

Unmasking Sexism and Vulgarity in the Pakistani Comedy Talk Show: A Critical Discourse Analysis

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Abstract

Comedy performs duties for a double motive: making people chuckle and determining their point of view. This study examines how comedy on the Pakistani news channel, particularly the program Hasnaa Mana Hy, establishes and strengthens community specifications and how it influences societal norms and stereotypes. Critical discourse analysis reveals that the show usually targets external appearance, overweight, complexion, gender, cultural background, and citizenship, enhancing negative preconceptions and prejudices. The research highlights the inequality faced by those considered "unattractive" and addresses social injustice, acknowledging their roles in perpetuating prejudice. It is finalized by programming on television networks and humorists to recognize their role in fostering prejudice and discrimination and promoting diversity and honor for all persons and teams instead of maintaining current discrimination. The study advocates comedy programs to challenge harmful stereotypes and promote positive change. Media regulators and advocacy groups should hold comedians and networks accountable for perpetuating dangerous stereotypes. Furthermore, the study highlights the need for television networks to recognize the impact of their words on the audience and take responsibility for their actions. In this way, we can create a society where people can laugh without fearing ridicule or misjudge. The study sheds light on how these comedic programs are influencing our culture. It illustrates the psychological elements of comedy and how it affects people's thoughts. We should use comedy as a tool to spread positivity rather than using it to mock others.

Keywords: Sexism, Vulgarity, Critical Discourse Analysis, Talk Show, Comedy.

Introduction

Comedy is a part of group conversation that results in chuckling communication by its very nature, and its various forms coincide with many important issues such as privacy, security, authenticity, efficiency, distortion, and so forth (Al-Fedaghi, 2012). Therefore, these results can be noticed at both independent and social levels and can be examined from mental and social-religious positions. While humor is inappropriate in serious conversations, "It can have a range of serious effects." It would not be accurate to say that comedy as an incidental instrument occasionally acts as a more dominant means of declaration than any quickest conversation of significant positioning. Just as comedy can have dissimilar consequences for a single group and transfer meanings that can be disrespectful, as with favoritism comedy (the intention to make fun of others), it can take a

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dissimilar formation. In most cases, comedy is purposeful and, therefore, manufactured. Still, it can also cause mishaps, as it may occur accidentally because of the insufficient order of the target speech on the part of the talker or author or because of an inaccuracy or pen (Weaver, 2011).

In conscious comedy, which is often established on nationality, tribe, or sexuality, the target is made of laughter that may take the form of preconception, resulting in standard perceptions opposite to the whole group. There are lots of examples of such jokes in Pakistani society that are aimed against Pathans, Memons, Sikhs, and above all, against women, especially in their role as spouses, which have resulted in the emergence of labels against these groups. "Humor does not dismiss the seriousness of the situation, but displays the severity for others to see, understand and mock" (Gouin, 2004). The suggestion of these jokes has much more severe repercussions than people realize, as with an increase in their popularity, there is an increase in the level of approval of the rudimentary typecast, which enhances the discrimination against the targeted group. Not only do such intergroup jokes have a breaking effect on the behaviorism of the persons who become the direct beneficiaries of such jokes, but the social compatibility of the society is also negatively affected (Abrams & Bippus, 2011).

Comedians often use some approaches in delivering dark humor, including impoliteness strategies (Shabrina & Pratama, 2023). The sort of comedy placed on mocking one's category is unassuming; the one mocking different categories and solitary is a partial or denigrating comedy. It is first the type of comedy that is the focal point of the contemporary study. Comedy, whether partial or non-partial, can be attained through double meaning, concavity, or any other wordplay. The humor did not lessen the seriousness of a situation and showed seriousness for others to perceive, comprehend, and joke about (Gouin, 2004). Nevertheless, linguistic assets are working for disapproval and partial comedy; its content may upset the selected community or religious categories.

The recent investigation on denigrating comedy is classified as one of three considerable theories: the temperament theory suggested by Zillmann and Cantor (1976), the put words in someone's mouth theory suggested by (Bryant, 1980), and the discriminatory standard theory suggested by (Ferguson, 2004). All these theories have one thing in common, and that is the entertainment of denigrating comedy on the chunk of people who are not the property of the selected community, making them gaze downwards upon the community or solitary; they already abominate, which in secession implants a sense of supremacy in them, directing to a further improvement of their self-respect, which happens at the expense of lowering others. It cannot be denied that people's reciprocation for denigrating comedy can either make it cordially tolerable or intolerable. "Humorous targeting is morally objectionable, especially if it manipulates material that is prejudicial and offensive to groups or individuals" (Ermida, 2009).

By the side of specific codification of comedy theories, Gunther. U in 2003 split up comic side theories into three comprehensive categories: release theories, which supply psychological clarification of humor; incongruity theories, which have distinct conventional features of funniness and entail an attempt to conduct two or more incongruous elements together to generate the comic side; and superiority theories, which elucidate the character of the comical aspect to set up or shatter social networks (Günther, 2003). As superiority theories consider comedy's sociocultural measurements, they are connected to airstream studies. Despite that old age, laughter is the best medicine. It is hard to overcome the feeling that illness and humor are fundamentally incompatible (Brown, 2024).

In addition to the broad assortment of temper theories, Gunther (2003) in his comprehensive study on jokes, presents an analysis of informal humor, dividing it into thirteen categories. Some of the

most frequently engaged categories include playing with words (use of quips), reporting a weird story, using vulgar language, being abusive to others, creating funny situations (fancy humor), contravening social protocols, generating suggestions, and using overstatement. The current study focuses on one of the thirteen categories that deal with partisan humor, which involves abusive or grousing groups (Günther, 2003).

Research Objectives

1. To study lexical and syntactic choices in the Pakistani comedy talk show HMH, which leads to sexism and vulgarity.
2. To highlight the sociocultural ideologies affecting the discourse of HMH.

Statement of the Problem

"Hasna Mana Hai," a TV comedy talk show hosted by Tabish Hashmi, often uses words related to sexism, vulgarity, body shaming, misogyny, chauvinism, and racism, initiating double-meaning conversations in a humorous and satirical manner. Through different sketches and segments of the show, they shed light on societal issues, often with a blend of comedy. One of the reasons for using these kinds of words in their show is that they want ratings or they want to go viral, which highlights the themes of sex and body shaming. The viewers are concerned by the use of these obscene words in comedy talk shows, which is ethically or morally affecting our traditions or culture.

Significance

The study signifies that the use of biased humor leads to demeaning people, and groups of individuals who can take part in maintaining impartiality are affected by the show's content. It provides insight into how our culture is being affected by such comedy shows. It shows the psychological aspects of humor and its impact on individuals and their thinking.

Literature Review

Humor can be classified differently based on the other person's behavior. "Humor has a way of undermining objective criteria for speech regulation, thereby blurring the lines between unlawful harm and mere offense" (Godioli & Little, 2022). For example, when we make fun of our admit group, it is called self-effacing humor, but it can be not nice when we make fun of additional or other batches or people. Nevertheless, we must be aware because insulting and offensive jokes or humor can hurt a single person or a community. A few theses, like the temperament thesis, the inequitable distribution thesis, and the influence standard thesis, search for the reason behind this behavior. Over the last few years, research related to groups has increased, focusing on gender-associated jokes (Khan & Ali, 2016). Eventually, these theses propose that some people may notice a feeling of supremacy or advantage when they make fun of others, which can uplift their self-respect but at the cost of shaming others. So, it is essential to crack a joke that everybody can bear. After examining the examples of humor, we came to the point that humor was used to ridicule ancient figures and modern groups. "Humor, broadly understood as an utterance that makes fun of seriousness." To avoid this joking, there must be a thorough internet community based on harsh ceremonial ethics (Matamoros-Fernández, 2023).

To connect humor with practical learning, research on humor was conducted to see its impact on students of different ages in a classroom (Torok et al., 2004). Humor is a longstanding research area, but it only recently became a big deal in linguistics with the advent of critical linguistics,

which looks at how language shapes our ideas and beliefs. By applying essential linguistics to our research, we can see how jokes or comedy can reinforce or challenge our thinking and how we see the world. The primary focus of the current study is on the second kind of comedy. Researches on gender-based humor are written, but there are various articles on ethnic and racist humor (Billig, 2001). A survey on ethnic jokes was used to perform a study on humor in Hawaii, a Pacific state of the USA 604 people responded to the study that circulated in schools, and in-depth interviews were conducted with several individuals of different age groups, colleges, and universities. The survey reveals that most respondents in Hawaii have a favorable view of ethnic humor, reflecting the state's overall acceptance of such jokes. Unlike other places, ethnic jokes in Hawaii are not meant to mock or criticize various groups but to promote interethnic tolerance and reduce tensions between different cultures (Davies, 1990). Jokes can be made with puns, exaggerations, and other word games, regardless of popularity. The content of mocking or insulting humor may always offend the targeted social or religious groups, irrespective of the language tactics employed. This study revealed how the media can influence public opinion and, when essential, successfully promote an opinion. Unconsciously, people reject offensive viewpoints and recognize those the media encourages. Individuals are unaware that media manipulation has altered how they see the world. Furthermore, no other strategy has accelerated this shift as much as humor (Zillmann & Cantor, 2017).

Humor is not just about chuckles; it can have significant consequences for people and the community. Although it can be planned or unplanned, comedy sometimes focuses on a particular community, resulting in stereotypical beliefs and biases (Khan & Ali, 2016). Furthermore, humor theories categorize humor into published, disagreement, and supremacy theories. Here, the sociocultural dimension is more relevant to the second item than the first. In simpler terms, the research looked at the humor used in a comedy program called Khabardaar and found that it often focuses on underprivileged populations, which supports disparity. The study recommends that this type of humor is humiliating, mainly when it mocks historical personalities and modern culture. The study focused only on linguistic humor in one comedy show but recommends that comprehensive research examine corresponding jokes across different Pakistani TV networks in the future. A study has been done on the themes of offensive comedy (Olson et al., 1999). In a survey of offensive humor, Parrott looked at how much humor was portrayed in comedy clips aired on TV and how viewers responded to them. Through experimentation, the researcher studied the comedy clips and found that humor was often regarded as making fun of people's physical appearance. Additionally, it was seen that the audience's reactions during this performance showed their approval (Parrott, 2016).

Research Methodology

The research study is established on a qualitative descriptive approach to explore the nature of the content. Partington indicated that puns play with words and ideas; he explained it by analyzing British newspapers. It explores the matter in depth, allowing one to focus on the central part, i.e., evolving, developing, and deliberately studying social phenomena (Partington, 2009).

Theoretical Framework

The theoretical framework is based on a critical discourse analysis of the comedy talk show. *Critical discourse analysis* is a research method that studies the role of language in exerting power and dominance in a specific social context. Punning should also be considered another vital aspect of human nature: our sense of humor and our desire to produce a humorous effect on the people

we communicate with (Delabastita, 2016). Discourse analysis is a data-gathering tool or instrument used in the research, focusing on the interrelationships between languages, power dynamics, and social behaviors. It assists in analyzing the discussion with a particular focus on the meanings obtained from a specific context. The study analyses the turn-taking patterns of the talk show to elucidate its contribution to establishing power dynamics among the speakers. The talk show "HMH" content was selected based on convenient sampling, ensuring alignment with the research aim of discussing social issues. The show portrays themes of sexism, chauvinism, vulgarity, roasting, and misogyny that affect the mindset of viewers as it is being telecasted on television. People of all ages watch HMH, as shown on the renowned Geo News channel.

The Fairclough Model of Critical Discourse Analysis is a wide-ranging approach used to examine the role language (written, spoken, or visual) plays in raising knowledge, doctrine, and power. Fairclough approach to CDA emphasizes the inherent connection between language and social practice, viewing discussion as a form of social action. The Fairclough model of CDA focuses on examining how societal power relations are organized and reinforced through language use (Sagheer & Zafar, 2024). His work has dominated various fields, from linguistics and communication studies to sociology and political science. According to Fairclough, the analysis of power in discourse can be split into two disciplines.

- Power in discourse: Analysing the lexicon, policy, and language structures used to create power. Some common language characteristics used to create a sense of power include vital verbs, stylistic questions, controversial languages, and initial rhyme.
- Power behind discourse: Analysing the social anthropology and ideological reasons behind who is arguing power over others and why.

Data Analysis

Hasna Mana Hai is a unique show as it uses Urdu language to convey double meanings for various puns in the show. The portrayal of such types of conversations on broadcast media affects the audience in a negative way; throughout the show, the guest celebrities go through extreme roasting and are targeted through double-meaning talk. Fairclough (1995) emphasises the importance of linguistics in grasping how discourse reflects social structures. Sociologists also acknowledge the importance of social structures in daily social interactions, including language use. This underscores the intertwined nature of language and society.

Vulgarity

It denotes behaviours or actions that are offensive, lacking refinement. It typically involves the use of inappropriate and offensive language and gestures that are considered impolite.

- For instance, when the actor Fahad Mustafa was invited in episode 61, he was supposed to guess the snooker table in the game. The host said "Aath taangoon wali cheez hai iss mai Rakh Rakh kay martay hain, kabhi late ker martay hain, kabhi aik taang utha ker martay hain (the object with eight legs; sometimes we hit slowly, sometimes we hit hardly)." Another example is when Tabish ruined the essence of the Urdu poem "Lakri ki kathi, kathi pay ghoorha" and replaced it with his own words, "Lakri ki kathi, kathi pay ghoorha, behen ka ---- bracelet kisnay tora" (It's an Urdu poem for kids, but the words are changed in a vulgar manner).

Explanation: Describing private parts as "eight-legged things" subtly alludes to sexual anatomy, while the phrase "hit slowly or hard" implies different levels of sexual intensity. However, openly discussing such matters on a live show is considered inappropriate. Delving into the intricacies of

sexual encounters in such a setting would likely be met with discomfort and disapproval from audiences, as it exceeds the boundaries of social norms and expectations of decency.

- Shehzad Sheikh was invited in episode 37 and asked to guess a helmet, and then Tabish gave him hints like, “Phatnay say bachata hai (it stops from blasting) and “Protection kay liye istemal hota hai” (It is used for protection).

Explanation: When something ceases its activity or protective function, it hints at two possible interpretations related to sexual activity. "Stopping blasting" could imply cessation of release or ejaculation, while "being used for protection" suggests the use of condoms for safe intercourse. However, discussing such topics openly must be approached with caution and sensitivity. These references to sexual matters are nuanced and potentially uncomfortable for some audiences. Thus, broaching these subjects in a public setting requires careful handling to avoid offense and maintain appropriateness.

- In episode 76, where Shehroz Sabzwari and Sadaf Kanwal were invited as a couple, the host questioned the actors of the movie, *Khulay Aasman ke Neechay* and *Chain Aaye Naa*. The answer was, “Mainy khulay aasman kay neechay kee aur phir chain aaye naa ki, phir bhi mujhay chain naa aaya (I have done movie khulay asmaan kay neechay, and then another movie chain aaye na). In response to this statement, Tabish replied, “Yakeen manayn khulay asmaan kay neechay chain aata bhi nahi hai”. Trust me, you cannot find satisfaction under the sky.

Explanation: When the topic of sex arises, it's important to note that it's often considered a peaceful activity. However, engaging in it outdoors wouldn't necessarily lead to contentment., and doing it in the open air would not bring any contentedness

- Ushna Shah was also invited to the show in episode 122, and the question was how the clock had struck 11:55 and what Ushna would do at that moment. She said she would wait for it to strike 12:00, but the host said, “Aap nay jo kerna hai ker lain main kon hota hoon roknay wala” (You can do whatever you want to do; who am I to stop you?)

Explanation: At midnight, you are free to indulge in whatever activities you desire, and no one can criticise you.

Body Shaming

Body shaming refers to making mocking comments or criticising the appearance of a person. It can lead to poor self-esteem for the person being targeted.

- In episode 73, Maryam Nafees was invited, and the discussion was about Tabish being married for 10 years. She was shocked and stated, “Itnay buzurgh aap lagtay nahi hain wesay” (You do not look that old, by the way). Maryam questioned him if he was married at a young age and replied, “Paida hotay hi ho gyi thi, nahi bhai! advance booking thori chal rahi hai meri (I did not get married the moment I was born. There was no advance booking going on). He got the reply, “Haan, aap konsa itnay handsome hain (oh yes! (You are not even that handsome).

Explanation: Tabish hashmi known for his witty humor, decided to push the boundaries with a double meaning joke. With Maryam nafees by his side, they created a comedic duo that had the audience in fits of laughter. You do not that old by the way. This contain elements of body shaming as she negatively commented on Tabish’s appearance. “You are not even that handsome”. It is suggesting that he is not that attractive, which can contribute to low self-esteem. Maryam nafees, being an equally talented and quick-witted actress, played along with Tabish’s joke, adding her own twist to the punchline. Their chemistry and comedic timing were spot-on, making it a memorable moment for everyone present.

- Another example is the time when Ushna was invited and questioned Shair Sunaya Jaye, "Shakal tou nahi hai shair suna nay wali." (You do not have that beautiful face). An audience member asked the question, "What other talents do you have other than showbiz?" to which Tabish replied, "Jo talent meray zahen main aa rahay hain woh mujh main toun nahi hain?" (The talents that are coming to my mind are not in me.) Such types of body-shaming comments are passed throughout the shows.

Explanation: "You do not have the face to tell a poem" shows how a person is not attractive enough to recite a poem, and the talents that are coming to mind are the ones I do not have refers to how someone does not have enough talents. Their comedic partnership shows laughter and the joy it brings to people's lives. It was a playful moment that showcased their comedic prowess and ability to bring joy to others.

- When Nazish Jahangir was invited in episode 90, a question came from the audience: "Sardion mei phat jati hy (skin) to is ko fresh rakhnay ky liya koi tip dain?" (Skin gets cracked up in the winter; what should I do to keep it fresh?) Nazish Jahangir replied, "Ap ko tip dy bhi dain to koi faida nhi... lakin sirf ap ky liya tip hy ky ap sarsoon ka oil use kiya krain". (Even if I gave you any tips, it would not be useful for you; but only for you, I have a tip that start using mustard oil). Tabish quoted: in ko to jitni marzi TIPAIN dy dain koi faida nhi (Even if you give them the tips, it would not be useful for them).

Explanation: People with the dark complexion are stigmatized and marginalized in our society and this stigmatization occurs often at the expense of the glorification of people with fair complexion on media through the advertisement of fairness creams. In contrast to the glorification of fair complexion, one can observe a completely opposite projection of people with dark complexion in comedy shows aired on different channels. The humour used in Hasna mana Hai is also used for targeting people with dark complexion. In one of the shows of Hasnaa mana Hai, skin get cracked up in the winter. What should I do to keep it fresh? "Even if I give you any tips, it would not be useful for you" refers to how a person's skin and skin colour is not good enough and any advice would not be useful for them; it could result in a person being self-conscious.

Roasting

Roasting someone means to criticise someone for what they do or say in such a way that they have nothing to say in return.

- In episode 113, Madiha Imam was invited. She said, "Pheli baat mei itni mashoor nhi hoon," which means, (First of all, I am not that famous.) Tabish replied, "Ye mat kahain ky ap mashoor nhi hain warna phir log kehtay hain ky mashoor logoon ko bolaya krain," which means, (Do not say that you are not famous or else people will question me that I do not invite famous people).

Explanation: In this above discussion of tabish hashmi and madiha imam, it is mentioned that madiha imam was trying to convince tabish and audience in a momentous way that she is not much famous celebrity as other celebrities are but tabish dealt this situation in a humorous or comical way or we can say that he roasted the guest allusively. He said, "Don't say that you are not a prominent celebrity otherwise audience urge to invite a well-known guest." He criticised her but it felt not much unpleasant because tabish hashmi wrapped the situation confidently due to his humour nature and as a result audience laughed.

- In Ep 80, an audience member asked, "Ap ka kiya tahlug hy Imran Hashmi say kiyun ky ap ki baatain or un ky kaam aik jaisay hain," which means (What relationship do you have with Imran Hashmi, as your language and his actions are similar?) Tabish replied, Ap ka name kiya

hy? (What is your name?) Audience: Haseeb Akram, Tabish: Ab tumhara kiya tahlug hy waseem akram say? (What relationship do you have with Waseem Akram?)

Explanation: This discussion is between Tabish Hashmi and a member of audience in which they are targeting each other by connecting their names to other celebrities who has not much satisfactory records. From audience one member asked a question from Tabish Hashmi that "What relationship do you have with Imran Hashmi as your language and his actions are interchangeable?" While Imran Hashmi is a renowned Indian film actor who is well known for his sexual and explicit movies. Well Tabish felt embarrassment because he was roasted by his audience but he had to cover it up so he also countered the question by asking about his relationship with a Wasim Akram abruptly because his name was Haseeb Akram. While Wasim Akram is a Pakistani cricketer and he is well known for his best fast bowling classification in the world.

- In Ep. 146, Sonny Hussain was the guest. Tabish asked, "Sach batana tumhay phela pata tha ky tum show mei ja rahay ho mutlab na tum nei baal banay howay or na hi shirt press ki howi hy, which means, (Tell me the truth. Did you know you were coming to this show? You did not brush your hair, and you did not even iron your clothes). The audience quoted, "Pata tha lakin wo show ap ka tha na is liya," which means, (I knew it, but the show was yours).

Explanation: In this above discussion of roasting between Tabish Hashmi and the member of audience from both sides. At the start of conversation with that person Tabish Hashmi tried to roast and questioning to him by mentioning his show efficiently. He said "Did you know that you were coming to this show because you did not brush your hair and even your clothes are unironed?" In response to him, that person replied "I knew it but the show was yours that is why I did not." Basically, that person from audience showed his unconcerned behaviour to Tabish's show which should have been entirely contemptuous for Tabish Hashmi, but he took it in a wise cracked manner.

- In episode 149, Tabish with actress Meera, a dictionary was the object Tabish gave a hint: "Ye aik aisi cheez hy jab ap English mei speech daiti hain to log is ko khol laitay hain lakin jo ap nei bola hota hy wo dhondnay pr bhi nhi milta", which means (this is something that people open while you are giving a speech but they cannot find what you have said in it).

Explanation: Pakistani actress Meera is not proficient in English. She is known for her notorious English and she is famous for this at all. Tabish Hashmi during his show made jollification of it by giving instance of dictionary. Tabish, during his show stated how People can't find her English anywhere in the dictionary indicating towards how different her words are from actual English. It must have been extremely embarrassing for Meera, but she hid it well.

- In episode 98, Emaan invited an audience member to ask, "Main mass com ka student hoon" (I am a student of mass com). Emaan answered, "Yeh, apkay show mai kesay aa gaye Tabish." (How did he come to your show?)

Explanation: Emaan disdainfully conveyed to Tabish and the team, mocking the presence of highly educated guests in their show. She sarcastically found it unbelievable that such "literate" individuals would stoop to participating. Her words dripped with scorn and contempt, highlighting the perceived absurdity of the situation. Despite her disdain, Emaan's comment also implied a critique of the show's credibility, suggesting that its appeal to educated individuals was dubious at best.

The guest was Iman Ali. Tabish: "Safaid Kapry pehanay hain gulaab ky phool bikhary hain asa lag raha ha mazaar sy aye hoo. (You are wearing white clothes with scattered red roses; it looks like you came from a shrine.) Iman Ali: "Meri baat sunein ap jaisay logo ko tu aj kal bund kia huwa ha, ap kia bahir ghoom rahy hain." (Listen to me, people like you are jailed in Ramadan;

what are you doing here?). Tabish: "Mein... mein bail par aya hon mujh adalaat ny bail py reeha karwaya deya ha" (I am on bail right now; I am not used to it, so the court has released me on bail). Explanation: Iman's clothes were the topic of discussion, as Tabish referred to them as something people would wear at a shrine. Iman also questioned Tabish to hide her embarrassment, but Tabish answered the other question well.

Equivocation

Equivocation conversation means a double-meaning statement that conveys two meanings: denotative and connotative. Denotative is typically obvious, and connotative often conveys a message that would be socially unacceptable or sometimes offensive to state directly. During the talk show, there are various times when there is use of such double-meaning words.

- One example is when Sehar is invited to the show in episode 89. Tabish questioned the person from the audience, "Assalam-u-alaikum, what is your name, brother? (Salam kia naam ha bhai apka.) He replied, "Shoaib." Tabish asked, "What do you do, Shoaib?" (Kia krty ho Shoaib ap), he replied, "I must be thinking of doing something." (Mei kuch krny ka soocha raha hon.) Tabish replied, "Will you give it here or will you go somewhere?" (Idr hi kro gy ya kahi or ja ky kro gy)

Explanation: "Will you do it here, or will you go somewhere?" refers to how someone is ready to take part in some sexual activity, keeping in mind the setting or space, suggesting someone do it in their current location or somewhere private

- Another example is the time when Humaima Malick was invited to the show in episode 172. Tabish asked her, "Humaima I have heard, not seen; I hear you are hard to pick up." (Mei ny suna ha dekha nhi ky apko uthana mushkil ha.) She replied, "From where? "?" (Kahan sy) Tabish replied, "from sleep" (neend sy).

Explanation: Tabish tells how the actress finds it hard to seduce through verbal communication and finds it quite challenging to sexually arouse her.

- In Episode 87, Zainab Shabir was invited. Tabish: Meray ander aik praishani hy, mein jab bhi ankhai band krta hoon to mujhay mehwish hayat ka face nazar ata hy (I have a problem going on; whenever I close my eyes, I see Mehwish Hayat's face). Zainab shabir: ap ka masla ye tharak hy (Your issue is lust); Tabish: tharak chorain magar mehwish hayat thori karak bhi zeyada hy (Leave the lust; she is (karak) beautiful).

Explanation: Tabish, a character, made inappropriate or sexually suggestive comments about Mehwish Hayat, another person, which caused stiffness or unease for Zainab, presumably a spectator or observer of the conversation. The use of the term "lecherous" suggests that Tabish's remarks were lustful or lascivious in nature, indicating a lack of respect or dignity in his behavior. Zainab's reaction to this behavior was to attempt to lead away the conversation or change the subject, indicating her stiffness with the situation and perhaps her desire to avoid further discussion of Tabish's ill-suited remarks. This reaction implicit that Zainab found Tabish's behavior disturbing or incursive, highlighting the negative impact of such lecherous comments on those who evidence or experience them.

- In Ep. 78, Harris Rauf was the guest. He was supposed to guess the object, lipstick. Tabish giving hints: "Ye laganay ki cheez hy, zaroorat ky hisab say choti bari hoti rehti hy, aksar aisa hota hy is ko lagata koi or hy or lag kaheen or jati hy, ap ky upr kaheen lagi reh Jay to ap phas bhi saktay ho, zeyada tar women use krteen hain lakin ab mard bhi use krtay hain" (This is something you put on; it can become small or large; sometimes you put it somewhere and it

gets applied somewhere else; if it stays on you, sometimes you can get into extreme problems; most women use it, but now men use it too.)

Explanation: Lipstick refers to a condom, as both can be adjusted; they may transfer during specific activities, and if left too long, they can cause various health issues.

- In Ep. 143, Ahsan Khan was the guest of the show. Someone from the audience asked: Ap ki movie 1999 mei ai or main 2000 mei paida howi lakin ap abhi bhi waisay ky waisay hain is mei kiya raaz hy (Your movie was released in 1999 and I was born in 2000, but you look still the same.) Tabish answered: Aik baat hy ky ap ki movie daikhnay ky baad aisa kiya howa ky aik saal baad ye paida ho gayi. There is one thing curious about you: What happened after watching your movie? She (the audience) was born one year afterwards, and he continued, "Movie ka name hi nikkah tha to ye to hona hi tha (the name of the movie was Nikkah; this was meant to happen).

Explanation: Here, the theme highlighted is what kind of sexual content was presented in the movie: that the person was born 1 year later, and the movie's name was Nikkah (marriage).

Sexism

Sexism is when someone discriminates and shows prejudice based on a person's gender, often targeting women or girls. It can appear in different ways, such as unequal treatment, societal expectations, limited opportunities, and holding harmful beliefs about one gender being better than the other. Sexism can be obvious or subtle and can harm both individuals and society by perpetuating inequality and obstructing efforts towards gender equality.

- In episode 73, when Maryam Nafees was invited, Tabish quoted: "Ramzan wala sharbat lag rhi ho aj, us sharbat mei tukham malanga bhi dala howa hy aur black shirt phenni howi hy na is liya, Qarshi jam-e-shirin sponsor hy show ka lakin wo ap ne peena tha lagana nahi tha (You are looking like the sherbet we made in Ramadan; that sherbet has chia seeds in it, and that's why you are wearing a black shirt. Qarshi jam-e-shirin sponsored the show; you were supposed to drink it, not wear it.)

Explanation: Tabish, with a playful sparkle in his eye, couldn't assist but taunt Maryam about her outfit. As she swirled in her dynamic red dress, decorated with cheerful black dots, he couldn't refuse forming a contrast between her dress and the look of a cool drink, fulfill with chia seeds that drifting in it. With a gleeful laugh, he delicately inquired her fashion sense, all while quietly referencing to the patronage of the television program by Qarshi Jam-e-Shirin. In spite of the jovial conversation, there was a clue of appreciation in his humor, as he respected Maryam's bravery in outperforming projections with her dress selection

- Ep. 137: Tabish quotes Shaista Lodhi "Daikhain Eid ka show hy to hum bhi cha rhay thay ky koi aisi guest aye ky jis nei khud bhi field mei kaam kiya howa ho, hosting ki ho, morning shows host kiya howay hon lakin majboori thi ky humay Nida Yasir mili nhi to ap ko bolana para" (Look, it is an Eid show, so we also wanted to invite someone experienced in this field who has hosted morning shows, but because we could not invite Nida Yasir, we had to invite you.)

Explanation: Tabish was placed in an uncomfortable circumstance as he accidentally mortified Shaista Lodhi during their discussion. In his venture to admiration Nida Yasir, he notified that he had supposed to offer a summon to Nida for an imminent function, observing her remarkable capabilities and attractiveness within the world of morning TV shows. However, he clarified that due to Nida's busy timetable, he eventually had no other option but to invite her ultimately. This

unintended correlation may have induced Shaista to feel offended or ignored, emphasizing the subtle character of steering social interactions and work responsibilities.

- Ep. 181: Sania Saeed was the guest. The audience questioned the guest: "Kabhi ap ky sath aisa howa hy ky ap ky peechay chor ya daku lag gaye hon?" (Has it ever happened to you that you were followed by robbers or thieves?) Guest: "Meray sath nhi howa lakin meray ghar walon ky sath howa hy" (It has not happened to me, but it has happened to my family). Tabish: "Kiu ap dakaytian krwati hain? Jab un ky sath ho raha hy to ap ky sath kiu nhi ho raha hy mutlab ap krwati hain" (You must be behind all the robberies because if it is happening to them, why is it not happening to you).

Explanation: Tabish's portrayal suggests an intimation that Sania, by narrate a harrowing experience where her family was chased by robbers without explicitly allude to her own name, unwittingly hinted at her potential collusion in the robbery itself. This implication is not only inconsiderate but also impolite, especially towards a public figure of Sania's stature and reputation. Making such jokes about individuals who hold significant prestige and influence can be considered not only rude but also inconsiderate of the potential impact such remarks may have on their personal and professional lives. It's essential to exercise caution and empathy when discussing sensitive topics, particularly when involving public figures who may be subject to scrutiny and misinterpretation.

- Ep 73, Marium Nafees was invited, and she quoted: "Ap bohot achay lag rahay hain, set bohot acha lag raha hy aisa lag raha hy jaisay ap ne apnay saray paisay set pr laga diyaa" (You are looking very nice, and the set is also very beautiful; it looks like you spent all your money on the set). Tabish: "Itnay paisay set per laga diye ky achay guest bulanay ky paisay hi nhi bachay" (I have spent so much money on the set that I cannot afford to invite good guests).

Explanation: Maryam Nafees was selected for a certain role, with the incrimination being that she was chosen because the person, Tabish, lacked the financial resources to afford more prominent or habitual celebrities. Therefore, he opted for Maryam Nafees due to budget constraints. This selection process hints at her potentially not being well recognized or considered a elite actor, as the decision was essentially influenced by financial restraint rather than her fame or skill in the industry. Thus, Tabish's decision to invite her can be interpreted as a reflection of her relative insignificance or perceived lower status within the empire of celebrity or acting.

- The guest was Zainab Shabbir in episode 87. Tabish: "Zainab mery under ek pareshani ha. Jab bhi ankhyn band karta hon, Mehwish Hayat ka chehra meri ankhon mein ajata haa" (I have a problem going on; when I close my eyes, I see Mehwish Hayat's face). Zainab: "Apka masla yeh tharak hai" (Your issue is lust). Tabish: "Tharak choriyee, Mehwish hayat thori karak bi zada hai" (Stop talking about lust; Mehwish hayat is also very hot). Zainab: "Sahi ha phir biwi bi karak rakhni chaye thi naaa." (Okay, then you should have kept a hot partner or wife as well.) Tabish: "Zainab ap mery masly ko serious nhi ly rahi hoo" (Zainab, you are not taking my problem seriously).

Explanation: Tabish, a character, made inappropriate or sexually suggestive comments about Mehwish Hayat, another person, which caused stiffness or unease for Zainab, presumably a spectator or observer of the conversation. The use of the term "lecherous" suggests that Tabish's remarks were lustful or lascivious in nature, indicating a lack of respect or dignity in his behavior. Zainab's reaction to this behavior was to attempt to lead away the conversation or change the subject, indicating her stiffness with the situation and perhaps her desire to avoid further discussion of Tabish's ill-suited remarks. This reaction implicit that Zainab found Tabish's behavior disturbing

or incursive, highlighting the negative impact of such lecherous comments on those who evidence or experience them.

- In the same episode, Tabish questioned her about the role she has played in her drama. "Aik hi maa baap kay kay do bachay itnay mukhtalif kesay ho saktay hain? (How can the same parents have two different children?" Zainab said, "Mainy script nahi likha" (I didn't write the script). And the answer came, "Koi DNA ka bhi ehteraam hota hai, mujhay lgta hai hamaray writers ko pehlay genetics parhna chahiay" (There is respect for the DNA; I think our writers should study genetics first).

Explanation: Tabish, affianced in behaviour that can be contemplate humiliating and disrespectful towards both an actress and a writer. Tabish's remark suggests that he denigrate the writer's intelligence or education level by implying they lacked abundant knowledge about genetics, a complex scientific concept. By suggesting that the writer should study genetics to understand how children inherit qualities from their parents, Tabish implicit that the writer's understanding of such matters is scarce or flawed. Tabish's comment not only targets the writer but also indirectly undermines the actress by insinuating that she lacks precise qualities or impute that should ideally be inherited from her parents. This inference could be seen as a form of insult or degradation towards the actress's abilities, appearance, or other characteristics.

Conclusion

The analysis of humour in Hasna Mana Hai through critical discourse analysis reveals that the humour in the show maintains inequality and marginalises the suppressed. The research highlights the influential power of media in shaping people's thoughts and promoting specific ideologies. This ideological manipulation occurs subtly, leading individuals to unknowingly alter their perception of reality. The comedy show 'Hasna Mana Hai' has humour that's laced with a concerning bias. The study finds that the show ridicules public figures and uses vulgar themes to talk about various subjects is particularly problematic, crossing the line from witty humour to demeaning mockery. This raises important questions about the responsibility of the media to promote ethical and respectful content. Furthermore, the study's scope highlights the need for a broader investigation into the widespread destructive humour in Pakistani comedy shows like 'Hasna Mana Hai'. The findings also underscore the intense influence of media on our beliefs and attitudes, often shaping our perceptions without us even realising it. Perhaps most concerning is the role of humour in this process, which can have a more rapid and dangerous impact than other forms of media influence, maintaining harmful ideas and normalising discriminatory behaviour.

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