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**The Affective Politics of Cybercrime: Mapping the Discourse of
Victimhood in Aik Aur Pakeezah**



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Abstract

The research paper examined the affective politics of cybercrime in the Pakistani drama Aik Aur Pakeezah (2026). Aik Aur Pakeezah is written by Bee Gul and directed by Kashif Nisar. The paper used the theoretical framework of Sara Ahmed's affect theory. The researcher addressed the emotions of shame and fear that stick to victims' bodies and set the preparator free. It moves beyond the technical and legal grounds of cybercrime towards the aftermath that is culturally, socially and morally grounded faced by victims. The research has two objectives; At first, it examined shame and fear as tools to silence victims in Aik Aur Pakeezah. Secondly, it investigated the circulation of shame and displacement of blame from preparator towards the victims. It employed the qualitative textual analysis of selected episodes and scenes to examine the mentioned objectives. The concepts of stickiness, affective economy, sticky signs, shame and fear are applied to Aik Aur Pakeezah in analysis. The findings illustrate that the two objectives operate as a single continuous affective process. It discussed the use of Honour based vocabulary such as Izzat, Ghairat. The emotions of shame and fear are reproduced and displaced due to the use of vocabulary. The analysis is extended to the discussion of male victimhood. Through the character of "Faraz" in context of cybercrime in Pakistani television drama Aik Aur Pakeezah.

Keywords: Affect theory, Cybercrime, Victimhood, Shame, Fear, Pakistani Television drama, Honor culture.

Introduction:

1.1. Back ground of study

In Today's growing world of digital technology that turned the world into a global village. Srinivasan confirmed that, digital technology is socially constructed (2). Every opportunity is just one click away from stepping us into the path to success, but the misuse of this technology can also destruct the lives of children along with mature adults by only a single click. It is important to remember the social and cultural values that makes us human while thinking about our digital future (Srinivasan 4). According to DRF report on its digital security helpline which received 3,012 cases in 2025, of which 2,586 were specifically about cyber harassment (Rafique). The vast amount of complaints showing the exaggeration of the misuse of digital technology. In most cases, victims do not tell about harassment to their own families and friends because of social taboos (Rafique).

In Pakistani context, Cybercrime is not only destructive in the terms of legal or material dimension to the victims but they also face the psychological and social aftermath. According to Jaishankar "Offences that are committed against individuals or groups of individuals with a criminal motive to intentionally harm the reputation of the victim or cause physical or mental harm to the victim directly or indirectly, using modern telecommunication networks such as Internet (Chatrooms, emails, notice boards and groups) and mobile phones (SMS/MMS)" (qtd.in Akhlaq 37). Akhlaq confirmed that this definition is much wider as it expands the scope of means by which such criminal activities can be committed and also takes into account the criminal intent behind those activities (37). The South Asian society especially Pakistan is deeply entrenched into the

Patriarchal norms, their way of dealing with the cybercrime is different in the ways by burdening the victims with shame, disgrace, blame and communal withdraw, and the preparator is not held accountable and allows him to move with freedom without any shame.

Although, the law exists named as Prevention of Electronic Crimes Act (PECA) in Pakistan. PECA aimed at countering all the crimes by digital means (Akhlaq 49). In Pakistan, the authority that deals with cybercrime matters is Federal Investigation Agency (Akhlaq 37). This is the painful and aching reality of society in which the law only exists on paper without its practical implications. This is particularly for those victims whose families prioritize their honor and dignity over to raise the voice for seeking justice as is shown in the early episodes of Aik Aur Pakeezah.

Pakistani television drama has taken a step to spread the awareness in the society, the producers and directors know the fact that they are reachable to every person's house with the help of digital technology so they began to dramatize and interrogate the social issues by becoming the space where social anxieties, fear, shame and gender politics are negotiated openly and publicly. Indeed, attending to emotions might show us how all actions are reactions (Ahmad 11). Our drama industry is not about saas-bahu dynamics, it has given us a variety of dramas such as Udaari , Baaghi, Aakhri Station , Cheekh and Meri Guriya etc. (Kiran). Aik Aur Pakeezah is a drama that is an emotional bursts that offers an emotional and complex portrayal of cybercrime along with the devastating affects. According to Sana Hussain, The urgency of this story lies in its relevance as a large portion of Pakistan's population know owns a smart phone equipped with camera (Hussain). Bee gul through her thought provoking dialogues draw the attention of the spectators not towards the crime itself but towards the footprints that the crime left behind. The foot prints that consisted of the social judgements, the parameters of culture, honor, fear and shame faced by the victims. Ultimately, the drama is rich with line that strike like a punch (Hussain).

1.2. Background of Theory

The theoretical perspective of this paper is captivated from Sara Ahmed's The Cultural Politics of Emotion. This provides the conceptual framework for analyzing the emotions like shame and fear that function not as private, internal states but as socially circulating forces that shape the bodies of cybercrime victims in Aik Aur Pakeezah. Affect theory by Sara Ahmed is an interdisciplinary approach for the understanding of the underlying emotions. The emotions that are discussed in this paper are shame, fear, stickiness and affective economy. Affect theory provides a foundational framework for understanding the operation of emotions in social and political life. As Hember defines it, "Affect theory can be broadly understood as the critical study of feelings. Whether it is the exploration of happiness, excitement, shame, or surprise, or theorizing how these feelings might move around and jump between bodies or objects; affect theory can be used to consider ontological and political questions about how emotions operate in the world." This paper draws on Sara Ahmed's Cultural Politics of Emotions that refuses the separation between "affect" and

"emotion." Rather than asking "What are emotions?", Ahmed asks "What do emotions do?" (Ahmed 11). Her framework introduces key concepts including affective economies, which explains how "affect does not reside in an object or sign, but is an effect of the circulation between objects and signs" (Ahmed 59).

Following are the underlying concept discussed in analysis.

Concept	Definition	Key quote with references	Appliance to paper study
Shame	“Shame can be described as an intense and painful sensation that is bound up with how the self feels about itself, a self-	“Shame as an emotion requires a witness: even if a subject feels shame when it is alone, it is the imagined view of the	The concept of shame by Sara Ahmed is applied on the paper to study the affective politics of cybercrime in Aik Aur Pakeezah that

	feeling that is felt by and on the body.” (Ahmed 103)	other that is taken on by a subject in relation to itself.” (Ahmed 105)	includes internalization to silence the victims. Moreover, It placed them at the center holding them morally responsible for their victimization instead of blaming the perpetrator.
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Fear	“Fear involves an anticipation of hurt or injury. Fear projects us from the present into a future. But the feeling	“One sweats, one’s heart races, one’s whole body becomes a space of unpleasant intensity, an impression that	This concept is applied to analyze how cybercrime victims in Aik Aur Pakeezah experience fear as an intense bodily sensation that
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	of fear presses us into that future as an intense bodily experience in the present” (Ahmed 65).	overwhelms us and pushes us back with the force of its negation” (Ahmed 65).	anticipates future harm, silencing their voices and preventing them from reporting crimes for seeking justice.
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Fear and Anxiety	“Anxiety tends to stick to objects, even when the objects pass by. Anxiety becomes an approach to objects rather than, as with fear, being produced by	“The detachment from a given object allows anxiety to accumulate through gathering more and more objects, until it overwhelms other possible affective relations to	This concept is a sub branch of fear that is applied to the victims and their behaviors after the cybercrime incident. Their act of being shakened and trembled shows the
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	an object’s approach” (Ahmed 66).	the world” (Ahmed 66).	level of anxiety in drama.
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Fear and Displacement	“The sideways movement between objects, which works to stick objects together as signs of threat, is shaped by multiple histories. The movement between signs allows others to be attributed with emotional	“The movement of fear between signs is what allows the object of fear to be generated in the present” (Ahmed 66).	This is also the subtopic of Fear. The movement of Fraz and Pakeezah from one place to another due to the fear of being recognized by the public due to the viraled video.
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	value, as ‘being fearsome’” (Ahmed 66).		
Fear and Restriction of Mobility	“Fear works to restrict some bodies through the movement or expansion of others” (Ahmed 69).	“If fear had an object, then fear could be contained by the object. When the object of fear threatens to pass by, then fear can no longer be contained by an object” (Ahmed 65).	This concept is similar to the concept of fear and displacement that restricts the movement of the victims due to the underlying fear.

Fear and Preservation of Norms	“Fear might be concerned with the preservation not simply of ‘me’, but	“Fear is an effect of this process [the intensification of threat s], rather than its origin.	In Aik Aur Pakeezah, this concept of fear and the norms preservation is being
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	also ‘us’, or ‘what is’, or ‘life as we know it’, or even ‘life itself’” (Ahmed 64).	Danger is not an objective condition” (Ahmed 72).	clearly depicted due to the honor culture that is mostly concerned about izzat and ghairat.
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Stickiness	“Rather than using stickiness to describe an object’s surface, we can think of stickiness as an effect of surfacing, as an effect of the histories of contact between bodies, objects, and signs”	“Stickiness depends on histories of contact that have already impressed upon the surface of the object” (Ahmed 111).	The concept of stickiness is majorly applied to Aik Aur Pakeezah through the characters of Pakeezah and Faraz along with their families. Shame stick to them as a part of their bodies after that cybercrime incident.
	(Ahmed 110).		

Stickiness and Signs	“We can argue signs become sticky through repetition; if a word is used in a certain way, again and again, then that ‘use’ becomes intrinsic; it becomes a form of signing” (Ahmed 112).	“The resistance to the word acquiring new meaning is not about the referent; rather the resistance is an effect of these histories of repetition” (Ahmed 112).	The repetition of several signs in the form of words in Aik Aur Pakeezah are clearly seen to dishonor them continuously. For Example: Mobile phone, Izzat, ghairat, aurat etc.
Affective economies	“Affect does not reside in an object or sign, but is	“Fear may also work as an affective economy: it	Fear served as an affective economy throughout

	an effect of the circulation between objects and signs (Ahmed 59).	does not reside positively in a particular object or sign. It is this lack of residence that allows fear to slide across signs and between bodies” (Ahmed 64).	the drama that leads Pakeezah and Faraz to hide themselves in the hotel room and later to hide themselves from being seen until they decided to resist and use their voices to avoid the sufferings.
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Pakeezah’s. Her parents have gone quiet, her once loving brothers are now infuriated with rage and disgrace, and everyone sees no other solution than to just get her married and out of their home (Tribune).

1.4. Research Gap

The existing research on Pakistani Television dramas mostly consist of gender representation, class differences, domestic issues, women empowerment, and the maintenance of patriarchal norms through mass media and entertainment media. They acknowledged that Pakistani drama only addresses the surface or ground level contribution related to the cultural and social shift such as Saas-Bahu dynamics (Kiran). Similarly, Cybercrime that is the main issue nowadays and part of literature in Pakistan. They treat Cybercrime as a subject through technical and legal frameworks enforcing the questions of legislation and policies.

Notably, the affective analysis is absent from the previous studies that talks about how the victim feels after the cybercrime happens. It is the need of hour to understand the emotions of shame, anxiety and fear and how they circulate within the social bodies. It is notable to understand that the emotional life acts as

a mediator in between society, media and law.

The study contributes in paper by analysing Sara Ahmed's framework into direct engagement with Aik Aur Pakeezah with the aim to fill the gap as it demonstrates the representation of the experiences of victims dealing with cybercrime, shame, fear and cultural politics of victimhood.

1.5 Research Objectives

1. To examine shame and fear as tools to silence victims in Aik Aur Pakeezah.
2. To investigate the circulation of shame through family.

1.6 Research Questions

1. How do shame and fear prevent the victims from seeking justice in Aik Aur Pakeezah?
2. How does the circulation of shame place responsibility on the victims rather than on the preparator?

1.7 Research Significance

The study is significant due to its interdisciplinary approach that addresses literature, emotion and law collectively at once. Secondly, the appliance of Sara Ahmed's works particularly the affect theory on the Pakistani popular drama. The study is not only addressing the technical and legal grounds of Cybercrime but also revealing the aftermath that is more challenging in aspects of discursive and affective aspects, and finally the inclusion of the male victimhood (Faraz) along with the female victimhood (Pakeezah) within the analysis make the study effective. Faraz's journey after facing cyber harassment is also given space on screen, showing how such trauma affects an individual's mental health regardless of their gender (Tribune). This will open a vast ground for the better understanding of emotions like shame, fear and their circulation without gender discrimination.

1.8 Thesis Statement

The paper argues that the Pakistani drama Aik Aur Pakeezah written by Bee gul potrays the affective politics of cybercrime along with the victimhood and agency that is called the aftermath. The emotions like shame and fear as proposed by Sara Ahmed functions as sticky that attach themselves to the body of victims instead of preparators. This stickiness turn them to face the social death everyday and barely in every moment.

1.9 Overview of Literature

The literature review of the paper is mainly derived from Sara Ahmed's The Cultural Politics of Emotion, only the study from the selective and relevant chapters will be included. The articles will be analysed that used Sara Ahmed's affect theory as a theoretical framework. Secondly, the Pakistani television dramas that addressed the social issues will be studied deeply. It includes several interviews of the writer, director and the actors that are casted of Aik Aur Pakeezah being published by different authors on the websites along the journals. Consequently, the third area of my study will include the reports of cybercrime cases that are filed under the section PECA Act 2025. The reports from DRF digital right foundation will be included in study. The barriers that prevents the victims from reporting the crime and seeking the justice will also be studied. The literature informing this study is drawn from four interconnected domains. The first domain comprises Sara Ahmed's foundational texts, particularly The Cultural

Politics of Emotion that provides the theoretical framework for understanding how emotions such as shame and fear circulate socially, sticking to the bodies of victims rather than perpetrators. The second domain consists of sociological and legal scholarship on cybercrime victimhood in Pakistan and South Asia. Key sources include the Digital Rights Foundation's Cyber Harassment Helpline Policy Brief, Karim and Khanday's sociological analysis of online harassment, which documents the patterns of stigmatization and underreporting that silence victims. This domain also includes scholarship on image-based abuse by Henry et al. and Powell et al., which establishes the psychological and social consequences of the specific crime depicted in the drama. The third domain encompasses Pakistani television drama scholarship, that addressed the social issues will be studied deeply, including Ahmed and Wahab's analysis of patriarchal representation, and Jabeen's study of drama as subtle feminist activism. The fourth domain consists of primary journalistic and critical sources on *Aik Aur Pakeezah* itself, including interviews with writer Bee Gul and director Kashif Nisar published in Dawn and The Express Tribune, which illuminate the creative process, research methodology, and social intentions behind the drama.

Literature Review:

The paper explores strategically the domains of Sara Ahmed's affect theory in her book *Cultural*

Politics of Emotions along its relatability to Pakistani television drama *Aik Aur Pakeezah*. *Cultural Politics of Emotions* works as a foundation for my Research as it invokes one's mind with critical and analytical thinking. The framework of Sara Ahmed's Affect theory is analysed on the drama *Aik Aur Pakeezah* written by Beegul into this paper. According to Sara Ahmad, It is significant that the word 'passion' and the word 'passive' share the same root in the Latin word for 'suffering' (*passio*). To be passive is to be enacted upon, as a negation that is already felt as suffering (Ahmed 9). Sara Ahmad's affect theory talks about the emotions such passion and suffering. She beautifully aligns these two categories under one tree of suffering means having passivity leads to suffering. Beegul writing style of narration directly aligns with Sara Ahmed in one way or two way. For instance the way Beegul uses the metaphors in her writings is analyzed beautifully and Sara Ahmed does the same in her book *Cultural Politics of Emotions*. Sara Ahmad argued that The use of metaphors of 'softness' and 'hardness' shows us how emotions become attributes of collectives, which get constructed as 'being' through 'feeling' (Ahmed 9). Emotions are associated with women, who are represented as 'closer' to nature, ruled by appetite, and less able to transcend the body through thought, will and judgement (Ahmed 10). Emotions involve such affective forms of reorientation (Ahmed 16).

2.1: Literature in terms of aesthetic and cultural text

Literature is a framed system that delivers ideas. It helped the individuals to share and express their thoughts and emotions. It comprises of different genres such as drama, poetry, novel and music. "The language of literature is connotative, not merely denotative. It has its expressive side; it conveys the tone and attitude of the speaker or writer" (Wellek and Warren 23). Basically, it is the term that mirrors life of humans. Literature is defined by its intrinsic qualities of imagery, style and narrative form. "The term 'literature' seems best if we limit it to the art

of literature, that is, to imaginative literature" (Wellek and Warren 22). On the other hand the contemporary approaches explored new dimensions for instance, Jim Meyer approached literature as a prototype model, that suggest the text is "literary" due to its characteristics such as use of careful language (1).

The understanding of literature includes television narratives as legitimate objects of literary and cultural analysis. As Shumaila Ahmed and Juliana Abdul Wahab argued in their study of Pakistani television dramas, "as an influencer of behaviours and attitudes, patriarchal ideology plays a significant role in the representation of women as weak and submissive"(2). Pakistani television dramas, produced by Kashf Foundation, aimed to actively negotiate collective anxieties, shame and fear within the public sphere. Neelam Jabeen similarly contends that "television drama can be used as an effective medium to educate people"(1).

2.2: Sara Ahmed's Affect theory:

This study is theoretically grounded in Sara Ahmed's *The Cultural Politics of Emotion*. Ahmed's framework departs from psychological or biological approaches. She explains the fear in social context (Qasim et.al 663). Instead, she argues that "emotions create the very effect of the surfaces and boundaries that allow us to distinguish an inside and an outside in the first place" (Ahmed 10). Emotions are not possessions of individual subjects but circulate socially, "sticking" to some bodies and objects while sliding over others (Ahmed 11). As Ahmed explains in her related essay "Collective Feelings," emotions work to align individuals with collectives "through the very intensity of their attachments,"(26) but "how we feel about others is what aligns us with a collective, which paradoxically 'takes shape' only as an effect of such alignments"(27). Ahmed also discussed the concept of "affective economies," in which feelings function as capital that increases in intensity through circulation. She stated feelings do not reside in subjects or objects, but are produced as effects of circulation (Ahmed 16). In the context of cybercrime, shame does not originate within the victim's body. It attaches to that body through social contact like the gaze of family, neighbors, and institutions. Ahmed further explains that "objects become sticky, or saturated with affect, as sites of personal and social tension" (19). The stickiness is confirmed to the victims of cybercrime the emotions of shame and fear stick to her body while sets the perpetrator unaccountable. Ahmed stated that we need to remember "the 'press' in an impression". It allows us to associate "the experience of having an emotion with the very affect of one surface upon another, an affect that leaves its mark or trace"(14). Ahmed essay, *The Collective Feelings*, In the racist encounter she analyzes from Audre Lorde, Ahmed stated that "hate slides between different signs and objects whose existence is bound up with the negation of its travel" (33).

The emotion of shame is not an internal feeling of inadequacy. It is a "bodily intentionality" that directs the subject's orientation toward others. Ahmed draws on the etymological connection between "passion" and "passive" (from the Latin *passio*, suffering): "To be passive is to be enacted upon, as a negation that is already felt as suffering" (Ahmed 9). This passivity is the condition imposed on cybercrime victims. They are acted upon by both the perpetrator's violence and society's shaming gaze. Ahmed argued, "Shame involves the intensification not

only of the bodily surface, but also of the subject's relation to itself" (Ahmed 127). Furthermore, shame requires a witness (Ahmed 131). "Even if a subject feels shame when she or he is alone, it is the imagined view of the other that is taken on by a subject in relation to herself or himself" (Ahmed 128). The insight is crucial to study the family and community surveillance that perpetuates victim-blaming in *Aik Aur Pakeezah*.

The scholars analyzed the media as not an active source of generating the information. It also generates the emotional responses in audiences. "Media and communication scholars have especially focused on how emotion and affect are produced by media, the way they are communicated through media, and the forms of emotion audiences develop during the use of media" (Lünenborg and Maier 1). This analyzation is linked to *Aik Aur Pakeezah* in a way that generates the affective emotions of shame, fear and anxiety among the audience.

The research follows Ahmed's affect theory that differs from other perspectives of affect theory. Sandra Moyano Ariza stated that within affect studies there is a difference between understanding "affect as excess" (between representation) and "affect as capacity" (beyond representation) (4). Ahmed's work "understands affect, from different fields, as a sensation linked to feeling" (Ariza 6). Stephen Ahern similarly notes that the most influential line of affect theory for literary and cultural criticism takes its inspiration from Brian Massumi, which distinguishes between "affect as a phenomenon that is 'prepersonal' and eludes cognition and emotion. "The theory disrupts perhaps most forcefully commonsense understandings of affective agency, by asserting a distinction between affect and emotion: the first, a phenomenon that is 'prepersonal' and eludes cognition, while the second, something that is brought into the personal as a result of 'the capture and closure of affect'" (Ahern 99). The distinction has been productive that centers social circulation of affective emotions such as shame and fear. It is more appropriate to analyze the cultural politics of cybercrime and victimhood in television narrative.

2.3 Cybercrime and Victimhood in the Pakistani Context

Cybercrime is defined as any crime conducted using computers or other communication tools to cause fear and anxiety to people (Al-Khater et al. 137293). Obtaining correct and official statistics on cybercrimes is challenging because of the culture in which the crimes were committed, the severity of the offences, and the unreported incidents due to the lack of knowledge or societal constraints (Al-Khater et al. 137293). The legislation that is passed in Pakistan to control cybercrime is (PECA). To govern the digital sphere, the government has implemented laws and regulations, with the Prevention of Electronic Crimes Act (PECA) serving as foundational Legislation (Ahmed et al.5). It represents Pakistan's primary legislative framework for addressing cybercrime. Pakistan witnessed severe rise in cybercrime over past years. Ahmed and Wazir's study of female university students in Balochistan, their findings revealed alarming 95% of respondents reported experiencing some form of online harassment(335). Although, the victims of cybercrime faced several psychological issues like anxiety, stress and depression. The analysis of data reveals significant impacts of online

harassment:82.82% reported increased stress and anxiety(Ahmed and Wazir 340).According to the Kashf Foundation's own research cited at the drama's launch event, over 72 million internet users exist in Pakistan and nearly 40 percent of women report online harassment (Huma).

The digital gender violence in Pakistan and South Asia has consistently documented the online harassment. It extends the patterns of patriarchal control experienced by women.They confirmed that "women commonly experience online abuse" (Sambasivan et al. 3). "Victims of harassment are usually socially ostracised, pressurised by their families or even beaten" (Baig and Jafary 908). Orusa Karim and Sumbl Ahmad Khanday's sociological analysis of cybercrime against women provides a comprehensive theoretical framework. They argued that "online harassment, stalking, and blackmail mirror the patterns of control, exclusion, and silencing experienced by women in physical environments" (Karim and

Khanday 35688).Karim and Khanday mentioned, "Research conducted by the Pew Research Center (2020) indicates that women who endure online harassment exhibit increased levels of anxiety, sadness, and disengagement from digital platforms. Banerjee (2021) observes that this digital withdrawal frequently results in lost educational and professional prospects, hence exacerbating gender disparity"(35688). (Karim and Khanday 35687). Critically, the existing sociological literature on cybercrime victimhood has focused almost exclusively on female victims. The inclusion of Faraz as a male cybercrime victim in Aik Aur Pakeezah represents a significant representational intervention. The original survey was conducted by Henry and his colleagues consisting of 4200 Australians falling in the age group between 16-49. The findings are reported as "Women and men are equally likely to report being a victim Female (22%) and male (23%) respondents were equally likely to report experience of at least one form of image-based abuse"(Henry et al. 5). In 2025 in the conference it is stated that, the platform-based reporting options are included, 38.8% of victim-survivors formally reported the incident, while 14.3% disclosed their experience to someone but did not file a formal report. A significant portion,

30.9%, neither reported nor disclosed their victimization to anyone, and the remaining 15.9% chose not to answer the question (Umbach et al.). One of the drama's central aims was to "depict how society looks differently at male and female victims" (Huma). The study of the drama challenged the gendered assumption that cybercrime victimhood is exclusively a female experience. "What is significant is how narratives shift in the show and how male survivors are treated, touched upon through the vulnerabilities of Faraz. The show looks at an often overlooked question: how society responds to male survivors and their experiences"(Chakraborty).In the Print it is also stated about the male victim that is shown in the drama through the character of Faraz, "He had to 'un-hero' himself," Gul said while talking about Faraz's character"(Chakraborty).

2.4 Pakistani Television Dramas as Sites of Social Negotiation and Critique

Pakistani television dramas have increasingly functioned as public platforms for interrogating social issues that formal institutions have been slow to address. Productions such as Udaari (2016), which addressed child sexual abuse, Inkaar (2019), which tackled workplace harassment, and Zard Patton Ka Bunn (2024)

have demonstrated the medium's capacity to shape public discourse and orient collective affect. Kashf Foundation, a social enterprise focused on financial inclusion and women's empowerment, has been particularly instrumental in producing social impact dramas that combine entertainment with advocacy. As its founder Roshaneh Zafar has explained, the Foundation discovered that "rather than sermonising about rights, storytelling worked very effectively" as a tool for shifting public mindsets (Rehman, Dawn). *Aik Aur Pakeezah* (2026) is the Foundation's seventh such production and the first to center cybercrime and its affective aftermath as its primary subject.

Bee Gul: Writing Style and Social Vision

Bee Gul is widely regarded as one of the finest and most socially committed screenwriters in contemporary Pakistani television. Known for her multi-layered characters and subtle treatment of dark themes, she has authored critically acclaimed works including *Talkhiyaan* (2012), an adaptation of Arundhati Roy's *The God of Small Things*; *Dar Si Jaati Hai Sila* (2017), which addressed sexual abuse within the family; and *Raqeeb Se* (2021), which explored emotional and moral complexity in intimate relationships (Ali, *The Friday Times*). Gul has described her writing as inseparable from her feminist commitments: "Every other woman I come across has been abused in one way or the other. I know I have been abused in many ways," she told *The Express Tribune*, explaining the autobiographical emotional roots of her socially engaged creative practice (Alam). Her approach to *Aik Aur Pakeezah* continued this commitment to grounded realism. As she told *The Friday Times*, writers must connect with ordinary people and "tell the poor girl to take a stand for herself, wherein lies all the richness and strength of her character" (Ali).

For *Aik Aur Pakeezah*, Gul conducted extensive research before writing a single scene. She not only studied the Kashf Foundation's data and case studies but conducted her own fieldwork, approaching officials at the Federal Investigation Agency while posing as a victim to understand how real women in *Pakeezah*'s situation would be received by institutions (Huma). She also described the emotional toll of the writing process, telling Dawn's Maliha Rehman: "Writing *Aik Aur Pakeezah* was emotionally exhausting and painful and, in my mind, all that was unfolding on paper was real. It was after I wrote it, when I would read out scenes to the director or the cast, that my ears would process the scenes and there were times when I would break down" (Rehman, Dawn). She further stated that the drama was "loosely based" on multiple real incidents she had heard through journalists and survivors, unconsciously knitting them into a single narrative (Huma).

Kashif Nisar: Directing Social Discomfort

Director Kashif Nisar brings to *Aik Aur Pakeezah* an established reputation for tackling social issues through psychologically complex, visually layered drama. His previous work includes *Ranjha Ranjha Kardi* (2018), *Inkaar* (2019), *Dil Na Ummeed To Nahi* (2021), and *Mrs. & Mr. Shameem* (2022), several of which address gender-based violence, class inequality, and institutional failure. Nisar has articulated his philosophy of socially engaged direction in several interviews, emphasizing the transformative potential of television: "The power of drama is extensive in Pakistan. If dramas can influence people into changing their wardrobes and

styling their hair a certain way, then why not introduce a topic to them as well?" (Rehman, Dawn). On the specific challenge of directing *Aik Aur Pakeezah*, he acknowledged that sustaining audience engagement with uncomfortable subject matter required deliberate craft: "If four people sitting in a lounge are watching the drama and even two of them begin to get uncomfortable, they are likely to switch the channel" (Rehman, Dawn). His response to this challenge was to center the drama not on the crime itself but on its human aftermath. As he explained: "The incident that took place was not our topic, it was what happened before and after the incident. We did not want to deliver breaking news. We were not glamorising or sensationalising the incident. It is a story about ordinary people, a boy and a girl next door you can relate to. I give credit to Bee Gul for writing the story this way. It is brilliant" (Rehman, Dawn).

Nisar also emphasized that while the legal process is part of the story, the drama's real focus lies on behavioural and societal responses to cybercrime specifically, the barriers erected by family, community, and institutions before any formal justice process begins (Huma). He described the drama as depicting what a victim must navigate before ever reaching a courtroom: the mother who silences her, the brother who wishes her dead, the neighborhood whose gaze constitutes a daily form of social punishment. This directorial vision aligns directly with Ahmed's theoretical account. The circulation of shame and fear through social networks to enforce passivity upon the victims.

The drama has been received by Pakistani critics and audiences as a significant cultural intervention. Dawn's television column described *Aik Aur Pakeezah* as "extremely nuanced, tightly woven and intensely thought-provoking," noting that it "challenged troubling, deep rooted societal norms and upended notions of honour in 27 riveting episodes" (Rehman, Dawn). A Dawn Images review similarly called it "timely, urgent and uncomfortably relevant," describing it as something that "feels less like entertainment and more like a necessity" (Images, Dawn). Writing in *The Print*, a journalist observed that the drama breaks the familiar South Asian television pattern of wronged, silenced, and punished women, instead celebrating "characters' agency without spectacle" (Rehman, *The Print*). The analysis revealed that "women were often represented as confined to their homes, with pleasing their father, husband, or brother in the social role as daughter, wife, or sister as the primary purpose of their lives" (Ahmed and Wahab 18). This confirms that "patriarchal ideology plays a significant role in the representation of women as weak and submissive in television dramas in Pakistan" (Ahmed and Wahab 2). Tabassum and Amin confirmed Tabassum and Amin confirmed that the "Pakistani culture shown in Pakistani dramas is quite realistic. These are the reflective of our culture and society" (24). Neelam Jabeen's analysis of the

Urdu drama serial *Dil Na Ummeed To Nahi* (*The Heart Is Not Hopeless*) offers a nuanced account of Pakistani television challenged patriarchy without overt feminist activism. She argues that "since feminists are fighting against all forms of oppression and have joined forces with other forms of activism such as child protection, human rights, rights of the underclass and minority groups, and rehabilitation of runaways, exposing oppression and fighting against it should not be perceived as the agenda of the West" (Jabeen 2). This strategy is directly

relevant to Aik Aur Pakeezah. Bee Gul herself has noted that she hoped the drama would generate “a little bit of empathy” for victims, framing the drama’s social mission in affective rather than polemical terms (Huma). The drama does not argue for feminism; it creates the conditions for its audience to feel, alongside Pakeezah and Faraz.

2.5 Research Gap

The literature above revealed interconnected domains including Sara Ahmed’s affect theory, cybercrime victimhood and image-based abuse in Pakistan and South Asia, Pakistani television dramas as sites of social negotiation and gender representation, and the creative work of Bee Gul and Kashif Nisar as practitioners of socially engaged drama.

The existing research on Pakistani dramas has focused on gender representation and patriarchal ideology. No one has applied affect theory to analyze the social circulation of shame and fear. The sociological research on cybercrime has documented underreporting. Furthermore, no published scholarly analysis exists on Aik Aur Pakeezah.

Specifically, it examines: first, how shame and fear circulate through family and social networks to silence victims in Aik Aur Pakeezah; second, how victimhood sticks unevenly to the bodies of both female (Pakeezah) and male (Faraz) victims while sliding off the perpetrator; third, how legal awareness functions as an affective turning point, enabling a shift from passivity and suffering to deliberate agency and resistance.

For future research this can be analyzed for affective politics through multimodal elements visual, aural, and spatial directing viewers’ emotional orientation toward justice rather than shame.

Methodology

3.1 Research Design

The current paper employs a descriptive qualitative research design for analysis. The sample of current study is Pakistani drama Aik Aur Pakeezah which was broadcasted on Pakistani TV channel in January, 2026. Qualitative research is all about observing the meaning, and interpretations rather than counting. As Creswell and Ploth argue, qualitative inquiry represents a legitimate model of social and human science exploration, without apology or comparisons to quantitative research (44).

The qualitative method is appropriate for current research due to the content analysis of the narrative. Qualitative research consists of a set of interpretive material practices that make the world visible(46).It includes the affects of cybercrime on victims through the internal emotions of fear, shame, izzat, honor and integrity that operates externally in the cultural and societal world of the narrative of Aik Aur Pakeezah the major concern is to examine the affective politics of fear and shame not on the count of cybercrime cases of victims and the step of resistance that is taken by Pakeezah to move from silence towards legal agency The approach is interdisciplinary due to the integrations of three distinct fields of literature ,emotion and law.

3.2. Theoretical Framework

The theoretical framework that is applied on the paper is from Sara Ahmed's *The Cultural Politics of Emotion* (2004). It is also supplemented from her work on collective feelings. Her work on affect theory is based on different scales. Particularly the Massumian tradition that positioned the affect as prepersonal (Ahern 99). Ahmed's framework treats emotions not as private, internal states. Ahmed also discussed the concepts of Affective Economies in which the feelings function as capital that increases in intensity through circulation. She stated the feelings do not reside in subjects or objects, but are produced as effects of circulation (Ahmed 16). Central concepts employed in this study include the stickiness of shame, the role of witnessing in the intensification of shame and the political affects imposed upon victims through social and familial pressure. These concepts are applied directly to selected scenes and dialogues from *Aik Aur Pakeezah*. It will study the examination of shame and fear as mechanisms of silencing. Moreover, the ideology that shifted the blame from preparator towards the victims. Following are the specific concepts applied on the paper from Sara Ahmed's *Cultural Politics of*

Emotions:

The Stickiness of Shame

Ahmed described shame as an emotion requires a witness: even if a subject feels shame when it is alone, it is the imagined view of the other that is taken on by a subject in relation to itself (105). On the other hand the concept of stickiness is rooted in the contact between the subjects and the objects. Stickiness depends on the histories of contact that have already impressed upon the surface of the object (Ahmed 111). The concepts are interconnected that revealed the circulation of shame in *Aik Aur Pakeezah*. It directly impacted upon the victims while the Preparator remained unquestioned. Ahmed stated "We can argue that the signs become sticky through repetition; If a word is used in a certain way, again and again (112). We will study the repetition of several words and signs that affected the victims in certain way in *Aik Aur Pakeezah*."

The concept of Fear

Ahmed argued that the fear works to restrict some bodies through the movement of expansion of others (69). The restriction of mobility that can be seen through the victims in *Aik Aur Pakeezah*. Fear involves an anticipation of hurt and injury (65). One sweats, one's heart races, one's whole body becomes a space of unpleasant intensity (65). These movement of fear are analyzed further and the filming of the scenes in *Aik Aur Pakeezah*. For Example the fear that circulated in the bodies of Pakeezah and Faraz after hearing the knocks at the door. The fear predicted the future harm through the experience of past harm alone. Similarly to the incident of cybercrime faced by Pakeezah and Faraz. The Pakistani society comprised of the honour culture. The preservation of norms and izzat are the main concern of the culture.

Sara Ahmed stated, Fear might be concerned with the preservation not simply of me but also us (64). The families of Pakeezah and Faraz are also suffered equally after the viral of video. It is due to the honour culture. The culture that questions and punishes the victims while the preparators enjoys freedom and untouched.

Affective Economies

Ahmed explained the concept of affective economies in her book the cultural politics of emotions as Affect does not reside in an object or sign, but is an effect of the circulation between objects and signs(59). Fear may also work as an affective economy: it does not reside positively in a particular object or sign. It is the lack of residence that allows fear to slide across the signs and between bodies(64). Fear served as an affective economy throughout the drama that leads Faraz and Pakeezah to hide themselves from the society.

These concepts are directly applied to several scenes and dialogues from Aik aur Pakeezah to examine the circulation of shame and fear that functioned as mechanism of silence. Moreover, the placement of responsibility shifted from perpetrator towards the victims will also be analyzed in the paper.

3.3 Qualitative Textual Analysis

The primary method crafted into the research paper is Qualitative Textual Analysis. It is a systematic approach that reveals the cultural assumption it produces. Qualitative research often enables the depth of perception of why a certain phenomenon is happening(Kaiser and Presmeg 6). Alan McKee stated that Textual analysis is the central methodology of cultural studies(1). He defined textual analysis as When we perform textual analysis on a text, we make an educated guess at some of the most likely interpretations that might be made of that text (MacKee 3). Textual analysis is not only an impressionistic reading. It is an interpretative practice and suitable for cultural studies. In context of the study that included the affect theory from Sara Ahmed's Cultural Politics of Emotions. It is implied on specific scenes and dialogues from Aik Aur Pakeezah.

3.4 Data sources

The primary data source is the drama Aik Aur Pakeezah (2026) produced by the Kashf Foundation, written by Bee gul and directed by Kashif Nisar. It consisted of 27 episodes and was broadcast on Geo TV in 2026. It functioned as part of the Foundation's ongoing social impact drama initiative. For the research the following steps are being followed:

At first the researcher searched the drama and downloaded all the episodes. For the better understanding of drama watched it three times. The researcher took brief notes of scenes and dialogues along with screenshots that will help to answer the underlying questions of paper later in analysis part. It traced the social, familial, and legal aftermath of cybercrime across the episodes.

The primary method employed in this study is qualitative textual analysis. "Textual analysis is a method of close, systematic reading that attends to the language, structure, and meaning of a text in order to reveal the ideological and cultural assumptions"(McKee 3). The drama is selected as data source because it reflected commitment. First, Aik Aur Pakeezah is the first Pakistani television drama that is based on cybercrime's aftermath. It makes the drama significant. It is an under researched cultural text. It is an impacting story of our Pakistani society.

3.5 Data Collection and Transcription

All the selected scenes are taken from the selected episodes. Their transcription is being included with urdu translation along with the pictures. They depict the volume of affectiveness of emotions. It is presented in both languages for the

understanding of the readers. The Urdu readers can read the translation and the english speaking audience can read the analysis .It can be seen in the chapter 4 of analysis.

The chapter of methodology consists of Research Design, Theoretical Framework, Qualitative Textual

Analysis, Data source and Transcription. The study answers the two questions raised in the paper. Aik Aur Pakeezah is publicly available cultural text. All the dialogues cited in the analysis are attributed to the drama and its writer

Analysis:

The analysis of the paper is comprehended on the three objectives that will analyze the emotions of shame and fear in the drama Aik Aur Pakeezah (2026). Their circulation that will affect the victims and their families rather than the perpetrator. We will study the aftermath of cybercrime that is culturally and politically affecting the society in many ways. The drama narrative of Aik Aur Pakeezah directly questions the society in which we are living that protects the perpetrator while holding back the victims from using their legal rights under the cover of Honour, Izzat and Ghairat. I selected some specific scenes of Pakeezah and Faraz recalling their past relationship and the change in their perception after that incident. The parallel scenes of cybercrime along with the scenes of their married relationship that lacks trust. It is filled with fear, shame and continuous anxiety. The treatment that is given to the perpetrator by the society and culture instead of questioning. Moreover, the scenes where Pakeezah regained her agency and decided to use her legal right against Yasin.



Figure 4.1.

The figure 4.1 illustrates that fear, agency and shame rises from the concept of honor. The region of Pakistan is deeply grown from its cultural and social roots that are the main servers of identity. The words such as Izzat, Gairat, Laj and Sharam are the chains that bound the people from exercising their legal rights. If the crime is being done with them. They prefer the remedies like silence and marriage just like shown in the Aik Aur Pakeezah that prevent themselves to exercise their legal rights. This prevention leads to the more severe crimes like suicide and honor killing which are more crucial than the crime itself.

Circulation of Shame and Fear

The first scene of Episode 1 depicts the fear as the dominant affective force that will shape the victims' experiences throughout the 27 episodes. Pakeezah and Faraz hide themselves in a Hotel room to cope with the fear when they get to know that they have been seen by Yaseen. He with his goons carrying guns knock at the door that trigger further physical and emotional responses in Pakeezah and

Faraz. They entered the room forcefully and made their videos violently by physically abusing them. Ahmed argued, fear involves an anticipation of hurt or injury. Fear projects us from the present into a future. But the feeling of fear presses us into that future as an intense bodily experience in the present. One sweats, one's heart race, one's whole body becomes a space of unpleasant intensity”(79). Fear allowed them to run and hide themselves in the hotel room because they were seen by Yassen together eating pizza. The expressions of fear on the faces of Pakeezah and Faraz's faces in the picture exemplifies the intensification of bodily surfaces. Ahmed describes as the process through which bodies surface” in response to perceived threat (34). Throughout, the episodes we see that the fear triggers whenever there is a knock at the door.



(Episode 1, first scene, 1:30)

These two pictures are taken from episode 1, scene 1 where the expressions of fear are being seen through the faces of victims by hearing the knock at the door. The panic attacks of anxiety and fear are faced by Pakeezah and Faraz differently. Their families especially Pakeezah's parents and brothers forcefully tied their knots due to the fear of being screwed by the society. Due to the fear of losing the respect, they performed their Nikkah ceremony and sent them off together on a motorcycle in the dark of night, so no one will get to know. Another important depiction of fear when Faraz repeatedly knocks at the door of washroom, fearing that Pakeezah may try to harm herself. Ahmed writes that fear works to secure the relationships between those bodies; it brings them together”(65). Further, the intensity of fear is being heightened because the modesty has been already lost due to that one video. Those can be seen through the parallel showcasing of the scenes where Pakeezah's relationship with his Aslam (her father), Alia (her mother), Akbar (her elder brother) and Asghar (her younger brother) are being shown as a symbol of innocence, love and purity. All being dismantled at once due to one video that went viral. Sara Ahmed argued in her book namely *The Cultural Politics of Emotions* that "fear shrinks bodily space and involves the restriction of bodily mobility in social space”(69). The shrinking and trembling in Pakeezah's body by just assuming to be with Faraz in that hotel

room illustrates that the emotion of fear dominated the idea of being with her safe place (Faraz).

Anxiously Pakeezah uttered, *I can't stay in this room.* (میں نہیں رہ سکتی اس کمرے میں) Ahmed describes fear as pressing the subject into a future as an intense bodily experience in the present. One sweats, one's heart races, one's whole body becomes a space of unpleasant intensity"(65). Pakeezah becomes a body where fear can reside as a parasite which harmed her mentally. The past experience of being abused started from the idea of being seen by Yaseen so they ran and hid themselves, the knock at the door of hotel room and Pakeezah's fear of being with Faraz pressured her everyday and affected her marriage relationship with Faraz. The past experience that is filled with tragedy began to dominate their future experiences.

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The drama industry of Pakistan exposed the awareness that the women face more consequences as compared to men. No doubt men also suffered equally whenever these kind of incidents happen, they maybe abused, blackmailed and

assaulted but the society accept them because this was the matter of honour and honour is specifically attached to female bodies rather than male bodies. Jabeen argued in her paper that Pakistani drama industry has the potential to disseminate subtly feminist ideas to members of a patriarchal society that would resist overt feminism”(Jabeen 13). Further Jabeen used the phrase of *chaddar aur chardiwari* refers to the ways of confining the women to the domestic sphere and the women that step outside the boundaries are used by patriarchs to gain further submission”(Jabeen 7). In *Aik Aur Pakeezah*, Akbar justifies his patriarchal thinking by arguing with Saman (the advocate) saying:

‘If you win the case by carrying our infamy on your shoulders, what will happen to you? Pakeezah will

get justice and the world will know. You people should understand that this stigma that has been heaped upon you is not your fault. Asghar also says the same thing, what is our fault in this? She was a talented, well-educated girl with strong intentions, in a hotel with this boy. Alone in the room with the boy What is our fault, sir, that you have made us do our duty? They are telling us to throw away our dusty pride. And don't you think the person who made that video should get that punishment? If your justice were so firm, no one would dare to take the honor of nobles for granted.

Ahmed argued that emotions can get stuck to certain bodies or objects and that signs become sticky, or saturated with affect, as sites of personal and social tension”(11). When Pakeezah decided to break her silence and reached the court to file the case against the perpetrator Yaseen. The emotion of fear stuck to Pakeezah’s father Aslam and visualizes the social tension that become sticky due to the culture. The dialogue between Aaliya and Aslam took place as seen in the picture.



(Episode number 8, last scene, 36:39)

The shame that everyone warned us about has finally hit home. Fine. Come on. Let's

just go. Where are we even supposed to go? This is our home. You have a respectable government job. All our friends and neighbours are right here. No one is on our side anymore. Not a single person, Aliya. Out there, people have been known to shed the blood of their own for much less to protect their honor.

Ahmed describes certain words as sticky signs that carry accumulated affective charge through their repetition across contexts (45). In Aik Aur Pakeezah, Beegul used several words that work as a sticky sign that have the negative affect on the victims and this affect is shifted from perpetrator towards the victims which Ahmed called as affective economy (45). Examples of the sticky signs from Aik Aur Pakeezah include the repetition of several words like ; Pakeezah, begairat , aurat ,mobile, be-izzat, izzat , cricket commentary. She argued that objects become sticky, or saturated with affect , as sites of personal and social tension”(11). Pakeezah (پاکیزہ) is a Urdu word which carries the denotative meaning as pure.

Pakeezah's name was mocked several times by her own family after being labelled as a girl in that viral video. Her name becomes an irony and a sign of humiliation that who she was and what the society tagged her. This is the scene from episode number 18, outside the court where Pakeezah's own brother was suggesting and yelling at her to be ashamed and should change her name. It should not be pure anymore.



(Episode number 18, second scene, 6:20)

Also, you should change your name while you're at it. Pakeezah? As in pure? Pick a name that actually suits your character. Or should I WhatsApp you a few suggestions? If you can't think of one, try Aarzu. It's a good thing a vile woman like you has been thrown out of our house. But you better not show your face in our neighbourhood or this city ever again. You're not pure at all. Not by a long shot pure. Further, in episode number 9 Pakeezah's mother Aaliya came and humiliated her name and the label that society gave her does not match with each other. Ahmed(2014) explained that signs become sticky due to the repetition, if a word is used in a certain way again and again, then that use becomes intrinsic; it becomes a form of signing(p.111). This act of Akbar is the moral violence that includes the mockery of names that is demonstrated by Kiani, Umer and Sultan(2023) through critical discourse analysis; that gendered language in Pakistani dramas reinforce the patriarchal structures(p.4354).



(Episode number 9, middle scene, 17:06)

ک

He named you Pakeezah with such joy. He had no idea your name would...

This is another form of violence that is used by Aliya with Pakeezah, the unsaid words carry more pain and weight than the spoken words. Ahmed argued that the process of attributing an object as being or not being beneficial or harmful, which may become translated into good or bad, clearly involves reading the contact with the objects we have in a certain way(7). The reading of PAKEEZAH'S name by the community as ironic and not descriptive showed the scale when the feelings become fetishes, the qualities that are seemed to reside in objects, only through the erasure of the history of their production and circulation (20). Pakeezah life along her identity as a lawyer, her character and her utmost education supported by her father are erased by the fixation used by the community.

The second example is of the word and object mobile that is used in Aik Aur Pakeezah as a negative sign that stick to the victim's body like Pakeezah instead of yaseen who used the mobile as a tool for committing the crime. Ahmed argued in her book that affect does not reside in an object or sign, but it is an effect of the circulation between objects and signs (59). In episode 15, Aslam is talking with his colleague and his colleague symbolizes mobile phone and women as a deadly combination.

A woman and her phone, what a deadly combination.



(Episode number 15, 27:42)

Mobile is a tool that is used for the cybercrime and digital abuse that carries the large amount of stickiness alongside the affective charge on behalf of the victim. In episode 1, there is a scene in which we can observe that Akbar pulled Pakeezah's bag and threw her phone on the ground. He smashed it as it shows the aggression of Akbar about mobile phones and women. As it is shown in the picture. The equation of the community for the possession of the mobile phone by the women carried the social displacement. It corrupted them morally and culturally. This is the social displacement rather than Yaseen who filmed the video. Shame should be attached to himself but it applied reversely, the shame had been attached to the object and to Pakeezah herself. Due to this displacement, justice is not sought by Pakeezah at the time when the video is being viraled. The statement mobile and women are a deadly combination performs the work of "stickiness" by associating two signs: woman and mobile phone and attributing that their conjugation implied the negative values. Ahmed

Pakeezah's body is sealed as a figure of the "mobile-using woman," a figure that the community reads as shameful.



(Episode number 1, 14:59)

Where ever in the drama there is a mention about mobile phones it carries the weight of shame due to the act of cybercrime, the viral of Pakeezah's video with Faraz.

When Pakeezah's video went again viral, Pakeezah stepped out in court to use her legal right. She filed a case against Yaseen. In episode 9, When Aslam get to know, He tried to hang himself in order to end his life because he can't see her daughter to go to the court and stand for her right. It showed the toxicity of the concept of gairat and how much it can influence a person to end up his life. This shows they would have a dead daughter than a daughter who seeks justice. Aaliya called Pakeezah and threatened her that if she filed the case than she will have to face the severe consequences.

Then she said, *"Since you're filing a lawsuit, Pakeezah, the rest of us may as well hang ourselves in the town square."* Then she added, *"If you die, we'll all be saved, our lives and our honor."*



(Episode number 9, last scene, 31:54)

The picture analyses the level of affective emotion of shame turned into burden that enforced Aslam to take his own life. The burden is then transferred onto Pakeezah through Aaliya. She told to mummy that his father Aslam tried to hang himself with her dupatta as an act of punishment. In episode 9, *Pakeezah uttered; She was telling me that Dad tried to take his own life. He tried to kill himself, Auntie. Suicide.*

She said he tried to hang himself with my shawl.

The act of Aslam to take his own life with Pakeezah's dupatta is taken as a metaphor. He tried to punish himself for all the things including love that he gave to Pakeezah in her upbringing. Because living in the honor culture and walk with his head held high is compromising after the video got viral. It becomes difficult when his daughter Pakeezah went to court for seeking justice that is more compromising for Aslam. Ahmed argued that shame "involves the intensification

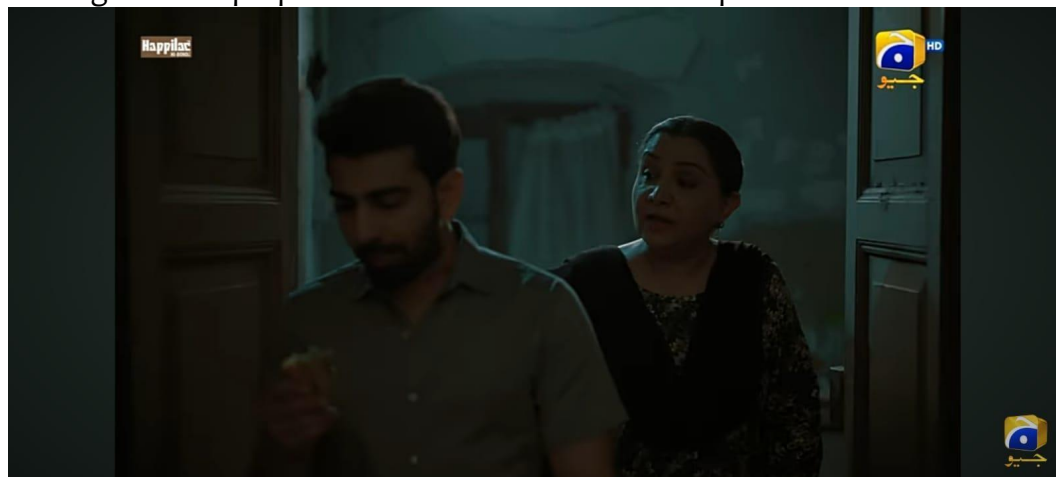
not only of the bodily surface, but also of the subject's relation to itself, producing a turning of the self against itself under the imagined or real gaze of others"(103). In *Aik Aur Pakeezah*, shame does not remain with Pakeezah alone but spreads horizontally through her household, affecting every member of the family. Ahmed observed that "passion and passivity share the same root in the Latin word for suffering, *passio*: to be passive is to be enacted upon, as a negation that is already felt as suffering" (2). Aslam is passively acted upon by the shame circulating through his social world. His suicide attempt is an attempt to escape the unbearable weight of that shame. Pakeezah tells her aunt: *"She was telling me that Dad tried to take his own life. He tried to kill himself, Auntie. Suicide. She said he tried to hang himself with my shawl"*

). The detail that Aslam used Pakeezah's shawl, the garment associated with female modesty is significant; it symbolically connects his shame to her body, making her the instrument of his death. Jabeen argued that Pakistani television dramas "can be used as an effective medium to educate people" (2). *Aik Aur Pakeezah* educates by making visible the lethal consequences of unexamined shame. The drama demonstrates that this detrimental circle operates not only through community judgment but through family pressure, making the pursuit of justice nearly impossible for victims like Pakeezah. Ahmed further explains that "shame as an emotion requires a witness: even if a subject feels shame when she or he is alone, it is the imagined view of the other that is taken on by a subject in relation to herself or himself" (107). Pakeezah's shame is continuously reproduced by the imagined view of her family and community, even when she is physically alone. This internalization of the social gaze means that she is silenced even in the absence of explicit threats.

[4.2 Shift in blame from preparator towards victim](#)

In *Aik Aur Pakeezah* written by Beegul, The narrative of shifting the blame from the preparator towards the victim is a common custom in Pakistani society that is beautifully narrated by Beegul. The society and culture not only questions the victims but forces them to bear the consequences alone for the crime they never committed. In this section 4.2 of the paper I will analyze how the society puts the responsibility on the victims instead of the perpetrator.

In episode 12, Aaliya was scolding Asghar for supporting Pakeezah in filing the case against the perpetrator Yaseen as shown in the picture.



(Episode 12, middle scene, 16:12)

So, what was going on at the courthouse? A cricket match you just had to cheer for? Look, Asgar. I've had more than enough of your nonsense. So now what? Are we going to call the cops on our own neighbors? It's not the police. The FIA will be the one investigating them. What on earth for? It's only been four days since their son got married. His newlywed bride is at home. His mother shows me so much respect. She practically kisses my hands. Her heart breaks for Pakeezah. His father humbly tends to your dad's shoes at the mosque. And we've become so ungrateful, inhumanly godless, and utterly shameless that we're going to send the police to their house. It's not the police, Mom. It's the FIA. F-I-A. They'd be knocking at their doors any day now. What's that supposed to mean? So our daughter is going to launch an investigation into their son now? I've heard enough of your big talk, Asgar. Now, you listen to me carefully. Let sleeping dogs lie. If this goes on any further, no one is escaping Yaseen's wrath this time. Actually, it's Yaseen who won't be escaping this time. Our daughter has already dragged our family's name through the mud, and now you want to call the police on our decent neighbors? Why can't you get it? Oh, my God. Now the police are going to be swarming our neighborhood because of us. They'll be at our neighbors' doorstep.

Ahmed argued that "hate is involved in the very negotiation of boundaries between selves and others, and between communities, where 'others' are brought into the sphere of my or our existence as a threat" (65). In Aaliya's discourse, Pakeezah is brought into the sphere of the family's existence as a threat not because she has done anything wrong. Her step for justice threatens the family's social standing. The logic places responsibility on the victim because it frames her actions as the source of the family's shame. Aik Aur Pakeezah challenges this pattern by exposing the logic of victim-blaming.

In episode 13, the suffering of the male victim Faraz is being shown with the emotional empathy that anyone suffering from these issues can relate that how these affect them emotionally, culturally and socially.



(Episode number 13, second last scene, 29:40)

Do you have to go somewhere? Yes. Where? I plan on leaving the country. You used to say you'd always stay here with everyone. I used to say a lot of things. But now that I have decided my sisters would stay at home under my care, I've got to step up and provide for them, too. Who else other than Sister? My middle sister sent the video to her fiancé herself. She hurled all sorts of nasty insults at him, then went ahead and called off the wedding. Dad beat her senseless, but she wouldn't give in. She said she'd rather face the consequences here than endure their taunts by getting married. She has a point. Dad is furious and won't even look at me. I've ruined my sisters' lives, so now I have to be the one to pick up the pieces. Where will you go? Wherever the agent sends me. You're going illegally? Yeah. What difference does it make? I just need to arrange the money. Faraz. Yes? Never mind.

The dialogue between Pakeezah and Faraz revealed the gendered logic of blame faced by Faraz in *Aik Aur Pakeezah*. Faraz is blamed for the crime for which he was innocent. He was expected to manage the family's distress and to "pick up the pieces" of the lives of her sisters. Lazarus et al. have documented in their cross-gender study of victimization consequences that male victims of image-based abuse characterized by disbelief and the cultural expectation. Powell et al. similarly document that male victims report significant psychological harm but encounter institutional responses that minimize their experience. *Aik Aur Pakeezah* challenges this pattern by depicting Faraz's emotional suffering and his decision to leave the country illegally. It is a desperate act that reflects the impossibility of living with shame in a patriarchal society.

In the very next scene, Yaseen came to Pakeezah's house and threatened her mother Aaliya by blaming her morally;



(Episode number 13, last scene, 31:38)

◦ So, as I was saying, a neighborhood's daughters and daughters-in-law are everyone's responsibility.

Their honor is the community's honor. In my heart, I have so much respect for everyone. So when a man like me sees a girl from his own neighborhood fooling around with a boy from another area, I just couldn't stand by, Auntie. That's not how my mother raised me. And on top of that, all I offered was to take her under my wing. To give her respect. You can vouch for me. You know me very well. Although let's be real, Pakeezah, and I are hardly a match. There's a world of difference between being a government employee and running your own business. But did I ever let that get in the way? Why don't you say something, Auntie? At least nod in agreement. Yes, you're right. But, Yaseen, son, just let it go. That's all in the past now. No one was harmed, and no one lost anything. Although in such matters of honor, a self-respecting man is supposed to rip the other person apart. You should talk some sense into Asgar. Here you go. There's no point in all these court dealings. If he had seen his sister alone in that hotel room with that boy that night, he would have killed his own sister. I haven't done anything. So it's not right for me to be dragged into FIA hearings. My mom praises you to the skies. She says, "Aliya is a very pious and noble woman, but it's a surprise that a wayward girl was born from her womb."

The statement emphasized the placement of the burden onto the shoulders of victim. At First, Yaseen framed his criminal act as a part of moral duty, by merely saying he "couldn't stand by" while Pakeezah was "fooling around." Second, he positioned himself as a protector of community honour rather than a violator of individual rights. Third, he claimed to have offered Pakeezah respect by offering to "take her under his wing." As Ahmed explains, "through affective encounters, objects and others are perceived as having attributes, which 'gives' the subject an identity that is apart from others" (67). Yaseen's narrative and thinking gives him the identity of a protector while giving Pakeezah the identity of a victim. This identity placement is the mechanism through which responsibility is shifted: Pakeezah is responsible because she failed to accept Yaseen's "protection." In other words Yaseen can't bear the rejection from a girl. So, he decided to take a revenge from her by filming and blackmailing her.

Further, this threat is both explicit and implicit. Yaseen is warning Aaliya that if the case proceeds, he will destroy the family's reputation further. The threat is also a form of boasting. Yaseen claimed that he is too important to be arrested for a "shameless" case, that he would only be arrested for murder. This statement reveals the impunity with which perpetrators operate in a patriarchal society. Ahmed observes that "the movement of affect is never neutral: it always serves the interests of some bodies over others, and in patriarchal affective economies, it consistently serves the interests of those who already hold social power" (10). Yaseen's ability to present himself as the wronged party while threatening further violence.

It demonstrated the structural advantage that the affective economy confers on perpetrators. The Digital Rights Foundation (2022) documents the real-world consequences of this dynamic, noting that

"journalists and media professionals who face online harassment and violence are often hesitant to report their cases to law enforcement for fear that they will not be taken seriously" (10). *Aik Aur Pakeezah* dramatizes the hesitation by showing Yaseen's false victimhood creates a climate of fear that silences the victims and their families.

The analysis of *Aik Aur Pakeezah* has revealed two interconnected mechanisms through which shame and fear silence cybercrime victims. First, shame and fear circulate as sticky affects that attach to victims' bodies. It displaces blame from the perpetrator onto the victims. Pakeezah's name, the mobile phone, and the vocabulary of honour all function as sticky signs that accumulate affective charge through repetition. The stickiness prevents victims from seeking justice because their identity has been transformed into shame.

Second, this affective investment is mobilized to displace blame, through the invocation of honour discourse, relational pressure, and explicit threat. The perpetrator's rhetoric of false victimhood, the family's defence of the perpetrator, and the community's judgment of the victim. It contributes to a system in which responsibility is placed on the victim rather than on the perpetrator. The analysis has also revealed that the mechanisms of shame and blame displacement to male victims Faraz's experience. It demonstrates the patriarchal affective economy. The drama's representation of both male and female victimhood challenges the gendered assumption that cybercrime victimhood is a female experience. By applying Ahmed's framework of affect theory. The analysis has demonstrated the functionality of emotions and their circulations in the society. The drama's representation of these mechanisms contributes to the cultural transformation. The two objectives and questions are addressed in the paper analytically.

Findings and Discussion

The paper pulled out the two findings emerged from the analysis, each corresponds to the research objectives outlined in Chapter 1. The first finding examines how shame and fear function as tools to silence victims in *Aik Aur Pakeezah*. The second finding explores the circulation of shame through family and social networks, which systematically shifts blame from the perpetrator (Yaseen) to the victims (Pakeezah and Faraz). Each finding is discussed through the framework of Sara Ahmed's affect theory. The conclusion of the chapter includes the implications of these findings for scholarship on affect theory and Pakistani cultural studies through media.

5.1 Finding One: The Affective Circulation of Shame and Fear

5.1.1 Shame and Fear as Circulating Forces

The first finding is based on the research objective one that examines shame and fear as tools to silence victims in *Aik Aur Pakeezah*. Section 4.1 of the paper demonstrated that these emotions do not operate in isolation. They are not private emotional reactions experienced by Pakeezah and Faraz or their families individually. The emotions of Shame and Fear function collectively. They circulate between bodies through contact and repetition. As Ahmed argues in *The Cultural*

Politics of Emotion, " emotions are not located inside the person but move between bodies" (18). These affects circulate across the drama's narrative socially. It is transferred among characters and attached to them through signs like a knock at the door. "Emotions are not simply something I or We have. Rather, it is through emotions, or how we respond to objects and others, that surfaces or boundaries are made"(18).

The theoretical insight show cast Pakeezah and Faraz's understanding of their lives that is affected by the circulation of shame and fear. It is the consequence of a social system that produces these emotions. The analysis revealed that their shame and fear are produced by society. It is maintained by the honour culture, and provoked when words such as izzat, ghairat, sharam, mobile, and video are used by the people around them. These words function as what Ahmed termed as "sticky signs", "some words stick because they become attached through particular affects"(75).

5.1.2 The Fear

The second finding is taken from 4.1 that is the depiction of fear throughout the drama experienced by

Pakeezah and Faraz. At the beginning of the first episode, their fear is both reactive and forward-directed. Sara Ahmed's framework is equipped to explain the dynamic because it attends to the emotional processes that create their own social reality. "Fear involves an anticipation of hurt or injury. Fear projects us from the present into a future. But the feeling of fear presses us into that future as an intense bodily experience in the present" (Ahmed 81). The quality makes fear a more dominating tool to silence the victims. The analysis demonstrated that fear does not end with the ending of filming. It is maintained to anticipate in the victims' minds and fearful bodies. It affected their relationship and their capacity to function in society. Ahmed confirmed that "fear works to secure the relationships between those bodies; it brings them together" (78) and further explained that "fear shrinks bodily space and involves the restriction of bodily movement in social space" (80). In the opening scene of episode 1, The knock at the hotel room door acts as a recurring auditory trigger that feared Pakeezah and Faraz. It resulted their hiding, and the feeling of being insecure even in their private space. Ahmed (2014) describes as "the intensification of bodily contact" (108). The bodies surface response to perceived threat. The fear that is established through the crime operates continuously in the lives of victims and restricts their movements and interactions in society.

5.1.3 Sticky Signs

The analysis in Section 4.1 further demonstrated the operation of sticky signs in Aik Aur Pakeezah. Ahmed termed stickiness as the capacity of a sign to carry accumulated affective charge through its repeated use in contexts of shame. She explains that "objects become sticky, or saturated with affect, as sites of personal and social tension" (19), and stated that "stickiness is not the property of an object, as it accumulates and affects that which it touches" (111). The example of sticky sign in Aik Aur Pakeezah is Pakeezah's own name. It carries the denotative meaning of purity. This is not simply metaphorical, it operates effectively. It means that each time the name is spoken mockingly, it adds another layer of shame to Pakeezah's body. The sign does the work of shame accumulation on its

own. Ahmed explained the process through the concept of affective economies, arguing that "emotions do not reside positively in subjects or objects" (59). In Episode 18, Pakeezah's brother Akbar explicitly mocks her name:

"Also, you should change your name while you're at it. Pakeezah? As in pure? Pick a name that actually suits your character. Or should I WhatsApp you a few suggestions?"

This dialogue demonstrates how the sign "Pakeezah" has become detached from its denotative meaning and reattached to the shame of the crime. Such that the very utterance of the name performs an act of social punishment. Similarly, in Episode 9, Pakeezah's mother

Aaliya says: "He named you Pakeezah with such joy. He had no idea your name would..."

The unsaid words carry more pain and weight than the spoken words. It demonstrated the process of attributing shame to a name. Ahmed described as "the circulation of objects of hate" (73). Kiani, Umar, and Sultan have demonstrated through critical discourse analysis that, "They are shown as dependant, subordinate and less decisive creatures" (4355). A finding that is directly applicable to the treatment of Pakeezah's name in *Aik Aur Pakeezah*. It is shaped by Bee Gul's established commitment to social critique. She framed this naming practice as the mechanism of injustice. As Bee Gul herself has stated, writers must connect with ordinary people and "tell the poor girl to take a stand for herself, wherein lies all the richness and strength of her character" (Ali, *The Friday Times*).

5.1.4 The Circulation of Shame Within the Family

The third dimension of the analysis talks about the quality of shame that spreads within family units. The analysis reveals that shame does not remain with Pakeezah and Faraz. It spreads through their households, affecting every member. Parents and siblings experience the shame of the crime not because they committed it. They are relationally bound to the victim and included within the same affective economy. Ahmed explains that shame "involves the intensification not only of the bodily surface, but also of the subject's relation to itself, producing a turning of the self against itself under the imagined or real gaze of others" (127). Aslam's suicide attempt in Episode 9 is the most dramatic and analytically significant expression of Shame. The affective weight of shame circulating within the family reaches a point where the father experiences it as unbearable, and his attempt to end his life demonstrates the lethal potential of shame. Ahmed's (2014) etymological observation that "passion and passivity share the same root in the Latin word for suffering, *passio*: to be passive is to be enacted upon, as a negation that is already felt as suffering" (2). It specifies the condition of Aslam, who is passively acted upon by the shame circulating through his social world.

5.2 Finding Two: The Displacement of Blame from Perpetrator to Victim

5.2.1 The Blame Displacement

The second finding of the paper redirects the second objective and answers the second question that stated in chapter one. It stated that blame in *Aik Aur*

Pakeezah is shifted. The displacement of blame is not an incidental feature of the drama's narrative but its central ideological operation. Ahmed (2014) argued that "emotions involve different movements towards and away from others" (250). The shift of blame from

Yaseen and his family towards Pakeezah and Faraz's families illuminated the movements of shame. In *Aik Aur Pakeezah*, the attachment to honour and the collective investment in maintaining it. This served to align the community against the victims, effectively converting their pursuit of justice into a threat. Ahmed explained that "hate is involved in the very negotiation of boundaries between selves and others, and between communities, where 'others' are brought into the sphere of my or our existence as a threat" (65).

The perpetrator Yaseen is protected because the community's pressurized honor culture. The victims are perceived as disturbance in the honor culture. The finding resonates with the work of Jabeen, who argued that Pakistani television dramas can function as "subtle feminist activism" (2). *Aik Aur Pakeezah* exposes the constructed nature of affective responses to victims. The perpetrator challenges the naturalization of victim-blaming.

5.2.2 The Honour Discourse

The primary mechanism through which blame is displaced is the invocation of honor discourse. The language of *izzat*, *ghairat*, and *beizzati* saturates the drama's community dialogue. When Akbar confronts the advocate Saman in Episode 18 and insists that the family bears no fault. He is not making a factual claim about the crime. He is performing a discursive repositioning that places the family's honour. By invoking the concept of *ghairat*, characters in the drama are able to frame Pakeezah's pursuit of legal justice. It is not as the appropriate response of a wronged person but as a threat to the social order. It is a destabilizing act that brings further shame upon the family rather than addressing the shame that has already been inflicted. The discursive inversion is ideologically productive. It transforms the victim's strength, her willingness to seek justice into a source of community grievance against her. Ahmed and Wahab have documented that in Pakistani television dramas, "patriarchal ideology plays a significant role in the representation of women as weak and submissive" (2). Emotions involve different movements towards and away from others (Ahmed 250).

5.2.3 Role of Aaliya

Aaliya's treatment of the situation provides detailed illustration of operation of blame displacement at the stage of interpersonal relationships. Her confrontations with Asghar in Episode 12, reveal a woman who is a product of the patriarchal affective economy. Aaliya does not simply accept Yaseen's innocence. She actively campaigns for it by securing neighborhood relationships.

"It's only been four days since their son got married. His newlywed bride is at home. His mother shows me so much respect. She practically kisses my hands. Her heart breaks for Pakeezah. His father humbly tends to your dad's shoes at the mosque. And we've become so ungrateful, inhumanly godless, and utterly

shameless that we're going to send the police to their house."

This active campaign is significant because it illustrates the displacement of blame requires ongoing relational labour. It does not happen automatically. It is continuously produced and maintained through mobilization of social ties. Ahmed stated that, "affective economies are social and material"(59). Aaliya's character as an active agent specified Beegul's writing style. She clearly depicted the social infrastructure of victim blaming. As Gul herself has noted, "Every other woman I come across has been abused in one way or the other" (Alam, The Express Tribune), and the research informs her understanding of the dynamics that says women are the active agents in maintaining patriarchal structures.

5.2.4 Yaseen's blame game

In episode 12 Yaseen confronted Aaliya in her home that is analysed in chapter 4. His confrontation with Aaliya revealed the act of blame displacement in Aik Aur Pakeezah. He claimed himself to be innocent and being misinterpreted in case of Pakeezah. Moreover he threatened the family if they didn't take a step back in filing the case. He was playing the dramatic situation in front of Aaliya.

"If he had seen his sister alone in that hotel room with that boy that night, he would have killed his own sister. I haven't done anything. So it's not right for me to be dragged into FIA hearings, is it? Just my luck to get arrested over such a shameless case. I have a certain standing, Auntie. If I'm going to be handcuffed and thrown in jail, it should at least be for murder."

The dual move played by Yaseen "false victimhood combined with explicit threat". It is not a character of Yaseen. It illustrated the structural advantage of the affective economy confer on perpetrators. The shame has already attached to Pakeezah's body. Yaseen's claim to victimhood is the picturization of cultural world into the social world of the drama. Ahmed argued that "materialization involves the process of intensification"(59). In patriarchal affective economies, affect serves the interests of those who hold social power." Through affective encounters, objects and others are perceived as having attributes, which 'gives' the subject an identity that is apart from others" (Ahmed 67). The ability of Yaseen to attribute his wrongdoing to Pakeezah confirmed that affective encounters can be manipulated to satisfy the interests of the powerful. Aik Aur Pakeezah dramatizes this with accuracy. Her stand for justice is framed as a neglect of happiness. In the promise of Happiness she stated, "Happiness is the affective form of orientation"(Ahmed 65) the happiness is to endure the shame silently and protect the family's reputation in Aik Aur Pakeezah.

5.2.5 Male Victimhood

The blame displacement in Aik Aur Pakeezah extended to Pakeezah as well as Faraz but with different social consequences. The shame and fear that is experienced by Faraz reflects a patriarchal logic that recruits male victims, to maintain the system that has harmed them. His sisters became the burden of management.

In Episode 13, Faraz confesses to Pakeezah:

"Dad is furious and won't even look at me. I've ruined my sisters' lives, so now I have

to be the one to pick up the pieces."

The extension of the blame shift to male victims strengthens the paper's claim in analysis that the underlying mechanism being examined is not only about gender. It is about the patriarchal affective economy's social responses to shame. Powell et al. documented that "women were more likely to support criminal offences compared with men" (9).

5.3 Discussion

5.3.1 The Affective Economy

The two findings describe two phases of a continuous affective process. The circulation of shame and fear identified in Finding One is the structural that makes the displacement of blame possible explained in Finding Two. Shame has stick to Pakeezah's body through the viral of video and the community's repeated association of her identity with the crime. The combined study of the two findings has important implications to understand the aftermath faced by cybercrime victims in Pakistan.

The legal institutions like Prevention of Electronic Crimes Act (PECA, 2016) and the Federal

Investigation Agency exist. The law holds perpetrators like Yaseen accountable and to provide justice for victims like Pakeezah and Faraz. Aik Aur Pakeezah illustrates with research to sociological reality. The existence of these legal rights are not sufficient to ensure justice. It is because the affective economy operates speedily in the honour culture than to the legal system. If the victim reaches the point of being willing and able to engage with formal legal processes like Pakeezah. Aslam's suicide attempt prevented Pakeezah from crossing the shame and fear circulating through her social world and protecting her perpetrator. The paper discussed that an implemented PECA would face cultural affective infrastructure as obstacle. The honour culture will judge victims as accountable before the beginning of legal custody.

The research suggested that Aik Aur Pakeezah occupies critical position within the landscape of Pakistan.

The distinction is meaningful, Beegul's commitment as an author is depicted. The social mission of the Kashf Foundation is directed by Kahif Nisar as a vehicle for awareness about cybercrime victimhood.

5.3.2 The Significance of Male Victim Representation

The drama's representation of Faraz contributed to the discussion. The inclusion of a male victim in a narrative about cybercrime and shame. It is unusual within Pakistani television, and the analysis revealed.

It revealed that the emotions of shame and fear and their circulation affected the victims. Moreover,

blame displacement analyzed in the paper are structural features of the patriarchal affective economy. The female victim Pakeezah bears more consequences and threats from her family and society. Likely the honour killing done by Akbar and the suicide attempt by Aslam. Consequently, she bears more

affective load than Faraz. But Faraz's storyline confirms that the same basic logic applies to him as well, but with less intensity and different social expression.

5.3.3 Aik Aur Pakeezah based on grounding research

Bee Gul conducted research before writing *Aik Aur Pakeezah*. She studied the Kashf Foundation's data and case studies. She also conducted her own fieldwork posing as a victim to understand that real women in *Pakeezah*'s situation would be received by institutions (Huma). As Gul told Dawn's Maliha Rehman, "Writing *Aik Aur Pakeezah* was emotionally exhausting and painful and, in my mind, all that was unfolding on paper was real. It was after I wrote it, when I would read out scenes to the director or the cast, that my ears would process the scenes and there were times when I would break down" (Rehman, Dawn). The emotional investment in the research and writing process is reflected in the drama's fidelity to the psychological and social realities of cybercrime victimhood. Ahmed emphasized that "emotions are not simply something 'I' or 'we' have. Rather, it is through emotions, or how we respond to objects and others, that surfaces or boundaries are made" (10). The emotional investment of Gul in the research process allowed her to analyze the surfaces that shame and fear create in the lives of cybercrime victims.

5.3.4 Implications for Future Research

The findings of the paper opened several doors for future researchers. Sara Ahmed's theoretical frameworks can be applied to Pakistani television dramas in productive ways. It can address the social issues like domestic violence, honor killing and workplace harassment. The concepts of fear, shame, stickiness and affective economy have been applied to the paper. The concepts from Sara Ahmed's other works can also be taken into account for future studies addressing the social problems.

The study has focused on cybercrime; similar dynamics may operate in representations of other forms of violence against women. Future research might examine how Pakistani dramas depict the emotional aftermath of sexual assault, domestic abuse, or forced marriage, and how these depictions either reinforce or challenge the patriarchal affective economy.

The inclusion of Faraz as a male victim in the analysis highlights the need for more research on male victimhood in Pakistani media. While this study has demonstrated that the mechanisms of shame circulation and blame displacement extend to male victims. Comparative studies of male and female victimhood in Pakistani dramas can also be researched. The quantitative research can also be conducted on the drama by the researchers.

The researchers can also work on the legal agency and resistance as shown in *Aik Aur Pakeezah*. They can do the research by incorporating the legal system and laws present in Pakistan to deal with such cases.

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