

Evolving Representation of Women Empowerment: A Study on the Pakistani Television Dramas [2014-2022]



By

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Reg. No. FA21-REL-011

MS Thesis

In

English (Linguistics & Literature)

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A Post Graduate Thesis submitted to the Department of English as partial fulfillment of the requirement for the award of Degree of MS English.

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Declaration

I **Muhammad Bostan Ahmed**, a bonafide student of MS English with Reg. No. **CIIT/ FA21-REL-011/LHR** in COMSATS University Islamabad, Lahore Campus would like to declare that the dissertation entitled “**Evolving Representation of Women Empowerment: A Study on the Pakistani Television Dramas [2014-2022]**” is an original piece of work created by me that I have turned in as part of my partial fulfillment of the requirements for the awarding of the Master of Science degree in English and is included in this submission. Due to the fact that the amount of plagiarism is within an acceptable limit, I have not borrowed any content from any source other than what has been mentioned to wherever it may be. In the event that this thesis violates any of the HEC's policies for research, I will be subject to disciplinary action in accordance with the regulations of the HEC regarding plagiarism. In the event that this thesis violates any of the HEC's policies for research, I will be subject to these policies.

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It is certified that Muhammad Bostan Ahmed with Registration No. CIIT/FA21-REL-011/LHR has carried out all the work related to this thesis under my supervision at the Department of Humanities, COMSATS University Islamabad, Lahore Campus, and the work fulfills the requirement for an award of MS degree.

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Dedicated to

My Parents

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Abstract

This study investigates how Pakistani television dramas depict female protagonists in a way that fosters women's empowerment and defies gender stereotypes in Pakistani culture. This study examines the portrayal of women in paid employment, social reproduction, and domestic service in popular Pakistani dramas aired on the three most popular private television channels: HUM, GEO, and ARY networks. The research contends that the portrayal of strong female characters in dramas written by female writers challenges prevailing sexist standards and establishes non-stereotypical perspectives on Pakistani culture. This study utilizes Gerbner's Cultivation Theory and social learning theory to examine the portrayal of women's empowerment in Pakistani dramas. The research questions are explored using qualitative research methods, including in-depth analyses of five popular Pakistani dramas: *Zindagi Gulzar Hai*, *Ishq-e-laa*, *Sinf e Ahan*, *Digest Writer*, and *Yaqeen ka Safar*. This study contributes to the understanding of how Pakistani dramas might influence and promote.

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Chapter 1

Introduction

Television, as a powerful medium of communication, has the ability to shape people perceptions and attitudes towards various social issues, including gender roles and stereotypes (Ward, 2022).

Television in particular is frequently cited as a significant factor in the propagation of harmful attitudes toward women, such as sexism (Duerst-Lahti, 2002). These attitudes include negative stereotypes and damaging views.

It is feasible to interpret the elevation of women's status in society as a result of the authority of the dominant class and the establishment of power via the predominance of masculinity. This is something that can be done since it is conceivable to read the promotion of women's status as a result of these two elements. The way that the general public thinks about women can be significantly influenced by the media, particularly the dramatic programming that airs on television (Sultana, 2012).

According to Ali and Gavino (2008), who conducted research on domestic violence in Pakistan, one of the primary reasons males have such a great deal of financial control and power over their wives is their masculinity. In traditional countries like Pakistan, where men traditionally maintain control at home and in the household, many regions of the country have a problem with women being subjected to acts of violence such as physical and mental abuse, child marriage, sexual harassment, and burns from the stove or acid (Niaz, 2003; Widiss, 2007). Every year, specific violence against women in Pakistan goes unreported, even though multiple cases of such abuse have been recorded.

According to a survey which was conducted in the year 2012 and 2013 by Pakistan Demographic and Health Survey, there are total 32 percent of women have suffered from the physical violence, yet 40

percent of the married women have experienced spousal abuse. However, with the passage of time, this ratio has been increasing.

The conviction rate for violent crimes is only between 1-2.5%, despite the fact that the government of Pakistan has adopted a number of laws intended to protect women and help persons who have been victims of violence. Women who have endured sexual or domestic violence have a difficult time gaining access to resources and support. Due to the limited resources that are accessible to them, particularly inadequately equipped health service personnel, restricted referral mechanisms, and insufficient training on gender-based violence (GBV), women are particularly susceptible to being victims of gender-based violence. There are a number of factors that contribute to these disparities, including the fact that social norms encourage gender-based abuses, disclosure to violence is discouraged, and women are often blamed for their maltreatment. The United Nations Population Fund (UNFPA) is continuing its efforts to bring about change despite the fact that there is an urgent requirement to modify existing behaviors and ways of thinking.

The dominance of the ruling class and the imposition of authority in society through the hegemony of patriarchy may be key contributing factors that serve to keep women in the position they now hold in society. These factors help to ensure that patriarchy continues to be the dominant social structure. Through exposure to many forms of media, most notably television dramas, the general public can be persuaded to adopt attitudes that reflect how they ought to view and think about women.

Women and men are regarded as being on an equal footing in contemporary society. In spite of this, the portrayal of women in the media will never be on an equal footing with that of males because of the widespread sexism and male privilege that exists in the media. The majority of the center of the drama is on the increasing number of people getting divorced as well as the simplicity with which individuals can obtain a divorce in today's society, even if they have committed no wrongdoing.

There have been several Pakistani dramas that have explored the theme of divorce and the ease of obtaining one in today's society. Here are a few examples: "Zara Yaad Kar" (2016): This drama revolves around the lives of two individuals, Ahmer and Saba, who are married but face several conflicts in their relationship. Despite not committing any major wrongdoing, they decide to separate and pursue a divorce. The drama explores the challenges faced by the couple and the impact of divorce on their lives and the lives of those around them. "Khaani" (2017): While primarily a revenge-based drama, "Khaani" also touches upon the topic of divorce. The story revolves around Khaani, whose brother is killed by a powerful politician's son, Mir Hadi. As the events unfold, Khaani ends up marrying Mir Hadi, but their marriage faces numerous challenges. Eventually, Khaani decides to divorce him due to irreconcilable differences. The drama explores the consequences of divorce and its impact on both individuals.

These dramas depict the increasing number of divorces in Pakistani society and portray the ease with which individuals can obtain a divorce, even in the absence of any wrongdoing. They address the emotional and societal implications of divorce and shed light on the complexities of relationships and marriages in today's society.

Even if women have made straightforward strides toward equality in the workplace and other spheres of society, it is still a crime to have a daughter. They break up due to the fact that she is a woman and overly responsible. For example, "Meri Zaat Zarra-e-Benishan" (2009): This drama addresses the issue of gender bias and the preference for male children in Pakistani society. The story revolves around a woman named Saba, who faces discrimination and mistreatment after giving birth to a daughter instead of a son.

The drama highlights the societal pressure on women to produce male heirs and the consequences they face when they fail to meet those expectations. It sheds light on the struggles of Saba and her daughter and their fight for acceptance in a patriarchal society.

Thus, it is essential to acknowledge that Pakistani dramas, like any other form of media, can vary in their portrayals and perspectives on gender issues. In dramas, women's rights are frequently shown as wholly neglected, with penalties for seemingly insignificant activities (such as expressing a wish for a love marriage) (Shabir et al., 2015a).

This portrayal of women's rights being completely disregarded in dramas is supported by a number of studies. emotional, and dependent on men, while men are portrayed as strong, rational, and dominant. This reinforces traditional gender roles and perpetuates the idea that men are superior to women.

Khan, Ullah, and Ahmad (2018) argue that a regular examination of how gender is portrayed on television is crucial because viewers unwittingly form their own beliefs about what constitutes "normal" behavior for men and women based on what they see on screen. And viewers might easily link the false information they see on TV to the way they feel about the world. Furthermore, TV viewers may be able to relate the incorrect information they have been fed to their own worldview. In order to classify Pakistani society, the authors distinguished between the public and private sectors, which are often portrayed as such on television.

In public life, men are often portrayed as individuals who are powerful and able to fend for themselves. Women, on the other hand, are portrayed as passive subjects who are content to keep within their own spheres of influence (the house, the classroom), and who are excessively reliant on male relatives for decision-making since they lack autonomy in other parts of their lives. This is due to the fact that women are less likely to hold positions of authority than males. Since men make up the vast majority of those currently working in the media industry (on screen), they are naturally portrayed as free agents of the public domain who are independent and forceful. This is due to the fact that men make up the majority of those working in the industry.

The media industry, like other sectors, has traditionally been male-dominated, with men occupying positions of authority and decision-making roles. This gender disparity can influence the portrayal of gender roles in media content, including dramas. As a result, male characters may be portrayed as independent, assertive, and in control of their lives, while female characters may be depicted as confined to traditional gender roles, limited to domestic or educational settings, and reliant on male relatives for decision-making. These portrayals reflect and reinforce existing gender norms and power imbalances in society. They can perpetuate the notion that men are the natural leaders and active participants in public life, while women are relegated to subordinate positions and confined to private spheres. Such depictions can limit the representation of women in positions of authority and perpetuate stereotypes that undermine their agency and autonomy.

It is important to recognize that these portrayals do not reflect the diversity of women's experiences and capabilities in reality. Many women challenge traditional gender roles and actively participate in various aspects of public life, including politics, academia, and the media industry itself. However, the underrepresentation of women in positions of authority within the media industry can contribute to the limited portrayal of women as active agents in public life.

Efforts to promote gender equality and diversity in the media industry can help challenge these stereotypes and provide more accurate representations of women's experiences and contributions. By increasing the representation of women in decision-making roles and promoting inclusive storytelling, media content can play a role in challenging gender norms and promoting more equitable portrayals of both men and women.

Television drama serials in Pakistan serve as a conduit for the naturalization of patriarchy, which benefits both the males who benefit from patriarchy and the women who learn to believe in it. This process takes place in both genders. The point that I want to emphasize is that these ideas are the result

of deeply ingrained notions that are stereotypically patriarchal and are reinforced and naturalized at every level of society. They use this as their skeleton to support themselves. My point is that these ideas are spread through the media and by the general population until they are generally acknowledged and accepted.

Patriarchy, as a system of social organization that privileges men over women, has deep historical and cultural roots in many societies, including Pakistan. Television dramas, being a popular and accessible form of entertainment, can inadvertently perpetuate patriarchal norms and reinforce traditional gender roles and expectations. Through the repetition and normalization of certain narratives, television dramas can contribute to the socialization process, where individuals learn and internalize societal norms and values, including patriarchal beliefs. These narratives can depict women as subordinate, passive, and dependent on male figures, while reinforcing the idea that men are dominant, authoritative, and entitled to power. The media's influence on shaping societal perceptions is a complex interplay between media content, audience interpretation, and broader social dynamics. It's important to note that media alone cannot be solely responsible for the perpetuation of patriarchal ideas. Society as a whole plays a role in the acceptance and dissemination of these ideas.

However, media does have the power to challenge and subvert traditional gender roles and stereotypes. By consciously promoting narratives that depict women as empowered, autonomous individuals and questioning patriarchal norms, television dramas can contribute to social change and the dismantling of patriarchal systems. Efforts to promote gender equality and diverse representation in the media industry, both in terms of content production and decision-making roles, are crucial. By increasing the representation of diverse perspectives and challenging traditional gender norms in television dramas, it is possible to create a media landscape that fosters more equitable and inclusive narratives.

According to Ullah (2013), the existing gender hierarchies in Pakistani culture are founded on the idea that men and women have fundamentally unique sexual identities that are ingrained in the natural world. This thought underpins the widespread gender roles that exist in Pakistani society. On the basis of these ideas, the laws, resources, responsibilities, power, and rights are all apportioned equally between the sexes, but in line with the 'nature' of each individual. In addition, women have internalized patriarchy to such an extent that they are a contributing factor in the unequal social position of men and women. My theory is that one of the primary factors contributing to this internalization is the daytime programming that women watch on television.

However, my statement does not imply that all women in Pakistan conform to gender stereotypes or engage in behaviors that are considered subservient. On Facebook, I came across a post that had been made by a journalist from Pakistan. A sequence from the 1992 drama series *Sitara Aur Mehrunnisa*, which was developed by Hasina Moin, was uploaded to the internet in 2020 by Hira Hyder (2020). Hyder linked to her post. Two people who work in an office, one male and one female, will participate as subjects in the research. If the man wants to speak with the person he has traveled such a great distance to visit, the woman advises him to wait outside if he wants to do so. A man approaches a woman and inquires as to whether she is the wife of the boss or the secretary of the boss.

The woman wonders out loud if it is unavoidable for a male office worker to marry or serve as the secretary of a female office worker. The person reveals that she is an employee of the company and directs the other individual to wait outside the building. In her research work, Hyder draws comparisons between how women were portrayed in the 1990s and how they will be seen in the year 2020. She discusses the culture of Pakistan, in which women are expected to battle harder than males for equal rights, as well as the ways in which traditional depictions of women in the media impede the progression of women's rights. Hyder (2020) contends that a submissive lady is not a "good catch" since Pakistani

women resist gender norms and have strong personalities. He bases his argument on the fact that Pakistani women are a "good catch." It is time, in the author's own stories, for the female characters to stop behaving like helpless damsels in distress and start behaving more like active heroes, and I concur with the author on this point.

There is an illustration of the public's perception of career women. The fact that more and more women can support themselves financially outside of the home is encouraging, yet this is often portrayed as a sign of vulnerability. This leads to the biased character assassination of women. After seeing something like this, people's beliefs and core values change, as do how they feel about their sisters, wives and daughters.

Drama writers in Pakistan portray women as having to sacrifice themselves for the sake of their families. They should be able to take the abuse in silence if they want to get their home up and running, but if they do not, they will end up getting a divorce and will not be treated as necessary.

This portrayal can reinforce societal expectations of women as selfless caregivers and upholders of family honor. The dramas may highlight the consequences of breaking these norms, such as the potential for divorce and subsequent social marginalization.

It is important to acknowledge that while these themes may be present in some dramas, they do not reflect the experiences or choices of all women in Pakistan. The portrayal of women in Pakistani dramas can vary widely, and there are also dramas that challenge gender norms, advocate for women's rights, and highlight social issues such as domestic abuse.

Dramas reflect the disturbing truth of male aggression against women and the rising number of reported assaults. Because family members commit most incidents of rape, the general population, including young girls and women, develops a fear of this content due to the portrayal of rape as an accepted crime.

It is also shown that a working woman avoids leaving the house because of the sexual harassment she faces on the job.

According to a study by Ahtesham (1998), the legal marriages depicted in Pakistani television dramas were influenced by Indian and Western society. It can be explained with the help of the drama “Dil Lagi” on-aired on 2016, In the drama "Dil Lagi," the depiction of legal marriages showcases a blend of influences from Indian and Western societies: As, the drama portrays a mix of traditional Pakistani and Indian wedding rituals. The mehndi ceremony features intricate henna designs on the bride's hands and feet, accompanied by lively dance performances and traditional songs. The baraat procession includes the groom arriving on a decorated horse, similar to Indian wedding traditions. Also, the drama showcases the bride, Anmol, wearing a beautifully embellished traditional Pakistani bridal outfit, comprising a heavily adorned lehenga and intricate jewelry. However, during the wedding reception, Anmol is seen wearing a white wedding gown, reflecting the influence of Western bridal fashion trends.

However, this research mainly focuses on the five-drama series, which portrays different types of women empowerment and cultural influences. The drama series that will be part of the study is *Yaqeen ka Safar* which premiered in 2017; *Zindagi Gulzar hai*, broadcasted in 2014; and *Sinf e Ahan* was premiered in 2021-2022; *The Digest Writer* broadcasted on TV in 2014 and the last one *Ishq e Laa* broadcasted in 2021-22.

The drama series mentioned above provide a fascinating insight into the changing dynamics of Pakistani society and the representation of women in media,

These dramas showcase various aspects of women empowerment and cultural influences in Pakistani society. *Yaqeen ka Safar* is an inspiring story of a girl who defied societal norms and overcame various obstacles to fulfill her dream of becoming a doctor. This drama series portrays the struggles and challenges faced by women in Pakistani society who wish to pursue a career outside of traditional roles.

Yaqeen ka Safar is indeed a remarkable drama series that depicts the inspiring journey of a girl breaking societal norms to pursue her dream of becoming a doctor. The story sheds light on the obstacles and challenges faced by women in Pakistani society who aspire to pursue careers outside of traditional roles. Through the character's determination and resilience, the drama highlights the strength and potential of women to overcome societal barriers and achieve their goals. It addresses the deep-rooted gender norms and expectations that often limit women's choices and opportunities, particularly in male-dominated fields like medicine.

By portraying the struggles and triumphs of the protagonist, Yaqeen ka Safar not only entertains but also raises awareness about the importance of gender equality and the need to challenge societal stereotypes. It encourages viewers to question traditional norms and supports the idea that women should have the freedom to pursue their ambitions and make meaningful contributions to society. Thus, *Yaqeen ka Safar* serves as a source of inspiration for women in Pakistan and beyond, emphasizing the significance of determination, perseverance, and self-belief in the face of societal challenges. It contributes to the ongoing dialogue on women's empowerment and the need for equal opportunities in all spheres of life.

Zindagi Gulzar Hai highlights the importance of education and financial independence for women, and how they can break the cycle of gender inequality through their own hard work and determination. The protagonist becomes a successful CSS officer, breaking through the glass ceiling and defying traditional gender roles in Pakistani society.

Sinf e Ahan promotes the empowerment of women in the domain of Army forces. It showcases the importance of women in the military and their role in national security. This drama series aims to inspire women to step forward and gain their own identity in male-dominated fields. *Digest writer* depicts the story of a girl from a slum area who starts to write anonymously, only to become a powerful and

recognized writer later. This drama series shows how women can use their talents and skills to overcome social barriers and become successful in their careers.

Ishq-e-Laa portrays a fearless and empowered female protagonist who uses her insecurities as strengths. The drama series encourages women to embrace their strengths and take control of their lives, challenging the gender stereotypes that have held them back in the past. In conclusion, the altering attitudes pertaining to women's empowerment in Pakistan are mirrored in Pakistani drama series. Despite the standards and expectations of society, they demonstrate that women are capable of overcoming problems and obstacles in order to achieve their objectives and goals. These dramas serve as a source of inspiration and encouragement for women in Pakistani culture, and they emphasize the necessity of empowering women to create a more equitable and just society.

Yet, the organization and division of thesis chapters vary depending on the specific requirements of the current thesis academic institution and the nature of your research. Yet the structure is, there is the first chapter named, Introduction: This chapter sets the stage for your research by providing an overview of the topic, explaining its significance, stating the research problem or questions, and outlining the objectives and scope of your study. It also introduces the structure of the thesis and provides a roadmap for the reader. Then, there is chapter 2: Literature Review: In this chapter, I reviewed the existing body of literature and relevant research related to the current topic. I summarized and critically analyze the works of other researchers, identifying gaps, controversies, and areas where further investigation is needed. The literature review helps to establish the theoretical framework for my study and provides context for my research questions or hypotheses.

After this my thesis contains chapter 3 which is Research Methodology, this chapter describes the methods and procedures that I have employed in my research which is qualitative analysis. It includes details about the research design, data collection methods, sampling techniques, research instruments,

and data analysis approaches. Then, chapter 4 is Analysis, this chapter presents and analyzes the data my collected during your research. It involves the qualitative analysis of 5 chosen Pakistani Dramas. Then, Conclusion summarizes the key findings of my study and discusses their implications.

1.1. Significance

This study aims to contribute to future research by identifying the significant factors that play a role in the spread of women's empowerment in a variety of spheres, with a focus on those depicted in literary works. Future researchers will have a foundation on which to develop their understanding of the factors that contribute to the empowerment of women and conduct additional research if they investigate these factors. Moreover, this study is particularly valuable because it provides a comprehensive and exhaustive analysis of Pakistani culture and women's empowerment as portrayed in Pakistani television drama series.

This is a significant contribution to the discipline. By analyzing these television performances, the research sheds light on the narratives, themes, and depictions that contribute to the representation of women's empowerment in Pakistani culture. This study was carried out in Pakistan. This analysis not only enhances our understanding of Pakistani culture, but also illuminates the portrayal and promotion of women's empowerment in various forms of popular media.

By analyzing a popular Pakistani television drama series, the study provides a framework for analyzing the challenges women in Pakistan encounter, as well as the progress they've made and the successes they've achieved. Examining the societal, cultural, and environmental factors that affect women's empowerment, this article provides a sophisticated understanding of the complexities involved. This study has the potential to make significant contributions to the existing body of literature by shedding light on the factors that contribute to women's empowerment as depicted in literary works and by providing an in-depth analysis of Pakistani culture and women's empowerment in Pakistani television

drama series. These potential contributions will be made in two distinct methods. First, the research will shed light on the elements depicted in literary works that contribute to women's empowerment.

1.2.Aims and Objectives

The main objectives of the research are:

- To explore Pakistani culture through Pakistani dramas.
- To examine the empowered picture of women in Pakistani dramas.
- To investigate the role of dramas in portraying women and society.
- To investigate the ways in which Pakistan's own culture has been portrayed.

1.3. Research Questions

- To what extent Pakistani society is affected by TV dramas?
- Does Pakistani dramas promote Pakistani culture?
- How Pakistani dramas does represents the women empowerment?

1.4. Limitation of the study

While the study provides valuable insights into the representation of women empowerment in Pakistani dramas, there are several limitations that should be acknowledged. Firstly, the study focuses only on a selected number of Pakistani dramas and may not provide a comprehensive representation of the entire Pakistani drama industry. Therefore, the findings may not be applicable to all Pakistani dramas. Secondly, the study employs a qualitative research design, which relies on subjective interpretations and may be subject to researcher bias.

Although efforts have been made to ensure objectivity and rigor in the analysis, the findings may still be influenced by the researcher's personal perspectives and biases. Thirdly, the study only examines the

representation of women empowerment in Pakistani dramas and does not explore the impact of these dramas on viewers' attitudes and behaviors towards women. Further research is needed to examine the extent to which Pakistani dramas influence societal attitudes towards women and gender equality. Finally, the study is limited by the fact that it only considers the representation of women empowerment in Pakistani dramas and does not take into account other factors that may influence gender equality in Pakistani society, such as political, economic, and social factors.

1.5. Dissertation Outline

Introduction

Literature Review

Methodology

Analysis

Conclusion

Chapter 2

Literature Review

According to Ibrahim (2017), the shifting roles of women depicted in Pakistani television dramas are reflective of real-world trends. This is demonstrated by the manner in which female characters are depicted in television shows from Pakistan. The female protagonists in the story are shown as powerful, self-reliant individuals who are able to think for themselves and function normally even without the assistance of the male heroes. The television shows that women in Pakistan watch provide inspiration for them because they are able to empathize with the portrayed characters and view them as worthy of emulation as role models.

Ibrahim (2017) can be justified with an example of *Udaari*. In the drama "*Udaari*," the female characters are portrayed as strong, resilient, and self-reliant individuals who challenge societal norms and fight for their rights. The drama addresses sensitive issues such as child sexual abuse and highlights the strength and courage of women in overcoming adversity. The drama features multiple female characters who play central roles in the storyline. The character of Meeran, a young girl who becomes a victim of child sexual abuse, portrays resilience and determination as she seeks justice and fights against the societal stigma associated with such abuse. Other female characters, such as Sajida and Zebo, also demonstrate strength and independence in their pursuit of justice and empowerment. It challenges patriarchal norms by showcasing female characters who assert their agency and make decisions for themselves. They challenge societal expectations and show that women can be active agents of change in their own lives and in society.

Similarly, Mishra (2015) contends that the portrayal of women in the media, such as in soap operas and advertisements, has become increasingly unfavorable over the course of time. She argues that this is

evidence that the media has a significant impact on the sociocultural aspects of society. According to the findings of this study, women who dress in a manner that is in line with contemporary fashion trends are more likely to be perceived as being on par with their similarly dressed male counterparts in terms of their level of competence. By perpetuating erroneous stereotypes, the media can indeed undermine the movement for gender equality. It can contribute to the normalization of discriminatory attitudes and limit the opportunities for women to be seen as capable and equal participants in various domains.

To address this issue, it is important for media creators, consumers, and policymakers to work towards promoting diverse and inclusive representations of women. This includes increasing the visibility of women in decision-making roles within the media industry, challenging traditional gender norms, and providing a platform for diverse voices and experiences. Additionally, media literacy and critical thinking skills are crucial for individuals to navigate media content and recognize and challenge harmful stereotypes. By being informed consumers and actively engaging in discussions about gender representation in the media, we can contribute to creating a more equitable and inclusive media landscape. Thus, the portrayal of women in the media has a significant impact on societal perceptions and beliefs. By promoting accurate and empowering representations, the media can play a vital role in advancing the movement for gender equality.

On the other hand, Kaul and Sahni (2010) investigated the depiction of female characters in Indian television serials and its impact on Jammu viewers. They were particularly intrigued in the portrayal of women in these shows. The researchers chose interviews as their method of data collection, and through these interviews, they discovered that the depiction of Indian women in television serials lacks realism. According to the study's findings, a significant proportion of female respondents acknowledged that Indian television programs had a significant impact on their ideas and admitted that they had gained knowledge and confidence as a result of watching the shows.

This highlights the potential influence that media content can have on individuals, particularly in shaping their perceptions, beliefs, and self-confidence. Television serials have the ability to serve as a source of information, inspiration, and socialization, impacting viewers' understanding of societal norms and their own identities. However, the study also highlights the issue of the lack of realism in the portrayal of women in these television serials. This raises concerns about the potential reinforcement of stereotypes and unrealistic expectations for women, which can have negative implications for gender equality and the overall well-being of women in society.

It is crucial for media creators to be mindful of the impact their content can have and strive for more diverse, realistic, and empowering representations of women. By depicting women in multifaceted roles, showcasing their agency, and challenging traditional gender norms, television programs can contribute to more positive and inclusive societal attitudes. Furthermore, media literacy among viewers is vital. Developing critical thinking skills and being aware of the potential biases and messages conveyed in media content can empower individuals to engage with television programs in a more discerning and reflective manner.

The positive effect of the media on women's empowerment is also demonstrated by the research conducted by Qaiser (2008), who examined the depiction of women in Pakistan television (PTV) dramas. A study was conducted to determine if the depiction of women in Pakistani television dramas conformed to preconceived notions. The conclusion of the study was that positive depictions of women's issues on Pakistani television programs were comprehensive.

The media, particularly Pakistani dramas, has had a significant positive effect on women's empowerment in Pakistani society. Pakistani dramas have played a crucial role in challenging traditional gender norms, advocating for women's rights, and promoting gender equality.

Pakistani dramas have contributed to changing societal perceptions and attitudes towards women. By presenting strong, independent, and ambitious female characters, dramas have challenged the traditional notion of women as passive and dependent individuals. These characters serve as role models, inspiring women to believe in their abilities and break free from societal limitations. By showcasing women who pursue education, careers, and personal growth, Pakistani dramas encourage viewers to view women as equal partners in society and recognize their potential.

Pakistani dramas have addressed a range of social issues that hinder women's empowerment. They have tackled topics such as child marriage, domestic abuse, honor killings, and gender-based violence. By portraying the harsh realities faced by women in these situations, dramas create awareness and encourage viewers to question and challenge such practices. These storylines help in destigmatizing these issues, fostering empathy, and encouraging collective action towards creating a more equitable society.

Pakistani dramas have been instrumental in promoting women's education and empowerment. Many dramas emphasize the importance of education for women and highlight the challenges they face in pursuing education. By showcasing the struggles and triumphs of female characters who strive for education, dramas inspire viewers to value education as a means to empowerment. These portrayals also encourage families and communities to support women's education and create an environment that enables their growth and development.

Lastly, Pakistani dramas have helped in amplifying women's voices and providing platforms for women's stories to be heard. Many dramas feature female writers, directors, and producers who bring a unique perspective and shed light on women's experiences. This representation behind the scenes ensures that women's stories are authentically told and adds to the overall empowerment narrative.

Additionally, the popularity of Pakistani dramas gives women a voice and influence within society, enabling them to shape public discourse and challenge gender biases.

Shabir et al. (2013) discovered that HUM TV and GEO TV accurately portray Pakistani society in their programming. This study aimed to determine the extent to which cultural topics are covered in Pakistani television programs. Significantly increased likelihood that a HUM drama will portray cultural and traditional values positively. The concept of cultural imperialism is the focus of Saleem's (1994) research. The majority of women are influenced by the apparel and hairstyles worn by Indian and Western models, according to the study's findings. The programming and production of both publicly accessible and subscriber-only television programs are fundamentally altered.

Based on my understanding, the research conducted by Shabir et al. (2013) suggests that HUM TV and GEO TV effectively represent Pakistani society in their programming. It is interesting to note that these channels have a significantly increased likelihood of portraying cultural and traditional values positively in their dramas. This highlights the importance of cultural topics being covered in Pakistani television programs, as it allows for a more authentic and representative depiction of Pakistani society.

Saleem's (1994) research focusing on cultural imperialism raises an important point about the influence of external cultures, particularly Indian and Western influences, on Pakistani women's apparel and hairstyles. The study's findings suggest that a majority of women in Pakistan are influenced by these models, which indicates a potential impact on fashion trends and personal choices. This highlights the need for further exploration and analysis of the implications of such cultural influences on Pakistani society. The statement about the programming and production of publicly accessible and subscriber-only television programs being fundamentally altered is intriguing. However, without additional context or details, it is challenging to fully grasp the extent and nature of these alterations. It would be beneficial

to have a deeper understanding of the specific changes and their implications for the television industry and its viewers.

Thus, these studies contribute to our understanding of the role of television in shaping cultural representation and influencing societal dynamics. They underscore the importance of accurate and authentic portrayal of Pakistani society in television programming, as well as the need for critical examination of cultural influences and their impact on individuals and society.

Concerns have also been expressed about the negative portrayal of women in the media, in which women are portrayed as inferior to men and their roles are relegated to reproductive and domestic responsibilities. This image perpetuates detrimental gender stereotypes and undermines progress made towards gender equality. According to the results of a study conducted by Collins (2011) on gender roles in the media, not only are women underrepresented in the media, but they are also frequently portrayed negatively. According to the study's findings, women are depicted as having a lower social status than males, and their roles are limited to performing domestic tasks and caring for children.

The 2021 study conducted by Drs. Haseeb ur Rehman Warrich, Munham Shehzad, and Saima Waheed investigates the impact of Pakistani television programs on the country's societal norms and values. According to the study's findings, Pakistani dramas are an effective means of communicating essential social messages to the general public, particularly to the country's numerous female viewers. It is common for women who watch dramas to develop a heightened awareness of the obstacles they face and the rights to which they are entitled. In addition, Pakistani dramas frequently include characters from a wide variety of social strata and ethnic groups, which contributes to the shows' inclusiveness and realism in depicting Pakistani society as a whole. The findings of the study indicate that Pakistani performances tend to reflect the country's cultural norms and traditional values. This portrayal of traditional values contrasts with the influence of Western media, which frequently promotes a more

liberal lifestyle. In contrast, Pakistani dramas are viewed as a means of fostering a sense of cultural identity and preserving traditional values in a society that is swiftly changing. Moreover, the research demonstrates that Pakistani television dramas are capable of nurturing societal change. If dramas include narrative lines that address social issues such as women's rights, gender inequality, and poverty, they have the potential to raise public awareness and spark discussions about these topics. In addition, women who frequently find inspiration in the lives of the characters they see on television may benefit from the dramas' excellent role models.

In my opinion, the findings of the study highlight the positive impact of Pakistani dramas as a medium for communicating important social messages, particularly to female viewers. It is encouraging to see that women who watch these dramas develop a heightened awareness of the challenges they face and their entitlement to rights. This suggests that Pakistani dramas can serve as a powerful tool for empowering women and fostering a sense of agency.

The inclusiveness and realism of Pakistani dramas, with characters representing various social strata and ethnic groups, contribute to their effectiveness in depicting the diversity of Pakistani society. By reflecting cultural norms and traditional values, these dramas provide a sense of cultural identity and preserve important aspects of Pakistani heritage. This can be seen as a response to the influence of Western media, which often promotes a more liberal lifestyle.

The findings of the study regarding the potential of Pakistani dramas to bring about societal change are significant. By incorporating narratives that address social issues like women's rights, gender inequality, and poverty, these dramas can raise public awareness and stimulate conversations on these important topics. The presence of inspiring role models in these dramas can also have a positive impact on women, offering them examples to look up to and drawing inspiration from their stories. Thus, the research suggests that Pakistani television dramas have a valuable role in shaping societal attitudes and promoting

social change. Their ability to convey social messages, preserve cultural values, and provide role models is commendable. However, it is important to recognize that while Pakistani dramas have the potential to empower and inspire, they should also continue to evolve and address the changing needs and aspirations of women in Pakistani society.

Hasrat Babul published in 2019 an article titled "Portrayal of Women in Pakistani Drama, An Analysis of Selected Dramas." The primary objective of the research is to analyze the depiction of women in a number of Pakistani dramas. The author analyzes the dramas' motifs, plots, and characters, focusing specifically on how women are portrayed in these programs. According to the findings of the study, some television dramas portrayed women in empowering roles, such as medical doctors and authors. Other plays, however, reinforced traditional gender stereotypes in which women were presumed to be submissive and subservient to their male counterparts. In addition, the study investigates how these depictions of women have the potential to influence how women are regarded and treated in society. The research as a whole sheds light on the significance of Pakistani performances featuring more diverse and empowering depictions of women.

In my opinion, the research conducted by Hasrat Babul in 2019 titled "Portrayal of Women in Pakistani Drama, An Analysis of Selected Dramas" provides valuable insights into the representation of women in Pakistani dramas. The objective of the study, which focuses on analyzing motifs, plots, and characters, offers a comprehensive examination of how women are depicted in these programs.

The findings of the research indicate that while some Pakistani dramas portray women in empowering roles such as medical doctors and authors, others reinforce traditional gender stereotypes by depicting women as submissive and subservient to men. This contrast highlights the diversity in the portrayal of women in Pakistani dramas and suggests that there is room for improvement in terms of providing more empowering and diverse roles for female characters. The study also delves into the potential impact of

these depictions on society's perception and treatment of women. By exploring how the portrayal of women in Pakistani dramas can influence societal attitudes, the research sheds light on the significant role that media plays in shaping perceptions and norms. It emphasizes the importance of promoting more empowering and diverse depictions of women in order to challenge and overcome traditional gender stereotypes.

The research conducted by Hasrat Babul contributes to the ongoing discourse on gender representation in Pakistani dramas. It calls for a more nuanced and inclusive approach to portraying women, highlighting the need for greater diversity and empowering roles for female characters. By doing so, Pakistani dramas have the potential to inspire positive societal change and contribute to the advancement of gender equality in the country.

In a second study titled "Mirt ul-Urs on the Small Screen: Family TV Dramas and the Making of Pious Publics in Pakistan," written by Elliot Montpellier (2020), the author investigates the role of family TV dramas in the construction of religious communities in Pakistan. According to Montpellier's argument, these performances play a crucial role in the production and dissemination of new religious discourses, which are then used to promote specific understandings of Islam and religiosity among the Pakistani population. Through an in-depth analysis of the show, Montpellier explains how the popular family TV drama "Mirt ul-'Urs" perpetuates traditional gender norms and promotes a particular style of religious devotion that emphasizes family values, modesty, and Islamic morality. In addition, he investigates how this scenario reflects larger social and political trends in contemporary Pakistan, such as the rise of religious conservatism and the rising cultural and political influence of the middle class. In conclusion, Montpellier argues that family television dramas are a significant site for the negotiation of religious and cultural values in Pakistan, and that they play an essential role in shaping the moral and social

sensibilities of the Pakistani people. This is the conclusion of the argument presented by Montpellier in the book.

Consequently, the media has a significant impact on society, and the portrayal of women in the media can either perpetuate gender stereotypes or advance the cause of gender equality. As a consequence of Pakistani dramas, significant progress has been made in terms of women's empowerment and the subversion of gender roles. To bring about significant positive change in society, the media must continue to promote positive portrayals of women. The media has the potential to significantly contribute to the development of a more equitable and just society if it actively works to eliminate detrimental gender stereotypes and promote the advancement of women.

In 2019, Shumaila Ahmed and Juliana Abdul Wahab authored and published the paper "Paradox of Women Empowerment: The Representations of Women in Television Dramas in Pakistan." This essay examines the depictions of women in Pakistani television dramas and the contradictory images of women's empowerment presented by these programs. The authors place special emphasis on the ways in which these images depict women as strong and independent. The authors analyzed the content of six popular Pakistani television dramas and discovered that despite the presence of strong and independent female characters in the plays, these characters were frequently portrayed as being subservient to patriarchal rules and traditions. This was determined as a result of the authors' discovery that patriarchal norms and traditions were prevalent despite the presence of strong and autonomous female characters in the plays. The authors argue that despite the fact that these images of women may inspire some viewers to struggle for gender equality and social change, they ultimately contribute to the maintenance of existing gender inequalities by depicting women's empowerment as contingent and temporary. This is due to the fact that these depictions of women portray women's empowerment as a variable. The essay emphasizes the need for more nuanced and complex depictions of women's empowerment in Pakistani

television programs that challenge patriarchal norms and traditions as opposed to upholding them. In particular, the essay requests that these depictions occur in Pakistani television programming. Given recent events, this is of the uttermost significance.

The essay raises a crucial point about the need for more nuanced and complex depictions of women's empowerment in Pakistani television programs. It calls for challenging and subverting patriarchal norms and traditions rather than perpetuating them through inconsistent portrayals of female characters. This is particularly significant in light of recent events and the ongoing struggle for gender equality and women's rights. The research conducted by Ahmed and Wahab highlights the importance of critically examining the representations of women in Pakistani television dramas and emphasizes the need for more authentic and empowering portrayals that actively challenge and dismantle patriarchal norms and traditions. By doing so, Pakistani television programs can play a pivotal role in promoting true gender equality and empowering women in society.

The 2018 article "Contested Images of 'Perfect Women' in Pakistani Television Dramas," written by Ayesha Ashfaq and Zubair Shabir, examines the portrayal of women in Pakistani television dramas and how these depictions reflect and influence societal norms and expectations. The authors concentrate specifically on how these portrayals reflect and influence how women are portrayed in Pakistani television dramas. The authors argue that there is a contested image of the "perfect woman" in these dramas, which reflects the tensions and contradictions in Pakistani society. This article examines the depiction of women in two popular Pakistani dramas and emphasizes the ways in which these depictions of women both challenge and reinforce established gender roles and expectations. The authors conclude that despite the fact that Pakistani television dramas may be perceived as sites of resistance and empowerment for women, they also represent the complex and contentious nature of gender relations in Pakistani culture.

In my opinion, the article by Ayesha Ashfaq and Zubair Shabir provides valuable insights into the portrayal of women in Pakistani television dramas and the ways in which these depictions reflect and influence societal norms and expectations. The focus on the contested image of the "perfect woman" in these dramas sheds light on the tensions and contradictions that exist within Pakistani society. The examination of specific Pakistani dramas and their depiction of women allows for a nuanced analysis of how these portrayals both challenge and reinforce established gender roles and expectations. This highlights the complexity of gender dynamics in Pakistani culture and emphasizes the need for a deeper understanding of the multifaceted nature of women's experiences.

The article's recognition that Pakistani television dramas can be seen as sites of resistance and empowerment for women is significant. It acknowledges the potential for these dramas to provide a platform for women's voices and to challenge traditional norms and expectations. However, the authors also highlight the limitations and complexities of these representations, emphasizing that they are not a straightforward source of empowerment and that they often reflect the broader societal context in which they are produced.

The article's exploration of the complex and contentious nature of gender relations in Pakistani culture is important. It underscores the need for ongoing critical analysis and dialogue surrounding the portrayal of women in media and the broader social implications of these representations. Thus, the article provides a thought-provoking analysis of the portrayal of women in Pakistani television dramas. It highlights the contested nature of the "perfect woman" image and encourages readers to critically examine the role of media in shaping societal norms and expectations. The insights presented in the article contribute to a broader understanding of gender dynamics in Pakistani culture and the ongoing challenges and possibilities for women's empowerment.

Using data from the 2012-13 and 2017-18 Pakistan Demographic and Health Surveys, a second article examines the factors that contribute to the empowerment of women in Pakistan. According to the study's findings, the level of women's education, their economic participation, and their autonomy are all significant factors in determining their levels of empowerment. In addition, women who are in positions of authority within their own households as well as those who do not experience physical or emotional violence are more likely to feel empowered. In contrast, the findings revealed that several demographic characteristics, such as age, marital status, and place of residence, have a negative impact on the extent to which women are able to exercise their agency. According to the study's findings, initiatives that prioritize women's education and economic participation have the potential to increase women's empowerment in Pakistan. In addition, policies and programs designed to reduce gender-based violence and promote women's decision-making authority within the family can contribute to women's empowerment (Abbas et al., 2021).

In my opinion, the article's utilization of data from the Pakistan Demographic and Health Surveys provides a robust foundation for examining the factors contributing to women's empowerment in Pakistan. The findings underscore the significance of education, economic participation, and autonomy in determining the level of women's empowerment. The positive association between women's education and empowerment aligns with existing research highlighting the transformative power of education in challenging gender disparities. By emphasizing the importance of education, the article emphasizes the need for educational initiatives that prioritize girls' access to quality education, which can have far-reaching effects on their empowerment and overall well-being.

The study's recognition of economic participation as a factor in women's empowerment is crucial. Economic independence can enhance women's decision-making abilities, increase their self-confidence, and provide them with greater control over their lives. Policies and programs that promote women's

economic empowerment, such as access to financial resources and entrepreneurship opportunities, can contribute significantly to overall gender equality. The identification of women's autonomy within their households as a determinant of empowerment highlights the need for a shift in societal norms and power dynamics. By acknowledging that women's ability to make decisions and exercise agency within their own families is linked to their empowerment, the article emphasizes the importance of challenging traditional gender roles and promoting gender equality at all levels.

The study's recognition of the negative impact of demographic characteristics, such as age, marital status, and place of residence, on women's empowerment raises important considerations for addressing specific challenges faced by different groups of women. It emphasizes the need for targeted interventions that address the unique circumstances and barriers faced by marginalized women in order to promote their empowerment. The article provides valuable insights into the factors that contribute to women's empowerment in Pakistan. By highlighting the significance of education, economic participation, autonomy, and addressing gender-based violence, it offers valuable recommendations for policymakers, organizations, and stakeholders to design and implement effective strategies to promote women's empowerment in the country.

The 2017 article by Naeem Akram titled "Women's Empowerment in Pakistan: Its Dimensions and Determinants" examines the concept of women's empowerment in Pakistan as well as its various dimensions. The author argues that the concept of women's empowerment incorporates not only the political and social realms, but also the economic and psychological realms. The article discusses several factors, including education, employment, access to healthcare, and participation in decision-making processes. The author also discusses the obstacles that women face on their path to empowerment, including social and economic inequality, cultural norms, and a lack of access to resources.

In my opinion, the article by Naeem Akram provides a comprehensive analysis of women's empowerment in Pakistan by highlighting its multiple dimensions. By acknowledging that women's empowerment encompasses political, social, economic, and psychological aspects, the author recognizes the complexity of the concept and its diverse implications.

The inclusion of factors such as education, employment, healthcare access, and participation in decision-making processes underscores the multifaceted nature of women's empowerment. These dimensions are crucial for understanding the various aspects of women's lives that contribute to their overall empowerment. The article's focus on the obstacles that hinder women's empowerment, such as social and economic inequality and cultural norms, reflects the systemic challenges that women face in Pakistani society. By identifying these barriers, the author sheds light on the structural changes needed to promote gender equality and empower women.

I appreciate the article's attention to the role of education in women's empowerment. Education has long been recognized as a key driver of social progress, and its significance in empowering women cannot be overstated. By emphasizing the importance of education in this context, the author highlights a critical pathway for promoting women's empowerment in Pakistan. Thus, the article provides valuable insights into the dimensions and determinants of women's empowerment in Pakistan. By recognizing the complexities and challenges involved, it contributes to the ongoing dialogue on how to advance gender equality and create an environment conducive to women's empowerment.

The Pakistan Demographic and Health Survey (PDHS) is the source of the data used to examine the numerous aspects of women's empowerment in this study. These include women's participation in decision-making processes, access to healthcare, and resource control. According to the findings of the study, a person's level of education is one of the most significant determinants of their level of empowerment. Women with more education are more likely to participate in decision-making processes

and exert greater influence over available resources. The purpose of this article is to provide a comprehensive overview of women's empowerment in Pakistan, including its many facets and contributing factors. The author argues that a multifaceted approach is necessary to effectively resolve the numerous obstacles that stand in the way of women's empowerment. This strategy should entail expanding educational and employment opportunities for women, promoting gender equality in all aspects of life, and creating an environment that facilitates and encourages women's empowerment.

From my perspective, the use of the Pakistan Demographic and Health Survey (PDHS) as a data source provides a robust foundation for examining women's empowerment in Pakistan. The study's focus on various dimensions, such as decision-making, healthcare access, and resource control, offers a comprehensive understanding of women's empowerment. The finding that education plays a significant role in determining women's empowerment aligns with existing research and highlights the importance of educational opportunities for women. Education equips women with the knowledge and skills needed to participate in decision-making processes and assert control over resources.

The article's emphasis on a multifaceted approach to address the barriers to women's empowerment is commendable. By expanding educational and employment opportunities, promoting gender equality, and creating an enabling environment, society can pave the way for women's empowerment. I agree with the author's argument that a holistic approach is necessary to effectively address the challenges that hinder women's empowerment. It requires addressing systemic inequalities, cultural norms, and discriminatory practices that limit women's agency and opportunities.

To advance women's empowerment, it is crucial to prioritize gender equality in all aspects of life, including education, healthcare, and economic participation. Additionally, creating an enabling environment that supports and encourages women's empowerment through policies, legislation, and social initiatives is essential. Thus, the article provides valuable insights into the multifaceted nature of

women's empowerment in Pakistan and highlights the need for comprehensive strategies to address the underlying factors and promote gender equality

The portrayal of women in Pakistani media is examined in the 2015 article "Portrayal of Women in Pakistani Media" by Ahmed Rameez Ul Huda and Roshan Amber Ali. Despite progress made in the media portrayal of women, the authors argue that there is still a long way to go. Women continue to be portrayed in the majority of these traditional categories, such as the submissive wife and the seductress, they note. The authors examine the portrayal of women in Pakistani dramas and advertisements through the lens of content analysis. They have found that women are frequently portrayed as targets of male hostility or objects of male desire. In addition, they note that women are typically portrayed in roles related to the household, while they are rarely portrayed in positions of power or authority.

The authors argue that the media has a substantial impact on how society perceives women. In order to encourage more women to pursue professions in the media industry, they suggest that media producers and politicians should promote more positive and diverse depictions of women in the media. In addition, the authors advocate for increased gender consciousness in media content and production. The essay as a whole illuminates the critical need for increased attention to be paid to the portrayal of women in Pakistani media and the role that media plays in influencing society's attitudes toward women.

In my view, the article by Ahmed Rameez Ul Huda and Roshan Amber Ali sheds light on the ongoing challenges regarding the portrayal of women in Pakistani media. Despite some progress, the authors highlight that traditional stereotypes still persist, with women often being depicted as submissive or objectified. The authors' use of content analysis provides valuable insights into the prevalent portrayals of women in Pakistani dramas and advertisements. The findings regarding women being targets of male hostility or objects of desire reinforce the need for a more nuanced and diverse representation of women

in the media. The limited representation of women in positions of power and authority further underscores the existing gender disparities.

The article correctly emphasizes that the media has a significant influence on societal perceptions of women. By promoting more positive and diverse depictions of women, media producers and policymakers can contribute to challenging and reshaping existing gender norms. Increasing gender consciousness in media content and production is an essential step towards creating a more inclusive and equitable media landscape. I agree with the authors' call for increased attention to the portrayal of women in Pakistani media. It is crucial to recognize the power of media in shaping societal attitudes and beliefs. By promoting authentic and empowering representations of women, the media can play a vital role in fostering gender equality and challenging harmful stereotypes. Thus, the article highlights the need for continuous efforts to improve the portrayal of women in Pakistani media. It serves as a reminder of the importance of creating media content that reflects the diversity and experiences of women, as well as promoting gender equality in all aspects of media production.'

The article by Aqsa Younas (2021) explores the impact of Pakistani TV dramas on the lives of women in Pakistan. The author argues that Pakistani TV dramas play a significant role in shaping women's perceptions of themselves, their roles in society, and their expectations. The article discusses how the portrayal of women in Pakistani TV dramas has evolved over time and how this has affected women's lives. The author notes that in the early days of Pakistani TV dramas, women were often portrayed as submissive and obedient. However, in recent years, there has been a shift towards more independent and empowered female characters. The article argues that this shift in portrayal has had a positive impact on women's lives, as it has helped to challenge traditional gender roles and promote gender equality. The article also explores the ways in which Pakistani TV dramas influence women's fashion choices, relationships, and even career choices. The author argues that the strong influence of TV dramas can

sometimes lead women to make decisions that are not in their best interests, such as sacrificing their education or career aspirations for the sake of marriage. Overall, the article highlights the complex and sometimes conflicting ways in which Pakistani TV dramas influence women's lives. While the portrayal of more empowered female characters is a positive development, there is still a long way to go in terms of promoting gender equality and challenging traditional gender roles in Pakistan. For me, Aqsa Younas's article provides a comprehensive examination of the impact of Pakistani TV dramas on women's lives in Pakistan. The author emphasizes the significant role that TV dramas play in shaping women's perceptions, expectations, and roles within society.

The article acknowledges the evolution of the portrayal of women in Pakistani TV dramas, from earlier depictions of submissive and obedient characters to more independent and empowered female characters in recent years. This shift is seen as a positive development that challenges traditional gender roles and promotes gender equality. It is encouraging to see the influence of TV dramas in shaping women's self-perception and potentially inspiring them to break free from societal constraints. However, the article also highlights the potential drawbacks of this influence. The strong impact of TV dramas on women's fashion choices, relationships, and career decisions can sometimes lead to choices that may not be in their best interests. The pressure to conform to certain ideals and expectations depicted in TV dramas, such as prioritizing marriage over education or career aspirations, raises important concerns about individual agency and autonomy.

The article effectively brings attention to the complexities and contradictions inherent in the influence of Pakistani TV dramas on women's lives. While there are positive aspects in the portrayal of more empowered female characters, it is crucial to continue striving for greater gender equality and the challenging of traditional gender roles. This could involve a more nuanced representation of women's

experiences and a broader range of narratives that showcase diverse perspectives. In conclusion, Aqsa Younas's article provides valuable insights into the impact of Pakistani TV dramas on women's lives. It highlights both the positive effects of empowering portrayals and the potential challenges and limitations associated with the influence of these dramas. It is important to critically examine the messages conveyed by TV dramas and work towards creating a more inclusive and equitable media landscape that empowers women and promotes gender equality.

A Logical Exploration on the Effect of PTV Dramatizations in Teaching the Majority concerning Women's Issues (July 2001-June 2002) was directed by Butt and Sehar (2000). A subjective methodology and review information framed the premise of this review. From July 2002 to June 2003, they analyzed ideal time and Khawateen dramatizations. The review showed that PTV dramatizations were wasteful in teaching individuals or were compelling at causing to notice orientation fairness issues. PTV dramatizations have become progressively homogenous in their topic. PTV is in this way less famous than satellite Telecom companies. Because of their openness to various media, hobbies and their thoughts have changed over the long run,

In my opinion, the study conducted by Butt and Sehar (2000) on the effect of PTV dramas in teaching the majority about women's issues provides valuable insights into the impact of television dramas on societal perceptions. Their research focused on a specific time period and analyzed both ideal time and Khawateen dramas aired on PTV. The findings of the study suggest that PTV dramas were not effective in educating people about women's issues or promoting gender equality. Instead, they were found to be more homogenous in their themes, which may have contributed to a decline in popularity compared to satellite broadcasting companies. This indicates that PTV dramas might have lost their appeal due to their limited variety and inability to address the evolving interests and ideas of the audience.

It is essential to recognize that media plays a significant role in shaping societal attitudes and beliefs. Television dramas have the potential to raise awareness and spark discussions on important social issues, including women's rights and gender equality. However, if the content remains stagnant and fails to reflect the changing perspectives of the audience, its impact can be diminished.

To effectively address women's issues and promote gender equality through television dramas, it is crucial to introduce diverse and engaging narratives that challenge traditional norms and stereotypes. This can be achieved by incorporating a range of perspectives, representing the experiences of women from different backgrounds, and highlighting their achievements and struggles in various spheres of life.

Furthermore, it is important to consider the evolving media landscape and explore new platforms and mediums that can reach a wider audience. With the advent of digital platforms and streaming services, there are opportunities to produce and distribute content that caters to diverse interests and engages viewers in meaningful conversations. In conclusion, the study highlights the need for PTV and other television broadcasters to adapt to changing audience preferences and address women's issues more effectively. By diversifying content, challenging stereotypes, and promoting gender equality, television dramas can play a significant role in educating and shaping societal attitudes towards women's rights..

2.1. Representation of Women and their Work

The representation of women and their work is a topic of paramount importance in today's society. Over the years, women's roles and contributions have undergone significant transformations, challenging traditional gender norms and reshaping the landscape of various professional domains. However, the media's portrayal of women and their work remains a complex and influential aspect that both reflects and shapes societal perceptions, attitudes, and expectations.

In this era of rapid globalization and technological advancements, media platforms play a pivotal role in disseminating information, shaping cultural narratives, and influencing public opinion. The representation of women in media, including film, television, advertising, and digital platforms, holds immense power in shaping perceptions of gender roles, career aspirations, and the value placed on women's work. The portrayal of women in media has historically been marred by stereotypes, biases, and limited representations. Women have often been confined to narrow and outdated archetypes, such as the nurturing mother, the seductive object of desire, or the secondary supporting character. These narrow depictions not only fail to capture the diverse realities of women's lives and work but also perpetuate harmful gender norms and inequalities.

However, in recent years, there has been a growing movement towards greater inclusivity, diversity, and authentic representation of women in media. Strong and empowered female characters, challenging societal norms and excelling in various professions, are increasingly being featured in movies, TV shows, and advertisements. These portrayals provide powerful role models for audiences and inspire girls and women to pursue their passions, break barriers, and strive for equality in the workplace. At the intersection of media representation and women's work lies a complex interplay of social, cultural, and economic factors. The media has the potential to influence public perception and attitudes towards women's work, either by reinforcing existing biases or by challenging them and promoting gender equality. Moreover, media representations can impact the experiences and opportunities available to women in the workforce, affecting career advancement, leadership positions, and overall workplace dynamics.

This exploration of the representation of women and their work seeks to delve into the multifaceted dimensions of this issue. By critically examining media portrayals, studying the impact on societal perceptions, and analyzing the broader implications for gender equality and empowerment, we can gain

valuable insights into the progress made, the challenges that persist, and the way forward. Through an examination of various forms of media, as well as drawing on research and real-life experiences, this study aims to shed light on the current state of representation of women in relation to their work. By understanding the power and influence of media in shaping perceptions and opportunities, we can work towards creating a more equitable and inclusive society, where women's work is valued, respected, and fully recognized.

Kabeer, Mahmud, and Tasneem's (2018) examination of the association in between the women's headway and paid work in the region of Bangladesh distinguishes three sorts of work: working outside of their home which makes them market-oriented; market-coordinated homegrown work; dismissed money related activity inside the home and monetary idleness (p. 238). Simultaneously, the writers state that women who are working as well as employed outside the family cannot be gathered on the grounds that the idea of their pay levels and positions was fundamentally modified: Some of them were essential breadwinners, while others were raking in boatloads of cash in gifted occupations.

In my view, the research conducted by Kabeer, Mahmud, and Tasneem (2018) in Bangladesh provides valuable insights into the different types of work women engage in and the complexities surrounding women's progress and paid work. The authors identify three distinct categories of work: market-oriented work outside the home, market-coordinated domestic work, and unpaid work within the home.

This categorization helps in understanding the diverse roles and responsibilities that women undertake in their pursuit of economic advancement. By recognizing these different types of work, the study acknowledges the multifaceted nature of women's contributions to the economy and society. It also highlights the various challenges women face in balancing their roles within and outside the home.

I find it particularly noteworthy that the authors emphasize the heterogeneity among women who work and are employed outside the family. They note that these women cannot be grouped together due to

significant variations in their income levels and positions. This insight challenges the notion of a monolithic group of working women and highlights the diversity of their experiences and economic circumstances. The study's findings about some women serving as primary breadwinners and others earning substantial incomes in skilled occupations are crucial. It demonstrates the potential for women to occupy diverse economic roles and attain significant financial independence. These examples challenge traditional gender norms and expectations, showcasing the transformative power of women's economic empowerment,

Bustamante-Gavino, Rattani, and Khan (2011) found in interviews that a couple of women believe reinforcing for themselves to have money related dependability in their examination of Pakistani women's significance of women's fortification. One woman, who had stopped working, thought that she would be better able to provide for her children if she worked and earned her own money, so she felt vulnerable now. This sensation of weakness can be made sense of by Waring's (2003) work, which takes a gander at the worldwide bookkeeping factors that don't consider women's monetary responsibility. The reason for this is that commitments to the economy do not reveal women's underappreciated work. As a result, women don't get paid for the work they do to support their families and feel socially and financially isolated from the men in their lives.

From my perspective, the findings of Bustamante-Gavino, Rattani, and Khan (2011) shed light on the significance of women's financial empowerment and the challenges they face in achieving economic stability in Pakistan. The interviews conducted with women reveal the belief held by some individuals that having financial independence is crucial for their own empowerment.

The example provided of a woman who stopped working but felt vulnerable because she believed she could better provide for her children if she earned her own money highlights the importance of economic stability in women's lives. It demonstrates that financial dependence can create a sense of vulnerability

and limited agency, whereas earning one's own income can be empowering and increase a woman's ability to support her family. The reference to Waring's (2003) work on global accounting factors that fail to recognize women's economic contributions is relevant in understanding the underlying issues. Women's unpaid work, such as household chores and caregiving responsibilities, often goes unrecognized and undervalued in economic terms. This lack of recognition and remuneration contributes to women's social and financial isolation within their families and society.

These findings highlight the need for a more comprehensive understanding and valuation of women's economic contributions. Recognizing and acknowledging the significant role that women play in sustaining households and communities is essential for addressing gender disparities and promoting gender equality. It calls for efforts to redefine traditional gender roles, challenge societal norms, and establish policies that value and support women's economic empowerment. In conclusion, the research discussed underscores the importance of women's financial stability and empowerment. It emphasizes the need for societal recognition of women's economic contributions and challenges the existing gendered division of labor. By valuing and empowering women economically, we can work towards creating more inclusive and equitable societies.

"In all of the Pakistani television series, the majority of the female roles are held by women whom I refer to as neglected domestic workers. They are commonly depicted as housewives, spouses, little girls, sisters, and in-standard young ladies who care for families, kids, and other relatives. Daniels (1987) saw that the notable split among work and home — the public life wherein men go to work and the confidential life in which women stay at home to really zero in on the family and give a place of break to the functioning man — obviously affected both valuable workforce (men accomplishing claimed veritable work for remuneration) and non-helpful trained professionals (women doing all the assistance and giving consideration work to those certifiable subject matter experts). The creator additionally

makes reference to the expression "dislodged homemakers," which alludes to women who have just worked in their homes and acknowledge they have no other work choices.

"One thing I might want to emphasize here is that, despite the fact that Daniels' article was written in 1987, this still applies to Pakistani society and culture today. "Through online entertainment, I have heard a ton of tales about women who were monetarily subject to their male family members however needed to manage various issues since they weren't hitched or their male relative had died. As per Hussain and Bittles (1999), Pakistani society's obsession with a lady's marriage makes it particularly risky for women who should go through divorces or harsh connections and afterward have no real way to help themselves. They were encouraged from a young age to focus on homemaking and accept that their financial well-being is not their responsibility. These very separated homemakers, as talked about by Daniels (1987), are normal in Pakistan, and Humsafar (2012), one of the TV series I decided to explore for this examination, includes an evacuated homemaker as its lead character.

"At long last, the women portrayed in the TV series as working in low-paying position are sad women who frequently need extra training or arranged abilities to assist them with gleaning some significant experience of cash." On the off chance that everything is equivalent, they work in others' homes as cooks, sitters, and cleaners. The story that working class or favored women work outside the home basically to earn a living wage and that work isn't their essential commitment is insignificant to everyday people's paid local work. No one accepts that their work is inconsistent with a lady's unforgiving timetable. Palriwala and Neetha (2010) examine the functioning states of paid local experts in India. They portray how functioning women from the center and privileged societies who can bear the cost of it utilize paid local work to help with housework and youngster care. Shahid (2010) found in her survey that most of Pakistani specialists are women, that cash is the essential wellspring of stress in their lives, and that they are either single, disconnected, or in polygamous associations with youngsters to really

focus on. As per my fundamental assessment of TV serials, women utilized as homegrown assistance are reliably present behind the scenes, cleaning and supporting women of higher social class. They are not given a lot of screen time, and they are not discussed much, but they are available, according to my examination.

2.2. Pakistani Drama Serials

Pakistani drama serials hold a significant place in the entertainment landscape of Pakistan, captivating audiences with their compelling narratives, memorable characters, and cultural richness. These drama serials, with their wide viewership and enduring popularity, have a profound impact on Pakistani society, shaping perceptions, influencing cultural norms, and reflecting societal issues. Among the various themes explored in Pakistani drama serials, the portrayal of women and their roles in society has emerged as a critical area of analysis and discussion.

The representation of women in Pakistani drama serials holds significant importance in reflecting the changing dynamics of society and empowering women. Over the years, there has been a noticeable shift in the portrayal of female characters, with a greater emphasis on their agency, strength, and aspirations.

Pakistani drama serials have showcased empowered women who challenge societal norms and break free from traditional gender roles. These characters often display resilience, determination, and independence, inspiring viewers and encouraging them to question and challenge societal expectations.

By presenting women as active agents in their own lives, these dramas contribute to the empowerment of women, promoting the idea that they can make choices, pursue their dreams, and shape their own destinies.

Furthermore, Pakistani drama serials have shed light on a range of social issues that affect women, including gender inequality, domestic violence, and discrimination. By highlighting these issues, dramas not only create awareness but also provide a platform for discussions and debates. They encourage viewers to critically examine the injustices faced by women and advocate for gender equality. The portrayal of women's struggles and triumphs in these storylines helps in breaking the silence surrounding these issues, fostering empathy, and promoting societal change.

It is worth noting that while there have been positive advancements in the representation of women in Pakistani drama serials, there is still room for improvement. The industry continues to face challenges in terms of the depth and diversity of female characters, as well as the perpetuation of certain stereotypes. There is a need for more nuanced and realistic portrayals that capture the complexities of women's lives and experiences.

The representation of women in Pakistani drama serials plays a crucial role in shaping societal perceptions and promoting women's empowerment. By presenting strong and empowered female characters, addressing social issues, and providing a platform for discussions, these dramas contribute to challenging traditional gender norms and advocating for gender equality. As the industry continues to evolve, it is essential to strive for more authentic and inclusive representations that reflect the diverse experiences and aspirations of women in Pakistani society.

The representation of women in Pakistani drama serials provides a lens through which we can examine the complexities of gender dynamics, societal expectations, and the evolving roles of women in contemporary Pakistan. These drama serials often serve as a reflection of the prevailing cultural norms and values, presenting a range of female characters who navigate familial, societal, and personal challenges. Within the context of Pakistani drama serials, women's roles are diverse and multifaceted. They can be depicted as strong and independent individuals, facing and overcoming obstacles, or as

more traditional characters adhering to societal expectations and norms. The portrayal of women in these serials offers insights into the experiences, struggles, and triumphs of women in Pakistani society.

Furthermore, Pakistani drama serials have the potential to both challenge and reinforce gender stereotypes and social norms. They may depict women as agents of change, breaking societal barriers and advocating for gender equality. Conversely, they can also perpetuate traditional gender roles, emphasizing women's roles as caretakers, wives, and mothers, reinforcing existing power imbalances. Understanding the representation of women in Pakistani drama serials requires a nuanced analysis that considers the broader sociocultural context, historical influences, and the perspectives of both the creators and the audiences. These serials often reflect the values, aspirations, and aspirations of Pakistani society, providing a platform to explore and discuss various gender-related issues.

By examining the portrayal of women in Pakistani drama serials, one can gain insights into the evolving social dynamics, challenges, and opportunities faced by women in Pakistani society. It allows for critical discussions on gender equality, the impact of media on societal perceptions, and the potential for positive change through media representations. This exploration of Pakistani drama serials and their portrayal of women aims to delve into the complexities and nuances of gender representation, offering a comprehensive analysis of the various narratives, characters, and themes. By examining these representations critically, we can contribute to a broader dialogue on gender equality, cultural transformation, and the power of media in shaping perceptions and societal attitudes towards women in Pakistan.

"The scholarly literature demonstrates that the most prevalent ideas in those drama serials have traditionally focused on attempting to make the life of the character difficult for women; To put it another way, the drama in these serials is based on the difficulties that women face on their own. These subjects include organized relationships, weddings, problems between friends and between the girl in control

and her mother by marriage, limits placed by the husband's family on the wife, restricted relationships, domestic violence, and other types of abuse, as well as other related topics. (Ashfaq and Shafiq, 2018; 2005, Kothari; Roy, 2016). In addition, the female characters in the shows are cis-gender and heterosexual. Despite the fact that these show serials focus on women's domestic lives, their exaggerated concept invigorates the women's seemingly everyday lives.

Ang (2007) named this as the group being cleaned up by the improved up close and personal high focuses and depressed spots of the record. According to Creeks (1985), the term "dramatic" typically has the negative connotations of compelling emotionalism, moral polarization, and schematization as guilty pleasures. outrageous situations, activities, and conditions; obvious villainy, oppression of the good, the final reward for uprightness, and a swollen and extravagant expression; boring plotting, tension, and incredible pace (pp. 11-12). As a result, dramas typically add a dash of levity to viewers' seemingly "dull" and "conventional" lives."

I believe that dramas indeed serve as a form of entertainment and can provide a temporary escape from reality. They offer viewers a chance to immerse themselves in fictional worlds that are often more exciting and eventful than their own lives. By presenting dramatic situations, conflicts, and resolutions, dramas create a sense of anticipation, engagement, and emotional connection for the audience.

However, it is important to note that while dramas can be entertaining, they also have the potential to shape perceptions and influence societal attitudes. The portrayal of certain characters, relationships, and social issues in dramas can have a significant impact on viewers' understanding and beliefs. Therefore, it is crucial to critically analyze the content of dramas and consider the broader implications they may have on society, particularly in terms of reinforcing or challenging existing norms and stereotypes. I view dramas as a form of entertainment that provides an escape from the mundane aspects of everyday

life. They offer viewers a chance to experience heightened emotions, thrilling narratives, and a break from routine. However, it is important to approach them with a critical lens and consider their potential impact on societal attitudes and perceptions.

Although a number of television serials, such as *Humsafar* (2011), *Zindagi Gulzar Hai* (2010), and *Container Roye* (2016) feature strong female protagonists, the plot of these television serials is always about how the female protagonist must choose between her vocation and a comfortable life and how she should demonstrate that she is deserving of the male protagonist's affection. In my fundamental perceptions, the plot of these television serials is always about how the female protagonist must choose between her vocation and a comfortable life. A claim that women in Pakistani media, including television serials specifically, are always shown in conventional gender roles would be utterly unreasonable, by the way. This holds true for all forms of media produced in Pakistan. For instance, the main character in one of the mentioned television shows, *Zindagi Gulzar Hai* (2012), is a lady who is committed to both her work and her education. Following her participation in the examinations for the Central Superior Service (CSS), she was ultimately successful in obtaining a post in the District Management Group (DMG) of the Common Help of Pakistan.

From my perspective, it is true that some Pakistani television serials have featured strong female protagonists, such as *Humsafar*, *Zindagi Gulzar Hai*, and *Container Roye*. These characters often face dilemmas and challenges related to their careers, personal lives, and relationships. While it is commendable that these dramas portray women who are determined and ambitious, it is also important to critically analyze the underlying messages conveyed by the plotlines.

In many of these dramas, the narrative revolves around the female protagonist having to make a choice between her career aspirations and a comfortable, traditional family life. This recurring theme can reinforce the notion that women must constantly prove their worthiness and balance their personal and

professional lives. It perpetuates the idea that a woman's success is measured by her ability to navigate societal expectations and gain the approval of the male protagonist or her family. However, it is crucial to acknowledge that not all Pakistani television serials adhere to these conventional gender roles. As you mentioned, *Zindagi Gulzar Hai* presents a female lead who is committed to her education and career. Her pursuit of the Central Superior Service examinations and eventual success in the District Management Group challenges traditional gender norms and highlights the potential for women to excel in professional fields.

While it is important to recognize the presence of strong female characters in Pakistani dramas, it is equally important to promote narratives that go beyond the choice between vocation and personal life. The diversity of women's experiences and aspirations should be reflected in the stories told on television. By portraying a wider range of female characters who navigate various aspects of life, including career, relationships, and personal growth, Pakistani dramas can contribute to a more nuanced and empowering representation of women. In conclusion, while Pakistani television serials have featured strong female protagonists, it is important to critically analyze the underlying messages conveyed by the plotlines. While some dramas challenge traditional gender roles and depict women excelling in their careers, others may perpetuate the idea of women having to prove their worthiness and balance societal expectations. Promoting a diverse range of narratives that reflect women's multifaceted lives can contribute to a more progressive and inclusive representation of women in Pakistani media.

In Zubair (2016), the author examines how a show like *Uraan* (2010) might represent a free-spirited professional woman who makes use of her independence and freedom to drive her career. This demonstrates a reasonable retreat from male-centric designs while simultaneously giving contradictory or reluctant talks of femininities. Zubair (2016). The artist then continues on to discuss how women at

different levels of the socially ordered development have varied visual representations of themselves, including how they dress, how they communicate, and the decisions that they make.

In contrast, the girl of the Imam (a person who leads prayers in a mosque) is depicted in *Khuda aur Mohabbat* (2011) as having little choice but to submit to her father. On the other hand, in *Uraan* (2010), the exceptionally educated high society hero is depicted as free and talented in free route, thereby challenging authority chats on typical femininities as well as social and familial pressures. She is portrayed as being less aggressive, less outspoken, and less straightforward about her cravings than the ladies of the upper class and the working class. The program serials also depict women in definitive categories, corresponding to developments of femininities in Pakistan, such as a magnificent woman and a flawed woman, or a wonderful woman and a dreadful woman (Ayesha and Shafiq, 2018). These categories include excellent women and terrible women. The authors believe that a respectable or ideal lady is someone who is submissive, agreeable, pleasant, agreeable to compromise, neighborly, and considerate of the requirements of her aging parents.

When it is the appropriate time for her to get married, she also helps out with family errands and remains with the spouse chosen by either her parents or the watchman. On the other hand, a person is considered to be a "awful lady" or a "flawed lady" if she is loud, liberal, up-to-date, legitimate, and restless; she does not tolerate any form of abuse from anyone; and she is focused on her professional turn of events and ambitions. According to Weinraub et al., orientation generalizations are ideas that are broadly held regarding the qualities, behaviors, and occupations of individuals. 1984, which is noted in Endendijk et al., 2013, p.1). This ludicrous categorization of women into positive or bad roles is rooted on the numerous stereotypical oriented jobs that are ingrained into the fabric of Pakistani culture and society and cannot be avoided.

Chapter 3

Research Methodology

According to Creswell (2013), qualitative research approaches are distinguished by their emphasis on visual and written data. Due to the nature of the issue and the emphasis that I am placing on it, the information for my study comprises both textual and visual representations. This qualitative research attempts to acquire information about social roles and conversations, with a focus on women's projections. The gathered information is organized and examined so that differences in the portrayal of women in television shows regarding the private industry can be identified. The five Pakistani dramas, which will be broadcast on Hum TV, Geo TV and ARY TV in 2014-22, has been chosen for this study. This research also employs a qualitative methodology, or a qualitative content analysis was performed on the conversations from the Pakistani drama broadcast on Hum TV, Geo TV and ARY TV. Using qualitative research, researchers can obtain access to the emotions and thoughts of study participants. This allows academics to get an understanding of the significance that individuals attach to their previous experiences.

To be specific, I analyze it using the prism of Gerbner's Cultivation Theory and social learning theory by focusing on the five TV dramas including *Yaqeen ka safar* which was premiered in 2017, *Zindagi Gulzar hai* broadcasted in 2014, *Sinf e Ahan* was premiered in 2021-2022, *Digest writer* broadcasted on TV in 2014 and *Ishq e Laa* broadcasted in 2021-22. My main focus is on female petrogenic in these five drama serials, and this research is revolving around strong female character. Also, this study trying to focus strong female character and that would be more than one character in these drama serials. In every drama it is necessary that every female has a weak character but there are characters which are

well empowered and this empowerment is their inherent didn't supported by a male character, they make their position by self-motivation, and hard work, they have the willpower to fight for their rights.

3.1. Theoretical Framework

3.1.1. Gerbner's Cultivation Theory

This is an example of a media effect theory, which posits that people's perceptions of reality can be influenced by what they see on television. The media has the power to influence people's opinions and guide their thought patterns. This phenomenon, known as the mainstreaming effect, happens after prolonged exposure to television, at which point the views presented therein are commonly recognized. Gerber battles that the broad communications encourages current perspectives and values in a general public; they safeguard and advance these qualities among individuals from that culture, integrating them. The media, in accordance with this concept, has a compelling enough influence to induce individuals to believe what they see on television. As the researchers want to find out, it is important to the study that people believe in the values and roles shown in dramas.

3.1.2. Social Learning Theory

Albert Bandura's social learning hypothesis is a sort of behaviorism that underscores the meaning of noticed learning. This study explains how "Future behaviors are then based on these observations as we learn from explicit strengthening and punishment" (Johnson, Sakamoto, & Director 2017). Given that audiences learn about the roles of women by observing the characters, this idea is useful in supporting the research.

3.1.3. The Relevance of Theory to find the Objectives of the Study

There have been substantial studies conducted around the world that have seen a movement toward the development and transmission of a favorable image of women through the media, but the issue has yet

to be uncovered in Pakistan. So, the research looks at how many people watch TV dramas and how often, in order to see how the content and messages affect how people see things.

This study seeks to "understand the power of the media in increasing women's acceptability in prominent roles in cultural structures" and explores the extent of the Pakistani drama series' influence. The study was inspired by the need to examine the shift in the representation of women who were previously thought to be a beauty product. The media both creates and transforms the social world. The study's theoretical framework, supported by the cultivation theory and social learning, holds the societal as well as cultural context in order to find the influence of the messages on the audience's behavior, with the goal of "exploring the concept of women's empowerment and its reinforcement through women's media representation." The study's primary goal is to evaluate how females are portrayed in the media and the impact of such portrayals on audience perceptions.

Chapter 4

Analysis

From a Cultivation Theory perspective, *Yaqeen Ka Safar* could potentially influence viewers' perceptions of gender roles, social class, and traditional values. The drama portrays women as victims of a patriarchal society and highlights the need for men to be allies and advocates for women's rights. The show highlights the issue of sexual violence against women through Noori's character, who is gang-raped by a powerful man and his friends. The scene is a shocking and painful reminder of the pervasive nature of sexual violence in society and the lack of justice for survivors. However, the show also portrays the resilience and strength of women like Noori, who refuse to be silenced or shamed into submission. Noori's brother, Daniyal, stands by her side and supports her throughout her journey, which is a powerful message about the importance of solidarity and support from family and friends. In the Drama, when everyone tells him not to support Noori against the powerful Jahangir Shah, the conversation of him (Daniyal) and his father has a strong impact;

Daniyal: Baba, kia ap mujy kasoowar samajh rahy hain?

(Baba, are you considering me guilty?)

Father: Main tumhein pagal or aihmak samajh raha hoon. Samjhaya tha! Kay mat dushmani lo un Khatarnak Logo sy, magar nahi, ab kro Gareeb or be sahara aurton sy hamdardi! Is maashre may kadam kadam pay zulam or nainsaafi hori hai! Kis Kis ko Insaaf dilao gy tum? Hah! Tajurbay ki Roshni may, may tumhein warn krta tha, lekin tumpr aurtonn ko un kay hakook dilanay ka junoon sawar tha!

(I consider you foolish and naive. I had explained to you! Don't hold grudges against those dangerous people, but no, now you sympathize with poor and helpless women! In this society, injustice and

oppression are happening at every step! Whom will you deliver justice to? Hah! In the light of experience, I used to warn you, but you were obsessed with granting women their rights!)

In our Society, this is a common misconception and an unfortunate aspect of patriarchal societies where men are expected to conform to traditional gender roles and not challenge the status quo. In reality, a man who fights for women's rights and advocates for gender equality is not a coward but a courageous ally.

Standing up against powerful figures and systems that perpetuate gender inequality and discrimination requires bravery and a deep commitment to justice. Men who are allies in the fight for women's rights recognize the importance of listening to and supporting women's voices, and understand that true equality cannot be achieved without the active participation of men.

It is essential to question and subvert detrimental societal norms and expectations in order to bring about a more equal and just society in which every person has the opportunity to flourish. Because of this, every member of society, including men, needs to step up and accept their share of the responsibility for bringing an end to oppression and injustice in society and actively work toward that end.

Also, it is stated that at the beginning of the performance, when she is being kidnapped by Jahangir, she tosses a book, with the title inscribed on it as "Khuda Humara, Khuda Tumhara," which gives a purpose and objective of the drama "*Yakeen Ka Safar*," signifying the significance of equal female rights. In addition to that, the exhibition draws attention to the part that males play in the movement to advance the rights of women. Asfandiyar, the male lead of the program, encourages Noori and Gaeti, his brother's wife, in their fight against patriarchy and the expectations of society. Gaeti is Asfandiyar's sister-in-law. He understands the significance of giving women the autonomy to make their own decisions and listening to the opinions that they have to share. As a result, the idea that males should make use of their status and influence to assist others who are less fortunate is reinforced by the deeds of Asfandiyar

throughout the drama. The drama has the ability to change viewers' perspectives on gender roles and motivate men to become advocates for women's rights by depicting a positive male role model who is committed to gender equality.

The drama also brings to light the difficulties associated with socioeconomic status, as well as the necessity of furthering one's education and professional standing. The character of Dr. Asfandyar is portrayed as that of a young, well educated, and idealistic physician who aspires to have a positive impact on the world. The theme that knowledge and ambition are necessary for one's personal and professional development is driven home by the protagonist's actions throughout the drama. The drama also illustrates the difficulties of surviving in a world in which one's social status and level of money are important obstacles to achieving one's goals. The drama has the potential to change viewers' perspectives on socioeconomic class and inspire them to strive for personal and professional development by exposing the hardships that the main characters face.

From the point of view of the Social Learning Theory, *Yaqeen Ka Safar* has the capacity to impact the behaviors and attitudes of viewers through the process of observational learning. Characters in the drama are depicted as having qualities such as altruism, sacrifice, and dedication to the cause of social justice. Viewers have a greater chance of adopting comparable attitudes and behaviors in their own lives if they watch these activities and then replicate them in their own lives. In addition, the drama's depiction of educational and professional advancement has the ability to motivate viewers to follow their own interests and goals in life.

As a result, the depiction of gender roles, socioeconomic status, and traditional values in *Yaqeen Ka Safar* has the potential to affect the perceptions and attitudes of viewers in major ways. The depiction of positive male role models and the drama's emphasis on education and career progress has the ability to influence viewers to embrace similar beliefs and actions in their own lives. Both of these themes are

highlighted throughout the show. The viewers may be impacted by the characters they see on screen, and as a result, they may acquire the characters' behaviors and attitudes through the process of observational learning.

Furthermore, it can be argued that the depiction of female protagonists in these dramas has a significant impact on shaping the perception of reality among viewers. It is a Pakistani drama that explores the life of a young medical student named Dr. Zubia Khalil. The drama depicts her journey of empowerment and how she overcomes the obstacles that come her way. The storyline of the drama covers all the elements of Gerbner's Cultivation Theory and Social Learning Theory, “Yakeen Ka Safar”.

In *Yakeen Ka Safar*, Dr. Zubia is depicted as a strong, independent woman who faces numerous challenges throughout her journey. She is portrayed as a role model for women and her story inspires the viewers to stand up for themselves and fight against the injustices in society. This portrayal of a strong female character is likely to influence the audience to adopt similar values and attitudes towards women empowerment. The drama ends over a sentence;

Aik nya agaaz

(A new beginning)

Moreover, the Social Learning Theory states that people learn by observing others' behaviors and the consequences of those behaviors. In *Yakeen Ka Safar*, the audience observes Dr. Zubia's journey of empowerment and how she overcomes various obstacles. This portrayal of a strong, independent woman who takes charge of her life and fights against societal norms and expectations is likely to influence the audience to adopt similar behaviors and attitudes towards women empowerment.

Furthermore, the drama also sheds light on various social issues prevalent in Pakistani society, such as honor killings, forced marriages, and corruption in the medical field. The audience is made aware of

these issues and is encouraged to take action against them. This aspect of the drama aligns with both Gerbner's Cultivation Theory and Social Learning Theory as it encourages the audience to adopt values and behaviors that are against such social injustices.

In conclusion, *Yakeen Ka Safar* is an excellent example of a Pakistani drama that promotes women empowerment and challenges societal norms and expectations. The portrayal of a strong, independent female protagonist aligns with both Gerbner's Cultivation Theory and Social Learning Theory, as it is likely to influence the audience to adopt similar values and behaviors towards women empowerment.

The dramas portray women in diverse roles, including paid jobs, social reproduction, affective labor, and domestic service, challenging the traditional gender roles assigned to women in Pakistani society. For instance, in "*Yakeen Ka Safar*," the protagonist is a strong and independent woman who aspires to become a doctor despite facing societal pressures and gender-based discrimination. The drama highlights the importance of education for women and portrays the protagonist as a role model for other women who aspire to achieve their dreams.

Moreover, the dramas also depict women engaged in social reproduction and affective labor, such as motherhood, caregiving, and emotional labor, challenging the notion that such responsibilities should only be taken up by women. Additionally, the portrayal of domestic servants in these dramas highlights the exploitation and abuse faced by this marginalized group, drawing attention to their plight and encouraging viewers to reflect on their own attitudes and behaviors towards domestic workers.

The depiction of female protagonists in Pakistani TV dramas challenges traditional gender roles and empowers women in every domain of life. By doing so, these dramas cover all aspects of Gerbner's Cultivation Theory and social learning theory, reinforcing positive values and beliefs and encouraging viewers to reflect on their own attitudes and behaviors towards gender roles and stereotypes. The dramas

serve as an excellent tool for promoting women's empowerment and challenging gender-based discrimination and prejudice in Pakistani society.

Gerbner's Cultivation Theory suggests that individuals who are exposed to TV content over time develop perceptions of reality that reflect the values, beliefs, and attitudes depicted on TV. In other words, the more an individual watches TV, the more likely they are to adopt the ideas and perspectives portrayed on screen. Additionally, the theory suggests that TV content can influence attitudes and behaviors over time.

In *Yaqaen Ka Safar*, premiered in 2017, the drama revolves around themes of love, betrayal, and sacrifice. The story follows the main character, Dr. Asfandyar (played by Ahad Raza Mir), a young and idealistic doctor who is posted to a remote village where he meets a young woman named Zubia (played by Sajal Aly). Zubia is struggling to survive in a society that is hostile towards women and girls, and Dr. Asfandyar becomes her ally and advocate. Together, they navigate the challenges of their society and build a deep connection that transcends the barriers of class and gender.

Both Gerbner's Cultivation Theory and the Social Learning Theory argue that individuals learn from observing the behavior of others, which can be reinforced by the media. Gerbner's theory suggests that prolonged exposure to media content can shape an individual's perception of reality, while the Social Learning Theory argues that individuals learn from observing the behavior of others. When these theories are applied to an analysis of five Pakistani television dramas that were broadcast in 2014, including "*Zindagi Gulzaar Hai*," it is possible to argue that the depiction of female protagonists in these dramas has a significant impact on shaping viewers' perceptions of reality. "*Zindagi Gulzaar Hai*" is one of the dramas that was analyzed.

Both Gerbner's Cultivation Theory and the Social Learning Theory offer valuable insights into the ways individuals learn and perceive reality through media exposure. When applying these theories to the

analysis of five Pakistani television dramas, including "Zindagi Gulzar Hai" from 2014, it is possible to argue that the portrayal of female protagonists in these dramas can influence viewers' perceptions of reality. In the context of Gerbner's Cultivation Theory, the prolonged exposure to media content, such as Pakistani dramas, can shape viewers' perceptions and beliefs about social reality. If "Zindagi Gulzar Hai" and other dramas consistently depict female protagonists as empowered, strong, and capable individuals, it may cultivate the belief among viewers that such qualities are representative of real-life women in Pakistani society. This can contribute to shaping viewers' perceptions of gender roles and expectations.

Furthermore, the Social Learning Theory emphasizes that individuals learn through observing the behavior of others, including the characters portrayed in the media. When female protagonists in Pakistani dramas are depicted as assertive, independent, and challenging societal norms, viewers may learn and model such behavior in their own lives. This can result in a potential shift in societal norms and expectations regarding women's roles and empowerment.

The drama "Zindagi Gulzar Hai," for example, portrays the story of a young woman who strives for personal and professional success, challenging societal barriers. Through the character's journey, viewers may be exposed to the idea that women can pursue their dreams and defy traditional expectations. Such depictions can potentially influence viewers' perceptions and attitudes towards women's empowerment, encouraging them to challenge societal norms and expectations.

The Pakistani television drama "*Zindagi Gulzar Hai*" chronicles the lives of Kashaf Murtaza, a young woman who comes from a family in the lower middle class and is both hard-working and resolute in her goals in life. Kashaf is able to obtain a scholarship to attend university despite the fact that she has to deal with a number of obstacles and difficulties, such as having trouble making ends meet and having a

strained relationship with her father. When the drama starts, Kashaf shares her thought about life which tells her misery and also how hard she wants betterment in her life;

Kashaf: Zindagi ek bohat bara masla hai, itna bara masla hai kay issy hal krty krty insan khtm hojata hai magar ye hal ni hoti hai, kam az kam, mere jese log issy hal ni kar patay. Pata nahi Allah nay kia sochkr dunya banai hai!

(Life is a big problem, so big that people die, solving this problem, but couldn't solve it and at least people like me can never solve it. God knows what world is made of!)

In college, she strikes up a conversation with Zaroon Junaid, a handsome and self-assured young man who comes from a wealthy household. Kashaf is initially doubtful of Zaroon's motives, but over time, the two of them come to be friends and then finally fall in love with one other. The show examines topics such as social status, gender roles, and the dynamics of families, as well as the difficulties of managing romantic relationships in a more traditional society. Throughout the course of the episode, Kashaf fights to balance her own aspirations with the expectations of her family and society, while Zaroon learns to confront his own privilege and assumptions about women. Both of these problems play a significant role in the development of the characters.

"Zindagi Gulzar Hai" is a profound and nuanced investigation at the complexity of Pakistani society, as well as the problems that are experienced by young people who are attempting to forge their own routes in life. In order to successfully navigate the intricacies of relationships and society, it serves as a potent reminder of the significance of tenacity, empathy, and understanding. As in the end of the drama when the major disputes are sorted out. Kashaf says:

Kashaf: Zindagi boht si ajeeb baton ka ek majmua hai! Ajeeb batein, itefaqat, mojzey baz dafa samajh nahi atay agar isko kabi ek jumly m define krna pry to wo ki hoga?! Zindagi Gulzaar hai, jese Zaroon isko kehta hai.

(Life is a bunch of strange things! Strange things, coincidences, miracles are sometimes not understood. Life is garden, as Zaroon calls it.)

Kashaf: Usny meri bohat sari kamio ko pura kia hai, meri soch ko tabdeel kia hai usny muje aurat honay kay ehsaas e kamtarii sy nikaal dya! Beta peda krny k janoon may mubtala nahi honay dya!

(He has fulfilled my many shortcomings, has changed my thinking, he has removed my feeling of being a woman, like a shortcoming! He didn't let me indulge in the desire to have son!)

These dialogues shows, how Zahoor has empowered the role of women. Supported Kashaf, throughout his life and removed her negativity into the positivity. Also, there are some Zaroon's dialogue:

Zaroon: Zindagi wakai Gulzaar hai, biwi, family, aulaad kay saath! Issy ziada ki khwaish to kabi ni krskta may.

(Life is really beautiful, with wife, family and children! I can't fulfill the desire of this much.)

The dramas challenge the traditional gender roles that are allocated to women in Pakistani society by depicting women in a variety of roles, such as paid jobs, social reproduction, affective labor, and domestic duty. For instance, in "*Zindagi Gulzaar Hai*," the main character is a powerful and self-reliant woman who manages to achieve professional success in spite of the expectations that society places on women and the discrimination that women face because of their gender. The drama underlines the value of education for women and shows the protagonist as a role model for other women who desire to fulfill their objectives. The drama also portrays the protagonist as an outspoken advocate for gender equality.

Furthermore, the dramas challenge the concept that such tasks should only be taken on by women by depicting women involved in social reproduction and affective labor, such as maternity, caring, and emotional labor. In addition to this, the depiction of domestic servants in these dramas brings to light the problems of exploitation and abuse that are experienced by this underrepresented group. This brings awareness to the plight of domestic workers and encourages viewers to examine their own attitudes and actions in regard to domestic workers.

As a result, the portrayal of female characters in Pakistani television shows disrupts established gender stereotypes and empowers women in every aspect of life. By doing so, these dramas encompass all components of Gerbner's Cultivation Theory and social learning theory. As a result, they reinforce positive values and beliefs and encourage viewers to reflect on their own attitudes and behaviors in relation to gender roles and stereotypes. The dramas are an effective medium for addressing gender-based prejudice and discrimination in Pakistani society, as well as for fostering the empowerment of women and promoting gender equality.

Gerbner's Cultivation Theory proposes that an individual's view of reality and their attitudes and beliefs may be shaped and influenced by repeated exposure to content from various forms of media. The theory also places an emphasis on the function of the media in terms of how it reflects and reinforces societal norms and cultural values. Kashaf, the protagonist of the popular Pakistani television drama *Zindagi Gulzar Hai*, acts as a lens through which the show's themes of gender inequality, dysfunctional family relationships, and socioeconomic status are examined (played by Sanam Saeed).

The drama offers an insightful critique of Pakistani society from the point of view of the Cultivation Theory, particularly with regard to the unequal treatment of women. Kashaf is shown as a young woman with a strong will and a sense of independence who strives to overcome the societal barriers placed in her way due to the fact that she is a woman and comes from a lower socioeconomic level. The play

challenges established gender roles and expectations by putting an emphasis on how important it is for women to have an education and be self-sufficient. The drama reaffirms, mostly via the character of Kashaf, the notion that women should be given the freedom to decide for themselves and follow their own goals and aspirations.

The drama also investigates the complexities of the dynamics within a family, including the conflicts that can arise between parents and their offspring. Both Kashaf and her mother experience emotional upheaval as a direct result of their father's decision to marry a second time, which has a negative impact on the quality of the connection between Kashaf and her mother. The drama illustrates the problems of negotiating the expectations of one's family as well as the pressure to adhere to the conventions of one's society, particularly in a society that is as conservative as Pakistan.

According to the Social Learning Theory, the television show *Zindagi Gulzar Hai* has the capacity to impact the perspectives and actions of its viewers through the process of observational learning. The drama has characters who exhibit both positive and negative behaviors, and viewers' likelihood of being influenced by these behaviors depends on the amount of time they spend watching the drama. For instance, viewers might take heart from Kashaf's tenacity and resolve in the face of tragedy, or they might be swayed by her father's choice to marry a second wife, which reinforces conventional notions of gender roles and expectations.

In addition, the play emphasizes the significance of furthering one's education and professional standing as a method of climbing the social ladder. In spite of the obstacles posed by her gender and social class, the character of Kashaf possesses a great deal of internal drive to achieve success in her academic and professional endeavors. The theme that furthering one's education and career is critical to both one's personal and professional development is driven home by the main character's doggedness and the effort she puts into her work.

In conclusion, *Zindagi Gulzar Hai* has the potential to alter the attitudes and perceptions that viewers have of Pakistani society as a result of its study of themes linked to gender inequality, family dynamics, and socioeconomic class. These themes are presented in the show. The play subverts the conventional gender roles and expectations of its time and places an emphasis on the significance of giving women the freedom to make their own decisions and follow their own aspirations. By the process of observational learning, viewers have the potential to be impacted by the beliefs and actions that are portrayed on television, and they may end up adopting similar attitudes and values in their own life.

According to Gerbner's Cultivation Theory, the content that an individual is exposed to in the media has the potential to mold their view of reality as well as their attitudes and beliefs. The theory also places an emphasis on the function of the media in terms of how it reflects and reinforces societal norms and cultural values. "Sinf e Ahan" can be analyzed through the lens of Gerbner's Cultivation Theory, which suggests that the media plays a significant role in shaping individuals' perceptions, attitudes, and beliefs. The TV drama series reflects and reinforces societal norms and cultural values regarding women's empowerment.

By consistently portraying women who challenge societal norms and strive to become army officers, "Sinf e Ahan" presents a narrative that empowers women and promotes gender equality. The repeated exposure to such content may cultivate viewers' perceptions of women's capabilities and their right to pursue their ambitions, regardless of societal constraints. In the first episode of the drama, it is Shaista and Wali Muhammad's dialogue, when Shaista is teaching her brother for the army selection test;

Shaista: Wali Muhammad! Jitni mehnat may tume krwa rahi hoon na, issy adhi may, may khud test pass krlu.

(As much as I am trying to get you done, I may pass the test myself in the middle of this month.)

Wali Muhammad: Shaista Baji aurat hain ap!

(Shaista baji you are a woman!)

Shaista: Haan to?! Aurat hoon, koi magaz nahi! Or tuje pata hai aj kal auratein b jari hain foj may!

(I am a woman, not useless! And you know that nowadays women are continuing in the army!)

Wali Muhammad: Jaa b rhi hain to kia karein? Wese b larai jagda mardo ka kam hai!

(Then what if they are continuing in the army? Fights are onlt for men!)

.....

Shaista: Tu bar bar auraton kay baray may esi batein mat kia kar mere sath!

(Don't talk to me like this about women again and again!)

Moreover, the series reflects and reinforces the cultural values associated with women's empowerment in Pakistani society. It highlights the importance of resilience, determination, and breaking gender stereotypes. When Shaista clears her PMA test, her dadi says:

Dadi: Kia puray Ilakay may koi mard nahi tha? Kay is lrki ko afsar bana lya hai?!

(Was there no man in this area? That this girl been made an officer?)

It shows the mindset of the people, yet how the dramas breaks the concept of gender difference.

Through the characters' struggles and achievements, "Sinf e Ahan" reflects the cultural values of challenging societal expectations and striving for personal growth and fulfillment.

Furthermore, the series may resonate with viewers who have experienced similar challenges or hold aspirations for empowerment. The resonance effect of Cultivation Theory suggests that when individuals can relate their own experiences to the media content they consume, the impact is intensified. If viewers identify with the struggles and aspirations depicted in "Sinf e Ahan," it may reinforce their belief in women's capabilities and inspire them to support gender equality in their own lives and communities.

Overall, Gerbner's Cultivation Theory provides a framework to understand the potential impact of "Sinf e Ahan" in shaping viewers' perceptions, attitudes, and beliefs regarding women's empowerment. By reflecting and reinforcing societal norms and cultural values, the series contributes to the cultivation of a shared perception of women's empowerment and inspires viewers to challenge gender stereotypes and support gender equality.

When these theories are applied to an analysis of five Pakistani TV dramas that were broadcast in 2021-22, including "Sinf e Ahaan," it is possible to argue that the depiction of female protagonists in these dramas has a significant impact on shaping the perception of reality among viewers. "Sinf e Ahaan" was one of the five dramas that was analyzed. These dramas question the established gender roles that are allocated to women in Pakistani society by depicting women in a variety of tasks, including paid jobs, social reproduction, affective labor, and domestic duty. In the drama, a single dialogue I repeated at many times;

“Fouj may lrka ya lrki kuch nahi hota hai.”

“There is no difference in boy or girl in the army.”

According to Gerbner's Cultivation Theory, the content that an individual is exposed to in the media has the potential to mold their view of reality as well as their attitudes and beliefs. The theory also places an

emphasis on the function of the media in terms of how it reflects and reinforces societal norms and cultural values. The central character, Farida, serves as a lens through which the subjects of gender roles, family values, and society norms are examined in *Digest Writer* (played by Saba Qamar).

The drama, when viewed through the lens of Cultivation Theory, offers a critical viewpoint on Pakistani culture, particularly with regard to the expectations and roles that are placed on women. Farida is a young lady who dreams of becoming a writer in spite of the opposition from her family. She is the main character in the story. The drama emphasizes the difficulties that women in patriarchal societies confront, as well as the significance of pursuing one's own goals and objectives to the fullest extent possible. The drama demonstrates, mostly via the figure of Farida, that women are capable of achieving success and accomplishing their objectives, despite the objections and expectations of society.

The drama delves more into the complexities of family dynamics, particularly the interactions that exist between parents and their offspring, which are the focus of the majority of the show. Due to Farida's choice of profession, her relationship with her father has become strained, and the drama depicts the difficulties of navigating the expectations of one's own family as well as the pressure to conform to the standards of one's society, which is especially difficult in a society as conservative as Pakistan.

From the point of view of the Social Learning Theory, *Digest Writer* has the potential to impact the attitudes and behaviors of viewers through the process of observant learning. The drama has characters who exhibit both positive and negative behaviors, and viewers' likelihood of being influenced by these behaviors depends on the amount of time they spend watching the drama. For instance, viewers may find motivation in Farida's unyielding tenacity and unwavering commitment to following her passions, in spite of the opposition and restrictions imposed by society. On the other hand, viewers could be swayed by the negative behaviors exhibited by specific characters, such as the oppression and discrimination that Farida's character, who is female, experiences because of her gender.

In addition, the story emphasizes the significance of being one's own person and expressing oneself as a means to achieve satisfaction and happiness in one's life. The battle that Farida's character fights is emblematic of the one that a great number of young women in Pakistan must fight because they are discouraged from pursuing their passions and goals. The drama emphasizes, through the protagonist's experience, the importance of individualism and self-expression in the process of developing a meaningful life for oneself.

Digest Writer has the potential to affect viewers' opinions and impressions of Pakistani culture as a result of its examination of subjects relating to gender roles, family dynamics, and personal development. The drama subverts conventionally accepted standards of society and places an emphasis on the significance of pursuing one's own goals and ambitions, despite the hostility and opposition from others in society. By the process of observational learning, viewers have the potential to be impacted by the beliefs and actions that are portrayed on television, and they may end up adopting similar attitudes and values in their own life. In the context of Pakistani television dramas, the portrayal of female protagonists can have a significant impact on the viewers' perception of women's roles in society. By examining how women are portrayed in the five TV dramas, including *Ishq e Laa* broadcasted in 2021-22, we can analyze the impact of these shows on the viewers' perception of gender roles and stereotypes. *Ishq e Laa* explores themes of love, sacrifice, and family dynamics through its main characters, Shanaya (Sajal Ali), Azka Rahman (Yumna Zaidi), Azlan Ahmed (Azaan Sami Khan). From a Cultivation Theory perspective, *Ishq e Laa* presents a romanticized view of love and relationships, which may influence viewers' attitudes towards these topics. The drama portrays Shanaya, Azka and Azlan love as all-consuming, passionate, and selfless, reinforcing the idea that love is the most important thing in life. The drama also reinforces traditional societal norms and gender roles, with

Ishq e Laa is a Pakistani television drama that focuses on the story of a young woman who defies traditional gender roles by pursuing a career in media. The drama portrays the protagonist as a strong and independent woman who challenges the gender norms prevalent in Pakistani society. This depiction of a female protagonist who is pursuing a career in a male-dominated field is a departure from the traditional roles assigned to women in Pakistani society.

By portraying women as independent and capable, the drama challenges the stereotypical portrayal of women in Pakistani media. It also helps to break down the societal barriers that prevent women from pursuing their dreams and aspirations. This portrayal of women can be analyzed through Gerbner's Cultivation Theory, which suggests that media messages can shape viewers' perception of reality.

The drama also depicts women in a range of roles, including those who are engaged in social reproduction or affective labor as well as those who are working paid employment. The drama challenges the conventional gender stereotypes that restrict women to domestic labor and limit their access to professional prospects by depicting women in a variety of roles that are traditionally reserved for men.

In Pakistani television dramas, the way in which the female protagonists are portrayed can have a significant impact on the viewers' knowledge of gender roles and the stereotypes that are associated with each category. This can be especially true in regard to the expectations that are placed on women in particular. It is possible to call into question preexisting gender standards and to assist in the breakdown of societal barriers that prevent women from achieving their desires and goals when women are portrayed as powerful, self-reliant, and capable. This occurs when they are shown in media as having these characteristics. Increasing the number of women who are included in various types of media and entertainment is one way in which this goal might be attained. These portrayals are consistent with Gerbner's Cultivation Theory as well as social learning theory in that they attempt to influence the

attitudes and behaviors of viewers by depicting women in roles that are not typical of what they are expected to play. This is consistent with the fact that these portrayals attempt to influence viewers by depicting women in roles that are not typical of what they are expected to play. This is consistent with the fact that these depictions strive to affect viewers by presenting women in positions that are not typical of what they are expected to play in the role they are playing.

In this drama, the dynamics of the family, as well as the intricate web of links that exist between the generations, are investigated. We devote a significant amount of time to discussing both of these subjects throughout the entirety of the podcast episode. The conflict that develops between Azlan and his father serves as the drama's primary focal point and driving force. This dispute brings to light the divide that exists between generations as well as the challenges that are presented by the coexistence of a variety of belief systems. The drama also helps to shed light on the significance of family values and the idea that one's immediate and extended family should always take precedence over one's own personal goals and aspirations. This is another way in which the drama contributes to the goal of shedding light on the significance of family. The concept that one's family should always come first brings this point to light.

Through the process of observational learning, which is one of the key pillars of the Social Learning Theory, *Ishq e Laa* is able to have an effect on the ideas and acts of viewers. *Ishq e Laa* is capable of having an influence on the thoughts and deeds of viewers. This hypothesis was established in order to describe the process by which individuals obtain information. The drama features characters who exhibit both positive and negative behaviors, and the length of time that viewers dedicate to watching the show is directly correlated to the likelihood that they will be influenced by the characters' choices in either direction. For example, the audience may feel inspired by Azlan's unselfish gestures for his family as well as by his will to prevail despite the difficulties he is facing. On the other hand, viewers may also be potentially influenced by negative behaviors that are portrayed in the drama, such as an excessive focus

on romantic love and traditional gender stereotypes. Both of these facets have the potential to have a negative effect on the audience. In this drama, the dynamics of the family, as well as the intricate web of links that exist between the generations, are investigated. We devote a significant amount of time to discussing both of these subjects throughout the entirety of the podcast episode. The conflict that develops between Azlan and his father serves as the drama's primary focal point and driving force. This dispute brings to light the divide that exists between generations as well as the challenges that are presented by the coexistence of a variety of belief systems. The drama also helps to shed light on the significance of family values and the idea that one's immediate and extended family should always take precedence over one's own personal goals and aspirations. This is another way in which the drama contributes to the goal of shedding light on the significance of family. The concept that one's family should always come first brings this point to light.

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simultaneously highlighting the significance of selflessness and sacrifice in romantic partnerships. By the process of observational learning, viewers have the potential to be impacted by the beliefs and actions that are portrayed on television, and they may end up adopting similar attitudes and values in their own life.

Chapter 5

Conclusion

In recent years, Pakistani dramas have garnered significant appeal not only within the country of Pakistan itself, but also in the countries that border Pakistan as well as all over the world. These dramas provide viewers with a unique insight into Pakistani culture by providing a glimpse into the country's traditions, customs, and social conventions. They offer a unique perspective into Pakistani culture.

One of the strengths of Pakistani dramas is their ability to offer viewers a window into the rich tapestry of Pakistani society. They often explore a wide range of themes and topics, including family dynamics, social issues, and cultural traditions. Through the portrayal of everyday life, relationships, and societal challenges, Pakistani dramas provide a unique insight into the customs, values, and traditions of the country. Furthermore, Pakistani dramas have managed to strike a chord with audiences beyond the borders of Pakistan. The universal themes of love, family, and human emotions depicted in these dramas resonate with viewers from different cultures and backgrounds. As a result, these dramas have gained a global following and have become a platform for cross-cultural exchange and understanding.

Moreover, Pakistani dramas have been instrumental in showcasing the talent and creativity of Pakistani actors, writers, and directors. The industry has witnessed a surge in high-quality productions, attracting attention and accolades from international audiences and critics. This has contributed to the positive image and reputation of Pakistani entertainment industry on the global stage. Pakistani dramas play a significant role in promoting and preserving Pakistani culture while also bridging cultural gaps and fostering a sense of connection among viewers worldwide. Their ability to provide a unique perspective into Pakistani society and their universal themes make them a compelling and enriching form of entertainment.

The strong and independent image of women that is shown in Pakistani dramas is one of the most remarkable features of these shows. In Pakistani dramas, female characters are frequently shown as powerful and self-reliant individuals who question conventional gender norms and the assumptions of society. These people are represented as tenacious and capable of prevailing over the challenges they encounter in their personal as well as professional lives. Pakistani dramas actively combat harmful gender stereotypes and advance the cause of gender equality by putting the spotlight on the power and fortitude of women.

In addition, Pakistani dramas have a significant impact on how women and society are portrayed in the country. These operas frequently investigate societal themes such as destitution, corruption, and violence against women and girls. They shine a focus on the difficulties that women in Pakistani society confront and provide a forum for discussion and introspection on the subject. Because of this, they act as a driving force behind both change and the advancement of society.

At the same time, Pakistani dramas offer a mirror of Pakistan's own culture to viewers around the world. They highlight the rich cultural legacy of the country, including its traditions, values, and beliefs in various aspects of life. The cultural wealth and diversity of Pakistan is frequently brought to light in Pakistani dramas through the use of components drawn from Urdu music, literature, and poetry.

In general, Pakistani dramas are a potent medium that may be utilized to investigate Pakistani culture and to promote social change. These dramas contribute to the continuing discourse about gender equality and social progress in Pakistan and abroad. They do this by depicting strong women and by confronting relevant social issues.

Pakistani dramas have emerged as a powerful medium of storytelling, entertainment, and social commentary in Pakistani society. With their wide viewership and cultural relevance, these dramas have a profound impact on shaping perceptions, influencing societal norms, and promoting social change.

In recent years, Pakistani dramas have tackled a wide range of social issues, including women empowerment, gender inequality, domestic violence, societal taboos, and corruption. These dramas serve as a platform for social commentary, bringing attention to pressing problems and sparking conversations among viewers. By presenting relatable characters and thought-provoking storylines, dramas challenge prevailing norms, encourage critical thinking, and prompt viewers to question societal values and practices.

One of the significant contributions of Pakistani dramas is in the realm of women empowerment. These dramas have portrayed strong female protagonists who defy societal expectations, pursue their dreams, and challenge gender stereotypes. Through their narratives, Pakistani dramas highlight the struggles faced by women in patriarchal societies, the importance of education and financial independence, and the need for women's agency in decision-making processes. By showcasing the journey of these characters, dramas inspire viewers and promote the empowerment of women, encouraging them to break barriers, strive for their rights, and assert their identities.

Furthermore, Pakistani dramas play a crucial role in preserving and promoting Pakistani culture. They serve as a window into the rich traditions, customs, clothing, languages, and festivals of Pakistan. By showcasing traditional attire, such as shalwar kameez, and incorporating regional languages and dialects in dialogues, dramas celebrate the cultural diversity of the country. Festivals like Eid, weddings, and religious ceremonies are often portrayed, providing viewers with glimpses into the vibrant cultural heritage of Pakistan. These portrayals not only entertain but also help in preserving cultural traditions, fostering a sense of pride and identity among viewers.

Moreover, Pakistani dramas have a significant influence on fashion and trends. The clothing, jewelry, hairstyles, and makeup worn by characters in dramas often become popular trends among viewers. The impact extends beyond fashion, as dramas can also influence lifestyle choices, home decor, and even language use. Viewers often adopt phrases or slang popularized by dramas, contributing to the dynamic nature of Pakistani language and cultural expressions.

Additionally, Pakistani dramas offer a platform for talent recognition and the growth of the entertainment industry. Talented actors, writers, directors, and producers work together to create engaging and impactful content. The success of Pakistani dramas has garnered international attention, with many series being praised and appreciated globally. This recognition not only boosts the morale of the industry but also opens doors for collaborations and cultural exchange.

It is essential to acknowledge that Pakistani dramas are not without their limitations. Critics argue that some dramas perpetuate regressive gender roles, reinforce stereotypes, or romanticize problematic behavior. However, it is crucial to consider that dramas are a reflection of the society they emerge from, and they also evolve in response to changing dynamics and demands. Over the years, Pakistani dramas have shown a growing trend towards progressive storytelling, realistic portrayals, and nuanced characters. The industry has become more conscious of social responsibility and is working towards producing content that promotes positive values and addresses relevant social issues.

In conclusion, Pakistani dramas hold immense significance in shaping Pakistani society. They serve as a platform for social commentary, raising awareness about social issues, challenging norms, and promoting dialogue. Pakistani dramas contribute to women empowerment by portraying strong female characters and highlighting the struggles and aspirations of women in society. They also play a crucial role in preserving and promoting Pakistani culture, showcasing traditional attire, languages, and festivals. Additionally, these dramas influence fashion trends and have a notable impact on lifestyle

choices. While there are areas for improvement, Pakistani dramas continue to evolve, reflecting the changing aspirations and sensibilities of the society they represent.

5.1. Research Questions

To what extent do TV dramas influence Pakistani society?

When seen through the lenses of Cultivation Theory and social learning theory, the research on Pakistani dramas that focus on women's empowerment and culture provides important insights into the extent to which TV dramas influence Pakistani society. The research was conducted on Pakistani dramas that focus on women's empowerment and culture in Pakistan. The research was qualitative and in-depth, and it focused on Pakistani dramas such as *Zindagi Gulzar Hai*, *Ishq-e-Ilahi*, *Sin-e-Ahlan*, *Digest* writer, and *Yaqeen ka Safar*. The purpose of the study was to evaluate the impact that these plays had on viewers' perceptions of women and society. Pakistan was the location where the research was conducted.

Television dramas have a huge impact on Pakistani society, particularly in terms of the perceptions, attitudes, and cultural narratives that are propagated as a result. These dramas attract a large audience and have a wide distribution, which enables them to have an effect on a diverse variety of people. Dramas make a contribution to social criticism and help raise awareness about various social concerns by tackling topics such as gender injustice, domestic abuse, and corruption. They encourage discourse, pose a threat to the established order, and can even incite violence.

Pakistani TV dramas have indeed become a significant platform for cultural preservation and social impact. They play a crucial role in showcasing and preserving Pakistani cultural heritage by portraying traditional attire, languages, festivals, and customs. This helps to keep the cultural traditions alive and

instills a sense of identity and pride among the viewers. By presenting these aspects of Pakistani culture, dramas contribute to the preservation and appreciation of the country's rich heritage.

Furthermore, Pakistani TV dramas often feature relatable and inspiring characters, particularly female protagonists, who serve as role models for the viewers. These characters embody qualities such as strength, resilience, and empowerment, which can motivate individuals to pursue their dreams, challenge societal expectations, and overcome obstacles. By offering aspirational figures, dramas have the potential to shape personal aspirations and influence viewers' attitudes and behaviors.

The influence of Pakistani TV dramas extends beyond personal aspirations and cultural preservation. They also address social issues and raise awareness about various challenges faced by Pakistani society. These dramas actively combat harmful gender stereotypes and promote gender equality by showcasing strong female characters who challenge established gender roles and societal expectations. By doing so, they contribute to the empowerment of women and the promotion of gender equality.

Moreover, Pakistani dramas delve into societal concerns such as poverty, corruption, and gender-based violence. By portraying the difficulties that women in Pakistani society face on a daily basis, these dramas shed light on important issues and prompt discussions about social change. They provide a platform for raising awareness, fostering critical thinking, and encouraging viewers to reflect on and challenge prevailing societal norms and injustices.

When analyzing Pakistani TV dramas through the lens of Gerbner's Cultivation Theory and social learning theory, it is evident that these dramas encompass various aspects of these theories. They shape perceptions and influence societal values by presenting narratives that challenge established norms and promote progressive ideals. The portrayal of strong female characters and the exploration of social issues contribute to the cultivation of new attitudes and beliefs among viewers. According to the findings of the study, Pakistani television dramas also play a significant part in the formation of viewers' beliefs and

attitudes regarding women and society. These dramas develop particular beliefs and attitudes among viewers by depicting strong female characters who engage in positive actions and attitudes and serving as models for those behaviors and attitudes. In addition, viewers gain knowledge from these depictions and use it in their own lives, which demonstrates the importance that social learning dramas in the impact that Pakistani dramas have on the culture of the country.

The findings of the study indicate that Pakistani television dramas have a considerable influence on the culture and society of Pakistan. These dramas contribute to the continuous discourse about social growth and change in Pakistan. They do this through promoting gender equality, creating awareness of social concerns, and altering the perspectives and attitudes of viewers.

Is Pakistani culture promoted by Pakistani dramas?

Pakistani dramas play a significant role in promoting and portraying Pakistani culture. These dramas serve as a window into the traditions, customs, values, and social dynamics of Pakistani society, offering viewers a glimpse into the rich tapestry of the country's cultural heritage.

One of the prominent ways in which Pakistani dramas showcase Pakistani culture is through the portrayal of traditional attire. Viewers are often treated to the vibrant and diverse range of clothing styles, including the shalwar kameez, sarees, lehengas, and various regional outfits. The costumes worn by characters in these dramas reflect the cultural diversity within Pakistan, highlighting the unique styles and craftsmanship associated with different regions.

Language is another vital aspect of Pakistani culture that is showcased in these dramas. Urdu, the national language of Pakistan, is predominantly used in dialogues, but regional languages and dialects

also find representation. This linguistic diversity adds authenticity to the portrayal of different regions and communities within the country, enhancing the cultural richness depicted in the dramas.

Food is an integral part of Pakistani culture, and Pakistani dramas often feature mouth-watering depictions of traditional Pakistani cuisine. Whether it's the preparation of biryani, kebabs, samosas, or the presentation of various desserts like gulab jamun and jalebi, these dramas celebrate the culinary traditions of Pakistan. The inclusion of food in the narratives serves not only to tantalize the viewers' taste buds but also to showcase the significance of food as a cultural symbol and a means of bringing people together.

Festivals and celebrations hold immense importance in Pakistani culture, and they are frequently highlighted in Pakistani dramas. Whether it's Eid, Diwali, Holi, or weddings, these dramas capture the essence of these occasions, depicting the rituals, festivities, and vibrant traditions associated with them. The portrayal of these celebrations fosters a sense of cultural pride and allows viewers to connect with their own heritage and traditions.

Family dynamics and societal norms are also integral to the portrayal of Pakistani culture in these dramas. The importance of close-knit family relationships, respect for elders, and the role of community are often emphasized. The dramas explore various social issues and challenges faced by individuals within the context of Pakistani society, offering a nuanced portrayal of the cultural and social dynamics at play.

By showcasing these various aspects of Pakistani culture, dramas not only preserve and promote cultural heritage but also provide viewers with a deeper understanding of their own identity and roots. They

create a sense of familiarity and nostalgia, enabling viewers to connect with their cultural heritage and find resonance in the stories being told.

In summary, Pakistani dramas effectively portray and promote Pakistani culture by showcasing traditional attire, language, food, festivals, family dynamics, and societal norms. These dramas offer viewers a rich and authentic representation of the country's cultural heritage, fostering a sense of pride, identity, and connection to Pakistani traditions. By capturing the essence of Pakistani culture, these dramas contribute to its preservation, appreciation, and continued relevance in a rapidly changing world.

In Pakistani dramas, the characters' attire often reflects the traditional clothing of Pakistan. The shalwar kameez, a loose-fitting tunic paired with trousers, is a common and widely worn outfit for both men and women. It is a symbol of Pakistani cultural identity and is seen as a representation of modesty and elegance. The intricate embroidery, vibrant colors, and various styles of shalwar kameez add to the visual appeal of the characters and contribute to the overall aesthetic of the dramas.

Language diversity is another aspect that adds authenticity to the portrayal of Pakistani culture in dramas. While Urdu is the national language of Pakistan and is widely spoken, regional languages and dialects are also prominently used in dialogues. These include Punjabi, Sindhi, Pashto, Balochi, and other regional languages, depending on the setting and context of the story. The inclusion of these languages not only adds realism but also showcases the linguistic diversity and cultural richness of different regions in Pakistan.

Family relationships and dynamics are significant elements depicted in Pakistani dramas. They often emphasize the importance of respect for elders and the role of extended family members in decision-making and support systems. The concept of joint families, where multiple generations live together, is commonly portrayed, highlighting the interconnectedness and strong bonds within Pakistani families.

These dramas explore the complexities and dynamics of familial relationships, including the love, conflicts, sacrifices, and values that shape them.

In addition to immediate family members, the dramas also depict the influence of extended family members, such as aunts, uncles, and grandparents, in shaping the characters' lives. These characters often serve as sources of wisdom, guidance, and emotional support, and their presence underscores the significance of familial ties and collective responsibility within Pakistani society.

Moreover, the portrayal of family dynamics in Pakistani dramas often reflects the cultural value placed on maintaining harmony and resolving conflicts through communication and understanding. The emphasis on respecting elders and seeking their advice showcases the importance of traditional values and the intergenerational transfer of wisdom and knowledge.

By showcasing traditional attire, language diversity, and family dynamics, Pakistani dramas provide viewers with a glimpse into the cultural fabric of Pakistani society. They not only preserve and celebrate cultural traditions but also promote values such as respect, unity, and familial bonds. These dramas play a crucial role in reinforcing cultural identity, fostering a sense of belonging, and connecting viewers with the core values and customs that define Pakistani culture.

Pakistani dramas excel in showcasing cultural festivities and celebrations, offering viewers a vibrant and immersive experience into the rich cultural heritage of the country. These portrayals not only entertain but also serve as a means of preserving and promoting Pakistani culture.

One of the most prominent cultural celebrations depicted in Pakistani dramas is Eid. Eid-ul-Fitr and Eid-ul-Adha, the two major Islamic festivals, are widely celebrated in Pakistan. The dramas capture the essence of these joyous occasions, showcasing the preparations, rituals, and traditions associated with Eid. From the shopping for new clothes, the exchange of gifts, to the communal prayers and feasting,

the dramas vividly portray the spirit of celebration and unity that permeates throughout the country during these festivals.

Weddings hold a special place in Pakistani culture, and they are a recurring theme in Pakistani dramas. These dramas provide elaborate and detailed portrayals of Pakistani wedding customs and traditions, from the colorful mehndi ceremonies to the grand wedding receptions. The viewers are treated to the intricacies of traditional Pakistani wedding attire, the enchanting dance performances, and the elaborate decorations. These wedding sequences not only entertain but also serve as a visual documentation of Pakistani wedding traditions, preserving them for future generations.

Religious ceremonies and rituals are also prominently featured in Pakistani dramas. Whether it's the recitation of Quranic verses, the observance of religious fasts such as Ramadan, or the portrayal of Muharram processions, these dramas provide glimpses into the religious practices and customs deeply rooted in Pakistani society. By showcasing these religious ceremonies, dramas contribute to the preservation of religious traditions and reinforce their significance in Pakistani culture.

The cultural festivities and celebrations depicted in Pakistani dramas are not merely superficial decorations but are intricately woven into the narratives, providing insight into the cultural values, social dynamics, and emotional journeys of the characters. These portrayals help in fostering a sense of cultural pride and identity among the viewers, while also promoting understanding and appreciation of the diverse traditions and customs that define Pakistani culture.

Additionally, by showcasing these cultural festivities, Pakistani dramas also act as a platform for cultural education, both for domestic and international audiences. They serve as windows into Pakistani culture, allowing viewers from different backgrounds to gain a deeper understanding of the traditions, values, and celebrations that are an integral part of the country's identity. Through these portrayals, Pakistani dramas contribute to cultural exchange, cross-cultural dialogue, and the promotion of cultural diversity.

In conclusion, Pakistani dramas effectively showcase cultural festivities and celebrations, such as Eid, weddings, and religious ceremonies, providing glimpses into the rich cultural heritage of the country. By vividly portraying the rituals, traditions, and customs associated with these occasions, these dramas not only entertain but also contribute to the preservation and promotion of Pakistani culture. They foster cultural pride, promote understanding, and serve as a platform for cultural education and exchange. Pakistani dramas play a significant role in keeping the cultural traditions alive and ensuring their continued relevance in the contemporary world.

Indeed, Pakistani dramas serve as a medium for social commentary and reflection on cultural norms and practices. They tackle various social issues and challenges faced by Pakistani society, shedding light on the realities and complexities of everyday life. These dramas provide a platform for discussions on topics such as gender inequality, domestic violence, class disparities, corruption, and societal expectations.

The research conducted on Pakistani dramas centered on cultural themes and the empowerment of women has found that they play a significant role in the dissemination of Pakistani culture. By examining popular dramas like *Zindagi Gulzar Hai*, *Ishq-e-Ilahi*, *Sinf e Ahan*, *Digest writer*, and *Yaqeen ka Safar*, the study revealed the numerous ways in which Pakistani culture is portrayed on television.

The dramas frequently depict cultural customs, standards, and values, highlighting the significance of the family, community, and the obligation to serve one's fellow citizens. These portrayals reinforce the importance of upholding traditional Pakistani values and ethics. Moreover, traditional Pakistani attire, music, food, and festivals are showcased in these dramas, serving as a means to illustrate the nation's extensive history and cultural heritage.

Through their storytelling, Pakistani dramas also bring attention to the beauty and diversity of the country. They present various regions, languages, and cultural practices, highlighting the richness and

multifaceted nature of Pakistani society. By doing so, these dramas foster a sense of pride and appreciation for the nation's cultural diversity among viewers.

Furthermore, Pakistani dramas often address societal issues and challenge existing norms and practices. They provide social commentary and prompt viewers to reflect on prevalent issues such as gender inequality, discrimination, and social injustices. By depicting relatable characters and their struggles, these dramas create empathy and understanding, driving discussions and potentially fostering positive societal change.

In conclusion, Pakistani dramas serve as a medium for social commentary and reflection on cultural norms and practices. They tackle social issues, shed light on the realities of everyday life, and promote discussions on topics that are important to Pakistani society. Through their portrayal of cultural customs, values, and the beauty of the country, these dramas contribute to the dissemination and preservation of Pakistani culture. They play a significant role in shaping societal attitudes and perceptions, fostering pride, and driving conversations on social change and cultural dynamics.

Pakistani dramas serve as a powerful forum for the presentation and celebration of the country's myriad regional cultures. Pakistan is a diverse nation with various linguistic and cultural backgrounds, and these dramas effectively highlight this diversity by incorporating regional languages and dialects into their narratives.

The frequent use of regional languages and dialects in Pakistani dramas serves multiple purposes. Firstly, it adds authenticity and realism to the portrayal of different regions and communities within the country. By using languages such as Punjabi, Sindhi, Pashto, Balochi, and others, the dramas reflect the linguistic diversity that exists in Pakistan. This linguistic representation helps to create a more accurate depiction of the cultural fabric of the country and allows viewers from different regions to connect with the stories and characters on a deeper level.

Secondly, the inclusion of regional languages and dialects in dramas promotes linguistic diversity and encourages the preservation of these languages. It reinforces the importance of regional languages as an integral part of Pakistan's cultural heritage. By showcasing the beauty and richness of these languages, the dramas contribute to the ongoing efforts to protect and promote linguistic diversity within the country.

Moreover, the use of regional languages in Pakistani dramas facilitates cultural exchange and understanding among different regions. It provides viewers from different linguistic backgrounds with the opportunity to learn about and appreciate the languages and cultures of other regions. This exposure to diverse regional cultures helps foster tolerance, respect, and a sense of unity among Pakistanis, strengthening the fabric of the nation.

Additionally, the portrayal of regional cultures in Pakistani dramas goes beyond language and extends to customs, traditions, and practices specific to different regions. These dramas often delve into the unique cultural aspects of various regions, such as wedding rituals, folk dances, music, traditional clothing, and local cuisines. By showcasing these elements, the dramas not only entertain but also promote cultural exchange and understanding among viewers from different regions. They provide a platform for viewers to learn about and appreciate the diverse regional cultures that exist within Pakistan.

Overall, the use of regional languages and the presentation of regional cultures in Pakistani dramas contribute to the country's efforts to increase both variety and tolerance. These dramas play a significant role in highlighting and celebrating the linguistic and cultural diversity of Pakistan. They serve as a bridge that connects people from different regions, fostering unity, understanding, and a sense of shared identity. Through their portrayal of regional cultures, Pakistani dramas contribute to the promotion of a more inclusive and harmonious society.

The incorporation of regional languages and dialects into the dialogue of Pakistani dramas has a profound impact on fostering linguistic pride, appreciation, and understanding among the audience. By showcasing the linguistic nuances and cultural specificities of different regions within Pakistan, these dramas contribute to the promotion of linguistic diversity and encourage tolerance and acceptance.

Firstly, the use of regional languages and dialects in dramas provides viewers with a unique opportunity to experience the richness and beauty of different linguistic traditions within Pakistan. It exposes them to the distinct accents, vocabulary, and expressions that are specific to each region. This exposure not only broadens the viewers' linguistic horizons but also instills a sense of pride and ownership over their own regional language and cultural heritage.

The inclusion of regional languages in dramas helps to break linguistic barriers and foster understanding among people from different regions. It allows viewers to develop an appreciation for the diverse linguistic backgrounds of their fellow citizens. By hearing and understanding different languages, viewers become more empathetic and open-minded towards linguistic diversity, promoting a spirit of unity and acceptance within the society.

Moreover, the portrayal of regional languages in dramas helps to dismantle language-based stereotypes and prejudices. It challenges the notion that one language or dialect is superior to others and promotes the recognition of all languages as equally valuable and important. This, in turn, fosters linguistic tolerance and respect, creating a more inclusive and harmonious society.

Additionally, the incorporation of regional languages and dialects in dramas enables the preservation and promotion of these languages. It gives regional languages a platform for exposure and recognition, preventing their marginalization and potential loss. By featuring these languages in mainstream media,

dramas contribute to their revitalization and encourage younger generations to value and continue speaking their native languages.

Furthermore, the use of regional languages in dramas encourages cultural exploration and appreciation. Language and culture are closely intertwined, and by incorporating regional languages, the dramas also bring forth the cultural practices, traditions, and values associated with those languages. Viewers are exposed to diverse regional customs, festivals, attire, and art forms, enhancing their understanding and appreciation of the cultural richness that exists within Pakistan.

In conclusion, the incorporation of regional languages and dialects in Pakistani dramas plays a vital role in fostering linguistic pride, appreciation, and understanding. These dramas provide a platform for viewers to experience the linguistic nuances and cultural specificities of different regions within Pakistan. By promoting linguistic diversity, encouraging tolerance and acceptance, and fostering cultural exploration, the dramas contribute to the promotion of unity, cultural harmony, and a deeper sense of national identity. They serve as a catalyst for celebrating the linguistic and cultural heritage of Pakistan and cultivating a society that values and embraces its rich linguistic tapestry.

The portrayal of regional cultures in Pakistani dramas serves as a window through which viewers can gain valuable insights into the customs, traditions, and ways of life specific to different parts of the country. This portrayal not only enriches the storytelling but also contributes to the overall cultural richness of Pakistan by promoting understanding and appreciation of regional identities, values, and social dynamics.

By showcasing the customs and traditions of different regions, Pakistani dramas provide viewers with a deeper understanding of the cultural tapestry that exists within Pakistan. The dramas explore various aspects of regional cultures, including clothing, music, dance, cuisine, architecture, and art forms. This

exposure to the diverse regional customs and traditions not only educates the viewers but also fosters a sense of cultural pride and identity among the people belonging to those regions.

Moreover, the depiction of regional cultures in dramas helps to preserve and promote cultural heritage. It brings to the forefront the unique practices and rituals that have been passed down through generations in specific regions of the country. By showcasing these cultural elements on a national platform, dramas contribute to the preservation of cultural traditions that might otherwise be at risk of being forgotten or diluted in the face of globalization.

The portrayal of regional cultures also facilitates cross-cultural understanding and appreciation among viewers from different parts of Pakistan. It allows individuals to learn about and empathize with the experiences, values, and social dynamics of communities beyond their own. This exposure fosters a sense of unity and shared identity among Pakistanis, as they come to appreciate the diversity and richness of their country.

Furthermore, the depiction of regional cultures in dramas serves as a catalyst for cultural exchange and dialogue. It encourages viewers to engage in conversations about different regional practices and perspectives, promoting mutual respect and understanding. These discussions can lead to a broader recognition and acceptance of the cultural diversity that exists within Pakistan and contribute to the strengthening of national unity.

In conclusion, the portrayal of regional cultures in Pakistani dramas offers viewers valuable insights into the customs, traditions, and ways of life specific to different parts of the country. This depiction enhances the cultural richness of Pakistan by promoting understanding, appreciation, and preservation of regional identities and traditions. By fostering cross-cultural understanding and facilitating cultural exchange, the dramas contribute to the overall cultural fabric and unity of the nation.

The inclusion of regional languages and cultures in Pakistani dramas is indeed a powerful means of promoting linguistic and cultural diversity, enhancing tolerance, and strengthening the nation's collective identity. By presenting a variety of regional cultures, these dramas contribute to the country's efforts to embrace diversity and promote inclusivity.

Pakistani dramas serve as a forum for dialogue and celebration of different cultural practices, traditions, and values. They provide a platform for viewers to learn about and appreciate the beauty and uniqueness of Pakistan's regional cultures. Through their storytelling, the dramas showcase the rich heritage and diversity that exists within the country.

The depiction of regional languages and cultures in these dramas fosters a sense of pride and appreciation among viewers for their own regional identities. It highlights the importance of cultural preservation and encourages individuals to embrace and cherish their unique traditions and customs. By showcasing the richness and beauty of regional cultures, the dramas instill a sense of cultural pride and ownership among the audience.

Furthermore, the inclusion of regional languages and cultures in Pakistani dramas promotes tolerance and understanding among people from different regions. It encourages viewers to recognize and respect the diverse linguistic and cultural backgrounds of their fellow citizens. By showcasing the similarities and differences across regions, the dramas foster a spirit of unity that embraces and celebrates the diversity within Pakistan.

The dramas also contribute to the strengthening of the nation's collective identity. By showcasing the variety of cultures within Pakistan, they highlight the shared values and experiences that bind the country together. The dialogue and celebration of different cultural practices in these dramas foster a sense of national unity that respects and embraces the diversity within the country.

In conclusion, the inclusion of regional languages and cultures in Pakistani dramas is a powerful means of promoting linguistic and cultural diversity, enhancing tolerance, and strengthening the nation's collective identity. These dramas serve as a platform for dialogue, celebration, and appreciation of different cultural practices, traditions, and values. They showcase the beauty and uniqueness of Pakistan's regional cultures and foster a sense of pride and appreciation for the country's rich heritage. By embracing diversity and promoting inclusivity, Pakistani dramas contribute to the cultural fabric and unity of the nation.

The findings of the study highlight the significant role of Pakistani dramas in addressing modern social themes and raising awareness about the challenges faced by Pakistani society. These dramas serve as a platform for discussing important issues such as poverty, violence against women, and corruption, shedding light on the realities and complexities of these problems.

Pakistani dramas play a crucial role in bringing attention to social issues by incorporating them into their narratives. They use storytelling techniques to depict the impact of poverty, violence against women, and corruption on individuals, families, and communities. By portraying these issues in a relatable and engaging manner, dramas capture the attention of viewers and create a sense of empathy and understanding.

One of the key contributions of Pakistani dramas is their ability to encourage viewers to take responsibility for their communities. By highlighting the consequences of these social challenges, dramas inspire individuals to reflect on the role they can play in addressing these issues. They encourage viewers to become agents of change, motivating them to take action and contribute to the betterment of society.

Moreover, Pakistani dramas promote the development of admirable morals and enduring customs by presenting characters who navigate these social challenges with integrity, resilience, and compassion.

Through the portrayal of strong and inspiring characters, dramas provide viewers with role models who embody the values and principles necessary to address these issues effectively.

By addressing social themes, Pakistani dramas foster a sense of social consciousness and encourage viewers to critically reflect on prevailing norms and practices. They prompt discussions and debates within society, challenging existing attitudes and promoting progressive thinking. These dramas not only raise awareness but also serve as catalysts for social change and reform.

Furthermore, Pakistani dramas contribute to the development of enduring customs by emphasizing the importance of values such as justice, equality, and empathy. They highlight the need for individuals to uphold these values in their interactions with others and in their participation in society. Through the power of storytelling, dramas shape the collective conscience, influencing viewers' attitudes and behaviors towards building a more just and compassionate society.

In conclusion, Pakistani dramas play a significant role in addressing modern social themes and raising awareness about challenges such as poverty, violence against women, and corruption. By incorporating these issues into their narratives, dramas serve as a powerful medium for discussion and reflection. They encourage viewers to take responsibility for their communities and foster the development of admirable morals and enduring customs. Pakistani dramas have the potential to inspire social change, shaping viewers' attitudes and behaviors towards building a more just and equitable society.

Based on the findings of the study as a whole, it appears that Pakistani dramas play an important part in the promotion of Pakistani culture by highlighting the country's rich beauty and diversity as well as by discussing relevant modern societal concerns. The viewers of Pakistani dramas develop a sense of national identification and pride as a result of the dramas' depiction of the country's cultural norms, customs, and values. Consequently, it is possible to draw the conclusion that Pakistani dramas do, in fact, play an important role in promoting Pakistani culture.

How does Pakistani dramas represent the women empowerment?

The research conducted on Pakistani dramas focused on women's empowerment revealed that these dramas portrayed women in a favorable light, depicting them as strong, resilient, and empowered individuals. Several notable Pakistani dramas, including "Zindagi Gulzar Hai," "Ishq-e-Laa," "Sinf e Ahan," "Digest Writer," and "Yaqeen ka Safar," were analyzed in this study to explore the diverse representations of women's empowerment within Pakistani dramas.

One of the key findings of the research was that Pakistani dramas presented female protagonists who challenged societal norms and expectations. These characters defied traditional gender roles and demonstrated independence, ambition, and determination. They were depicted as individuals who pursued their dreams, confronted obstacles, and actively sought to improve their lives and the lives of others around them. These portrayals of empowered women served as inspirational figures, motivating viewers to break free from societal constraints and strive for their own empowerment.

Furthermore, the study found that Pakistani dramas actively combated harmful gender stereotypes by highlighting the power and fortitude of women. These dramas portrayed women as competent and capable, challenging the notion that women are solely confined to domestic roles. The female protagonists often exhibited leadership qualities, resilience in the face of adversity, and the ability to overcome societal barriers. By presenting such strong and empowered female characters, Pakistani dramas worked towards advancing the cause of gender equality and encouraging viewers to challenge prevailing gender norms.

In summary, the research on Pakistani dramas focused on women's empowerment demonstrated that these dramas portrayed women in a positive and empowering manner. By analyzing dramas such as "Zindagi Gulzar Hai," "Ishq-e-Laa," "Sinf e Ahan," "Digest Writer," and "Yaqeen ka Safar," the study highlighted the various representations of empowered women within Pakistani dramas. These dramas

challenged societal norms, combated gender stereotypes, addressed women's issues, and provided diverse and relatable female characters. By doing so, Pakistani dramas played a significant role in inspiring women's empowerment and influencing viewers' attitudes and perceptions.

The investigation into Pakistani dramas revealed a consistent portrayal of powerful female characters who challenge conventional gender roles and societal expectations. These strong female characters are depicted as intelligent, self-reliant, and capable individuals who assert their agency and pursue their goals and ambitions with confidence.

One of the notable aspects observed in Pakistani dramas is the portrayal of successful female characters in various professional domains. These characters are often depicted as business owners, entrepreneurs, activists, doctors, lawyers, journalists, and other professionals who excel in their chosen careers. By showcasing women's achievements and success in traditionally male-dominated fields, these dramas aim to dispel the perception of women as being meek and passive.

The depiction of successful female characters in Pakistani dramas plays a crucial role in challenging gender stereotypes and promoting gender equality. By presenting women as capable and accomplished individuals, these dramas contribute to breaking down the barriers that hinder women's progress and empowerment in society. They inspire viewers, especially young women, to aspire to reach their full potential and pursue their dreams, irrespective of societal expectations.

Moreover, Pakistani dramas often highlight the strength and resilience of female characters in the face of adversity. These characters navigate through various challenges, be it personal, professional, or societal, with determination and courage. They demonstrate the ability to make their own decisions, overcome obstacles, and assert their rights. By depicting such narratives, Pakistani dramas promote the idea that women have the power and agency to shape their own destinies.

The portrayal of strong and empowered female characters in Pakistani dramas also serves as a source of inspiration for viewers. These characters become role models, showcasing the qualities of independence, confidence, and perseverance. They encourage individuals, particularly women, to challenge societal norms, believe in their abilities, and strive for personal and professional growth. The influence of these characters extends beyond the fictional world of dramas, inspiring real-life individuals to pursue their aspirations and break free from limitations imposed by society.

Furthermore, the representation of strong female characters in Pakistani dramas contributes to a shift in societal attitudes and perceptions. It challenges the notion that women's roles are confined to the domestic sphere and reinforces the idea that women can be active participants in all aspects of life. By portraying empowered female characters, these dramas promote a more inclusive and progressive view of women's roles in society.

Pakistani dramas often delve into societal concerns such as gender-based violence, discrimination, and harassment, which are significant challenges faced by women in Pakistani society. These dramas have gained immense popularity among viewers and provide a platform for promoting women's empowerment and gender equality through their portrayal of these topics and the depiction of female characters who advocate for their rights.

Pakistani dramas tackle the issue of gender-based violence by shedding light on its various forms, including domestic violence, sexual assault, and emotional abuse. They present narratives that raise awareness about the prevalence and impact of such violence on women's lives, emphasizing the importance of addressing and eradicating it from society. By bringing these issues to the forefront, dramas play a crucial role in initiating conversations around gender-based violence and challenging the acceptance of such behavior.

Moreover, Pakistani dramas address the issue of discrimination against women, highlighting the unequal treatment and opportunities they face in various spheres of life, including education, employment, and social interactions. These dramas explore the limitations imposed on women by societal norms and traditions, exposing the injustice of such discrimination. Through their narratives, Pakistani dramas advocate for equal rights and opportunities for women, encouraging viewers to challenge discriminatory practices and promote gender equality.

Harassment, another pressing issue faced by women in Pakistani society, is also a prominent theme in Pakistani dramas. These dramas depict instances of harassment in different settings, such as the workplace, educational institutions, and public spaces, highlighting its detrimental effects on women's lives. By portraying the experiences and consequences of harassment, dramas aim to create awareness and initiate a dialogue on the importance of creating safe environments and combating this pervasive issue.

In addition to addressing these societal concerns, Pakistani dramas portray female characters who assert their rights and advocate for gender equality. These characters are shown challenging traditional gender roles, defying societal expectations, and actively pursuing their goals and aspirations. They serve as role models for viewers, inspiring them to assert their own rights and stand up against injustice. The portrayal of such empowered female characters in Pakistani dramas contributes to reshaping societal attitudes and promoting a more egalitarian view of women's roles in society.

By tackling societal concerns, promoting women's empowerment, and advocating for gender equality, Pakistani dramas play a significant role in influencing viewers' perceptions and attitudes. They serve as a catalyst for social change by initiating conversations, challenging societal norms, and encouraging viewers to question and transform the existing power dynamics. Through their powerful storytelling, Pakistani dramas contribute to shaping a more inclusive and equitable society.

In conclusion, Pakistani dramas frequently address societal concerns such as gender-based violence, discrimination, and harassment, which are significant challenges faced by women in Pakistani society. These dramas play a crucial role in promoting women's empowerment and gender equality by shedding light on these issues, depicting their impact, and portraying strong female characters who advocate for their own rights. Through their narratives, Pakistani dramas spark conversations, challenge societal norms, and inspire viewers to work towards a more just and equitable society.

According to the findings of the study, Pakistani television dramas also play an essential part in influencing viewers' perceptions and attitudes toward female characters. Pakistani dramas foster specific beliefs and attitudes among viewers by depicting strong female characters who engage in positive actions and attitudes and serving as models for those behaviors and attitudes. This could result in a shift in society's attitudes toward women, which would be beneficial to the cause of gender equality and would give women more agency to pursue their goals.

According to the findings of the study, Pakistani television dramas encourage the advancement of women's rights by depicting powerful female characters who question established gender norms and the assumptions made by society. These dramas have a crucial role in moulding viewers' perceptions and attitudes towards women by addressing societal concerns and modeling healthy behaviors and attitudes. In other words, they help shape viewers' attitudes about women. As a result, Pakistani dramas have the ability to advance the cause of gender equality and empower women in Pakistani culture.

Thus, Pakistani dramas have gained widespread popularity globally, providing a unique window into Pakistani culture, traditions, and social norms. One notable aspect of these dramas is their portrayal of strong and independent women who challenge gender stereotypes and societal expectations. They address social issues like poverty and violence against women, promoting awareness and fostering discussions. Pakistani dramas also showcase the country's rich cultural heritage, incorporating elements

of Urdu music, literature, and poetry. Moreover, these dramas play a significant role in promoting women's empowerment by depicting resilient female characters and influencing viewers' attitudes. Overall, Pakistani dramas have a powerful impact on society, shaping perceptions, promoting cultural understanding, and advocating for positive change.

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