RESEARCH ARTICLE

The Representation of Pathans in Pakistani Prime-Time Urdu Drama

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Abstract: *The research explores the representation of Pashtuns in popular Urdu dramas during prime time in Pakistan. Data was collected from six highly-watched Pakistani dramas, namely Suno Chanda, Suno Chanda Two, Bulbuley, Uraan, Googly Mohalla, and Yaqeen Ka Safar. These specific dramas were chosen purposefully due to the inclusion of Pashtun characters. A quantitative content analysis method was employed to examine the portrayal of Pashtuns in these prime-time Urdu dramas. All six dramas focused on depicting aspects of Pashtun life. The study's findings indicate that directors, producers, and actors effectively engaged the majority of the represented population. The dramas, which were both romantic and humorous, maintained a high level of entertainment without resorting to obscenity in dialogues. Language and gestures were used appropriately. In scenes set in Pashtun villages, proper Pashtun attire was consistently featured. Notably, despite the fact that the female characters in these shows were mostly non-Pashtuns, they portrayed Pashtun tribes convincingly. However, in sequences shot in urban settings, female characters were seen wearing alluring gowns that deviated from Pashtun tradition. This shift in attire was accompanied by a change in the behaviour of female actors, who exhibited more vulgar expressions. These aspects, observed in city dramas, presented a different image of Pashtuns, contradicting traditional Pashtun values.*

Introduction

Many studies show that the media continue to perpetuate ethnic and racial prejudices, with often detrimental impacts. When it comes to media such as news, drama, and video games, ethnic minorities tend to be excluded. Sometimes, they are featured in rigidly stereotyped roles, such as African Americans or Arab Muslims, and they are portrayed unfavourably as troublesome others. They are also shown to be less prominent than privileged cultures (i.e., weaker in terms of intelligence, income and power).

Rather than focusing solely on theories of communication, it is important to examine the peculiarities of mass media, as their professional rhythms and frameworks play a significant part in determining what we watch and receive when it comes to media material. Traditional news studies have revealed that using news values for the selection and priority of the news, news practices and professional neutrality standards have favoured the dominant views and values and excluded minority groups (Cottle 2000).

According to Erigha's (2017) analysis of the study into Hollywood's imbalances in film and television production, the absence of media producers' visibility has resulted in stereotypes and a lack of variety in the content of the entertainment media. It has been shown in studies, for example, that Hollywood is dominated by white people, with minorities neglected in numerous areas, such as acting and scriptwriting. Films released in theatres between 2000 and 2011 were directed by black filmmakers, barely 7 per cent of the total.

It is human being's essence to infer meaning from any term, object or act that they see and notice. It is that whatever we hear, see or examine may recommend an explicit and wider perception. These can all be taken as different signs, which is anything other than itself that signifies or is referred to. For example, the lights direct traffic without using verbal means of communication, i.e., written or spoken words, but

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still manage to communicate the information required via certain signs. Like the interpreter, the signs contain meanings that can be taken from them.

Since the 9/11 attacks on the Twin Towers, the Western news media has widely covered stories about Muslims and Islam (Ahmed and Matthes, 2017; Powell, 2011).

Moore, Mason, and Lewis (2008) discovered that 36 per cent of news reports regarding Muslims in the United Kingdom between 2000 and 2008 were about terrorism, and 22 per cent focused on differences between British and Muslim culture and religion. Other researchers found similar results and concluded that Muslim depiction in Western media is unfavourable, imbalanced, and "demonized" (Ahmed and Matthes, 2017; Akbarzadeh & Smith, 2005; Kabir, 2006). Despite the fact that negative media discourse on Muslims has been critically explored (Jaspal and Cinnirella, 2010; Saeed, 2007; Shadid, 2005), empirical research on the attitudinal responses to such messages is limited.

Television dramas play an essential role in Pakistan, just as they do in any other platform or region around the globe. The objective is essentially to entice an audience to take those dramas. However, television's role in communicating the drama producer's message may be expanded. Dramas, like television, attempt to convey realism but mostly build their narrative. Both may seem to have a more significant effect on us by supplying us with ideas, capabilities, and understanding that influence our behaviour and, at times, influence the very core of our identities as humans. Religion defines life's ideals, which are expressed in the values and attitudes of society and individuals.

Cultural stereotypes condense and standardize complicated reality, leading to a simplified portrayal of a cultural group. Racial stereotypes are oversimplifications that frequently accentuate negative characteristics of a culture, even if the initial motivation for the stereotype was positive (Downing, 1995). Several academics argue for the relevance of studying racial stereotypes in films (e.g., Akram,2002; Shaheen,2000), as well as media stereotyping of Arabs during the Gulf War (Muscati, 2002). These studies examine how the media ignores racial differences by distributing stereotypical portrayals.

The media influences society's opinions, which culminate in prejudices against ethnic communities. Asian & Latina women are frequently depicted in the press as the exotic, sexually aroused "other." "Asian women in movies are all either subservient characters who aim to serve men as young lovers for White men (lotus blossoms) or as best buddies of men with their own type (dragon ladies)," as per Tajima (1989). (p. 309). Hagedorn (1997) contends that almost all Western films primarily belittle Asian women. Almost all of the scholarly literature on Asian female media portrayal is entrenched in postmodernism and Ethnological rhetoric, all of which are preoccupied with specialness. In the press, the universal other is invariably associated with the West as its dialectical counterpart (Furguson, 1998). According to Shome (1996), when whiteness is at ease in its supremacy, it presents both as unusual or exceptional and oneself as the standard. According to Heung (1995), building on Said's study of Orientalism, "the strength of the colonizer is ultimately created by the right to speak for and to reflect" (p. 83). To add to the discussion of an East/West dichotomy, the media has portrayed the West as energetic and aggressive, whereas the East is docile and feminine (Wilkinson, 1990).

Scholars anticipate that far too many Pakistanis will categorize Pathans as frightening and violent on the friendliness aspect. Pakistanis have no basis to think that their aspirations and many of Pathan's aims are comparable. Pathans' aggressive aims have been emphasized in historical and current portrayals for both the recreation and mainstream media (Karim 2003; Said 1997; Shaheen 2009). Sheikh, Price and Oshagan (1995), for instance, discover that news reports about Pathans frequently entail problems, war, and warfare. Even though the majority of the publications in their analysis were favourable or moderate in style, roughly half of them used terms like "fundamentalist," 'militant," 'terrorist," 'radical," or "extreme.

Cultivation theory/analysis is both an academic viewpoint and a research approach for investigating media influences. According to this idea (Gerbner and Gross,1976; Gerbner, Gross, Morgan, Signorielli, & Shanahan,2002; Shanahan & Morgan,1999), audiences respond to mediated signals and are guided by information included in television programming and, as a result, film content. Cultivation studies may comprise a concordance of data analyses made up of descriptive content analysis and survey data. This combination of research systems identifies indicators and dominant images in the media while measuring

respondents' watching behaviours to assess their ideas and attitudes about the real world (Diefenbach & West, 2001; Gerbner, 1998).

Drama is an entertainment platform, and it is the most common. In building an organized society, the dramas play an important role. In a society with a low literacy rate, this role will become more important. Pashtuns are always represented as aggressive and people with harsh tones to communicate. Pashtuns are also a racial group, just like other ethnic groups & are living in the majority in Afghanistan & Pakistan and may be found in the minority in other parts of the world. In Pakistan, Pashtuns are found in the Khyber Pakhtunkhwa and Baluchistan provinces and are the second biggest racial community, 15% of the populace (ethnic group in Pakistan, 2018; Hadid & Sattar, 2008). Pakistan and Afghanistan-based Pashtuns were mostly characterized as confrontational warriors and people who are extreme leftist supporters. (Afsar, Samples & Wood, 2008; Beattie, 2011).

Problem Statement

As we see, in Pakistani dramas, Pashtuns are mostly represented as aggressive and people with harsh tones to communicate, as we know that dramas are the major source of social reality construction. People mostly believe what they see on Television. Dramas play a very critical role in the depiction of any culture. The media industry, especially TV/dramas and films, is considered as an influencer or opinion maker. Whatever is shown in dramas/films, people start getting the same perception about that.

Therefore, this study continues the literature by investigating how the Urdu dramas of Pakistan portray the image of Pashtuns. The aim of this research is, therefore, to find out what type of content is produced and how Pashtuns are portrayed in prime-time Pakistani Urdu dramas.

Research Objectives

The researcher examined the portrayal of Pashtuns in Pakistani Urdu dramas.

Three primary issues were addressed in this examination.

- To explore the depiction of Pashtuns in Prime Time Pakistani Urdu dramas.
- To identify the types of roles given to Pashtun characters in Prime Time Pakistani Urdu Dramas.
- To explore the depiction of Pashtuns in Prime Time Pakistani dramas in terms of gender.

Research Questions

RQ1: How are Pashtuns depicted in Prime Time Urdu dramas in Pakistan?

RQ2: What sort of roles are given to Pashtun characters in Pakistani Urdu dramas?

RQ3: What has been the depiction of Pashtuns in Pakistani prime-time dramas in terms of gender?

This study focused on Pashtun's portrayal in Pakistan's drama industry. These dramas can be viewed all around the world because they are produced for Pakistani audiences as well as those across the world. Such scholars believe that the Pashtun culture, people, and rituals may be portrayed in a distorted light. As a result, they may have a bad perception of Pashtuns, especially those living in other civilizations or countries.

Literature Review / Theoretical Framework

When it comes to ethnicity and stereotypes, much of the research has concentrated on the way ethnic minorities are portrayed in the news media. These studies are infrequent, and they do not say much about how individuals consume ethnic media, but in contrast, different studies intended to describe the significance of the minority ethnic media imply that it has varied aims, such as to oppose racial stereotypes, to preserve the responsibility of the news outlets and to provide a platform of showing someone's civilization (Browne 2005, p. 31).

Drama, like films, is an important medium for conveying messages. Because television and film allow the circulation of immediate information and facilitate the presentation of images, image dissemination is more efficient than print media and radio. Film and television both contribute to the formation of stereotypes and their persistence in the minds of spectators. Television and film serve similar functions

and have similar aesthetics. Both are intended to inform and entertain viewers while requiring no consumer literacy (Lowery & DeFleur, 1995; Perse, 2001).

In Hollywood movies, especially after the incident of 9/11, Muslims and Arabs are represented as villains. In most movies, Muslims and Arabs are given roles which are barbaric & violent (Shaheen 2008). This bad depiction creates a hateful image and specific framework about that society (Al-Jenaibi, 2013). According to Shaheen, in the history of Hollywood, Arabs remain the most maligned group. A similar study (Park, Gabbadon, & Chernin, 2006) investigates racial stereotypes in humour through an examination of Rush Hour 2. In this survey, most Asian, white, and black individuals between the ages of eighteen and thirty-one thought the film's racial gags were humorous and inoffensive. Many Asian and black participants relished the unfavourable representations. Supposedly, comedy enabled people to normalize racial disparities rather than confront racial preconceptions. Although this comedy appears to be innocent, the author is quick to point out that while many people loved it despite racial stereotypes, it was white people who perceived the roles in stereotypical ways. Following that, the focus group discussion failed to participate in productive discussion, allowing the researchers to assume that humour allows viewers to naturalize their opinions about racial stereotypes (Park, Gabbadon, & Chernin, 2006).

Weston (2003) examined media articles from June 1, 2001, to October 11, 2001, and discovered that pre-9/11 reporting included Arab-Americans fighting back against stereotypes, whereas post-9/11 coverage depicted Arab-Americans sympathetically and victimized, loyal and patriotic to this country, targets of discrimination, and government detention. Campaigns promoting Arab-American patriotism began to appear on billboards, in magazines and newspapers, and on television in the weeks following 9/11. Corporations, civil rights organizations, charity organizations, and the government began to demand that Muslims be treated equally with all other Americans (Alsultany, 2007). Simultaneously, the government initiated an anti-terrorism campaign and approved the US Patriot Act, which resulted in the detention and deportation of many Arabs and Muslims.

The formation of stereotypes causes participants to respond and perform in a discriminating and biased manner (El-Farra, 1996). This is evident when preconceptions are frequently repeated, and groups are always depicted in the same way. For example, in the news media, by portraying minorities as villains, journalists create stories about who is valuable, who is dependable, and who is a threat. While these stories circulate in the media, they become accepted by individuals who do not seek alternate viewpoints, potentially leading to harmful conduct toward racial minorities. The media's amplification of negative stereotypes and messaging can also have an impact on viewers and lead to negative behaviour toward the stereotyped group (ElFarra, 1996). Ideas and signals develop force via repetition and are frequently expressed in various forms, so the image they convey gets embedded in "reactive" levels of cognition and form (Boskin, 1984). Once embedded in popular teachings, an image associated with a group, an issue, or an event tends to saturate the innermost senses and profoundly influence behavioural activity (Boskin). What is perhaps more concerning is that the impact and power of media stereotypes are not limited to the adult audience.

Children are not born with prejudices towards various ethnic, religious, or racial groups (Shaheen, 1984). However, many children's views toward certain groups, including prejudices and stereotypes, are formed before they reach school age (Cortes, 1979).

The mass media constructs and distributes Arab stereotypes in order to interpret and homogenize the traits of many civilizations into a unified Arab identity. Some depict Arabs as ancient and medieval tribesmen travelling the enormous deserts of the Middle East, an otherness wholly unlike the "developed" West (Kellner, 1991). As a result, the Persian Gulf crisis was never dissociated from anti-Arab racial iconography (Kellner, 1991, 1992, 1995; Keeble, 2000; Muscati, 2002; Lynch, 2003). Stereotypes are used in the film business to reduce parameters and eliminate any need for comprehensive definitions of socioeconomic class, race, heritage, and other distinguishing qualities (Jowett, 1992). The use of stereotyped images in films has been used as an integral aspect of its narrative structure since its inception in order to facilitate the audience's identification of characters (Fuller-Seeley, 2001). According to Fuller (1995), the cinema industry has served as a medium for distinguishing between outsiders and insiders, and he contends that this is especially important to images of Arabs.

This aspect of racially offensive treatment may be associated with pre-Nazi Germany's mindset towards the Jews. Whereas the Shaheen compares both, the Jews are seen as dark, sharp-eyed, venolic, and completely different. Arabs are now facing this very same circumstance in America. Hollywood tended to depict Arabs as uncultured and barbaric (1981). Hollywood filmmaking has depicted Muslims as having no formal culture. Due to this bad image, Muslims face stricter and unique inspections at the airport. Culture is a widely discussed term, and a lot of research has been done on this term, as its definition and concept are complicated and uncertain. In 1871, in his book Primitive Culture, Tylor established mainly the word culture with its sophisticated scientific and empirical meaning (Kroeber & Kluckhohn, 1952). Previously, various anthropologists and philosophers of social sciences have described the diverse range which culture includes under one single definition, in different ways, from one perspective or another. Lindsay et al. (1999) state that culture includes all the aspects that identify us as members of a certain group.

It makes us the same as our group and differentiates us from the outside group. Spencer & Oatey (2008) also argued that culture is a fuzzy and opaque concept that covers all the fundamental assumptions, values, convictions and social conventions shared by society. A qualitative concept of the culture as a 'culture and civilization in its broad ethnographical sense' is one of the most straightforward and thorough definitions by (Tyloor 1920, p.1), which includes the knowledge and beliefs, the arts, morale, custom and all the other capacities and habits of a human being as a member of society.

Pakistan's cultural heritage is very deep and varied and has a prehistoric civilisation background. Weiss (1886, p21) states that Pakistan is among the few regions of the world founded "to fulfil a religious ideal" to give Muslim people in the Indian subcontinent a safer place to live their lives in accordance with Islamic teachings. Jalibi (2008, p.06) tries to put it as "Islamic values and standards are actually cultivated in the Pakistani culture." Amir (2016) describes: "The Faiz & Faraz Culture as well as the Friday Prayers and Eid Festival; Ajrak and Sosoi as much as hijab and sherwani; Qawwali and Tapa as Naat and majlis."

Pakistan is a culturally diverse state made up of many ethnic groups. One of them is Pashtuns, who have an obscenely wealthy and distinct culture. They and other small, non-Pashtun ethnic groups are very densely populated in Khyber Pakhtunkhwa province in Pakistan and represent nearly one-third of the province. The term 'Pashtoon' has various forms as defined by Tarzi & Lamb (2011, p.02), including, depending on a speaker's dialect, 'Pakhtun, Pakhtoon, Pashtoon, Pakhtoon and rarely, 'Pukhtun.' Although most of the Pakistanis are non-Pashtun, they prefer the word Pathan for Pashtun reference. The Pashtun culture has unique features which make it different from the cultures of other ethnic groups. It is ruled by Pashtunwali, which can be translated as "Pashtunness" or the way of Pashtuns, according to Rzehak (2011). Karrer (2012, which proposes Pashtunwali as an ethical standard of living in the Pashtun culture, is defined in greater detail. It is a code which contains certain rules, laws, customs, ideas and values that are deemed mandatory to lead a life of honourable Pashtun. The media, too, has deeper roots in the world through the advent of modern technology to communicate and depict culture and to build an understanding of a particular culture.

Women's portrayal in movies (Arshad et al., 2014)analyzed and discussed forty-eight Punjabi and Urdu movies in their article on women's images in movies and explored women's characters in these films. The study took content analysis to see that films and how Pakistani women are portrayed are not a real reflection of Pakistani women. The films do not attempt to address or portray the real struggle that is done by Pakistani women. The researchers also state that women's descriptions in these films are largely shaped by male bigotries and are not the social and political role of women in this country.

Stereotypes are harmful once unfavourable implications about a specific group are assumed to be comparable with all participants of that racial or ethnic group (Abreu et al.,2003). In other regards, when a protagonist is identified with ethnic stereotypes, it is generally presumed that he or she belongs to a specific group, which triggers judgment on that group's overall social. For film producers, stereotyping cultures is very simple because it saves time and money when introducing new characters by linking them with already stereotyped indicators (Abreu et al., 2003).

Stereotypes about ethnic minorities in the media differ between ethnic/racial groupings, yet at their foundation, they are all identical. Most Pashtun stereotypes in the media focus on racist, classed and sexist

ideas about their gender, friendliness, competence, truthfulness and social and economic status. This ethnicity is regularly portrayed in the media as being hypersexual, abusive, stupid, untrustworthy, and continually deprived.

When Pashtuns are characterized in this way, it gives the impression that they deserve cultural citizenship, to be acknowledged as valuable, and to be recognized as a notable contributor to the community. Racially stereotypical portrayals of racial minorities raise questions about whether these individuals have access to the same social resources as those who are valuable members of society. With few media outlets that contest negative portrayals of Pashtuns, they enjoy restricted civil rights. So, they need to be regulated, repressed and maybe even imprisoned or ostracized from everyday society.

Theoretical Framework

Theories are the results of prior research and analysis in any discipline. They explain events seen in a field of study. A theory can assist researchers in future observations about the occurrences researchers are attempting to investigate. They can be useful in identifying which elements should be evaluated, as well as how results are obtained, evaluated, and processed before expressing and supporting results. This research is theoretically informed by the Media Representation Theory.

Representation is the fabrication of components of reality, such as individuals, things, events, happenings, ethnic heritage, and other intellectual notions, in any format (particularly mass media). These portrayals can take the form of speech or text, as well as still or moving graphics. The word relates both to the procedures involved and to the goods that result from them.

Equality and media investigation has usually concentrated on feminist equality (and has been conducted primarily by women). Indeed, as previously said, the emphasis on gender in media studies has primarily originated from feminists. Nonetheless, in recent generations, masculinity research has extended to include investigations on men and masculinities (Connell, Hearn, & Kimmel, 2005).

Representation is not limited to how personalities are portrayed (or created) within a text but also how they are crafted in the production processes and presentation by individuals whose ethnicity is also disrespectfully marked in comparison to such demographic characteristics. For instance, group, age, sexual identity, and ethnic background (the enclosure of ethnicity) are key indicators of identity.

How representations are constructed to appear natural is a major aspect of representational research. Ideological concerns are framed by representational systems, which 'position' their subjects. The integrative model of representation relies heavily on semiotics and content analysis (quantitative).

- The process of representation is the focus of semiotics.
- Perceptual codes "mediate" what we perceive as "direct" experience.

Representation always implies the production of truth.

- It is important to remember that texts are produced representations, not simply reflective or transcribed records of a pre-existing reality.
- Recurring representations that grow known become unconstrained and come naturally.
- In order to interpret representation, we make accessibility judgments.

The simplest approach to knowing the idea of representation is to recall that watching a TV show is not the same as witnessing something happen in real life. As a result of all media goods, we get to see one version of the real world, not the real thing! As a result, in Media Studies, the theory of representation is concerned with how a particular individual or group of people is presented to the public.

Research Methodology

This research study uses both qualitative and quantitative content analysis to analyze the content depicted in Pakistani Urdu Dramas regarding Pashtuns.

Content Analysis

Content analysis is among the most important tools for mass media research. The models of content analysis were developed by Berelson (1952), Budd (1967), Holsti (1969), Krippendorf (1980) & others.

In Wimmer & Dominick ([1983](#)), five key uses are mentioned: first, the interpretation of the content of a communication message; second, the testing of the hypotheses of content in a message; third, the comparison of media content with actual life; fourthly, the evaluation of media images of specific individuals and ethnic groups in society; and fifthly, the provision of a point of departure. Therefore, Content analysis is used for this study.

Sample Size

The researcher has chosen a sample size of six prime-time Pakistani dramas from 2015 until 2021. The reasons for choosing these dramas are:

- They have Pashtun characters
- On the top trending list and
- Highly viewed Pakistani Urdu dramas.

Data Collection Method

In this research, the researcher collected data using the content analysis method in order to back up his claims with empirical evidence.

Data Collection and Sample Selection

In this investigation, samples were selected using a purposive sampling strategy. Because of the research study's approach, purposive sampling was selected. A total of six prime-time Urdu-language dramas from Pakistan were chosen for this study. These dramas were chosen because they depicted Pashtun personalities and because they are the most popular. Data is collected from these six dramas.

Findings and Analysis

This study focused on finding answers to three research questions.

RQ1: How are Pashtuns depicted in Prime Time Urdu dramas in Pakistan?

Table 1

Frame given in the role of Pashtun character in Drama	Name of the Drama						Total
	Suno Chanda Season 1	Suno Chanda Season 2	Googly Mohalla	Uraan	Yaqeen Ka Safar	Bulbulay	
Negative (Antagonist)	4 (2.3%)	9 (5.2%)	4 (2.3%)	17 (9.8%)	8 (4.6%)	0 (.0%)	42 (24.3%)
Positive (protagonist)	10 (5.8%)	2 (1.2%)	15 (8.7%)	22 (12.7%)	8 (4.6%)	0 (.0%)	57 (32.9%)
Neutral	3 (1.7%)	0 (.0%)	0 (0.0%)	11 (6.4%)	1 (0.6%)	0 (.0%)	15 (8.7%)
Comedy	13 (7.5%)	19 (11.0%)	17 (9.8%)	0 (.0%)	0 (.0%)	10 (5.8%)	59 (34.1%)
Total	30 (17.3%)	30 (17.3%)	36 (20.8%)	50 (28.9%)	17 (9.8%)	10 (5.8%)	173 (100.0%)

Table 01 shows the results of the Frame given to the role of Pashtun characters in the selected dramas. As evident from the table, firstly, drama Suno Chanda Season 2 showed Pashtun characters in negative roles (5.8 %), drama Uraan framed Pashtun characters positively (12.7 %), and again, drama Suno Chanda Season 2 showed Pashtun character in comical role (11.0%). Table 06 also shows that collectively, the whole drama comedy frame is the highest (34.1%), the second is the positive frame (32.9%), and the negative frame comes at no three (24.3%).

RQ2: What sort of roles are given to Pashtun characters in Pakistani Urdu dramas?

Table 2

Role Type	Frequency	Per cent	Valid Percent	Cumulative Percent
Illiterate	34	18.4	19.9	19.9
Labourar	4	2.2	2.3	22.2
Fighter	17	9.2	9.9	32.2
Opportunist	27	14.6	15.8	48.0
Conservative	21	11.4	12.3	60.2
Hospitable	14	7.6	8.2	68.4
Educated	32	17.3	18.7	87.1
Unemployed/Cricket Loving	16	8.6	9.4	96.5
Village/Culture/Values	6	3.2	3.5	
Total	171	92.4	100	100

Table 2 shows the results of the Type of role given to the Pashtun character in the selected dramas. As evident from the table, firstly, the Pashtun character was shown as an illiterate (19.9%), secondly, it was shown as an educated person (18.7%), and thirdly, it was shown as an opportunist (15.8 %).

RQ3: What has been the depiction of Pashtuns in Pakistani prime-time dramas in terms of gender?

Table 03

Gender of the P Drama		Pashtun Character in	The frame gave in the role of a Pashtun character in the drama				Total
			Negative	Positive	Neutral	Comedy	
Male	Name of the drama	Sunno Chanda Season 1	4 (3.5%)	10 (8.8%)	3 (2.6 %)	13(11.4%)	30 (26.3%)
		Sunno Chanda Season 2	7 (6.1%)	2 (1.8%)	0 (0.0%)	17(14.9%)	26 (22.8%)
		Googly Mohalla	2 (1,8%)	11 (9.6%)	0 (0.0%)	12(10.5%)	25 (21.9%)
		Uraan	7 (6.1%)	6 (5.3%)	3 (2.6%)	0 (0.0%)	16 (14.0%)
		Yaqeen Ka Safar	7 (6.1%)	3 (2.6%)	1 (0.9%)	0 (0.0%)	11 (9.6%)
		Bulbulay	0 (0.0%)	0 (0.0%)	0 (0.0%)	6 (5.3%)	6 (5.3%)
	Total		27 (23.7%)	32(28.1%)	7 (6.1%)	48(42.1%)	114 (100.0%)
Female	Name of the drama	Sunno Chanda Season 2	2	0 (0.0%)	0 (0.0%)	2 (3.4%)	4 (6.8%)
		Googly Mohalla	2 (3.4%)	4 (6.8%)	0 (0.0%)	5 (8.5%)	11 (18.6%)
		Uraan	10 (16.9%)	16 (27.1%)	8 (13.6%)	0 (0.0%)	34 (57.6%)
		Yaqeen Ka Safar	1 (1.7%)	5 (8.5%)	0 (0.0%)	0 (0.0%)	6 (10.2%)
		Bulbulay	0 (0.0%)	0 (0.0%)	0 (0.0%)	4 (6.8%)	4(6.8%)
	Total		15 (25.4%)	25 (42.4%)	8 (13.6%)	11 (18.6%)	59 (100.0%)
Total Name of the Drama		Suno Chanda Season 1	4 (2.3%)	10 (5.8%)	3 (1.7%)	13 (7.5%)	30 (17.3%)
		Suno Chanda Season 2	9 (5.2%)	2 (1.2%)	0 (0.0%)	19 (11.0%)	30 (17.3%)
		Googly Mohalla	4 (2.3%)	15 (8.7%)	0 (0.0%)	17 (9.8%)	36 (20.8%)
		Uraan	17 (9.8%)	22 (12.7%)	11 (6.4%)	0 (0.0%)	50 (28.9%)
		Yaqeen Ka Safar	8 (4.6%)	8 (4.6%)	1 (0.6%)	0 (0.0%)	17 (9.8%)
		Bulbulay	0 (0.0%)	0 (0.0%)	0 (0.0%)	10 (5.8%)	10 (5.8%)
Total			42 (24.3%)	57 (32.9%)	15 (8.7%)	59 (34.1%)	173 (100.0%)

Table 03 shows the result of the depiction of Pashtuns in Pakistani prime-time dramas in terms of gender. As evident from the table, Pashtun male was dominantly portrayed in the comic characters. At the same time, the female character was portrayed positively. Firstly, the drama Suno Chanda Season 2 showed male

characters in a comical role (14.9 %). Table 03 also shows the type of role given to female characters; the positive frame is the highest (27.1 %).

The frame gave in the role of a Pashtun character in drama in terms of gender.
Table 4

Gender of the Pashtun character in drama	The frame gave in the role of a Pashtun character in the drama				Total	Chi–Square Test
	Negative	Positive	Neutral	Comedy		
Male	25 (14.5%)	27 (15.6%)	5 (2.9%)	50 (28.9%)	107 (61.8%)	23.440, P= .000
Female	17 (9.8%)	30 (17.3%)	10 (5.8%)	9 (5.2%)	66 (38.2%)	
Total	42 (24.3%)	57 (32.9%)	15 (8.7%)	59 (34.1%)	173 (100.0%)	

Table 04 shows the result of the Pashtun gender character in the frame used in the selected dramas. As evident from the table, Pashtun male was dominantly portrayed in the comic characters. This has also been significant on the Chi–Square test (23.440, P=.000)

Type of role given to the Pashtun character in the selected dramas
Table 5

Type of role given to the Pashtun character	Name of the Dramas						Total
	Suno Chanda Season 1	Suno Chanda Season 2	Googly Mohalla	Uraan	Yaqeen Ka Safar	Bulbulay	
Illiterate	13 (7.6%)	5 (2.9%)	1 (.6%)	2 (1.2%)	3 (1.8%)	10 (5.8%)	34 (19.9%)
Labourar	1 (0.6%)	0 (.0%)	2 (1.2%)	0 (.0%)	1 (0.6%)	0 (.0%)	4 (2.3%)
Fighter	3 (1.8%)	1 (0.6%)	3 (1.8%)	7 (4.1%)	3 (1.8%)	0 (.0%)	17 (9.9%)
Opportunist	5 (2.9%)	8 (4.7%)	2 (1.2%)	12 (7.0%)	0 (0.0%)	0 (0.0%)	27 (15.8%)
Conservative	5 (2.9%)	6 (3.5%)	8 (4.7%)	2 (1.2%)	0 (0.0%)	0 (0.0%)	21 (12.3%)
Hospitable	3 (1.8%)	2 (1.2%)	4 (2.3%)	2 (1.2%)	3 (1.8%)	0 (0.0%)	14 (8.2%)
Educated	0 (.0%)	8 (4.7%)	0 (0.0%)	19 (11.1%)	5 (2.9%)	0 (.0%)	32 (18.7%)
Unemployed/Cricket Loving	0 (.0%)	0 (0.0%)	16 (9.4%)	0 (0.0%)	0 (.0%)	0 (0.0%)	16 (9.4%)
Village/Culture/Values	0 (0.0%)	0 (.0%)	0 (.0%)	6 (3.5%)	0 (.0%)	0 (.0%)	6 (3.5%)
Total	30 (17.5%)	30 (17.5%)	36 (21.1%)	50 (29.2%)	15 (8.8%)	10 (5.8%)	171 (100.0%)

Table 05 shows results on an individual basis of the Type of role given to the Pashtun character in the selected dramas. As evident from the table, firstly, in the drama Suno Chanda Season 1, the Pashtun character was shown as an illiterate (7.6%), which is the highest in all dramas on an individual basis, secondly, it was shown as an educated person (11.1%), and thirdly it was shown as an opportunist (7.0 %).

Gender of Pashtun Character Appearance
Table 6

	Valid Percent
Male	66.1 %
Female	33.9 %
Total	100.0 %

In Table 6, the data analysis showed that male characters get 66.1% of screen time and female gets 33.9% of screen time, based on the gender-based appearance of Pashtun characters in prime-time Pakistani Urdu dramas.

Time of Pashtun character appearance in the Dramas
Table 7

Name of Dramas	N	Mean	Std. Deviation	ANOVA
Suno Chanda Season 1	30	6.1270	2.02020	F. 8.520, P= .000
Suno Chanda Season 2	30	8.1813	7.40269	
Googly Mohalla	36	13.8514	6.10133	
Uraan	50	24.3524	29.44781	
Yaqeen Ka Safar	29	3.8203	5.10182	
Bulbulay	10	13.4810	3.54098	
Total	185	12.9250	17.65802	

Table 7 shows the results of time given to Pashtun character appearance in the selected dramas. As evident from the table, Uraan gave significant time to the Pashtun character compared to the other dramas. The ANOVA test (F. 8.520, P= .000) also confirmed this difference.

Frequency of the Pashtun character in Dramas
Table 8

Name of Dramas	N	Mean	Std. Deviation	ANOVA
Suno Chanda Season 1	30	4.1000	1.49366	F. 55.61, P= .000
Suno Chanda Season 2	30	5.7667	2.66113	
Googly Mohalla	36	5.3889	1.45951	
Uraan	50	12.4600	4.90402	
Yaqeen Ka Safar	29	1.7931	2.36612	
Bulbulay	10	5.7000	1.82878	
Total	185	6.6054	4.87127	

Table 08 shows the results of the Frequency of the Pashtun character in the selected dramas. As evident from the table, again in the drama "Uraan", Pashtun's character significantly appeared more as compared to the other dramas. The ANOVA test (F. 55.61, P= .000) also confirmed this difference.

Discussions and Conclusion
Discussions

The study sought out distinct, prominent Pakistani dramas with Pashtun characters as a major or key element. These figures were then analyzed for the roles described in Table 1. The table's main section indicates the primary themes or contexts in which Pashtun personalities were depicted.

The presence of Pashtun culture (characters of clear Pashtun heritage represented through dialect, name, and languages) and positive reviews or audience on YouTube were criteria in the choice of content.

Scholars can assume or come to the realization that the Pakistani drama business is an emerging one, yet it is still quite significant in Pakistan, according to the result of this research. In Pakistan, drama is the most popular kind of amusement. As a result, it needs to be noted that such a sector must not be underestimated or overlooked. Due to the general scope and power of the drama industry, it is critical that

effort is exercised to guarantee that socially reliable and appropriate depictions are offered through this platform.

The Pakistani drama business has evolved into a platform for drama production companies to disseminate concepts, most lately, Western agenda and views. The style artists wear, speak, interact, and appear on television is almost Westernized. The Pakistani drama business is quickly emerging as a big and vital medium for propagating distinct agendas; in particular cases, these ideologies are all about encouraging improved socioeconomic conditions, drawing focus to inequities in society, or addressing the challenges women face in society. In other circumstances, the theatrical industry only endorses Liberal ideals, which the author considers particularly discouraging.

This obviously demonstrates that the study's purpose was met since the researchers were able to discover and amply demonstrate how the Pakistani drama industry tries to influence information in an attempt to propagate specific ideas. Regarding the theory's relevance, this study was done against the framework of representation theory, which essentially outlines how TV dramas depict viewers' perceptions of social circumstances. According to the conclusions of this study, the theatre represents the Pashtun culture in essentially the same way as how the social structure generally views it. According to the research, Pashtuns are depicted as loving people, but the prevailing assumption among Pashtuns is that they are illiterate.

Such harsh depictions flood the media and humiliate Pashtuns. The majority of reportage portrayed Pashtun as terrorists, illiterate, opportunists, and violent. They battle on every issue, not just use guns and frequently use foul language. These prejudices match the findings of the literature analysis and characterize Pashtuns as harsh, uncaring, uncivilized religious fanatics. Another notable study depicted Pathans as sufferers or objects of aggressiveness and harm inflicted by other Pathans or persons of different ethnic backgrounds. Pathans were represented as subjects or victims of violent and aggressive acts undertaken by Pathans in around half of the coverage Utmanzai YJ (2014). Although women were underrepresented in the media, since they were featured, they were also portrayed as sufferers of Pathan aggression. Pathan prejudices that pervade media sources such as movies, television, popular literature, and animations are also visible in news content, according to the research. This research also revealed that the Pathans are associated with terrorism, conflict, violence, and religious fanaticism in Pakistani media (Ali et al., 2014). Content framing in relation to Pathans is critical because many residents rely on the information available about this region of the world. The media, whether purposefully or accidentally, may contribute to this stereotyping, shaping and reinforcing attitudes and views among Pakistani and even foreign media audiences.

The focus of this thesis was to provide a picture of the unique portrayals of Pathans in Pakistani dramas. Although prior studies on Pathan preconceptions have really been undertaken, few have addressed peak-time Urdu dramas. The majority of studies on this topic concentrated on movies, commercials, or print media. There were very few, if any, dedicated to drama content.

Despite research in mass communication, misinterpretation in film is a known reality. The current study is nevertheless significant to the fields of film, mass communication, and cultural studies as it focuses on an area that is generally ignored in scientific literature. Of the accessible sources, very few discuss the Pashtun population, "Pashtunwali," or even how the media may be influencing Pashtun tradition with unflattering portrayals of the Pashtun people in media (Zainal Z, 2007).

According to the report, there is an opportunity to direct the influence of the drama field into supporting cultural transformation, fair treatment of minority and predominant ethnic communities, and supporting the argument for equality if the industry enables and fosters variety. By giving individuals a voice, they may build their own story in play, television, and film. This study will serve as a springboard for future research, which will be covered in further detail in the suggestions section for the theatre and mass media industries.

Conclusion

Drama is a social phenomenon that, in many cases, mirrors society and the way we perceive ourselves. As a cultural phenomenon, individuals are analyzed and viewed as reflecting society's values, beliefs, and

opinions; consequently, the portrayal of the society must be responsibly based on reality while producing drama for the wholescale viewership, and the representation of the people must be in line with how the social characters view themselves. To see whether or not Pakistani dramas stand true to this expectation, this study focuses on how the Pashtun ethnic minority is portrayed in the dramas created in the country. To this end, the researcher investigated the content of prime-time Pakistani dramas from several networks in this study, only with the fundamental goal of understanding how closely such dramas reflect the Pashtuns.

The entirety of the materials of Pakistani Urdu drama raises doubts due to continuous stereotypical depictions. Pakistani dramas appear to consolidate all Pathans and miss a comprehensive portrayal. Continually identifying Pathans with violence, hostility, and humiliation can rise to short tempers and assumptions in public, ignoring the fact that even a minor population is depicted in these dramas. A thorough analysis of the connections of race and ethnicity in branding merits extra development as well. The visuals, storylines, commodity kinds advertised, and stereotypical portrayals (for example, black families marketing Popeye's food or Asian guys portrayed as main computer whiz) in both print and electronic marketing require careful examination. The study detailed in this chapter has revealed the different ways in which the media constructs homogenous concepts of sex and ethnicity. Numerous investigations have shown how multidimensional portrayals undermine stable constructs, giving ambiguous scope for alternate conceptions of race, ethnicity, and even orientation. Our research must persist or along those generally pro lines, particularly in the face of reaction and conservative beliefs that attempt to implement effectively a backward ideology of diversity.

Although Hollywood and cinema had a role in the establishment of most misconceptions, Pakistani media is now embracing the same imagery. This promotes the stereotype that is prevalent on television. If drama viewers watch the network's television broadcast and just go to the internet to find more material on a program that references Pathans, then ultimately view the related internet video for further visual and auditory content, they will be exposed to almost the same negative portrayals and attributes. People who are continually exposed to the same prejudices may be hesitant to communicate efficiently in a varied world. As a result, stereotypes set some boundaries and separate groups. This stops people from bridging cultural barriers in terms of dealing with people of various backgrounds and exchanging ideas and expertise. Because the majority of Pakistanis get their knowledge of the world from news broadcasts and television shows, it is the responsibility of media organizations to give neutral, impartial depictions. Media representations of all ethnicities and cultures must be free of racial and ethnic stereotypes and misconceptions.

Findings

This study's primary findings can be summarily presented as the following:

- Addressing the aforementioned question, the investigation revealed that prime-time Pakistani Urdu dramas are structured in accordance with Pashtun culture and values. Pashtuns are depicted positively in Pakistani dramas, although the portrayal of Pashtun people contrasts prevailing assumptions of Pashtuns. Furthermore, they are sometimes misrepresented as illiterate and vain people.
- Six prime-time Pakistani dramas were examined, and all of the dramas chosen concentrated on the Pashtun way of life. From the findings of the study, it is clear that directors, producers, and actors in dramas successfully delighted the majority of the represented populace. These dramas were romantic, funny, and entertaining; there was no obscenity in the conversations, and language and signs were employed.
- Proper Pashtun attire is employed in scenes recorded in Pashtun villages, despite the fact that all of the females in these shows are largely non-Pashtuns who portray Pashtun tribes quite well. Furthermore, when similar sequences were shot in cities, the women wore alluring gowns that had little to do with Pashtun tradition. Female actors were more vulgar in these city dramas, which depicted Pashtuns in a different light and contradicted Pashtun values.
- In some dramas, Pashtun people are portrayed as excessively violent and illiterate, which has little relevance to reality.

Justifications and Limitations

The most relevant technique for examining media frames that reach possibly large through popular Pakistani Urdu dramas was content analysis. Such dramas provide Pakistani audiences with an insight into Pashtun culture. Although Pakistani dramas are perfect for observing content, one potential disadvantage is that this method is strictly descriptive. This signifies that it merely depicts what is happening rather than analyzing the phenomenon's consequences.

One approach to overcoming this constraint is to conduct a poll of viewers of these dramas to determine whether unfavourable conceptions of Pashtuns in the television dramas affect their decisions or judgements about the culture as a whole. This strategy may merge two quantitative research approaches to generate more comprehensive results.

Recommendations

This research concentrates on the reflection of the Pashtuns in the Pakistani theatre business. It demonstrates that Pashtuns are positively represented in rural areas, yet Pashtun portrayals in cities contradict Pashtun principles. However, a crucial request for more research is made to further grasp the depth of the agenda of drama producers, particularly the entire drama industry.

Firstly, while the study investigates the depiction of the Pashtu-speaking ethnic group in the drama genre, it is suggested that those interested in Pakistani Urdu dramas may undertake an empirical study on the impact of media on the Pashtun public, particularly for apprehending the long-run effects of media content on its culture. This study has played its part in analyzing the depiction of the ethnic group and its culture in dramas, but it is not the province of this study to establish how these misrepresentations in current dramas or films are hurting the Pashtun code of life. It is critical to understand this since it will make a contribution to the ever-expanding research body on the media's impact on human behaviour.

Moreover, conducting interviews and surveys with drama creators and other drama industry players is important in order to ascertain the intentions of people in positions of power. Future investigations into these issues should interview drama makers and other significant stakeholders in the Pakistani drama industry as an upgrade and extension of the current study. The reason for this is that we cannot have a balanced and objective assessment of why movies are the way they are now until we hear from them and comprehend what goes into crafting dramas. It would also be helpful to analyze how people in those areas visualize the Pashtun culture and folk, and one approach to accomplish and obtain this observation would be to conduct some viewing public investigation utilizing interviews and questionnaires.

Finally, it is suggested that content analysis of visual components of news reports and other Pakistani media, such as movies and advertisements, be done to investigate how Pashtuns are depicted in news, drama, and especially entertainment and advertisement shows. This study looked at the unfair representation of Pashtun's way of life in prime-time Pakistani dramas. However, there is empirical proof to suggest that the news media is possibly the most essential and powerful medium for controlling and influencing public perception and ideology.

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