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A Comparative Study of Similar Narratives Between Television Dramas, Newspapers, and Twitter: An Integrated Critical Discourse Analysis

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Abstract

This study delves into the difference of narratives' representations between Pakistani television dramas, and both social and print media (Twitter and newspaper). Although most of the Pakistani dramas try to shape the perceptions and cultural understandings in a positive way, these narratives are often contradicted by the real life gruesome incidents that are covered by social and print media. Therefore, by following Entman's Framing Theory (1993) and Fairclough's Three-Dimensional Model (1989), this research aims to provide a comparative analysis of the interpersonal issues between television dramas, and both social and print media. This study wields qualitative method to focus on the critical discourse and framing of two Pakistani dramas: *Yakeen Ka Safar* and *Raqs-e-Bismil*, one newspaper: *Dawn*, and one platform of social media: *Twitter*. In short, the research demonstrates the comparison of the portrayal of the interpersonal issues between television dramas alongside social and print media.

Keywords: Critical Discourse Analysis, Framing, Narratives, Interpersonal Issues, Dramas, Print Media and Social Media.



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Introduction

In this contemporary era, television dramas play a significant role in diffusing certain perceptions into the society regarding different issues. They frame certain positive aspects of issues in a way that complements their agenda, ignoring the other possible consequences to overwhelm their audience.

Pakistani drama industry started reviving its position in 2011 with *Humsafar*; a Hum TV epic starring the phenomenal Mahira Khan and the evergreen Fawad Khan. It gave rise to the production of a hit drama every year: *Shehr-e-Zaat* in 2012, *Piyaar-e-Afzal* in 2013, *Sadqy Tumhary* in 2014, *Diyaar-e-Dil* in 2015, *Udaari* in 2016, *Yaqeen Ka Safar* in 2017, *Ranjha Ranjha Kardi* in 2018, *Mere Paas Tum Ho* in 2019, and *Raqs-e-Bismil* in 2020.

One of the most famous Pakistani dramas *Yakeen Ka Safar*¹ revolves around the story of Dr. Zubiya Khalil and Dr. Asfandiyar Khan. Zubiya loses her mother due to the extreme violence of her father on her which eventually kills her. The death of her mother puts her in an isolated situation when a guy named Rameez strategically lures her into a trap. He convinces her to marry him and come to his flat where they will get married. When she reaches there, he tries to assault her. This heartbreak brings a lot of insult to her and eventually she is thrown out of the house after her father's death by her sister-in-law. On the other hand, Asfandiyar belongs to an elite family where he is perusing to be a doctor with his father and brother the top lawyers in the country. His brother, Daniyal loses his life in a trap while working on a critical Noori's assault case. This makes the jolly Asfandiyar bitter along with the hurt of his broken engagement with his beloved cousin. Years later, Zubiya begins working at Asfandiyar's hospital. Asfandiyar overwhelms Zubiya initially by his strict nature, however, eventually falls in love with her. Later on, 'despite Zubiya's fears about her troubled past, Asfandiyar reassures her of his unconditional love. By overcoming misunderstandings, they marry, symbolizing new beginnings'.

Another famous drama *Raqs-e-Bismil*² pivots on the emotional journey of Moosa and Zohra (Zareen). Although Moosa belongs to a conserved family, he falls in love at first sight with Zohra after seeing her modestly dressed on a bus. As Moosa's upbringing has a huge impact on him, he wants to marry a pious lady. When he sees Zohra like this, he couldn't help but believe that she is a modest girl, just like him. He persistently starts following her every day and proposes to her one day suddenly, only to be shocked when he later discovers that she works as a dancer at private parties. Humiliated, Zohra rejects his proposal and criticizes social hypocrisy. After a series of confrontations, Moosa's family tries to control him by engaging him to Sitara, but he cannot stop thinking about Zohra. Meanwhile, Zohra gets trapped in a loveless marriage with a wealthy man, Shahryar, which is a mere financial gain for her husband. Moosa, disappointed by life and love becomes a bodyguard for actress Laila. 'Zohra and Moosa meet again at a high-profile party, and despite their broken circumstances, she begins to realize the sincerity of Moosa's love. Moosa saves her from an assault, which further deepens her regret and sparks feelings for him'. As Shahryar's greediness elevates, he eventually divorces Zohra. Homeless Zohra meets an accident only to end up at a dargah (Sufi shrine), where she is offered refuge by Moosa's father, Pir Qudratullah unknowingly. 'Over time, Zohra earns the respect of Moosa's family through her modesty and character, without revealing her true identity'. Pir Qudratullah later arranges her marriage to another man, Ahmed. Moosa, upon hearing this, confronts his father but respects Zohra's decision when she chooses to obey Pir Sahib's wishes. However, Ahmed realizes Zohra

¹ https://greenistan.fandom.com/wiki/Yaqeen_Ka_Safar

² <https://en.wikipedia.org/wiki/Raqs-e-Bismil>

and Moosa's history and convinces Pir Sahib to unite them. Finally, Zohra and Moosa are married with the family's blessings, symbolizing forgiveness, redemption, and the breaking of social class prejudices.

As dramas portray certain aspects of cultural, social, economic, and interpersonal issues in a positive way, social media portrays the brutal and crude reality of the world, which opposes the fictional narratives of the television. This research will analyze how the dramatic representations of certain interpersonal narratives differ from reality.

Problem Statement

The mass media represents the diverse aspects of the same issue on different media platforms. Every media outlet frames the narratives in the way which complements its agenda. The current study will be looking at the discourse of mass media, i.e., the television dramas, social and print media in Pakistan, to see how the narratives in these three media outlets about same issue have been framed, how the ideologies have been constructed about the interpersonal issues, and the comparison between the representations of these narratives.

Significance of the Research

This study aims to identify the frames and ideologies represented in three distinct platforms of mass media, i.e., the television dramas, social and print media, towards the interpersonal issues. Every platform of mass media portrays the interpersonal issues in a different way; therefore, capturing the portrayal of these platforms about them is notable. This research contributes to the existing body of research by providing scholars and researchers with authentic comparison of discourse between television dramas and social media on interpersonal issues.

Research Questions

- How the narratives of the same interpersonal issues are framed in the television dramas and media?
- Which ideologies are constructed analytically by the narratives on the television dramas and media?
- To what extent the representations of the narratives on television dramas align or differ with the media?

Research Objectives

- To analyze the framing of narratives of same interpersonal issues in the television dramas and media
- To depict the ideologies constructed by the narratives on the television dramas and media analytically
- To compare the representations of the narratives between television dramas and media

Literature Review

Entman (1993) claims that discourse, if instilled with framing, becomes powerful in communicating messages effectively. In other words, framing influences perceptions of the audience. As reality is perspective, framing involves selecting a particular aspect of a perceived reality and making it more salient by adhering it to fixed four standards. "Theory of framing evades treating all negative or positive terms or utterances as equally salient and influential".

Framing is constructed at different mass media platforms, recognizing the agenda. Three of the most common types of mass media are: broadcast media, print media, and social media. To begin with, social media refers to the social networking websites that allow the users to interact through different forms of discourse, i.e., X (Twitter), Instagram, or Facebook. Next, print media refers to the written form of discourse that provide information or entertainment, i.e., newspapers, magazines, and books. Finally, broadcast media refers to a form of communication that leverages digital signal or airwaves to transmit to a mass of audience, i.e., radio and television dramas.

In the wake of the above paragraph, each type of mass media platform has its own quintessential discourse. Regarding the discourse of print media, it includes eloquent lexical choices, refined syntax, and articulate rhetorical strategies to propagate a dominant ideology. Aligning with this stance, Wodak & Meyer (2009) submit that print media strategically use discourse choices while circulating a specific ideology to maintain media regulation. The tactical use of language is acknowledged by employing literary devices, conventional discourse, and deliberate exclusion of some words to engage readers, add depth, shape narratives, and convey the meaning. This view is further refined by Van Dijk (2006), observing that conventional use of language and metaphorical discourse is necessary for creating cognitive categories. Furthermore, for persuading the readers towards a specific situation, ethos, pathos, and logos are used (van Leeuwen, 2008). Ramzan et al. (2020) submitted that the discourse of the print media has embedded a positive and negative theme ideology. In the print media discourse, language, power, and ideology are complexly packed with each other. It suggests that print media not only portrays ideologies but also perpetuates them.

On the other hand, social media platforms employ the use of innovative language. Due to this, novel linguistic features, i.e., the use of abbreviations, slang, and neologisms, are used to communicate the message efficiently. Moreover, emojis and hashtags serve as visual cues that add emotional context to a message, allowing users to express themselves effectively. Whereas hashtags facilitate users to join trends. Not only this, but persuasive language used on social media platforms shapes ideologies and opinions and influences public discourse. Ultimately, the role of language in social media communication underscores its transformative power in shaping both individual identities and broader social trends in an increasingly interconnected world (Zarina, 2025).

The above discussion generally informs that each media platform has its own specific discourse which frames the same perceived reality in a different way, complementing its aim. Their basic agendas are to disseminate information on diverse topics to a larger group of audience and shaping public opinion. Nevertheless, it is noteworthy that this study particularly focuses on drama serials, newspapers, and X (Twitter) as the different broadcast, print, and social media platforms, with their distinctiveness lying in drama serials supporting entertainment, newspapers supporting the credible discourse, and X (Twitter) involving social influence. In Pakistan, all these media platforms are consumed by the viewers.

The above paragraph discusses the distinctiveness between drama serials, social media, and print media. In particular, the agenda of dramas is to portray entertainment. Pakistani dramas are versatile as they frame diverse topics from almost every aspect of life. Pakistani dramas' topics revolve around various interpersonal and societal problems, including extra marital affairs, political critiques, power dynamics, poverty, racism, and so on.

Talking of interpersonal issues, Ullah (2024) depicts the interpersonal issue of extra marital affair in the Pakistani Drama *Mere Pass Tum Ho* by employing Fairclough's model of Critical Discourse Analysis. He argued that extra marital affairs are influenced by power, dominance, and desires, by

analyzing the intricacies of power and language in the drama. These affairs result in detrimental consequences for children and families involved. However, the drama ends on a positive note where the victim of cheating forgives the cheater at the end of drama.

Similarly, another research study by Hussain (2022) analyzes the Pakistani drama serial *Parizaad* through the lens of double consciousness. It depicts the issues of racism and poverty that the main character Parizaad faces. He is considered as a redundant being not only by the society but also by his own house members. The criticism he receives from the society instills inferior complex in him. He goes through an ample amount of confrontation that only ace his complex of double consciousness. 'In a nutshell, Parizaad becomes a victim of such psychological duality in his personality based on two socio-economic factors, the power of money and the color of skin'. Yet, at last, he gets a happy ending where his boss bequeaths his whole property to him and he also gets along with a girl.

Likewise, dramas have a specific agenda, Twitter is a popular medium in Pakistan also has its aim: it is used to share emotions, opinions, and behaviors on trending issues. Shamsi (2023) notices that the social media trends are not permanent and quickly shift their focus to an evolving environment. It means Twitter becomes efficient whenever any trendy or hot issue surfaces.

As people from all around the globe utilize Twitter to portray and construct opinions, there is a high chance that Twitter may involve fake news. The prevalence of misinformation on Twitter correlates with psychological effects. The study conducted by Khan et al. (2023) underscored that misinformation on Twitter heightens psychological effects among the youth, including confusion, polarization of political beliefs and opinions, and dissonance. It urges the need for "targeted interventions to promote media literacy, critical thinking, and responsible information consumption. There is no doubt that Twitter is a major source of misinformation, yet it has many pros for the society. An exploratory research study by Hayat et al. (2022) observes the influence of political discourse of Twitter on the youth. The study concluded that Twitter helps in creating political awareness among Pakistani youth and brings individuals closer to the political leaders. In other words, powerful and overwhelming discourse on trending topics on Twitter carries away the users.

As the above paragraph discusses the role of political movement on Twitter in diffusing political awareness among youth, likewise, a study by Saqib (2023) underscored the role of social media to develop a transformative shift in the conventional depiction of women. The study emphasized the strategic use of social media platforms, coupled with deliberate discourse to portray the positive aspects of women, i.e., achievements, excellence, and advocacy for important causes. It further entailed the importance of observing ethics while publishing content related to violence against women. In other words, these studies portray the salience of Twitter in feeding certain ideologies into the minds of users.

Likewise, drama serials and Twitter, newspapers have a particular agenda. Regarding it, the discourse of newspapers can manipulate minds. However, it must be emphasized that each newspaper perceives and interprets the same event differently. It means that the same event could be represented differently by various newspapers to propagate the desired ideology (Wang, as cited in Alkaff et al., 2017).

In particular, English newspapers in Pakistan have a significant influence on the leadership and the layman as well. Therefore, print media inculcates certain persuasive discourse tools in order to disperse a specific ideology related to a news frame among a huge readership. The same

observation is made by Phillips et al. (2004) that to diffuse a specific ideology in the audience of newspapers, linguistic techniques have to be instilled strategically. Thus, in this way, hegemony is maintained.

The above paragraphs describe the significance of discourse used in Pakistani English newspapers. One of the most famous Pakistani English newspapers is the Dawn newspaper. It is published from Karachi and read throughout Pakistan. It is counted among the most authentic newspapers in Pakistan, which communicates authentic information by adhering to professional standards. The newspaper's editorial includes features on diverse aspects.

A research study on the discourse of Dawn News argues that it employs politeness strategies in articles for media regulation. Newspapers' discourse involves the use of metaphors, and analogies to develop progressive ideology, and that is how it evokes a sense of responsibility among readers (Bibi et al., 2025). In other words, Dawn is a famous Pakistani newspaper and its agenda is to evoke a sense of responsibility in individuals.

All in all, the above discussion suggests that every outlet of mass media has its quintessential agenda and discourse, therefore it frames the different issues in the way that gets along with its agenda in a specific discourse. Every platform endorses a specific ideology among the citizens. Therefore, this study looks at the discourse of three types of the Pakistani mass media platforms, i.e., the television dramas, social and print media, to compare the representations of the interpersonal and social issues' narratives.

Research Methodology

The qualitative research employs an integrated discourse approach on the comparison of similar narratives between dramas, social and print media. Moreover, the primary data - the population - of the current paper has been taken from two Pakistani dramas: "Yakeen Ka Safar" and "Raqs-e-Bismil", a few X (Twitter) posts of the Pakistani users, and some limited text from the famous Pakistani newspaper 'Dawn' for brief analysis. Whereas, scholarly articles and theories on the mentioned variables serve as the secondary data. Additionally, the article applies the frameworks of "Entman's Framing Theory" and "Three-Dimensional Model of Critical Discourse Analysis by Fairclough" on the primary data by employing textual analysis by exploring hidden ideologies. Furthermore, the research maintained validity by ensuring credibility through alignment with previous studies, conformability through direct examples from the dramas, newspapers, and tweets, and transferability by demonstrating that findings can be applied to other issues as well. Lastly, pertaining to the ethical considerations, the twitter handles of the tweets have been removed. Similarly, the text from newspapers have been rephrased without representing the names of actors involved.

Theoretical Frameworks

Framing Theory by Entman (1993)

Robert Entman asserts that frames refer to problems. Whereas, framing essentially involves selection and salience. To frame is to select some aspects of a perceived reality and make them more salient in a communicating text, in such a way as to promote a particular problem definition, causal interpretation, moral evaluation, and/or treatment recommendation for the item described.

Postulates of Framing Theory. It has four postulates

Defining Problem. This section emphasizes how events are understood by audience. When there is a problem or event, how is the event or issue understood?

Diagnose Causes. The cause of the problem is an element to frame who is considered as an actor in an event. The cause here can mean what, but it can also mean who.

Making Moral Decisions. This element is a framing element that is used to justify/provide arguments on defining the problem that has been made. It provides a strong argument to support the idea.

Treatment Recommended. This element is used to judge what the journalist wants. What path was chosen to solve the problem? The solution depends, of course, on how the incident is seen and who is seen as the cause of the problem.

Three-Dimensional Model of Critical Discourse Analysis by Fairclough (1989)

Norman Fairclough is known as one of the prominent figures in the discussion of language, ideology, and society. Fairclough (1989, p.18) proposes that “language is a part of society”.

Furthermore, Fairclough also argues that language and society are related not in an external sense, rather, they are related internally. In simpler terms, linguistic phenomena reflect social phenomena, and also the other way around.

Language, according to Fairclough (1989, p.19), is “a social process”. His model consists of three dimensions: textual analysis, discursive practice, and social practice. These dimensions provide a comprehensive approach to understanding the construction and interpretation of meaning within discourse" (Fairclough, 1989, p.97).

Postulates of Fairclough Model. It has three postulates.

Textual Analysis. The examination of linguistic features and structures within a text or discourse. It involves analyzing grammar, vocabulary, rhetorical devices, and other textual elements to understand how meaning is constructed, and power relations are portrayed.

Discursive Practice. The broader strategies, techniques, and conventions employed in language use within a specific social context. Discursive practices encompass genre, style, narrative techniques, and other discursive strategies used to convey certain messages and ideologies. The broader strategies, techniques, and conventions employed in language use within a specific social context. Discursive practices encompass genre, style, narrative techniques, and other discursive strategies used to convey certain messages and ideologies.

Social Practice. The wider social, cultural, and institutional contexts in which language operates. Social practices encompass historical, political, and cultural factors that shape and are shaped by language use. Analyzing social practices helps us understand how power structures and social norms influence language and discourse. The wider social, cultural, and institutional contexts in which language operates. Social practices encompass historical, political, and cultural factors that shape and are shaped by language use. Analyzing social practices helps us understand how power structures and social norms influence language and discourse.

Data Analysis

Framing Theory by Entman

Yakeen Ka Safar

In the Pakistani drama landscape, it is usually not uncommon for the female leads to initially refuse the proposal of the male protagonist, due to their past experiences. Similarly, Zoobia from Yakeen Ka Safar does the same to her unrequited love Asfandiyar, as she has fearful experiences in the

past. However, despite facing rejection, Asfandiyar portrays decency, sticks to his morals, and does not force her. In fact, he calms and helps her when she is in danger. It suggests that men should always respect women's choices and not endorse to vengeance.

Raqs-e-Bismil

Likewise, Zoobia from Yakeen Ka Safar, Zohra from Raqs-e-Bismil rejects the proposal of Moosa and also insults him at many instances because she is well-aware of the classism and hegemonic differences between both of them. Yet, Moosa remains steadfast and helps her at several times. Not only this, he sacrifices everything for her. It implies that men should always display chivalry and patience in these matters.

Three-Dimensional Model by Norman Fairclough

Yakeen Ka Safar

This conversation took place between Asfandiyar and Zoobia when Asfandiyar's mother asks Zoobia for her maternal aunt's number to contact her and start off the discussion for Asfandiyar and Zoobia's marriage. Zoobia comes to Asfandiyar's office and shocks him with her words that she is not interested in getting married to anyone, ever.

Asfandiyar: *'You are joking, right? Is there any problem? If you did not like anything about me or my family, share it with me, I will take care of it.'*

Zoobia: *'I think we should not talk about it for now'.*

Textual Analysis. In the above example, the dialogue uttered by Asfandiyar has three clauses. The first one *'you're joking, right?'* reflects that he is in a denial situation after Zoobia rejects his proposal and thinks that she might be joking. He utters the first clause as an interrogative sentence because he is expecting Zoobia to condemn what she has said. The second clause *'is there any problem?'* is also an interrogative sentence, but this time, he got serious, warding off the denial and asks for the reason for not getting married to him. The third and final clause *'if you did not like anything about me or my family, share it with me, I will take care of it'*, he sounds imperative (requesting) and creates a hypothetical situation with a supposed solution that maybe Zoobia disliked anything about him or his family, and he is there to sort it out. He overall uses sophisticated vocabulary, with appropriate jargons being instilled, and no negative or insulting connotation. The tense of the dialogue is also well constructed, reflecting the notion that he speaks well – even in a disappointed and flabbergasting situation. Likewise, the syntax is also coherently profound and plain, with no awkward placement of parts of speech. Additionally, Asfandiyar uses active voice to sound stronger and straightforward, as the situation is critical. On the other hand, Zoobia's dialogue is also constructed profoundly with sophisticated use of words. She uses active voice to sound straightforward. She inculcates the modal verb 'should', recognizing that Asfandiyar should avoid discussing on the proposal topic with her. She says 'I think' to sound assertive that it is her decision and she has the authority to dismiss his proposal.

Discursive Practice. The above example is produced by a drama, with different purposes: to persuade, entertain, and inform the audience. In the first dialogue (uttered by Asfandiyar), the male character is trying to interrogate and persuade the female character for rejecting his proposal, asking for the reason, and trying to convince her in marrying him. Whereas, Zoobia utters the second dialogue and her purpose is to inform the male lead that she does not want to talk about this topic. As this drama revolves around different social issues, this particular conversation highlights the expected reaction of girls struggling with traumatic past experience towards a

modest proposal and sets an example for boys to not force them. Therefore, it is settling an example for the consumers to respect the choice of females and not force them in getting married. The perspective of the female lead in the conversation dominates as the drama is trying to create a notion among public of respecting girls' choice related to the matters of marriage. However, the ideology portrayed in the drama gets recontextualized (opposing and contradictory) in other dramas and in reality as well. Also, the shorts and reels of this specific scene on YouTube and Instagram made it easy to distribute among mass. The target audience is all classes of Pakistan. The text was interpreted positively and the message was conveyed as the users celebrated that character, ample interviews we taken from the actors involved, fan edits of the dramas were made, and Instagram posts were uploaded and reposted. This discourse combines the religious, cultural, feminist, and social discourses. The drama challenges other dominant hegemonies in society. The drama decides to keep certain issues visible by framing them in a persuasive way.

Sociocultural Practice. When a girl rejects a boy's proposal, it is often seen in Pakistan that boys often go for forcing the girls or taking revenge on them to satisfy their ego. This drama - especially this scene – attempts to challenge that notion and develops an ideology of love and patience to see matters like these. The conversation portrays that the girl has the power to either accept or reject the proposal, therefore she is dominant. Neither the religion nor culture propagates obnoxious norms relating to marriage matters, but the false and fabricated social norms give this mentality to patriarchal people, due to which people go with questionable means to force them, but this drama negates such beliefs. The hero maintains his legacy by accepting the rejection respectfully and not instilling any negative means to negotiate it. Discourses like these elevate social harmony.

Raqs-e-Bismil

Musa: *Will you marry me?*

Zohra: *No!*

Musa: *Why? I have everything.*

Zohra: *I am not bound to give you any explanation.*

Musa: *I swear I don't have any bad intentions. I want to marry you.*

Textual Analysis. In the above example, Musa uttered three dialogues. The first one '*will you marry me?*' is an interrogative statement which reflects that he is asking for the consent of Zohra, rather forcing her. The second dialogue he utters after Zohra clearly says '*no*', that is '*why? I have everything*' which shows that he is looking for the reason of rejecting him and confirming her that he has everything. It portrays that he is negotiating with her peacefully and persuading her through his credibility and possession. After Zohra says to him that she is not bound to give him any explanation of rejecting his proposal, he confesses that '*I swear I don't have any bad intentions. I want to marry you*' which displays that despite belonging to a patriarchal society where the rights and consent of girls pertaining to marriage are ruined, he is trying to convince her and giving explanations that he wants to marry her without any harmful or bad intentions. On the other hand, Zohra utters '*no*' to sound precise and concise that she is not interested in marrying her, followed by '*I am not bound to give you any explanation*' which shows that she has freewill.

Discursive Practice. The above example is produced by a drama, with different purposes: to persuade, entertain, and inform the audience. This drama revolves around different social issues, whereas, this particular conversation highlights the expected reaction of girls struggling with questionable profession and lifestyle towards a conservative proposal and sets an example for boys

to not force them and try to negotiate and persuade the girl through proper way without being assertive or aggressive. Likewise, *Yakeen Ka Safar*, it is settling a feminist hegemony by promotes the freewill of girls. However, the ideology portrayed in the drama is not regarded by everyone. This discourse challenges other dominant patriarchal and chauvinist hegemonies in society. The drama decides to keep certain interpersonal and social issues visible by framing them in a persuasive way.

Sociocultural Practice. In Pakistani society where a lot of brutal incidents take place over rejection and men are becoming more savage, conversation and attitude of a man like this can immensely overwhelm anyone. This conversation his opposes the preconceived hegemonies of the patriarchal society. Likewise, *Yakeen Ka Safar*, the conversation reflects that girls have the authority to negate their proposal if they want to. The fabricated social norms give this sick and maddened mentality to the obnoxious men to force and downplay women in every possible way, which this drama subtly negates. The hero shows the audience that negotiating a rejection peacefully is the way rather than moving towards vengeance.

Framing Theory by Entman

Case 1

One news report described the incident of an innocent girl murdered by her male acquaintance, out of suspicion of betrayal. The murderer interacted with the victim through the social media platform, and gradually developed one-sided infatuation on his part. Some days before the murder, the murderer came to wish the victim birthday in her town, but she refused to meet him. After she refused to meet, ‘the murderer became heartbroken, suspicious that the girl was deliberately avoiding and betraying him. He suspected that she might have been involved with someone else’. The boy convinced the girl to meet again on some other day. On the meet up day, he decided that if she still refused to come, he would kill her. Therefore, he ensured to bring a pistol with him. ‘When she refused to answer him, he drove to her residence, then forcibly entered the house and fatally shot the victim in front of two women—her mother and maternal aunt. *In confessional statement, he admits to have committed the crime*’. This suggests that due to personal enmity and grudges, men can take lives of women, their so-called beloved, in the name of love (Dawn, 2025).

Case 2

In another case, a university student was killed by her cousin upon refusing the proposal. The girl was a brilliant student of one of the most reputable universities of Pakistan. She was proposed by her cousin, to which she refused. One day, when the victim was returning to her hometown by bus, her cousin ‘lured her into his car and later raped and poisoned her’. After that, he threw her body and luggage outside the village. These incidents show that decency and shame have been erased from the world and now only lust prevails. A person who cannot handle a mere rejected from his so-called beloved, and justifies his ego by assaulting and murdering her, should not be allowed to breathe. This suggests that government should enforce strict punishments on such murderers, so that such gruesome people do not dare to do this type of cruelty ever again (Dawn, 2025).

Three-Dimensional Model

Case 1 and Case 2

Tweet 1: *‘A girl lost her life simply for saying no. What kind of world are we living in? The lack of empathy is terrifying. I just hope we, as a society learn to feel truly feel for others. To respect boundaries. To value life. May we grow in empathy, in understanding, and in basic humanity’.*

Tweet 2: *“Another story we will forget in a few days, when a new story takes over...we’ve failed as a society and as humans...I see no return from this point...I hear victim blaming...I hear how a woman should’ve behaved to evade this...it is all of us...we’ve contributed to men not being able to hear a NO!”*

Tweet 3: *“She said NO. And he broke into her house and killed her. That’s it. That’s the reality. what kind of world are we living in, where saying a ‘no’ costs you your life?”*

Tweet 4: *‘Raise your sons better’.*

Tweet 5: *‘Justice must prevail’.*

Tweet 6: *‘A girl silenced forever because someone’s ego couldn’t handle rejection. This isn’t madness. It is sick, entitled mindset that sees women as possessions not people. She didn’t deserve this. No woman ever does’.*

Tweet 7: *‘A strong appeal to high authorities, the accused should be given severe punishment’.*

Tweet 8: *‘A bright student, future of our country brutally murdered just for saying No bint-e-hawwa needs justice’.*

Textual Analysis. All the tweets mentioned above share certain common patterns. Firstly, the jargons ‘no’ ‘a girl’ ‘killed’ ‘rejected’ and ‘justice’ are used frequently to reflect the gravity of the situation, recognizing that how a teenage girl got killed over saying a *no* to someone in whom she was not interested; and to urge the government to take strong action on it. This text inculcates the use of metaphor ‘*bint-e-hawwa*’ which means the daughter of Mother Hawwa to persuade the audience through pathos, recognizing that girls are innocent, fragile, and pure and such gruesome acts must not happen to them. Additionally, the text leverages ‘*future of our country*’ as a label for the victim to evoke them on how the future of our country is at risk. All the tweets mostly involve the use of active voice to reflect straightforwardness and emotional vulnerability. The use of pronoun *we* is used to generalize the act and portray the notion that everyone stands with the victim and condemns the barbaric act. Most of the discourse of tweets involve the use of interrogative sentences to evoke answers, imperatives to evoke emotions in people, and exclamatories to condemn the issue. The tone of the tweets is full of emotions, mostly anger and fearful. Lastly, the letter *n* of ‘*no*’ is capital which shows the severity of the situation and to disseminate the fact that the girl rejected to meet him (the murderer), despite her disapproval, he could not stop and went on to murder her. In other words, it shows that the society does not regard the ‘*no*’ of girls thoughtfully.

Discursive Practice. The tweets done on the murders are not just by ordinary users but influencers as well, which shows that the cases were trending and seen by the celebrities and stakeholders also. Not only this, the severity of the cases pushed them to tweet about it. Furthermore, the tweets were amplified with the use of trending hashtags. As a result of it, the audience was overwhelmed by it and was seen clearly in the form of retweets, comments, likes, and shares made by it. The feature of intertextuality was also seen as the tweets referred to news. All in all, the tweets were done in short, catchy, and emotional style to attract for masses of people. Lastly, the tweets were coherent but at points lacked cohesiveness which shows that the users were penning them in a stream of consciousness and in an emotional state.

Sociocultural Practice. The tweets managed to create some norms for the users: provoke feminism, halt male entitlement, prevailing justice, and raise men better. Cogently, the tweets are supporting the victims and attacking the oppressors by calling them out and urging the stakeholders

to instill justice in the society. All the discourse uncovers the ugly face of the interpersonal and societal issues and the unsafety of girls in it. At frequent times, it evokes the stakeholders of the state to prevail justice. Moreover, the tweets sympathize and condole the family of the victim in the test of times. They also provoke the other members of the society to raise their sons better to evade such acts in future. The discourse on the issues had positive impacts on the society as the whole nation became one and condemned the filthy acts.

Findings and Discussion

This research study employed Entman's Framing Theory and Fairclough's Three-Dimensional Model to depict the representation of same issue on two different platforms of mass media, i.e., television dramas and social media.

In the television drama, *Yaqeen Ka Safar*, Zoobia rejected the proposal of Asfandiyar initially due to her traumatic past experiences, whereas, in *Raqs-e-Bismil*, Zohra did the same to Musa due to classism. Nevertheless, the male main leads of both the dramas remained staunch in their morals and ethics, respecting the girls' decision. This frames that men should always show great reverence for girls' decision, no matter whether it is in their favor or not.

Similarly, both the television dramas construct the ideology of chivalry and egalitarianism. The repetitive patterns found in the discourse of male leads in television dramas towards the rejection included coherent interrogative and imperative (requests) statements, a short denial, and creating hypothetical situations with supposed solutions, all wrapped up in direct voice sophisticated vocabulary, with no negative connotation. On the other hand, female leads' dialogues adhered to being assertive, sophisticated, and direct voiced. Both Pakistani dramas intertextualized the discourses of religion, culture, feminism, and society, pertaining to ideas. The dramas advocate that taking consent from the woman is necessary and if she disagrees, the man can negotiate with her through peaceful strategies only. These dramas subtly negated the fabricated norms made by the patriarchal society and condemned the questionable acts leveraged by the obnoxious men towards rejection.

Whereas, the same issues when settled in reality, social media platforms were showered with the interpretations of the information related to the issues. Unlike the television dramas where men adhered to moral values, social media framed the brutal reality of society that men take revenge by being barbaric towards girls upon rejecting their proposal, despite loving them. It also suggested that stakeholders must take notice of such gruesome acts and prevail justice in society by hanging such entitled and male chauvinists.

Regarding the representation of such narratives on social media, the ideologies of feminism and cancelling male chauvinism are implied. These ideologies are formed by the reiteration of certain word patterns to reflect the gravity of the situation and to urge the government to take strong action on it. The text of social media was in active voice involving the use of religious metaphors to describe the innocence and purity of victims; persuasive devices (pathos and ethos) to tragicize the issue; strong rhetoric devices to exhort the stakeholders for prevailing justice and attract masses; the use of pronoun *we* to generalize the act, recognizing that everyone stands with the innocent victim and condemns the barbaric act of oppressor. All the tweets were emotional, amplified with the use of trending hashtags, and encouraged the ordinary people, celebrities, and even stakeholders to react on it. As a result of it, the audience was overwhelmed and was seen retweeting, commenting, liking, and sharing the tweets. Moreover, the feature of intertextuality was also seen as the tweets referred to news. Lastly, the tweets were coherent but at points lacked

cohesiveness which shows that the users were penning them in a stream of consciousness and in an emotional state. All in all, the tweets were done in short, catchy, and emotional style to attract for masses of people. The discourse of social media uncovers the ugly face of the society and the unsafety of girls in it.

In a nutshell, the television dramas tend to entertain the audience, therefore they embody fake narratives, ignoring the other possible repercussions. Whereas, the social media upholds the crude picture of reality through its discourse.

Conclusion

The study explored the comparison between two different mass media platforms towards the representation of same narratives. Regarding this, the results show both platforms embody contradictory frames and ideologies towards the same issue. However, this research study is limited in only one way, i.e., limited provision of time. Lastly, the future researchers and scholars are suggested to work on the effects of fake television drama narratives on the young audience of the country which instigates them to take detrimental steps.

Conflict of Interest

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