genderlect Styles) that prioritize different things during interaction. Women are more inclined towards using soft tone, building relationship, matching emotional resonance. Whereas men tend to focus on building status, independence, self-sufficient attitude. These conventional patterns are inherited in Pashtoon Culture. Khaliq (2023) shows that these distinct patterns are not only common but they are also supported and enforced by cultural and religious beliefs as well. Khaliq's study further reveals men tend to assert power and dominance. Whereas women tend to assert relational bonding in their talks.

There are clear-cut boundaries when it comes to public and private speech spaces in the Pashtoon community. Women are confined to private spheres and they mostly express their concerns within domestic zones. Whereas men are encouraged and appreciated to speak publicly. This distinction represents the social traditions that assign gender roles and location. These different conversational styles are clearly portrayed in *Sang-e-Mah* where in different situations women were seen to speak privately about their concerns within domestic settings. Whereas men characters were seen to establish their power, dominance, authority publicly. This representation is aligned with Hussain's (2015) claim that parents in Pashtoon society institutionalize gender roles by teaching conventional gender norms that encourage males to public domains and restrict females to private one.

Through narratives or storytelling, cultural values and beliefs are transmitted. In Pashtoon society the, the subject matter or theme of storytelling are mostly gendered. Men's narratives especially focus on the themes of heroism, bravery, honor, authority and status in order to gain reputation and to take control. Whereas women's narratives are loaded with intimate and relational themes to foster connection and to transfer moral teachings. It is evident from Hussain's (2015) works that parents develop different gender roles for their kids based on their

gender. Mother shares narratives with their daughter that promotes emotion and connections, while father frequently encourages their son by telling stories of bravery and achievements. The strategies employed in Pashtoon culture for asking questions, listening, and conflict resolution are also gendered. Women mostly used cooperative inquiry, and active listening to build relation and to create and maintain peace and harmony. Contrarily, men usually adopt a more direct, straightforward and assertive tone to build status. This aligns with the findings of (Khaliq, 2023) who noted that women's speech is more adaptive and accommodative whereas men's speech is frequently assertive and authoritative.

Non-verbal communication strategies also play a crucial role in sustaining genderlect tendencies. In Pashtoon society, men typically demonstrate direct and straightforward body language showcasing their dominance. While women use a variety of tones, facial expressions, and gentle nodes to convey connection and emotion. This aligns with the findings of Sanauddin (2015) who emphasized that Pashto proverbs represent gendered expectations, showing that social standards that define proper nonverbal manner for men and women.

Cultural and religious beliefs have a great impact on the genderlect styles of Pashtoon community. Gender conventions in Pashtoon society are tightly linked to dominant cultural and religious ideas, which assign gender-specific duties for both men and women, according to a study by (Khaliq, 2023).

The impact of gender on communicative practices were studied by Crawford (1995). The study highlights the impact of gender on communicative practices by analyzing how languages shapes gender identities and promotes social power structures. She posits questions on already accepted theories about gender linguistic patterns that female speech is an anomaly and male speech is the norm, claiming that language is not neutral; rather, it is a weapon that promotes gendered order. Crawford further discussed that how different communication patterns represent power dynamics and societal expectations. Among these differences are rapport Vs report talks. Crawford's work is valuable because it provides a critical framework for understanding gender based communication patterns that represent societal expectations.

The cultural invasion of Western media in Muslim nations is examined by some (Akbar, 2009) with an emphasis on how the western media affects traditional gender roles. He stated that traditional norms are threatened and reshaped by the invasion of Western concepts, of individualism, gender equality, and liberal values, especially in the way they present gender roles in the media. Akbar's study offers a valuable insight for understanding how media, particularly Western media narratives that are ingrained in indigenous societies, affect gender dynamics. The shifting modes of communication in the drama shows how traditional values and modern influences coexist in both public and private spheres.

Methodology

The study uses qualitative discourse analysis to investigate the portrayal of genderlect styles in *Sang-e-Mah*. It is helpful to analyze how the depiction of genderlect styles in the drama reflect the social identity of Pashtoon. It provides insights about the contextual use of language by male and female characters of the drama. The study uses Genderlect theory developed by Debora Tannen as theoretical framework. It serves as the foundation for investigating the communication patterns of the characters of drama. Language reflects and reinforces the social structures of the society. This study explores the gendered linguistic dynamics of Pashtoon society in the drama.

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The data is collected from the episodes of the drama. The study focuses on the important dialogues that represent the interaction between male and female. It explores the language variations in interactions between male and female characters. The dialogues are selected on the basis of their relevance. The selected dialogues portray the gendered language styles in Pashtoon culture.

The study uses thematic analysis (Clarke & Braun, 2017) to identify the patterns and themes in gendered discourse. It enables the systematic examination of differences in use of language by male and female characters. It provides insights about how the linguistic choices reinforce the traditional gender roles. It also examines the language used by the characters to challenge the traditional gender roles. The analysis focuses on the lexical choices and sentence structures. The drama represents the gendered linguistic patterns used by various characters. It depicts the gendered language use in everyday life. It provides insights about how the gendered language use is adopted in the society. The drama also shows the alteration of these gendered language choices by some characters. The study examines how the drama questions the societal gendered norms. It also investigates how the societal norms about gender are reinforced in the drama. It explores whether the drama represents the need to change these traditional gendered roles or further reinforces them. To ensure validity and reliability, the selected dialogues from the drama are read many times and compared between scenes to determine the reoccurring linguistic patterns.

Results and Discussion

The study examines genderlect styles in *Sang-e-Mah* using Debora Tannen Genderlect Theory. It shows that the Pashtoon social identities are formed through linguistic patterns. It explores the differences in language use of male and female. It examines how these social identities are formed through gendered language use. The findings include five examples of each theme from the drama.

1. Men's Desire for Status vs. Women's Desire for Connection

Tannen (1990) discusses the desire of men for status and women for connection. According to Tannen women value connection. On the other hand, men seek status. The drama represents females focus on emotional connection. It also depicts the desire of male characters for status through authoritative language use. Example 1 Scene: The public conflict between Hilmand and Marjan Khan. The scene shows the status driven nature of Hilmand. Hilmand says that “I will not bow in front of such a man. He abandoned us in our time of need. I make my path myself.” This shows his disobedience and declaration of independence highlight his desire for status. Marjan Khan response depicts the Pashtoon societal expectations from men. Marjan Khan says “the honor of a man is earned through standing tall. A man cannot gain honor through emotional appeal. It shows how men are required to be tough in Pashtoon culture.

Another scene depicts Zarghona giving her daughter advice regarding family honor This scene represents the traditional feminine from Zarghona's message of maintaining familial relations and establishing strong family ties. Zarghona says that “A woman's strength is in her patience and her capability to keep unity in family. A house that is divided is lost”. This situation aligns with Tannen's concept of women connection - driven speech patterns. It is obvious that female characters in *Sang-e-Mah* give preference to peace, harmony, family unity.

Furthermore, in a Jirga meeting, Marjan Khan demonstrates his authority by highlighting the leadership style that Pashtoon society expects of men. The statement made by Marjan Khan

exemplifies the male capacity to associate dominance and control with leadership. When Marjan Khan says that "A leader does not ask for respect; he commands it.". However, the elder's response presents a complex critique, implying that intelligence, not just might, is the foundation of true authority. Elder said that "But respect is earned through wisdom, not force.". The conflict between traditional and changing ideas of masculinity in Pashtoon society is brought to light by this debate.

In another scene Sheherzaad and tribal elders engage in negotiations. In this scene the feminine urge to dissolve dispute through discussions is evident from Sheherzaad's statement. Sheherzaad says that "We should look for solutions that does not lead to the distraction of families." she suggests to find ways that lead to solution not towards distractions of families. On the contrary to this elder of the jirga prefer justice over emotional considerations. One of the elder stated that "Justice exceed interpersonal connections." this scene showcases the masculine point of view that give more value to directness and objectivity rather than personal relations.

Next, Hilmand questions his brother's capability to lead. In this scene Hilmand's narrative emphasizes the traditional male capacity towards independence and steadfastness. Hilmand says that "A weak leader take a shield of emotions and hide behind it whereas a strong leader stand firm on his decisions". On the other hand, Hikmat 's statement offers a completely different perspective arguing against traditional masculinity and in favor of emotional intelligence and collective strength in leadership. Hikmat says that "the strength is not in loneliness, but strength is in unity."

2. Rapport Talk vs. Report Talk

Tannen (1990) states that men and women use to prefer different linguistic patterns. Men are more inclined towards direct, informative, authoritative talks known as "report talk". On the other side, women prefer to use emotional, relational building, cooperative and supportive talk known as "rapport talk". Hikmat and Hilmand discuss about family dispute. In this scene, Hilmand's narrative emphasizes his reliance on facts and information. His belief on gathered information is fixed which shows the masculine trait of "report talk". Hilmand said to Hikmat that "he has collected all the information and he knows who betrayed them." Hikmat respond to Hilmand by saying "don't you understand it is not just a matter of facts but a matter of understanding". Hikmat's stance on repairing relations through emotional understanding reflects "rapport talk" which reflects the shift in stereotypical gender roles.

In another similar scene, Zarsanga offers Sheherzaad advice about conflict resolution. Her language was quite polite she used soft tone. Zarsanga said that "A woman's language should be a healing one not the one that make distance she further adds." Zarsanga's advice place more emphasis on using language that build relation, that heal. Zarsanga further give advice to Sheherzaad and said that "A woman's language should be a healing one not the one that make distance she further adds." Zarsanga's narrative aligns with Tannen's Genderlect Theory and it also truly represent how females in Pashtoon society gives advises to their younger ones. After a dispute Sheherzaad gives emotional comfort to Gull Meena. In this scene Sheherzaad tried to give emotional support to Gull Meena. She accepted her feelings. Sheherzaad said to Gull Meena that "she understands why she is hurt. She said let's talk about it." Instead of being objectives. Sheherzaad attempts to build a relationship with Gull Meena. This exchange exemplifies rapport talk.

In a scene talking about justice, Marjan khan's narrative about justice is quite objective and straightforward. It reflects his impartiality about justice. His statements align with report talk where interaction is more focused on convey factual information and to create authority and to build power. Furthermore, chiding Hikmat about his behaviour, Hilmand's tone greatly represents the masculine trait that seek to sustain power and independence and avoiding being

emotionally weak. Hilmand said that "I did what had to be done. There's no need for explanations." When he rejects the need to get some emotional support. Here his language aligns very well with report talk. His harsh tone reflects detachment, which is mostly bound to make language that aims to hold power and dominance.

3. Private Speaking vs. Public Speaking

As Tannen (1990) argues in her Genderlect theory that men are inclined towards dominating the public spheres where they use a sort of languages to establish their status, dominance and authority. Women on the opposite of this are more comfortable while speaking in private spheres. Where they use a sort of language to connect emotionally, to show support and cooperation. This difference is also observed in *Sang-e-Mah* which represents the Pashtuns society. It shows that gendered patterns are the expected norms of the society where men overtake public sphere and women express themselves privately. In a scene Gull Meena expresses her concerns about being judged by others. She puts her trust in her mother. As she feels emotionally comfortable with her. Gul Meena said that "Mom I don't know if I can face them. They will judge me.". She prefers to talk privately with her mother instead of sharing her concerns with a number of people. Gull Meena's fear of public judgement highlights the feminine fear of being judged by others.

In a scene, Sheherzaad asks Zarsanga for private guidance. In this scene Sheherzaad seeks advice from Zarsanga in private. She said "that she needs her advice but don't want others to know about it" Sheherzaad decision to make a private talk with Zarsanga. In this scene Sheherzaad is truly depicted the feminine trait to give more preference to emotional relationship. His hesitancy to speak in public is also reflected here. As women experience pressure in patriarchal society to express themselves in public. Next, Hikmat publically challenges Hilmand. He uses a straight, direct and assertive tone. Hikmat said that "You have questioned my decisions in front of everyone. If you doubt me, say it now." by this statement he wanted to show that he can establish leadership and can develop his authority by speaking in front of public like this. From Hikmat's statement it is also obvious that Hilmand also questioned him in front of public not privately. Thus both express themselves publically without any hesitation.

Furthermore, in private, Zarsanga speaks to Marjan Khan. In this scene Zarsanga speaks to Marjan Khan in private. As wanted to solve a conflict. Zarsanga said that "Our children need unity, not division. We must handle this discreetly." She gives preference to emotional control and keeping relationship alive. She stated that our children need unity, not division. We must handle this conflict discreetly. Her preferences show that women want peace, unity and harmony in family by providing emotional support. Example 5 Scene: Hilmand Gives a Speech in Public in this scene the masculine trait of Hilmand is reflected when he was speaking in public. Hilmand said that "The time for silence is over! We will take what is ours!" Hilmand's intense and powerful speech employs a language that encourages action and sustain leadership. This reflects the masculine tendency for public speaking.

4. Telling a Story

Tannen (1990) discusses story telling as a difference in the communication style of men and women. Women use story telling for building connection. In order to share emotions and build relationship or intimacy. While men use story telling for asserting status. According to Tannen men use storytelling to showcase their achievement. These gendered based differences are represented in *Sang-e-Mah*. In the drama Marjan Khan tells about a war experience to his fellow tribe members. He says "When I stood on that battlefield, I knew I had to prove my name". In this scene Marjan Khan narrates the story of his bravery and thoughts he had to prove his name. It shows the focus of men to showcase their strength by narrating such stories of their

bravery. It reflects men's use of storytelling for self-promotion. They use it to enhance their social position and authority.

In another scene, Gul Meena is comforted by Sheherzaad's childhood tale. In the drama Sheherzaad comforts Gul Meena by recalling a personal memory. She says "when I was a kid, my mother told me that patience turns the hardest days into wisdom". This scene represents the use of storytelling by Sheherzaad for emotional resonance. According to Tannen women use storytelling to show empathy. They use personal memories to build connection by narrating a story about shared experience. Hilmand boasts to his companions. In the drama Hilmand discusses his previous encounters with others. Hilmand said that "They thought I was weak, but I stood my ground, and they bowed before me." This scene shows how men use narratives of strength to achieve dominance and resilience. In this scene it reflects his efforts to convey his strength and independence.

In the scene teaching through a family anecdote, Zarsanga is taking family history to transmit knowledge and to hold moral values, Zarsanga's storytelling is based on relational and educational theme. Zarsanga said that "Your grandfather always said, 'A home built on trust stands forever.'" Her narrative seeks to uphold relationships and to transmit moral values, which are the basis of rapport talk, instead of raising herself. Subsequently, Marjan Khan motivates young people through his fights. In this scene, Marjan Khan is telling the stories of his personal achievements. His stories encourage the masculine trait of giving value to strength and survival through hardships. Marjan Khan said that "A real man is made in the fires of hardship. I was tested, and I emerged victorious." In Pashtoon society story telling is strongly rooted in their culture. That is used for moral teachings and better upbringing of their youngsters.

5. Listening, Asking Questions, Conflict, and Non-Verbal Communication

The storytelling signs of genderlect differences include various things. Some of the signs include listening, questioning, dispute resolution, and nonverbal clues. According to Tannen women emphasize rapport talking. They emphasize active listening, questions, and empathy. Men focus on report talk. They settle the disputes by confrontations. They use direct communication or aggressiveness. *Sang e Mah* represents the influence of Pashtoon gender norms on verbal and non-verbal communication. In the drama Sheherzaad listens patiently to Hilmand. Hilmand shares his difficulties with Sheherzaad. She said that "tell me everything, I want to understand". Sheherzaad uses feminine conversational approach. She speaks in an approachable and sensitive manner. Her active listening shows her emphasize on understanding and emotional intimacy. She asks him to share. The other nonverbal signs include head nods and eye contact. She uses these to show her participation and support.

In the scene regarding conflict resolution, Zarghona tells her daughter that how to resolve family conflicts. She says "listening before speaking is a sign of wisdom". She also says that "the heart of a mother can understand what words cannot". This shows her emphasis on listening as emotional strategy. It helps to understand what words cannot convey. In addition to it. In the drama Hikmat makes efforts resolve the tension between Hilmand and Marjan. Hikmat said that "Instead of raising voices, let's hear each other out. Understanding comes before judgment. "This shows the supportive and balanced tone of Hikmat. It is different from the patriarchal male nature. The communication style of men usually reflects dominance instead of negotiation. This scenes of the drama shows his emphasize on mutual understanding. In another scene, Sheherzaad is interrupted by Marjan Khan while she was talking. Marjan Khan said that "Enough talk! A man's decision is his alone!" In this scene when Sheherzaad was interrupted by Marjan Khan when she was talking highlights the authoritative power of men in public sphere. Marjan Khan not only stopped her while talking but he also used a declarative sentence by stating that "A man decision is his alone" to represent masculine power and dominance. Here Tannen's narrative that men often use conflict and assertion to take

control and to retake his power is evident by Marjan Khan's interruption. Furthermore, Gull Meena speaks reluctantly at a gathering. In this scene Gull Meena sounds cautious when she said that "I..... Mean that we should take care the feelings of everybody before making decision. This hesitancy and cautious behavior is the trait of female character in male - dominated society. Her controlled tone, soft spoken tone in a cautious manner along with low gaze are non - verbal cues that encourage traditional norms that restrict women's ability to speak publicly.

Discussion

The findings of this study show that Pashtoon cultural context further encourage such tendencies. Where masculinity is associated with status, independence, steadfastness, directness. In the contrary to this femininity is highly associated with soft speech, polite behavior, obedience, emotional appeal and indirectness for sake to maintain peace and harmony. In this drama male characters like Haji Marjan, Hilmand and Jirga elder used authoritative language, direct language most of the time they used declarative sentence like "justice is above all personal connections". The story of the drama also portrays that how characters occasionally went against the expected norms. The elder's statement that "Respect is earned through wisdom, not by force, and Hikmat's insistence on unity and togetherness over dominance and authority suggest that Pashtoon masculinity is evolving. Likewise, Sherherzaad's capability to convey her message in a patriarchal society setting grounds to a shift in female agency. All the things that are displayed in *Sang-e-Mah* is a representation of how social identities in Pashtoon society are ingrained, where women tend to build relations and maintain peace and harmony whereas men tend to show their status and dominance.

The findings of the study reveals that the contrast between "report" and "rapport talk" in the drama is not only the result of gender roles. But it is the result of representing Pashtoon Social Identities. It reflects the Pashtoon culture where masculinity is highly linked with power, status, authority and lack of emotions. In the drama male characters like Hilmand, Marjan Khan make use of report talk. On the other hand, rapport talk is used by female characters such as Zarsanga and Sheherzaad to communicate emotions build relations and to maintain peace and harmony. Female characters in the drama prioritizes understanding, support, cooperation over dominance and authority. Moreover, there is exception as well character like Hikmat act as an intermediary between these strict gender patterns, proving that language is not binary. As a result, this drama *Sang-e-Mah* tactfully demonstrates how gendered discourse develops and is present in cultural context, displaying common genderlect forms that are both challenging and encouraging at the same time.

Tannen's Genderlect Theory concept of public and private speaking is demonstrated in *Sang-e-Mah* through the analysis of dialogues in different contexts. Men characters such as Hilmand, Haji Marjan Khan and Hikmat were seen to speak publically. When it comes to Pashtoon culture so the tribal meetings, speeches, and gathering are the representatives of male power and social setting. In the drama female characters were seen to speak in private spheres to establish relationships, build connection, to show support. Characters such as Gull Meena, Sheherzaad and Zarsanga were seen to use such language. In private spheres their voices were strong, showing their emotional strength as opposed to their supremacy in social settings.

The findings of the study show that *Sang-e-Mah* truly displayed how men and women narrates their stories as they sound from two different worlds. Men characters like Hilmand and Marjan Khan tell stories of bravery, honor, resilience, dominance etc. Whereas as women character narrates stories of relation building, to show cooperative and supportive behavior. Thus their stories are based on personal relations and their perseverance. This difference in storytelling style narrates how men and women used different language to express their narratives. That completely aligns with Tannen's Genderlect Theory statement. Pashtoon culture also highlights

these capabilities of men and women speech. Because that are highly associated with their traditional cultural needs. This drama skillfully illustrated these variables of storytelling. *Sang-e-Mah* truly represent a thorough picture of Pashtoon social identities. It represents how listening trends, asking questions and conflict resolution and non-verbal cues are present in Pashtoon society. In the drama characters like Zarsanga, Gull Meena and Sheherzaad truly used rapport speech that also aligns with Tannen's statement. These female characters were actively engaged in listening and portraying cooperative body language. Their interaction style prioritizes emotion, sympathy and maintaining peace. On the other side male characters of the drama such as Hilmand and Marjan Khan acts within the framework of report talk. They used a language to negotiate their position, depend on facts and information, and to create their authoritative hierarchy. As depicted in drama male in Pashtoon society are expected to be dominated, authoritative, decisive especially when they are in public spheres. It is also clear that male tends to resolve a conflict verbally rather than through compromise. Even in sentimental situations male tends to resolve the situation above personal relationship. In a scene where Gull Meena was hesitant to express her point of view in a Jirga or tribal gathering is a best demonstration of this inequality.

Conclusion

To conclude this study, the examination of *Sang-e-Mah* drama shows that it truly illustrates how genderlect styles are portrayed in Pashtoon social identities. This study analyzed how the men and women of Pashtoon community express their feelings, how they speak publically and how they handle disputes and relationships differently using Tannen's Genderlect Theory. The study looks for how do male and female characters in *Sang-e-Mah* substantiate the Genderlect theory? What differences exist in the conversational objectives and strategies between both gender? And how do the Communication patterns of the drama *Sang-e-Mah* represent the Pustoon social identities of men and women? The findings of the Study show that both male and female characters of the drama truly align with how Tannen claims them in her Genderlect theory. According to the findings of study Men prefer to express their dominance, status, authoritative nature in different situations. They prefer to speak publicly. They rely more on factual information than emotions. For them conflict resolution is direct and straightforward. Their body language is direct and they show less Non-verbal cues as compare to women. On the opposite of this Women tends to build connection, they prefer to maintain peace and harmony in family. They use cooperative and supportive language. They prefer to speak privately about their concerns. Their body language shows a lot of Non-verbal cues such as raising or lowering their tone, showing facing expressions etc.

The drama portrayed that men and women used different conversational strategies to maintain their status, independence and connection. The findings show that much of the drama represents Pashtoon culture and how gender roles are ingrained in Pashtoon society. Thus *Sang-e-Mah* proved to be a valuable source for understanding how speech patterns of men and women represent larger societal expectations. We can conclude from this research that language is not only a tool to communicate but It also plays role in maintaining and preserving traditional norms. Comprehending these various patterns can help us to become more aware of gender based interaction and strive towards politer dialogue exchange between men and women especially in cultures that are sensitive to these differences like Pashtoon culture.

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