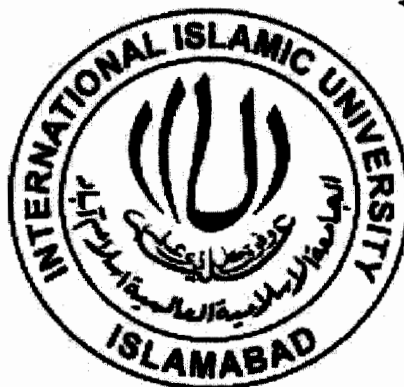


PATRIARCHAL HEGEMONY THROUGH ELECTRONIC

MEDIA IN PAKISTAN



707585

DATA ENTERED

BY:

Hifsa Nisar Khan

24-FSS/MSCSOC/F08

A thesis submitted in partial fulfillment

of the requirements of the degree of

**Master of Science
in
Sociology**

**DEPARTMENT OF SOCIOLOGY
FACULTY OF SOCIAL SCIENCES
INTERNATIONAL ISLAMIC UNIVERSITY
ISLAMABAD, PAKISTAN
2010**

Accession No. TH 7585

MS
305.31095491
KHP

1- Men in Mass media

*Spoke
mol.*

DATA ENTERED

*CS
17/4/202*

**PATRIARCHAL HEGEMONY THROUGH ELECTRONIC
MEDIA IN PAKISTAN**



RESEARCHER:

Ms. Hifsa Nisar Khan

24-FSS/MSCSOC/F08

SUPERVISOR:

Mr. Hazir Ullah

**DEPARTMENT OF SOCIOLOGY
FACULTY OF SOCIAL SCIENCES
INTERNATIONAL ISLAMIC UNIVERSITY
ISLAMABAD, PAKISTAN**

2010



DEDICATION

I dedicate this piece of research to my

beloved parents

who encouraged me and advised me to get higher education.

INTERNATIONAL ISLAMIC UNIVERSITY, ISLAMABAD
FACULTY OF SOCIAL SCIENCES
DEPARTMENT OF SOCIOLOGY

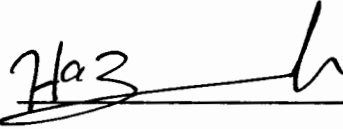
August 27, 2010

It is certified that thesis submitted by Ms. Hifsa Nisar Khan, Reg. No. 24-FSS/MSCOC/F08 titled "Patriarchal Hegemony through Electronic Media in Pakistan" has been evaluated by the following viva voce committee and found that thesis has sufficient material and meets the prescribed standard for the award of Degree of "Master in Science" in the discipline of Sociology.

Viva Voce Committee

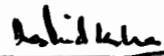
Supervisor:

Mr. Hazir Ullah



External Examiner:

Dr. Rashid Khan



27/08/2010

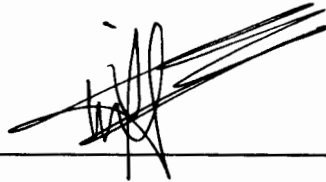
Internal Examiner:

Mr. Farhan Navid Yousaf



Head Department of Sociology:

Dr. Saif Abbasi



Dean Faculty of Social Sciences:

Professor Dr. M. Nazrul Islam



ABSTRACT

This study focused on the understanding of Patriarchal Hegemony through Electronic Media in Pakistan. The main objective was to systematically highlight men's strategy of maintaining their dominancy and hegemony in society through television text. This research was conducted under qualitative and quantitative research methods under which Television Texts (TV Dramas and Commercials) were deconstructed and interpreted with discourse analysis; quantitative statistical data, after analysis, has been used to substantiate the discourse analysis. The main findings reveal that Television in Pakistan portrays men and women in socially constructed traditional gender roles with exaggerated masculinity and femininity. This polarization of gender roles and sex division of labor are promoted and legalized as natural arrangement under dominant ideology thesis. An emphasis has been given to replace gendered socialization with egalitarian socialization by using all social institutions to take women equally rational, logical and wise human beings, with an independent agency, as men.

ACKNOWLEDGEMENT

It is hard and difficult to find words to express my deepest sense of gratitude to Almighty Allah whose blessings cannot even be counted. He is the most compassionate and merciful. He knows what was there in the universe, what is and what will be. He has enabled me to elucidate a drop from existing ocean of knowledge. Millions of blessings and mercies of Allah be upon Holy Prophet Mohammad (PBUH), the city of knowledge who guided the humanity from darkness of ignorance to the light of awareness.

Along with my sincerity and interest, there are few people, who really helped me to make this endeavor to be a success and reality.

Sincere appreciations and gratitude for the thesis supervisor, Mr. Hazir Ullah, for his skilled guidance, keen interest, sympathetic attitude, valuable suggestions and encouragement towards the completion of this research study.

Thanks for dear friends, especially Afsha Khan, for inspiring guidance and sincere contribution during data collection.

I am also thankful to all my respondents who spared their time and furnished me relevant information for this research work.

Thankful gratitude for the loving parents, brothers and my sister - Rumla Ali - for their hearty prayers, love & support, encouragement and guidance. Profound thanks to all those who contributed directly or indirectly in the completion of this research study.

HIFSA NISAR KHAN

LIST OF CONTENTS

Contents	Page No
CHAPTER 1	
Introduction	
1.1 Introduction	1
1.2 Statement of the Problem	4
1.3 Methodological construction and definition of the topic	4
1.3.1 Patriarchy	5
1.3.2 Hegemony	6
1.3.3 Electronic Media	7
1.4 Hypothesis	9
1.4 Objectives	9
1.5 Significance of Study	9
CHAPTER 2	
Literature Review	
2.1 Literature Review	11
2.2 Theoretical Framework	29

CHAPTER 3

Methodology

3.1 Methodology	33
3.2 Topic	35
3.3 Research Design	35
3.4 Methodological construction and definition of the topic	35
3.5 Locale of the study	35
3.6 Sampling	36
3.6.1 Random Sampling	37
3.7 Units of Data Collection	38
3.8 Data Collection	38
3.8.1 Observation	38
3.8.2 Questionnaires	39
3.9 Data presentation and analysis	39
3.10 Finding and suggestion	40

CHAPTER 4

Data presentation and discussion

4.1 Qualitative data analysis	42
4.2 Stereotypical representation of gender roles	43
4.3 The public sphere	44
4.4 Men in business	45

4.5 Men in high status and power jobs	46
4.6 Men's independence and self initiative	47
4.7 Men's superiority over women	47
4.8 Men as women protectors	49
4.9 Men and aggression	50
4.10 Women in the private domain	51
4.11 Cooking as feminine activity and women's natural role	53
4.12 Women and the looking after of children	53
4.13 Women and drudgery of cleanliness	55
4.14 Maintaining and serving the husband	56
4.15 Women as the maintainer of social and family integration	57
4.16 Women as emotional and sensitive	57
4.17 Women's submission	58
4.18 Women in public domain	59
4.19 Objectification of female bodies	60
4.19.1 Sexual objectification of women's bodies for males' gaze	61
4.19.2 Women as capitalist strategy for selling products	61
4.20 The gendered morality	63
4.21 Women depiction as confused and stupid	63
4.22 The disciplined bodies	65
4.23 Women in sports and exercise	66

CHAPTER 5

Summary / Discussion and Suggestion

5.1 Stereotypical representation of gender roles and patriarchal hegemony 68

5.1.1 Attribute 1 70

5.1.2 Attribute 2 70

5.1.3 Attribute 3 71

5.1.4 Attribute 4 72

5.1.5 Attribute 5 73

5.1.6 Attribute 6 73

5.2 Suggestions 76

Bibliography 78

Annexure A 83

Guide for Television Content Analysis 84

Appendix 86

List of Tables

Page No

Table # 4.1 Men hegemony on public domain	45
Table # 4.2 Men portrayal in business	45
Table # 4.3 Men in high status jobs and occupations	47
Table # 4.4 Men's superiority over women	48
Table # 4.5 Men – the protector and financial supporters of women	50
Table # 4.6 Men as aggressive and violent	51
Table # 4.7 Women stereotypical roles	52
Table # 4.8 Women and nurturing	55
Table # 4.9 Women as competent in cleanliness	56
Table # 4.10 Women as emotional and sensitive	58
Table # 4.11 Women's submissiveness and their insecurity	59
Table # 4.12 Women in pink collar jobs	60
Table # 4.13 Capitalism and female bodies on the television	62
Table # 4.14 The stereotypical representation of women as stupid, silly and confused	64
Table # 4.15 The gendered construction of male's and female's bodies	65
Table # 4.16 Sports: men and women representation	67

List of Figures

Page No

Figure # 1	3
Figure # 2	34
Figure # 3	37

CHAPTER 1

Introduction

Introduction

1.1 Introduction

Human society can be divided into different categories on the basis of age, color, race, religion and gender. The division of society into two segments as male and female is called gender stratification. Gender stratification refers to male and female unequal access to power, prestige and property. According to Henslin (1997), gender is a social, not biological characteristic. Gender, which varies from one society to another, is what a group considers proper for males and females. The sociological significance of gender is that it is a device by which society controls its members. Gender sorts us on the basis of sex into different life experiences. It opens and closes access to power, property and even prestige such as social class. In a nutshell, gender is a structural feature of society.

Gender is a cultural construct which assigns specific socially approved behaviors, rights, responsibilities, privileges and personality traits to male and female. Societies around the world assign certain roles and responsibilities to its male and female members and believe those as appropriate and normal. According to Neil (1981), the constructed gender roles are behaviors, experiences and roles sets defined by society as masculine and feminine which are embodied in the behavior of an individual men or women and culturally regarded as appropriate to males and females. These socially constructed gender roles, then, lead to the dominance of one social category (male) over the other (female).

The two known system of running society are patriarchal and matriarchal. The term patriarch means father. It comes from Latin word '*patriarcha*'. Patriarchy means 'rule by the father' but more generally it refers to a social situation where men dominate

women in wealth, status and power. Patriarchy is associated with a set of ideas, a *patriarchal ideology* that acts to explain and justify this dominance and attributes it to inherent natural differences between men and women. The word matriarchy is the opposite of patriarchy, which comes from the Greek word *mater* "mother" and *archein* "to rule". Matriarchy means 'rule by the mother'. More generally it refers to a social situation where women are dominated and rule men.

The socially constructed patriarchy has divided society into two main domains: public and private. The system considers public domain as appropriate for male by attaching more value and importance to it; whereas private with female associating less value and importance. It is believed that women, by their biological nature, are more suitable for the private domain of home - making and domestic activities such as cooking, caring elder, children, cleaning and looking after male members. Some of the main public and private domain activities are presented in figure 1.

Figure: 1

MASCULINE ACTIVITIES	FEMININE ACTIVITIES
1. Gardening	1.Cleaning
2. Washing cars	2. Washing
3. Playing sports	3.Cooking
4. Driving	4.Caring
5. Managing money and business	5.Laundry
6. Intellectual pursuits	6.Sweeping
7. Orating(public speaking)	7.Household purchasing
8. Stock trading	8.Nurturing
9. Vision/ leadership	9.Child rearing
10.Navigating	10.Decorating
11.Yelling	11.Quietness
12.Hanging out	12.Household keeping
13.Accounting	13.Artistic pursuits
14.Fishing	14.Ballet
15.Camping	15.Florals
16.Admiring guns	16.Peacemaking
17.Racing	17.Knitting

1.2 Statement of the Problem

In contemporary world, mass media, especially television, shapes our attitudes, values, norms and other basic orientation to life. Television introduced in 1939, has rapidly become the dominant and leading agency of socialization in Pakistani society. In addition to reading and schooling, watching television has become a regular routine of people of all ages. No doubt, Television has many beneficial aspects, ranging from entertainment and education to political programmes. Nevertheless, television is the power tool in men's hands to maintain their hegemony by reinforcing traditional stereotypical gender roles. This immensely powerful influence of the media role in contemporary time instigated me to have my research work in the area of sociology of media, less researched in Pakistan. To carry out a systematic and scientific study I formally state the problem of my research as *Patriarchal Hegemony through Electronic Media in Pakistan*. I systematically approached the topic by integrating quantitative and qualitative research methods which lent depth and clarity to the research study (for details see chapter # 3 "Methodology"). Some concepts in the topic need operational definitions which are given in the succeeding text.

1.3 Methodological construction and definition of the topic

This entails a process of converting the research topic into a form that can be clearly and accurately analyzed and specified. The operationalization focuses on the three key parts of the topic as under.

1.3.1 Patriarchy

The term patriarchy originally comes from the Greek word *patriah* which means the father or chief of the clan. However, in present day sociology, the term is used more broadly to mean rule of women by men. So, it is argued that it refers to a social situation where men dominate women in wealth, status and power. Patriarchy is associated with a set of ideas, a 'patriarchal ideology' that acts to explain and justify this dominance and attributes it to inherent natural differences between men and women. Patriarchy is some system or structure of oppression and domination of women by men. It is the primary form of traditional domination. In gender studies, the word *patriarchy* often refers to a social organization marked by the supremacy of men. It is also usually marked by the subordination of women and children.

According to Michael O' Shaughnessy (1999), Patriarchy is a system based on father's law. The dominant values of patriarchal society are linked to values encouraged in men and masculinity. It also encourages aggression and violence as ways of solving problem. Our culture tends to validate such male characteristics at the same time as denigrating female characteristics and femininity. This denigration of femininity, alongside the inequality in power between the sexes, leads to a sexist, misogynist society. Misogyny means hatred of women and femininity.

Sociologists tend to see patriarchy as a social product and not as an outcome of innate differences between the sexes and they focus attention on the way that gender roles in a society affect power differentials between men and women. Gender roles refers to the attitudes, behavior and activities that are socially defined as appropriate for each sex and learned through the socialization process (Lips:2001).

Patriarchy is also found in family traditions like women taking the name of their husbands and children always carrying father's last name. In majority of homes, man is the figure who financially supports a family while the women stay at home and care for children. Many feminist writers have considered patriarchy to be the basis on which most modern societies have been formed. They argue that it is necessary and desirable to get away from this model in order to achieve gender equality.

1.3.2 Hegemony

Hegemony means domination by ideology to such an extent that no alternative to the present is possible or can ever be imagined. The concept was used by Antonio Gramsci, an Italian social thinker (1891-1937). Hegemony is secured not through force but through the willing "spontaneous" consent of the ruled. This represents not only the political and economic control but also the ability of the dominant gender to project its own way of seeing the world so that those who are considered inferior accept it as 'common sense' and natural. Commentators stress that this involves willing and active consent of the ruled. The domination is achieved through education, religion, family and mass media.

Gramsci talked about *bourgeois* domination over *proletariat*. The emphasis in this study is upon male's domination over female with the active consent of the dominated class (female). The research is demonstrating men's strategy of using television text to maintain their dominancy. The emphasis is how men (the dominant class) project their own way of seeing the social world so that those who are subordinated (female) to accept it as 'common sense' and 'natural arrangement'. It is argued here that in contemporary

Pakistan, television is projecting the socially constructed public and private domains as natural, depicting men in the former and women in the later as the natural actors. This is what James Curran (1997) argues that media serves the needs of patriarchal society by creating active consent and willingness among women to accept the shouldering of domestic chores as their natural role.

1.3.3 Electronic media

Electronic media refers to a branch of mass media through which communication is directed towards a large number of audiences at the same time. Electronic media has played a revolutionary role in bringing social, political, economic changes and development in society. It encompasses any equipment such as radio, telephone, desktop computer, game console, handheld device and television. The focus of this research is Television (an important unit of electronic media).

Television has been an important form of communication. It is a good source of entertainment and transferring information. It has shrunk the distances of the world. It is widely used telecommunication medium for transmitting and receiving movie images, either monochromatic (black and white) or color, usually accomplished by sound. The word television is derived from mixed Latin and Greek roots, meaning 'far sight': Greek *tele*, far and Latin *visio*, sight. John Logie Barid made the world's first color television on 4 Feb, 1938.

Television is among mediums of mass communication which rapidly gained popularity in Pakistan. On October 1963, Government of Pakistan decided to introduce Television. It began its experimental transmission on 26th Nov, 1964, from Lahore. Since then the commissioning of full fledged television stations continued up to December

1974 when the fifth and the last station at Peshawar was inaugurated. Micro-wave link was established in 1975 and color transmission began in 1976. Television has been an immediate success in Pakistan. At that time there was only one channel Pakistan Television. However, advancement brought a revolution in media and in recent years, the government allowed other private channels to start their transmissions. It brought a huge change with each channel being in competition and trying to put on air the more entertaining and informative programmes which include dramas, talk shows, cooking programmes and so on and now cable network has been widely used in all urban city of Pakistan.

Television and radio reflect and shape gender roles. Media in Pakistan represent women busy in domestic activities. Media images of women and men typically conform to traditional gender stereotypes. Media portrayals depicting exploitation, victimization and sexual objectification of women are common. According to Henslin (1997), advertising perpetuates stereotypes by portraying males as dominant, sometimes even as rugged and females as submissive. Women continue to be portrayed as sex objects.

Television reinforces stereotypes of sexes. Children's shows over whelming feature more males than females. In cartoons, males outnumber females by four or five to one (Morgan 1982, 1987). On prime time TV male characteristics more likely to be portrayed in higher status positions (Vande Berg and Steckfuss 1992). Females are more likely to be portrayed as passive and indecisive. In commercials women's voices are rarely used as the voice over. These images have restrictive ideas about women's role in society (Signorelli; 1989, 1990).

Media is shaping and sustaining people ideas in a very invisible way. However, in Pakistani media, the commercials and dramas demonstrate the gendered male and female role. Pakistani media reinforces male business and investment in the public domain and female in the private domain looking after children, sick and the rest of traditionally constructed female activities.

1.4 Hypothesis

- Male dominated media bureaucracy leads to patriarchal hegemony.
- More the gender blindness of policy makers, stronger would be the public private dichotomy.

1.5 Objectives

- To find out how media is reinforcing socially constructed gender roles.
- To know media portrayals of masculinity and femininity.
- To highlight the role of media sustaining patriarchal social structure.
- To suggest policy measures for gender biased free television in Pakistan.

1.6 Significance of Study

The focus of my research study is to find and highlight the role of Television in perpetuating traditional gender stereotypes with the belief that these are natural. The study is an attempt to spotlight the stereotypical gender representation and the traditional masculine perspective as the norm. I do claim that the findings of my research are of great academic as well as applied significance for Pakistani society.

From a theoretical perspective, my research study brought sufficiently new findings to the area of gender studies and debates in the academia. It has highlighted new issues and avenues for debate and discussion on gender and media; media and sexism, media portrayal of women and men. It further explored how patriarchal hegemony is maintained through Television in Pakistan.

On the applied and practical side, the findings of my research is immensely helpful for feminists to force the policy makers, both in the state controlled as well as private television channels, to avoid socially constructed stereotypical male & female roles as natural. It is of great significance for female to demand access to media higher management positions so that the objective of greater gender equality in public and private domain is achieved by demonstrating women success stories, efficient and independent job performance in the public domain of paid job.

CHAPTER 2

Literature Review

Literature Review

2.1 Literature Review

Reviewing the literature is an important step in any systematic research. In order to narrow down the problem/issue under investigation, it was important for me to see and review what has been written on the topic for pinpointing the exact area of my research, specifying what questions to be asked and observed and to locate this study in the wide academic work. I have reviewed the work and reports of Michael O' Shaughnessy, Curran and Michael Gurevitch, Margaret L. Anderson and Howard F. Taylor, Julia T. Wood, Judith and Ellen Levine, Myra Macdonald, James M. Henslin, Brenna Coleman, Jean Kilbourne, Erving Goffman, M.H. Syed, Dr. Catherine Luther, James Watson, Springer Netherlands, Jeff Lewis and Michael S. Kimmel.

According to Michael O' Shaughnessy (1999), each society has a dominant ideology. Marx, in an earlier version of this idea, talked of the "ruling ideas" of a culture. The ideology comprising a set of shared feelings, values and beliefs and so on is shared by the majority of people. In my research the dominant ideology is patriarchy and ruling idea is that women should carry out domestic activities. According to Shaughnessy (1999), patriarchy is a system based on the 'law of the father' and men oppress women. The dominant values of patriarchal society are linked to the values that are encouraged in men and masculinity. It also encourages aggression and violence as ways of solving problem. Our culture tends to validate such male characteristics at the same time as denigrating female characteristics and femininity. This denigration of femininity, alongside the inequality in power between the sexes leads to a sexist society.

Media are perceived as the main instruments in conveying respectively stereotypical, patriarchal and hegemonic values about women and femininity Curran & Michael Gurevitch (1997). The portrayal of both men and women on T.V is largely traditional and stereotypical. This serves to promote a polarization of gender roles. T.V still perpetuates traditional gender stereotypes because it reflects dominant social values. In reflecting them T.V also reinforces them, presenting them as natural. According to Margaret L. Anderson and Howard F. Taylor (2002) television, the most pervasive communication medium, continues to depict highly stereotyped roles for women and men. Men on television heavily outnumber of women. According to Julia T Wood (2005) media images reflect established cultural stereotypes of women and femininity. The feminine ideal is young and thin, preoccupied with men and children and enmeshed in relationships or housework (Crane, 1999, Holtzman, 2000).

Curran and Gurevitch (1997) numerous quantitative content analysis have shown that women hardly appear in the mass media, be it depicted as wife, mother, daughter, girlfriend; as working in traditionally female jobs (secretary, nurse, receptionist); or as sex object. Moreover they are usually young and beautiful, but not very well educated. Experimental research done in the tradition of cognitive psychology tends to support the hypothesis that media acts as socialization agents- along with the family- teaching children in particular their appropriate sex roles and symbolically rewarding them for appropriate behavior (Busby, 1975; Gallagher, 1980).Media perpetuate sex role stereotypes because male media producers are influenced by these stereotypes. According to Brenna Coleman (2010) female stereotypes in the media tend to undervalue women as a whole, and diminish them to sexual objects and passive human beings.

Public domains in Pakistani society are still dominated by men. Men dominate TV production and, influenced by these stereotypes, consciously or unconsciously reproduce traditional masculine perspectives, perpetuating dominant gender stereotypes. Many narratives on T.V are still implicitly designed to be interpreted from a masculine perspective. According to James Curran and Michael Gurevitch (1997) mass media are in the hands of male owners and producers, they use this to perpetuate patriarchal society which can be called as men hegemony.

Hegemony means domination by ideology to such an extent that no alternative to the present is possible or can ever be imagined. The concept was used by Antonio Gramsci, an Italian social thinker (1891-1937). Hegemony is secured not through force but through the willing "spontaneous" consent of the ruled. This represents not only the political and economic control but also the ability of the dominant gender to project its own way of seeing the world so that those who are considered inferior accept it as 'common sense' and natural. Commentators stress that this involves willing and active consent of the ruled. The domination is achieved through education, religion, family and mass media.

Gramsci talked about *bourgeois* domination over *proletariat*. The emphasis in this study is upon male's domination over female with the active consent of the dominated class (female). The research is demonstrating men's strategy of using television text to maintain their dominancy. The emphasis is how men (the dominant class) project their own way of seeing the social world so that those who are subordinated (female) to accept it as 'common sense' and 'natural arrangement. It is argued here that in contemporary Pakistan, television is projecting the socially constructed public and private domains as natural, depicting men in the former and

women in the later as the natural actors. This is what James Curran (1997) argues that media serves the needs of patriarchal society by creating active consent and willingness among women to accept the shouldering of domestic chores as their natural role.

The women on T.V are restricted to a few roles. Male roles are far more extensive and exciting. Women are often shown on T.V in traditional roles such as housewives, mothers, secretaries and nurses; men are shown as husbands and fathers but also as athletes, celebrities and tycoons. According to Anderson and Taylor (2002) women are still more likely than men to be depicted as sex objects (Lin, 1998) and they are more likely to appear in situation comedies, whereas men are more likely to be shown in strong, independent roles. Men still outnumber women in action-adventure shows. According to Wood (2004) media portray women as domestic and dependent on powerful independent men.

Throughout history women have been allocated particular restrictive roles by the media, mothers, wives, sisters or sex symbol. Men are more likely to be shown in outdoor activities or business settings and women in domestic settings. Men are shown as leader like aggressive, assertive, independent, risk-taking and women represent as emotional, affectionate, gentle, sympathetic, dependent and nurturing. Men tend to be shown as more dominant, more violent and more powerful than women. According to Curran and Gurevitch (1997) media serve the needs of patriarchal society by suppressing and distorting women's experiences (Mattelart, 1986).

Media portrayals male characters are rewarded for self control and the control of others, aggression and violence, financial independence and physical desirability. Male characters are associated with the public sphere of work, rather than the private

sphere of home, issues and problems .Media's portrayals' of men tends to reinforce men's social dominance. According to Judith and Ellen Levine (1973) women are portrayed almost exclusively as housewives, mothers or sex symbols. According to Wood (2004) media portrayals of career women often give little or no attention to their career activities. Although these characters have titles such as lawyers or doctors, they are shown predominantly in their roles as homemakers, mothers and wives.

Women's beauty is placed at such a high premium and the standards of beauty are so narrow that many women feel trapped by what Naomi Wolf called the "beauty myth"- a nearly unreachable cultural idea of feminine beauty that uses images of female beauty as political weapon against women's advancement. Just as Max Weber described the *iron cage* of consumption in modern society, so too, does Wolf Decry the *Iron Maiden* created by this in an endless cycle of cosmetics, beauty aids, diets, exercise fanaticism and makes women's bodies into prisons their homes no longer were. Women are particularly concerned with breast size and weight. Breasts are the most visible signs of a women's femininity and signs of her sexuality.

Current standards of beauty for women combine two images- dramatic thinness and also muscular and buxom- that are virtually impossible to accomplish. Very few women who do not have a problematic relationship with food-virtually all women see food as something other than simple taste or nourishment, but mentally count the calories, determine whether this indulgence is worth it, calculate how much extra time they can spend in the gym to compensate, how much they weigh.

It is also true that men have become increasingly concerned with their bodies, especially fitness and weight. While men have long been concerned about appearing

strong and fit. The building of strong muscles seems to increase as a preoccupation and obsession during periods when men are least likely to have to use their muscles in their work.

Men's bodily anxieties mirror those of women. While women are concerned with breast size and weight, male are concerned with muscularity-that is, both are preoccupied with those aspects of the male and female body that suggest and exaggerate innate biological differences between the sexes.

Standards of male muscularity have also increased dramatically. Many men experience what some researchers have labeled Muscle Dysmorphia, a belief that one is too small, insufficiently muscular. The belief that men must look like Greek gods, with perfect chins, thick hair, rippling muscles and washboard abdominals. The increasing packaging of men's bodies in the media-it is now common to see men's bodies displayed in advertising in ways that were conceivable only for women's bodies a generation ago-coupled with increased economic anxiety (what leads us to focus on the things we can control, like how we look), has led to a dramatic shift in men's ideas about their bodies.

Women are still treated like sex object. They are still portrayed as being the little housewives. The woman who does all the housework, food shopping and caring for the kids, but still manages to get her husband's dinner on the tables when he comes home from work. Men on T.V are more often portrayed in employment, tend to have a higher status and are less likely to be shown in the home. Judith and Levine (1973) claims that the important role is that women serve as housewives is to buy more things for the house. According to Wood (2005) media repeat the cultural view of women as dependent, ornamental objects who exist to look good, please men, care

for children and be sexually desirable and available (Kuczynki, 2001; Rapping 1994). According to Myra Macdonald (1995) male as well as female characters are mainly employed in the service sector, although the men tend to occupy the managerial positions while the women characters clean, cook or launder.

Women are represented as stupid and confused personalities. They are portrayed as subservient, pastel-clad housewives. They have less power of decision making. They cannot take any decision about their own life. Media portray women as unable to think for themselves without assistance of man. According to feminists, women in the media are not portrayed simply as housewives; they are almost depicted as silly scattered-brained housewives (Judith and Ellen Levine 1973).

Advertising is one of the most important and an influential product of T.V. Advertising has many affects on society as a whole. As a result of not being in as many commercials, at very young ages boys and girls conclude that girls are valued less than boys. In ads women are portrayed as thin, beautiful and subservient to men. In advertisements men tend to be portrayed as more autonomous. They are shown in more occupations than women; women are shown mainly as housewives and mothers. According to Henslin (1997) advertising perpetuates stereotypes by portraying males as dominant, sometimes even as rugged and females as sexy and submissive. Women continued to be portrayed as sex objects.

Media use women as a marketing strategy and brand tags for capitalists system. Women are used to sale out cosmetics, health products and anything that works to improve the appearance of the body. Women in commercials are also represented as sexual objects used for the sole purpose of giving men pleasure. Judith and Levine (1973) argue that media demonstrate women as 'sex objects' and use female bodies to sell products. They see this as an advertising tactic created by men

for the delight and titillation of other men. Scantly clad, sexy, beautiful women drape themselves over a bottle of perfume, a bouquet of flowers or shaving cream. Women and their body parts sell everything from food to cars. According to Judith and Levine (1973) advertisers are accused of using women's bodies draped and undraped to sell everything from shaving cream to cars to cigarettes to airplane tickets.

According to Shaughnessy (1999) the advertisement is fascinating in the way it offers aspects of a progressive discourse about women's sexuality but then incorporates these back into a traditional view of feminine roles and ideal femininity. The advertisements with women alone are not only culprit. When men are introduced, even into ads aimed at women, the women are submissive and happy. According to Jean Kilbourne (1999) advertising is one of the most potent messengers in a culture that can be toxic for girl's esteem. Women are especially vulnerable because their bodies have been objectified and commodified for so long.

Anderson and Taylor (2002) claims that advertisements are important outlet for the communication of gender images to the public. Women in advertisements are routinely shown in poses that would shock people if the character were male. Women are displayed in ads dropping their pants, skirts, or bathrobe, or squirming on beds. The demeanor of women in advertising on the ground, or looking dreamily into space makes them appear subordinate and available to men (Craig 1992; Merlo & Smith, 1994). The commercials portray women as thin, beautiful and subservient to men. Women representation in Pakistani media is not less than what Anderson asserts.

T.V commercials and dramas depict women subordinate and proactive. Erving Goffman (1979) asserts that in media advertisements locate men higher than women and showing them laying on beds and floor with seductive style. According to Wood (2008) advertisements for cooking and cleaning products show men as incompetent

and also represent men in home situations as lazy dolts. Ads represent women as competent in cleaning and care giving roles. Male voice-overs reinforce view of man as authorities. Ads plays role in promoting appearance and pleasing others and emphasize women's need to change themselves. If women fail man might leave her.

Provocative images of women's partly clothed or naked bodies are especially prevalent in advertising. Women bodies are sexualized in ads in order to get the viewer's attention. Women become sexual objects when their bodies and their sexuality are linked to products that are bought and sold. According to Kilbourne (1999), media activist notes that women's bodies are often dismembered into legs or thighs, reinforcing the message that women are objects rather than whole human beings. Judith and Levine (1973) claims that not only are women's bodies used to sell products to men but a majority of the consumer products aimed at women have only one goal: to make women's bodies attractive to men.

Television commercials and advertisements have put women in the iron cage of beauty. T.V commercials are the largest contributor to the continuation of female subordinate status and sexual objectification in our society. Advertising plays a tremendous role in promoting labels. In some ads that I have found that the female body is displayed a sexual object and portray women as housewife who is nurturing and caring children and husband. These ads feature women as competent only cleaning, cooking and taking care of children. According to M.H Syed (2006), in commercials, the models were overwhelmingly light skinned. In voice-overs, male voices were presented as 'authoritative' female voices as informative and seductive. Women featured in all categories of commercials, but they were dominant in ads for foods, grooming and household item.

Electronic media represents women as confused, passive and lacking power of decision. Henslin (1997) claims that females are more likely to be portrayed as passive and indecisive. In commercials women's voices are rarely used as the voice over. These images have restrictive ideas about women's role in society (Signorielli; 1989, 1990). According to Michael O' Shaughnessy (1999), the advertisements offering reasserting aspects of traditional femininity. In this way we can see a hegemonic struggle taking place: women win something, but the traditional roles and power relations are not ultimately shifted.

Mass media is the dominant agency of socialization in today society. Television programmes for children shows boys as aggressive, adventurous and risk taking where as girls are represented as affectionate, gentle and dependent. Men tend to be shown as more violent, more dominant and more powerful than women. Macdonald asserts that (1995) action oriented and cartoons also show an overrepresentation of male characters (Oliver, 1994; Thompson & Zerbinos, 1995). According to Judith and Levine (1973) in media all the children's programmes emphasized that there is men's work and there is women's work. Men's work is outside the home and women's work is in the home (Henslin).

Electronic media in Pakistan is, like most of the world societies, are demonstrating women in the secondary position in social life. Wood (2004) asserts that women are more cast in supporting roles than leading ones in children's shows and portrays females as taking care of others and waiting for men's attention, whereas males are shown ignoring, exploiting or directing women. Similarly Henslin (1997) children's shows over whelming feature more males than females. In cartoons claims that males outnumber females by four or five to one (Morgan 1982, 1987).

According to Wood (2004) asserts that media often represent boys and men as active, adventurous powerful, sexually aggressive and largely uninvolved in human relationships and represent girl and women as young, thin, beautiful, passive, dependent and often incompetent. According to Anderson and Taylor (2002) social scientists debate the extent to which people believe what they see on television, but research with children shows that they identify themselves with television characters. Children report that they want to be like television characters when they grow up. Boys tend to identify with characters based on their physical strength and activity level; girls relate to perceptions of physical attractiveness (Reeves & Miller, 1978; Signorielli, 1989; Signorielli et al., 1994). Even with adults, researchers find that there is a link between seeing sexiest images and such attitudes as lower acceptance of feminism, more traditional views of women and attitudes supporting sexual aggression (MacKay & Covell, 1997; Garst & Bodenhausen, 1997).

Electronic media in Pakistan shows women more confused and inactive. This is very much clear from the music videos. Female body is displayed as a sexual object. Women are being represented as sex objects and in a very derogatory manor and proactively dressed. The male characters in music video are shown to be very powerful and with more body movement and body gesture. This contrast between the statuses of each sex has the effect on the audience that men are further heightened in a free status and women are further degrading just as static object. Henslin (1997) claims music plays a role to form our images of the sexes. Many songs directed toward teenagers give boys the message that they should dominate male-female relationships, and girls that they should be sexy, dependent and submissive. In music videos, males are more likely to be portrayed as aggressive and domineering, females

as affectionate, dependent and nurturing (Seidman 1992). Females are generally irrelevant, presented simply as background ornaments for male action.

Television reduces women to the status of an object of men's use. Dr. Catherine Luther (2007) make an emphasis that in music videos women are portrayed as slim, beautiful, with makeup on, sexy and in search for a man. In other words, they are degraded to the level of an object. Wood (2004) supports Catherine by arguing that portrayal of women as sex objects and of men as sexual aggressors are common in music videos and portrays females dancing provocatively scanty or revealing clothing (Cowan, Levy & Snyder 1981). According to Wood (2008) music videos portray females as strippers or prostitutes and males shown ignoring, exploiting and directing women. In music videos women routinely show nude and men seldom show nude.

In news department people rely on men as experts in the fields of business, politics, sports and economics. Women in the news are more likely to be featured in stories about accidents, natural disasters or domestic violence than in stories about their professional abilities or expertise. According to James Watson (2003) women, women's issues and problems are not newsworthy unless they can be labeled according to traditional female roles-wife, mother, daughter. Men are typically assigned to hard news, news that has significant public implications. Women in contrast cover soft news stories and stories related to topics traditionally associated with female responsibilities. In International News coverage, women not only are marginal but also normally absent. Jansen quotes a term used by Rober W. Connell in 'Gender and Power' when he talks of hegemonic masculinity which dominates political and economic life as well as media. Hegemonic masculinity describes masculine relationships characterized by dominance and subservience, men to men,

and men to all females; and this situation is replicated, Connel argues in the global ordering of relationships between nations. Jansen continues: under the present global gender order, policymakers and journalists find it more manly to deal with guns, missiles, and violent conflicts than with matters like female infanticide in China, the increased trade in children in the sex markets of Manila and Bangkok in the wake of the AIDS epidemic, the impact of the intifada on Palestinian women, or the political activism of groups such as Women in Black, Israeli women who support the intifada. The author is angry but not without optimism for the prospect of gender-shifts in the emphasis of news content and production. Women are seeking empowerment in all sorts of ways but such actions do not get into news.

Television news gives coverage only to the mishaps to women. News on various channels rarely mention success stories of women rather they highlight horrible things happen to women in some part of the country which create anxiety among mother's about their daughter and husbands for their wives also are working in the public domain. This lead to women subordination by restricting their movement. Syed (2006) claims that news related to women did not exceed 2.5 minutes out of the total 20 minutes. Women invariably figured in the political news as wives, mothers, daughters of well known men. They also appeared frequently as members of audiences and as victims of some calamity accident. According to Wood (2004) women's roles in the home and men's roles outside of it are reinforced by news programming emphasize men's independent activities and in fact, define news almost entirely as stories about and by men. Stories about focus on work and on their achievements (Luebke, 1989) the few stories about women tend to emphasize their roles as wives, mothers and homemakers. Traditional views of femininity even find

their way into news shows, where female newscasters are young, attractive and less outspoken than males (Craft, 1988; Jenkins, 2003; Sanders & Rock, 1988).

According to Judith and Levine (1973) activist women contend that the more existence of a women's page in newspaper implies that women's interests are restricted to recipes, headlines, "human interest" stories and child development and assumes that women are not bring enough to understand the rest of the paper. Feminists maintain that news department doesn't consider women news. News equals the male government, the male war machine, the male world.

There are fantastic women, women of great achievement in the country of whom people have never heard because the networks (and papers) don't cover them. According to Wood (2008) television news emphasizes men's independent activities and defines news as stories about men. Stories about men focus on work and activities and fewer stories about women emphasize roles as wives, mothers. Women presented in terms of attractiveness and unattractiveness. Stories about women's as achievements mention marriage and family.

Women athletes are also given short shrift in the media. Commentators use different language when they talk about female athletes where men are described as big, strong, brilliant, gutsy and aggressive, women are more often referred to as weary, fatigued, frustrated, panicked, vulnerable and choking.

Media images of women in sports are also very different from the familiar pictures of male athletes in action. Female athletes are increasingly photographed calls hyper-sexualized poses. Springer Netherlands (1999) claims that television sports programmes are shown biasness in the representation and portrayal of athletes, particularly with reference to gender. Media sports coverage continues to reinforce construction of divisions along lines of gender and to reproduce traditional

expectations regarding masculinity and femininity. Sports on television are dominated by men and tend to inculcate masculine values. Sports programmes define men in relation to competition, strength and discipline. According to Macdonald (1995) in terms of male oriented entertainment, content analysis of sports clearly shows that male's athletic events receive greater coverage than do female events (Tuggle, 1997).

In early times women didn't have any rights, they were excluded from ownership of capital, property and more prominent cultural zones. They were only confined to nurturing, domestic and sexual services. They were far less prominent in public debates and political processes. Jeff Lewis (2002) argued that different movements were started to overcome this depriving behavior towards women like Suffragettes a group of largely educated, middle class women sought to redress this situation. Women's liberation was being articulated in British Utilitarianism, Emphasis and importance of women education and so on. But however despite of these efforts these issues were not resolved by granting of universal suffrage and the inception of a universal public education system. As quoted in last paragraph of women and Clash of Ideologies, the discourses of twentieth century modernism appear to have produced quite distinct and possibly opposite effects for cultural condition of women's lives. That is women still seem to have been constrained from broad participation in culture, especially in government and public decision making. However, the role of women as consumers and as sexualized figures in the consumption process seems to have expanded considerably during the earlier years of twentieth century".

As already discussed modernism is not going to bring any positive change for women. They are still in the same deprived situation. According to Lewis (2002), postmodernism for these feminists can never transcend the fundamental categories

which keep men and women apart. The imagery of TV, Film and popular journalism continues to confine the bodies and social conditions of women.

Even the Postcolonial feminism has seen the issues of representation as fundamentally political. Here the notion of 'self' and 'other' becomes highly politicized; the white colonizing male is seen as the dominant and oriental or colonized female is seen as alien. As quoted by Edward in (1978), the eroticization of the orient necessarily creates a control relationship between the male colonizer and the feminized orient. This eroticization is expressed through notions of the orient as exotic feminine mysterious and unruly. The art and poetry of the colonizing nations of Europe are replete with images of bare-breasted women, sleek and feminine looking males. This is clearly shown on Pakistani Television.

There are different thoughts about women liberation. Some take it positive while some negative. Like Kate Millett, Laura Mulvey, Angela McRobbie and Naomi Wolf there shouldn't be liberalism. They argue that as legal and social liberation has not protected women against the beauty economy, which manacles women to impossible images, cosmetic products and modes of particularly imposed starvation diets and diseases.

Whereas postmodern feminism has taken a more tolerant view about women liberation. According to them pornography is largely harmless and that the sexual depiction of women is not of itself politically problematic. In this sense, sexual imagery is regarded as potentially liberating, offering women and men opportunities for sexual display and sexual engagement which are actually released from patriarchal and puritanical restriction of women's sexual enjoyment.

Similarly, argument is made by Catherine Lumby. He asserts that sexuality marks a generational shift between so called 'Second Wave' feminism and the rising group of younger women who have their own particular liberation needs and interests. Lumby equates the institutional power of older feminists with 'the enemy'. As the celebration and exploration of new sexual imagery is most clearly evident in the analysis of rock and popular music, where Madonna, perhaps more than any other single female figure, has self consciously explored and displayed women's sexuality through the aesthetic of her music and visual imagery (Fiske: 1989).

There were different research works done by different people on liberation of female and their feelings and emotions. Wide variety of ways, raising significant questions about the nature of women's subjectivity, subject positions and identity. The representation of women and women bodies has been widely critiqued in feminist and screen based psychoanalytic theory. Even with time the thinking of people has changed, became more adaptive to these stereotype representation of bodies.

As quoted in *Women, Watching and Liberation* by Ien Ang's, the way women body was presented in Soap Operas. The analysis of the American soap opera *Dallas* represents a significant shift in the way feminism considers the text-audience relationship. While earlier feminism and social control theorists condemned soap operas for their restrictive and stereotypical presentation of women and women lives. Whereas Ang's call it creativity, liberatory and meaning-making potential of text consumption.

As quoted in *Women and Romantic Communities* "Radway's who's may focus was the ways in which female audiences within this symbolic community used the texts to constitute themselves, their relationships and their own lives. Most of the

readers were married with children and Radway found that the practices of textual selection and discrimination constituted a significant dimension of social pleasure and freedom.

Looking into past, it is argued that there was open discrimination between male and female. Male were considered to be superior in society and culture. Women were considered to be as servants or a source of sexuality and pleasure. The same behavior is even still visible in our societies, women are considered as symbol of sexuality. As quoted in Masculinities first paragraph in many respects, males have been seen as the perpetrators of women subjugation, the cause of misery and underprivileged; whereas males have accepted these critiques, as they have tended to cast themselves in the shame of their masculinity, rendering themselves and their bodies invisible as they seek to support feminist politics and the redress of gender discrimination.

In different ages many cultures, religion and personal tried to encounter this discrimination. Different efforts took place to bring equality between male and female. It is further mention in Masculinities that these heterologies were also filtered through Foucault's theory of power. Where statistical summaries of social differentiations were given to justify female outrage against the structured inequality and oppression of women by men.

With the passage of time we have seen improvement in female rights, freedom, independence and social and cultural values but in some cases this improvement has gone worse than before.

This decline in patriarchy is not, however, attributable to women's liberation, since women clearly remain victim of form of political and social privation.

According to Ethrenreich, this decline in patriarchy is associated with, men's retreat from their responsibilities, the reduction in men's wages and men's greater immersion in the culture of femininity.

According to Ethrenreich this decline has exposed women to the more fiercely sexist, competitive and violent aspects of masculine culture. Men's refusal to take care of women, emotionally or physically, is often justified in terms of women liberation: women are free to do as they are please so they can bear the brunt of what that means. According to Germaine women's sexual liberation, the increasing propensity for multiple sexual partners has actually brought women into a more masculine sexual culture.

2.2 Theoretical Framework

The extensive literature review of this research work carries many concepts. I have used some of these for the analysis of my data on "*Patriarchal Hegemony through Electronic Media in Pakistan*". These concepts fall in the broader sociological perspective of Conflict Analysis – a theoretical framework that viewed society as arena of social inequality that generate conflict and change. Talking purely in Karl Marx's term, it refers to a theoretical framework in which society is viewed as composed of groups (mainly two: the bourgeoisies and the proletariat) competing for scarce resources. The competing groups in this are male and female.

Marx analyzed society and history and concluded that the key to human history is *class struggle* in which a small group of people control the means of production and exploit those who do not. In the industrial capitalists societies the struggle is between the *bourgeoisies* and *proletariat* in which *bourgeoisies* due to their control on the means of producing goods and services exploit the *proletariat*.

TH 7585

The capitalist (*bourgeoisie*) attribute this domination to their intelligence and efforts and proletariat subordination to their lack of interest and inability to progress and compete. This hierarchal arrangement is then legalized as natural and functional arrangement through controlling the entire social institutions of the society which in turn legitimized the bourgeoisies' domination through dominant ideology and hegemony.

In this thesis, I take men as the *bourgeoisie* and women as *proletariat*. Men because of their domination on the means of producing goods and services, as well as all other social institutions, dominate and exploit women by restricting them to private sphere. Women role in the domestic sphere and men in the public are demonstrated as natural and functional with the belief that women due to their biological and physiological construction cannot compete with men and, therefore, are subordinate. This legitimization is maintained through social institution of family, education and television - the most dominant one in contemporary time. This research work is focused on men's domination and rule over women through television by analyzing the phenomena with the help of *Dominant Ideology, Hegemony and Iron Cage of Beautification* used by Hall & Shaughnessy, Gramsci and Naomi Wolf respectively.

To have a clear understanding of the phenomena under research, I use Shaughnessy and Hall concept of *Dominant Ideology*. They used dominant ideology by referring to a set of deliberately formulated, coherent, rational, usually political ideas that is used as a way of defining and understanding how society can be organized. I use the dominant ideology in the same manner as used by them. *Dominant ideology* in Pakistani society is patriarchal social structures in which men's are considered as fit for the public domain and women more suitable for the private sphere of social life.

This division of the social world are legalized and naturalized throughout the socialization process. The dominant ideology is maintained through a constant struggle to keep the subordinate in lifelong control. In today society, the most effective tool of maintaining the dominant ideology is Television. This is what I locate in Hall's thesis that television is an ideological *site of struggle*, in which the different categories' views are fought out but dominant category successfully monopolizes and projects its perspective of the social world as the best and natural into which they socialized the subordinate. Putting this into the Marxists analysis, television, then, can be declared as a tool that the dominant category (in this thesis males) use to maintain their control over the subordinate category (females).

However, in contemporary times, this subordinate and super ordinate relation is not maintaining through force but with a wise strategy on the male part and active consent of women (the subordinate group). The exploited and subordinate category with their willingness accepts these established social structures as normal and natural with no alternative. Television presentation of traditional gender role in our society and the acceptance of these by women is what I refer to Gramsci's concept of *Hegemony* where domination is not through force but with the active consent of the ruled.

I also use Naomi wolf's concept of *Iron Maiden and Beauty Myth* as men's strategy of maintain their hegemony in society. I used these concepts in the same sense as these are used by Wolf. Men have place women's beauty at such a high premium and the standards of beauty are so narrow that many women feel trapped by what Naomi Wolf called the "beauty myth"- a nearly unreachable cultural idea of feminine beauty that uses images of female beauty as political weapons to subordinate women. Television in Pakistan has adopted the same strategy by trapping women in

the constant struggle of beautification which does not allow them to develop their *human agency* in compete for higher status positions. This focus on body beautification has reduced them to mere an object for the audience and spectators consumption dominantly men.

CHAPTER 3

Methodology

Methodology

3.1 Methodology

Sociology – the comprehensive of social sciences- uses various methods of empirical investigation and critical analysis to develop and refine a body of knowledge about human social activity, often with the goal of applying such knowledge to the pursuit of social welfare. Sociology is methodologically a very broad discipline and applies both quantitative and qualitative research methods to the understanding of social phenomena. Quantitative designs approach social phenomena through quantifiable evidence and often rely on statistical analysis of many cases (or across intentionally designed treatments in an experiment) to create valid and reliable general claims. Qualitative designs emphasize understanding of social phenomena through direct observation, communication with participants or analysis of texts and may stress contextual and subjective accuracy over generality. This research used both qualitative and quantitative research techniques for collecting and analysis of relevant data.

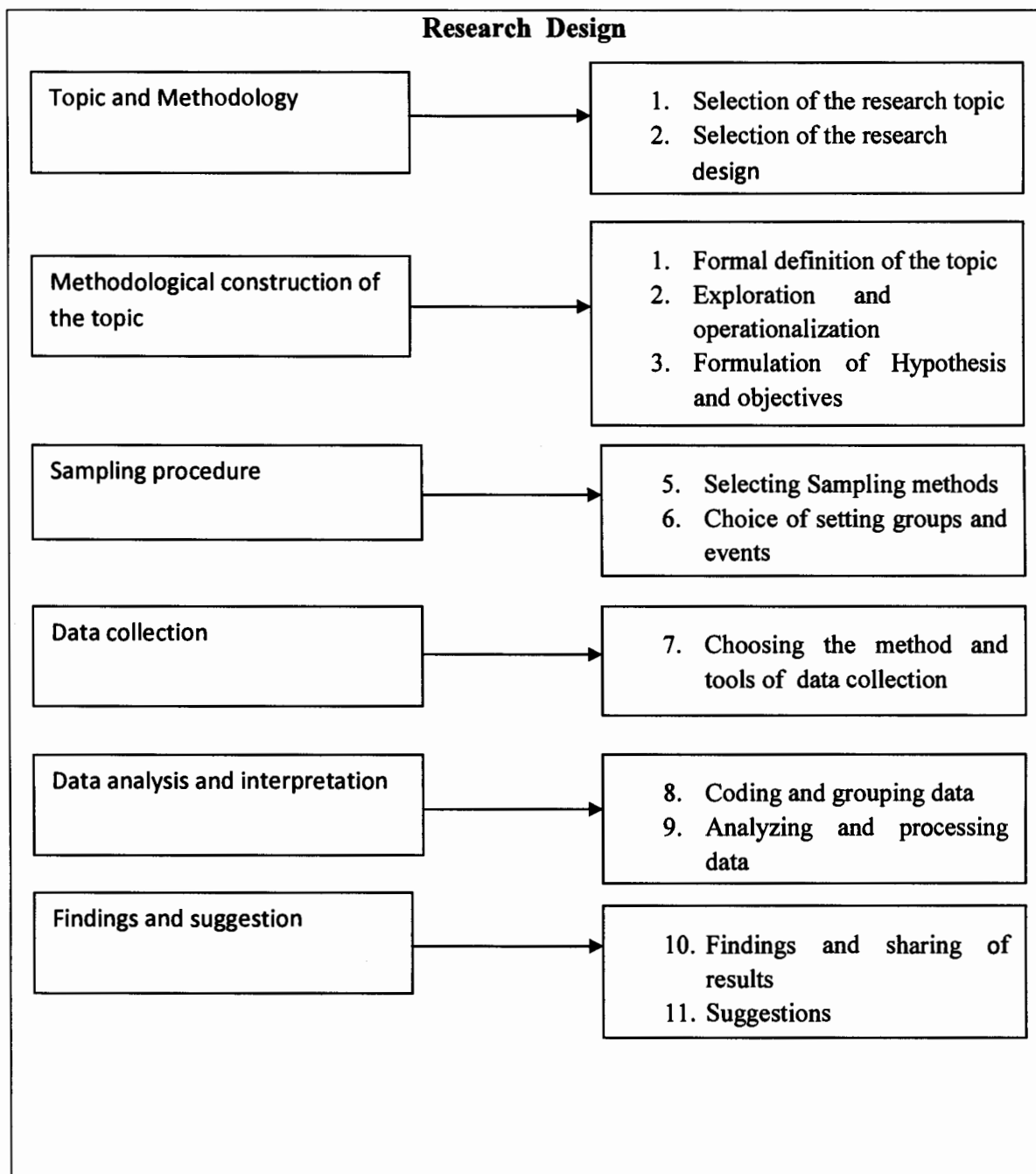
Methodology tells the researchers how and what steps need to be followed to collect the relevant data. Lay man confused methodology and methods. Methodology is the complete framework of the whole research activity. Methods, on the other hand, are the definite tools of data collection.

Research design

There are various research designs which are used in social sciences. Qualitative and quantitative researchers conduct their research in different ways. Nevertheless, the overall methods they employ share the same general structure. Since research design guides the researcher to conduct the research study step by step ensuring that each step is

completed before moving to the next. The current study is qualitative cum quantitative and followed the steps depicted in figure: 2.

Figure # 2



3.2 Topic

Patriarchal Hegemony through Electronic Media in Pakistan.

3.3 Research design

In order to have systematic and deep understanding of the research topic, qualitative research design has been employed in this study (see figure -2).

3.4 Methodological construction and definition of the topic

See page 4, 5,6,7,8 and 9 of the introduction.

3.5 Locale of the study

The problem of current research stressed me to see the issue in the wider context of Pakistani society. Since electronic media is a vast domain, therefore, I restricted the study to television only. Since some of TV channels are watched throughout the country and some only in urban areas; therefore, the study covered selected TV channels and focused only on dramas and commercials that were telecasted.

For the quantitative part of the study, two universities: Quaid -I- Azam University Islamabad and Fatima Jinnah Women University Rawalpindi were selected for data collection. As a matter of fact, the issue under research demanded to be understood from gender lens, therefore, I further narrow down the universe and focused only on Gender Studies Department in both universities.

3.6 Sampling

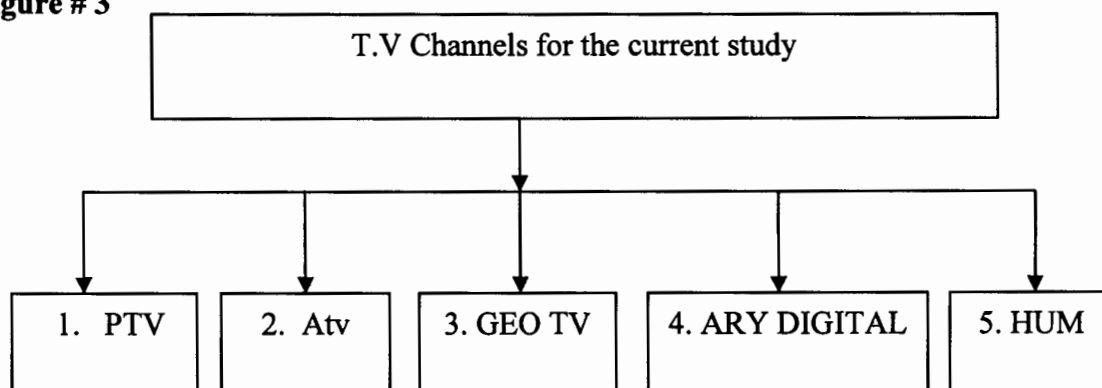
Studying and covering the entire study universe is not permitted by resources and time constraints. Therefore, the researchers, in majority cases, employ sampling technique. According to Neuman, sampling is a process of systematically selecting cases for inclusion in a research project. Sample then refer to the individual / unit of observation intended to represent the population to be studied.

The current research covers both quantitative and qualitative analysis. Since the study focus on the Television text, therefore emphasis is more on the content analysis. Content analysis is one of the types under unobtrusive research method. Keeping in view the study nature, it is not possible to watch everything and all channels that are broadcast. Therefore, appropriate multi-stage sampling technique was used for collecting the relevant information.

Stage-i

Unlike quantitative research design which selects respondents under probability and random sampling, I used purposive and judgmental technique which is widely used in qualitative study. In the very beginning of the data collection process, five widely watched TV channels were selected under purposive/ judgmental sampling. However, this does not simply mean selection of these channels as unit of data collection, rather a well designed and planned purposive sampling technique with rational consideration of channels, time, duration, types of events with a structured observation was employed. To make the study more systematic, I assign numbers to the channel as 1, 2, 3, 4 and 5 demonstrated in figure - 3.

Figure # 3



Since the study is patriarchal hegemony through television in the broader social context of Pakistan society, the straightest forward and appropriate design is based on TV Commercials and Dramas (plays) as unit of analysis. These two units of analysis were chosen because dramas are squeezed in between commercials. Complete and detailed picture of dramas are placed at annexure “A”.

Stage -ii

3.6.1 Random Sampling

The best and widely used technique in quantitative study is random sampling. Random sampling means when everyone in the population has the same and an equal chance of being included in the study. Since random sampling needs an accurate list of all members of a population, therefore, I got a complete list of students who are currently studying at Gender Studies Department at Quaid -I- Azam University Islamabad and Fatima Jinnah Women University Rawalpindi. I then randomly selected 130 respondents from both of my study locales and distributed questionnaires among them. So for the quantitative part of the study, data was collected from 130 respondents through structured questionnaire.

3.7 Units of Data Collection

To make the study more representative and comprehensive, I divided Pakistani Television into two broad domains: a) TV channels watched and accessed throughout the country and b) channels available and watched only in urban areas. Since the study integrates both qualitative and quantitative approaches, relevant data and information were gathered from the following sources:

- Television Text (TV Dramas and Commercials)
- Individuals (University students)

3.8 Data Collection

In social sciences, data (plural of datum) means groups of information that represent the qualitative or quantitative attributes of a variable or set of variables. Data collection demands immense care and research skills. For the data collection of this research, great care was taken to ensure both validity (the extent to which operational definitions measure what they are intended to measure) and reliability (the extent to which different studies come up with similar results). Data for this research was collected with the help of the following selected qualitative and quantitative data collection tools.

3.8.1 Observation

Observation is one of the oldest methods of social research. It was initially employed by anthropologists. However, today it is proclaimed as one of the central techniques of social research. Thus, observation means the principle technique of gathering evidences where the researcher directly sense (sees but usually will also hear) whatever is being researched. Observation can study all observable social phenomena. It has several forms / types such as a) participant observation; b) non-participant

observation, c) structured and unstructured; d) open and hidden observation and many more (see Benini 2000).

For the qualitative part of my research, I used non-participant observation and structured observation. I watched the selected TV channels, selected TV dramas and commercials with planned scheduled and a list of standardized research questions with me. This technique enabled me to have deep scientific analysis of the topic under consideration for this research.

3.8.2 Questionnaires

A questionnaire is a research instrument consisting of a series of questions and other prompts for the purpose of gathering information from respondents. Usually, a questionnaire consists of a number of questions that respondent has to answer in a set format. A distinction is made between open-ended and closed-ended questions. An open-ended question asks the respondent to formulate his / her own answer, whereas a closed-ended question has the respondent pick an answer from a given number of options. The response options for a closed-ended question should be exhaustive and mutually exclusive.

Keeping in view the dynamic nature of my topic, I used close ended questionnaire for collecting relevant data.

3.9 Data presentation and analysis

After the collection of data, a systematic analysis and presentation has been made in chapter 4. For doing this I use both qualitative and quantitative techniques. The

qualitative data that I gathered by observing and watching TV text (dramas and commercials), I classified and assigned codes to statements and even commercials to identify and reach the main themes and have attempted to represent the social world being studied through critical lens. This is done with discourse analysis approach where I deconstructed and interpreted television text with the focus that how specific identities, practices, knowledge, and meanings are socially produced and disseminated to the society members as natural and universal. I have also deconstructed and debated that the understanding and accepting of things, ideas, gender roles and male female representation that our society has accepted as natural and pre-given but rather the product of human action and interaction, human history and culture where the dominant group fixed these.

Quantitative analysis involves crunching numbers and it is usually done for hypothesis testing. However, in my research the quantitative data is used to substantiate the discourse analysis. For the analysis of quantitative data, computer was used which facilitated me in more than one ways such as time saving, reduction of large amount of data to basic pattern etc. I used the widely employed Statistical Package for Social Sciences (SPSS). The analyzed quantitative data was used to substantiate the qualitative analysis.

3.10 Finding and suggestion

Analysis and findings of data are the most important steps in scientific research for drawing conclusions. The ultimate goal of scientific research is the generalization of the study findings. In social sciences research, findings which are generalization to a considerably large number of situations and cases can only contribute to the knowledge base of social practice. Without analysis and interpretation of data, generalization and

prediction cannot be achieved which is the target of all scientific research. After careful analysis and presentation of data, a comprehensive summary and discussion has been presented in chapter # 5 for the use and consumption of scientific community, academician and policy makers.

CHAPTER 4

Data Presentation and Discussion

Data Presentation and Discussion

This chapter focuses on the presentation of the relevant data collected on the issue under research. The data has been presented in qualitative as well as quantitative style. The qualitative presentation covers deconstruction, interpretation and description of television text (television dramas and commercials); whereas the quantitative analysis has been carried out with statistical techniques and standardization.

4.1 Qualitative data analysis

Unlike quantitative analysis, here the attempt has been made to analyze the collected qualitative data that avoids standardization and statistical techniques.

The presentation is located as discourse analysis that focuses on interpretation and deconstruction of Television Text (TV dramas and commercials). Discourse in this thesis is used in the same manner as used by Hazir Ullah. He referred to *discourse as language in use*. Language in use means that language is not mere vehicle of communication but is also an action (Ullah: 2006 M. Phil thesis).

I have focused in two types of discourses which are the deconstruction and interpretation of various roles that men and women are allocated in various dramas; and the verbal discourses they used.

The traditional mainstream belief of the *appropriate gender role* can be traced back to industrial revolution characterized the social world into separate spheres: a) public sphere and b) the private sphere. The natural division of labor with associating and specifying men for the public sphere of business & paid work and women in the

private arena with childcare & domestic chores was legalized with biological perspective.

Social scientists are divided on this appropriate gender role as per their social location and interpretations of this phenomenon. Pakistani society, like most of the world societies, has a strong belief of this *appropriate gender role*. Pakistani society locates men in the public domain and women in the private domain of the home. This socially constructed gender roles are so deeply believed and strongly imparted through the socialization process, initially by the family, educational institutions and then by media that these have been viewed natural division of work in society. Since media, especially television is the leading and influencing agent of socialization and a tool in the hands of male for sustaining the patriarchal social structure. The statement of this research substantiated from citing television text - dramas and commercials.

4.2 Stereotypical representation of gender roles (masculinity and femininity)

With a little change from earlier years, the portrayal of both men and women on TV is largely traditional and stereotypical. This serves to promote a polarization of gender roles: *masculinity* tends to be associated with such traits as paid work in the public sphere involving rationality, efficiency, competition, business, individualism, ruthlessness, rough & tough with aggression; and *femininity* are associated with traits such as domestic chores, nurturing, emotionality, prudence, co-operation, a communal sense, compliance, fragile and sexualized females' bodies for male gaze and pleasure. For the purpose of this study, it was widely observed that Television in Pakistan presents women as submissive, sensitive, dependent, nurturing, integrating social and family networks, insecure and subject of male gaze and gratification. On the other

hand, males are demonstrated busy in economic activities, competitive work, business, ambitious tasks, independent, having power and controlling positions, physically strong & women's protectors, aggressive, assertive and also very initiative.

4.3 The public sphere

Despite all efforts of gender equality, traditional gender roles, specifically reflected in the division of labor in families, remain ingrained both in practice as well as in ideology. Men continue to define their primary role as economic providers for their families and women are thought to be more suited towards childbearing, childrearing, cooking and all other domestic chores. On television men are more likely to be shown in outdoor activities or business settings. Television in Pakistan associates male characters with the public sphere, rather than the private sphere of home, issues and problems. In media, majority of programmes emphasized that men's work is outside the home and women's work is in the home.

Men has been demonstrated as busy in public domain in drama serial *Lahore junction*, *Rasta day zindagi*, *Mere naseeb ki barishain*, *Ghumshuda*, *Kalmohi*, *kagghaz ki nao*, *judai mar daiti ha*, *Perfume chowk*, *Kahe ko biyahe bidais*. Not only dramas but TV commercial such as *Jazz*, *U. fone*, *surf excel*, *Vim powder*, *doctor tooth paste* and many more TV programmes equally reinforce men's position in public domain. Just refer, I am citing one case of TV commercial *meezan banaspati* which clearly demonstrates men as breadwinner and women as housewife. This is also the actual practice in society as 90 % of the respondents' fathers were working in the public sphere. On the contrary 87 % of the respondents' mothers were house wives. This makes a stronger base to conclude that Television play a leading role of

socializing male in the public domain and females in the private domain of domestic chores.

An addition to my observation and analysis, a clear majority (92%) of the respondents also asserted that TV perpetuates men dominancy and hegemony over the public domain.

Variables	Frequency	Percent
Agree	120	92.3
Disagree	6	4.6
Do not know	4	3.1
Total	130	100.0

Detailed discussion of men's control of the public domain has been given in the succeeding paragraphs.

4.4 Men in business

Television text consciously perpetuates dominant gender stereotypes by demonstrating men in business relations & problems, strong desire for power & wealth whereas women were more often shown to be interested in the family issues and love affairs. It was extensively observed in various dramas such as *Lahore junction*, *Rasta day zindagi*, *Kahe ko biyahe bidais*, *Perfume chowk*, *Ghumshuda*, *Jinhe raste mei khabar hoi*, *Yaarian*, *Maasi aur malka*, *Tumaiy kch yad ha janaa*, *Haal-e- dil* and *Chand parosa*. In all these cited dramas men has been portrayed doing business at macro and micro scales. They were shown as competitive with other business counter parts. These dramas carry considerable instances of women in love, women in failed marital relation and many other family affairs.

Table 4.2 demonstrates respondents' perceptions of Television portrayal of men and women role in society. A clear majority (91%) agreed

Variables	Frequency	Percent
Agree	119	91
Disagree	11	9
Total	130	100.0

that Television in Pakistan dominantly depicts men in public domain with business and no involvement in the house hold chores. This whole phenomena is, what I call men dominancy through the means of production in the capitalism discourse. Men being the owner of the media disseminate messages the way they wish.

4.5 Men in high status and power jobs

Social classes are the hierarchal arrangements of people in society as economic or cultural groups. The measuring rod for class is wealth, power and prestige. The classes for this thesis are two men and women. Television in Pakistan is demonstrating men as the upper class by delineating them in high status positions, with jobs that carry more power and prestige as well as in the field of marketing. It was observed and recorded that men were in clear majority when it comes to high status jobs. To substantiate the argument it was watched and recorded in different Television plays and commercials such as *Tumaiy kch yad ha janaa*, *Lahore junction*, *Rasta day zindagi*, *Kalmohi*, *Hawa*, *rait aur angan*, *Jinhe raste mei khabar hoi*, *Noor bano*, *Thori si wafa chahiyay*, *Tanveer Fatima B.A*, *Maasi aur malka*, *Chand parosa*, *Shehar-e- dil k darwaze*, *Chunri*, *Kalmohi*, *Kaghaz ki nao*, *Haal-e- dil*, *u-fone*, *surf excel*, *harpic*, *express*, *jazz*. In all these dramas and commercials men occupy and do jobs that are perceived as more prestigious with authority and more power such as police, doctors, lawyers, army and in other white collar jobs in the private sector that ensure good salary and more respect in the familiar as well as unfamiliar social settings. Data gathered on the cited aspect of TV further substantiate the argument.

Table 4.3 delineates respondents' perception about men's social location in society. Exploring the portrayal of men by television, a visible majority (90%) of the

Variables	Frequency	Percent
Agree	118	90
Disagree	11	9
Do not know	1	1
Total	130	100.0

respondents asserted that Television in Pakistan demonstrates men in high status jobs and occupations. Only a small no. of respondents (9%) did not agree with the situation which can be attributed to the respondents' gender blindness or careless response.

4.6 Men's independence and self initiative

Traditionally men are socialized to be more initiatives and risk taking. In Television they have been demonstrated as involved in making planning, driving, moving alone, making independent decision and autonomous. Exploring this common sense phenomena, it was systematically observed that majority of Television channels in Pakistan reinforce the childhood socialization through dramas and commercials. This is very clearly depicted in Television plays such as *Rasta day zindagi*, *Lahore junction*, *Yeh kaisi mohabat ha*, *Mere naseeb ki barishain*, *Anokha bandhan*, *Judai maar daiti ha*, *Kaghaz ki nao*, *Aas*, *Kalmohi*, *Maasi aur malka*, *swift*, *u-fone*. Citing few references, in *Lahore junction* Khalid marry with a girl independently on the same day on which his parents have arranged his engagement with another girl who was chosen by Khalid's parents.

4.7 Men's superiority over women

Men are traditionally considered as superior over women. The bases of this superiority myth vary in each society, cultural and religion. Keeping in view the universe of the current study, it is argued that Television in Pakistan reinforced this

traditional belief that men are superior to women. Various dramas and commercials such as *Rasta day zindagi*, *Kahe ko biyahe bidais*, *Lahore junction*, *Mere naseeb ki barishain*, *Kalmohi*, *Hawa*, *rait aur angan*, *Chunri*, *Zenat Binte skina hazir ho*, *Thori si wafa chahiyay*, *u-fone* delineate men's superiority over women on many grounds. On the religious ground men are considered as *Majazi Khuda* who cannot be disobeyed. Wives are supposed to remain submissive and follow their husband's instructions even if they are not rational and fair. This further leads men to believe that they are not accountable to their women as in drama serial *Mere naseeb ki barishain* refused to give account to his wife for his act of escorting a girl in his car. Talking in Weberian terms, superior position holders in bureaucracy do not account to their inferior position holders. This inferiority and superiority discourse put women in moral obligations to be loyal to their men whereas, men are let free out of this loyalty clutches. This shows that husband wife relation is not believed on egalitarian group.

Variables	Agree	Disagree	Total
	F (%)	F (%)	
Men are superior to women.	115 (89%)	15 (11%)	130 (100 %)
Women are more loyal than their husbands.	101 (80%)	29 (20%)	130 (100 %)
Men not accountable to their females.	95 (74%)	35 (26%)	130 (100 %)

Table 4.4 demonstrates respondents' perception about men superiority to women. Majority (89%) asserted that Television dramas shows that females are inferior to men. 80% respondents agreed that Television demonstrate women are more loyal than their husbands and only 20% respondents did not agree with it. 74% respondents agreed that TV plays depict men not to accept to be accountable to their females as they are superior in position. This portrayal is so widely embedded that female has accepted their inferior position and believes that they cannot do anything without men's support.

4.8 Men as women protectors

Traditionally men are considered physically stronger than women. This physical and psychological strongness of men are then believed to give them the responsibility of women protection and economic support. Furthermore, female child, from the very beginning of her life, is socialized that they are weak and dependent on men in the capacity of father, brothers and husband. This childhood socialization is reinforced by Television in Pakistan. This has been observed in drama serial *Lahore junction*, *Rasta day zindagi*, *Mere naseeb ki barishain*, *Hawa*, *rait aur angan*, *Kahe ko biyahe bidais*, *Thori si wafa chahiyay*, *Kaghaz ki nao*, *Haal-e- dil* and *Ghumshuda*. In all these dramas men are demonstrated as women's protector. This is not a simple matter but have multiple aspects such as women dependency on men in mobility, personal and collective decisions as well as other social matters. This also makes them insecure both in their houses as well in the public domain. Exploring the phenomena with more data and expert perception, the responses collected from the locale of this study strongly see this frequent demonstration of stereotypical representation on Television.

Table # 4. 5 Men – the protector and financial supporters of women			
Variables	Agree	Disagree	Total
	F (%)	F (%)	
Men are powerful and protector of women.	120 (93%)	10 (7%)	130 (100 %)
Men are shown as financial supporter.	119 (92%)	11 (9%)	130 (100 %)

Table 4.5 delineates respondents' observation about men as women's protector. A visible majority (93%) respondents agreed that Television dramas demonstrate women as dependent on men and who provide protection and security to women. 92% respondents agreed Television portrayals male characters as financial supporters. This not only demonstrates as men protectors but also women insecure from men who threat them and even financially exploit them in many capacities.

4.9 Men and aggression

It is widely believed that men by nature are more aggressive as compared to women. Keeping the social constructionists perspectives in view, there is no behavior which is not the product of socialization. It is not the biology but socialization that makes men more aggressive and violent. Aggression and violence are taught to male children initially by family and later on by other socialization agents, including Television. To see the role of Television in enforcing this patriarchal belief this was vividly observed in different dramas and advertisements such as *Aas*, *Jinhe raste mei khabar hoi*, *Chunri*, *Lahore junction*, *Wo suba kab aiy ge*, *Kahe ko biyahe bidais*, *Kollege k hain apne rang*, *Ye kaisi mohabat ha*, *ufone*. In all the above cited

Television's text men were demonstrated as taking revenge, fighting with other peoples and destructions of property and assets. In addition to researcher observation, respondents' perception on the cited aspect of media provides strong bases for media role in the reinforcement of men's aggressiveness by nature.

Table 4.6 depicts respondents' perception that Television Dramas demonstrate men as aggressive while women are portrayed as passive and incompetent beings. 86% respondents agreed that dramas depict the attributes of power and aggressiveness as men's natural characteristics and the portrayal of this something as unnatural to a women and a challenge to the male ego. This let women into the belief that their happy life is in their surrendering of themselves to men.

Variables	Frequency	Percent
Agree	112	86.2
Disagree	15	11.5
Do not know	3	2.3
Total	130	100.0

4.10 Women in the private domain

Traditionally domestic chores are considered as women natural role. Television in Pakistan represents women busy in household activities which reinforce the existing patriarchal social structures. The locating of women in domestic sphere is the result of gendered socialization. In addition to family, education and media, especially Television, in contemporary time is a powerful agent of socialization. Women are shown with men and children and enmeshed in relationships or housework. The private sphere has established as women sole natural domain that women have to join even against their wish. Linking the argument with the respondents' (university students) wish for the their future occupation, 70 % wished

to be full time in the public domain which is a dream when looking to their mothers where 87% are full time housewives.

Television delineates domestic activities as women natural role. This was observed and recorded in various dramas and commercials on various channels selected

Variables	Frequency	Percent
Agree	117	90.0
Disagree	13	10.0
Total	130	100.0

for this study. To support my argument, few citations are made as under. In drama *Kalmohi* (telecasted on PTV) the sole activity of women are considered to look after the domestic spheres of life in serve the in-laws. In the cited drama, Arfa's sister in-law says to her mother that its 10:00 am and Arfa is still sleeping, we wedded her to my brother so that she would take care of us. Therefore, instruct her to take care of all of us. Similarly, in drama *Aas*, telecasted on PTV, when the wife advises her husband to earn legally. Her husband got angry and replied that you were married to manage and carry out the domestic work and not interfere in my business and economic affairs.

Exploring general response on this a socially constructed gender role in their reinforcement by media, 90% of the respondents from my study locale agreed that Television in Pakistan demonstrate women busy in domestic chores. This representation of women is reinforcing the childhood gendered socialization at the later stages as female's natural role and responsibility.

To give a clear picture of the issue under consideration, women in various domestic chores has been discussed, deconstructed and interpreted in the succeeding arguments. In a nut shell, women are considered to stand for three "Cs" (cooking, children and cleaning).

4.11 Cooking as feminine activity and women's natural role

Cooking, in most of the world known societies, is considered feminine activity and one of women's natural roles. The TV channels that were watched for this study depicted women busy in preparation and serving of food. This women role is vividly demonstrated in various commercials and TV dramas. Drama serial *Kahe ko biyahe bidais*, *Lahore junction*, *Kalmohi*, *Hwa rait aur angan*, *Aas*, *Chunri*, *Anokha bandhan*, *Kaghaz ki nao*, *Daam*, *Maasi aur malka*, *Ye kaisi mohabat ha* and various commercials such as *Meezan banaspati*, *Kashmir cooking oil*, *Dalda cooking oil*, *Lazeeza kheer*, *Rafhan custards* and many more delineated women busy in cooking and serving food to their family members and guests. Women representation with cooking oils and kitchen appliances shows their socially accepted and appropriate locations in the private sphere.

Cooking is not only considered the natural role of women but also criteria for good wife, daughter in-law and even a good woman. This is strongly demonstrated in the drama serial *Kalmohi* in which the mother in-law say to her daughter in-law (who could not do kitchen work) that after marriage a women submissive nature and efficiency in domestic chores are more important than her beauty as beauty; cannot clean the house and carry out other domestic chores. Similarly, Television advertisements idealized a good woman as the one who is good in cooking and serving with smiling faces and great zeal.

4.12 Women and the looking after of children

In addition to bearing children as women biological function, nurturing is also considered their natural role. Females are inculcated the nurturing role since their childhood. This process of gendered socialization is first and far most carried out by

family then by educational institutions in dominantly by media in our time. Majority of TV drama serials and advertisements demonstrate women busy and looking after children, husbands, elders and sick member of family. To substantiate the argument some of the TV dramas and commercials are cited for the reader convenience.

Drama serial *mere naseeb ki barishain* revolves around newly married couple with a baby. The drama clearly delineates men in the office and his wife looking after the baby. Similar demonstrations are made in TV play *Rasta day zindagi*. Not only dramas but also Television commercials firmly reinforce women nurturing role. Television commercials such as *Nido Vitamin*, *safeguard*, *dettol* and many other advertisements like *Pampers* and *Cerelac* show women busy in looking after and caring of their children. This is immensely clear that upbringing of children, both socially and physically, is women's natural role. Mothers are expected to take care of family hygiene, nutritional food and healthy environment for all family members. This role of women is not restricted to home alone but extend even to outside home environment. Taking care and keeping children happy even in parks are believed as women's essential role. This is reinforced by Television dramas and commercials which clearly show women with children in public parks. Drama serial *Jinhe raste mei khabar hoi* and Nido commercial portrayed such evidences. This enables me to conclude that women even in so called free hours are mentally busy to keep their children safe and get them enjoy more which take women's chances of enjoying such occasion. This out of women in the park is not entertainment for them but a duty and stressful work.

Table # 4. 8 Women and nurturing			
Variables	Agree	Disagree	Total
	F (%)	F (%)	
Women as nurturer.	107 (82%)	23 (18%)	130 (100 %)
Women looking after children even in park.	106 (82%)	24 (18%)	130 (100 %)

Table 4.8 reveals respondents' critical observation of Television in our society. Majority of the respondents (82%) asserted that Television demonstrate women busy in nurturing and looking after children. This portrayal of women has been the result of the believe that nurturing and caring of children is something that reside in female nature due to her being kind and soft hearted. This essentialist approach serve the interest of men to keep women in the limited private sphere and enjoy their dominancy in the private domain.

4.13 Women and drudgery of cleanliness

Since long, washing clothes, cleaning dishes, dusting and sweeping the house are believed as women's natural obligation and roles. TV in Pakistan represents women busy in dish washing, dusting & sweeping, washing & pressing clothes and even the very dirty work of cleaning toilets. Women's lives seem to be revolved around the domestic chores. It was observed in Television text such as *Lahore junction, Hawa, rait aur angan, Maasi aur malka, Kalmohi, Chunri, Kahe ko biyahe bidais, Harpic, Mr. muscles, Rin detergent, surf excel, Vim, Max, Gaey soap, Haier washing machine, Orient vacuum cleaner*. All these activities do not involve any intellectual exercise and can be performed by any ordinary individual. This is what

women are represented as ordinary creatures with lower social status and self-esteem. This division of private and public domain is so deeply believed that most of the advertisements regarding surf excel, rin and express power men were observed and noted to have marketing and women in the actual demonstration of cleanliness. An addition to researcher observation in deconstruction of this aspect of TV representation majority of the respondents' observation substantiates the argument as demonstrated in table 4.9.

Table 4.9 reveals respondents' perception about media demonstrates women are competent in cleanliness. Majority (68%) agreed TV dramas and commercials shows women are busy in cleaning, washing and sweeping.

Table # 4.9 Women as competent in cleanliness		
Variables	Frequency	Percent
Agree	89	68
Disagree	31	24
Do not know	10	8
Total	130	100.0

4.14 Maintaining and serving the husband

In patriarchal societies, wives are supposed to look after and serve their husbands. This responsibility is taught to female child first in the family and later on by the culture, norms and values. Television, a tool in the men control, is showing this responsibility very attractive and natural by demonstrating wives serving their husbands with smiling and pride.

This was observed in many drama serials as well as commercials. T.V plays and commercials such as *Kahe ko biyahe bidais*, *Lahore junction*, *Kaghaz ki nao*, *Kalmohi*, *Hwa rait aur angan*, *Mere naseeb ki barishain*, *Chunri*, *Perfume chowk*, *Anokha bandhan* and commercial *Telenor talkshawk*, *Sunsip limopani*, *Lazzeza*, *Everyday*, *Dalda cooking oil*, *Lipton*, *menu*, *Kashmir banaspati*, *Jam-e- sheerin* dominantly show wives busy in the service of their husbands. This expected of

women to keep the marital tie intact and save it from any breach. This further disseminates this message to all viewers that family happy environment and integration are women's responsibility.

4.15 Women as the maintainer of social and family integration

Keeping the nurturing and nature debate in view, women's are believed to be soft hearted with sweet & kind nature. From feminist stand point, this characteristic of women is something that they adopt due to gendered socialization. However, Television in Pakistan enforces this as women natural characteristics. Several dramas and advertisements demonstrate women with traits such as co-operation, a communal sense, compliance, maintaining family relation, relative network and many other family matters at the cost of their personal freedom and rights. Drama serial *Rasta day zindagi*, *Lahore junction*, *Chunri*, *kahe ko biyahi bidais* and *T.V commercial Lazeeza Kheer* and *every day* show women in demonstrating and maintaining relations as mothers, wives, daughters and sisters despite of the male members willingness.

4.16 Women as emotional and sensitive

Traditionally good and dream girls are believed to be submissive, sensitive, loving, caring and non-competitive. Unlike men demonstration in TV, women are depicted as busy in talking about marital life, marriages, disappointment in love, shopping and caring of their spouses. This demonstration of women involves emotional attachment and submission to the male dominancy. In Television text of various dramas and commercials females are demonstrated as easily crying, getting worried about minor things and issues. Most of the TV text represents women in complete submission to men authority. Exploring views of the respondents on this very aspect of Television representation, respondents' opinions are presented in table 4.10.

Table 4.10 substantiates the argument presented in the preceding text. A great majority (88%) of the respondents agreed that TV dramas demonstrate women as more emotional

Variables	Frequency	Percent
Agree	115	88
Disagree	13	10
Do not know	2	2
Total	130	100.0

and very sensitive. This attachment of emotionality and sensitivity with women is just the result of gendered socialization which our patriarchal society has for male and female.

4.17 Women's submission

Women who submit themselves to the men's guidelines are considered as good, successful and happy in society. Those who raise their voices for their rights and individualism are demonstrated as unhappy, insecure and little chances of having normal marital life. TV text is an attempt to keep women in the permanent cage of submission by reminding them that they would be unhappy, insecure and with bad and unhappy marital life if they go against the men's authority and existing patriarchal social arrangements. This was recorded during the systematic observation of TV dramas and commercials for this study. A citation can be made from drama serial Lahore Junction in which a businessman's daughter left her home. Later she was kidnapped and faced many problems. It demonstrates that women cannot survive in this patriarchal structured society without men's support. In the same drama a girl left her home and got married. Even then she remains insecure in her house. She covered herself fully when she goes outside. She remains frightened and scared in the home. The argument is substantiated by statistical data from the locale of this study.

Table # 4. 11 Women's submissiveness and their insecurity			
Variables	Agree	Disagree	Total
	F (%)	F (%)	
Women as submissive.	109 (84%)	21 (16%)	130 (100 %)
Women are insecure in their houses.	80 (60%)	50 (40%)	130 (100 %)

Table 4. 11 depict the respondents' observation on the discussion under consideration. Majority (84%) of the respondents agreed that Television demonstrate good women as submissive and obedient to their men. 60% respondents agreed media demonstrate women as insecure in the public domain and sometimes even in their houses.

4.18 Women in public domain

Some of the women who break the traditional gender role cycle and entre the public domain are not presented in prestigious and status positions. Their representation in the public domain is either in the capacity of socially constructed feminine jobs: office secretaries, receptionists, air hostess, lady health workers and nurses or unsuccessful and failed in the race of public domain. Representation in these professions reflects that females should play the supporting role and minor activities in the public spheres. To deconstruct the phenomena, it has been observed that majority of these girls are young and beautiful, along the male defined standards, which does not take into account females' intellectual prowess and ability but their bodies. Rarely women are shown as successful outside the domestic sphere, if any they are frequently portrayed as unhappy in their personal lives which discourage

many competent women from joining the public domain. These stereotypical delineation of women by Television in Pakistan is embedded in all most all soap operas and commercials such as drama serial *Rasta day zindagi*, *shehre dil k darwaze*, *daam*, *Bol meri machli*, *Yeh kaisi mohabbat ha*, *Tere pehlo mei*, *Chand parosa* and *u-fone add*. This representation of female in low status position also make them subject to exploitation from bosses, colleagues and generally other men which in turn let most of the parents hesitate to allow their daughters for job in the public domain.

Table 4.12 delineates respondents' observation about women representation in the public domain. Majority (75%) respondents agreed and asserted that TV dramas

Table # 4.12 Women in pink collar jobs		
Variables	Frequency	Percent
Agree	97	75
Disagree	28	21
Do not know	5	4
Total	130	100.0

and commercials demonstrate women in lower status / pink collar jobs. However, 21% did not agree which I may call their gender blindness.

4.19 Objectification of female bodies

Human bodies in post-modern culture are treated as *text* that carries meaning. Feminists argue that television shows women, in most of the world's societies, as a sex object by defining them as sexy, perfect figures, perfect teeth, well-set & shining hair, white & soft skin with thin and slim bodies. This depiction of women can be divided into three areas: a) women as object of male gaze and pleasure; b) women as labels for selling products and c) women as decoration pieces.

4.19. 1 Sexual objectification of women's bodies for males' gaze

The word objectification is the process by which an abstract concept is treated as if it is a concrete thing or physical object. In discourse of this thesis, by

objectification of women bodies, I mean equating women with *thing or object* separate from their personal attributes or characteristics as human being. This, in other words, means thinking of women as an object for sex gratification and not a respected human being with an independent *agency*. Mainstream Television delineates women in seductive poses, exposed body parts, lying on beds, giving unnecessary smiles and gestures which bring them to the status of consumable items for men and not their equal co-human being. This then let men to see and judge women on their visible beauty along the male standards and not on their mental abilities and technical skills. Women in their best efforts than keep themselves up to males' defined standards of beauty which put them into a constant beauty tarp which change as quickly as men develop new standards. This constant struggle on the women part never let them to develop their intellectual capacity and human agency and keep them in the unending beauty trap.

Most of the Television text (dramas and commercials) such as *Mere naseeb ki barishain, Kalmohi, Maasi aur malka, Bol meri machli, Ijazat, Noor bano, Vasl, Chand parosa, Fair and lovely, Safi, herbal whitening cream, sunsilk, Hilal khopra candy ,omore ice-cream, orient refrigerator, dawlance refrigerator, waves cool bank and ufone call block service* were full of the objectified representation of women. Along with the researcher observation and analysis of the subject aspect of the TV, statistical data presented in table 4 .13 further applaud the preceding argument made above.

4.19.2 Women and capitalists' strategy of selling products

Media use women as a decorative object or marketing strategy and brand tags for capitalists system. Women are used to sale out cosmetics, health products and

anything that works to improve the appearance of the body. It shows in various commercials *Gillette, Mr. white, Honda cd 125, lux, Capri, Gipsy amazing creams, fair and lovely, orient refrigerator, daw lance refrigerator, omore ice-cream, care bleach cream, sunsilk, pantene and lipton green tea*. These socially constructed beautiful females are used to attract customer and sometime as an extension to the value of the product. This also put me in the position to assert that capitalists select these girls from the lower social strata who expose their bodies in a very seductive manner on very limited amount which fulfill capitalists' objective to maximize the profit by investing less in the product.

Table # 4. 13 Capitalism and females bodies on the television			
Variables	Agree	Disagree	Total
	F (%)	F (%)	
Women as sexual object.	122 (94%)	8 (6%)	130 (100 %)
Women as subject of males' gaze.	122 (94%)	8 (6%)	130 (100 %)
Women in constant beauty trap.	123 (94%)	7 (6%)	130 (100 %)
Women as capitalist strategy for selling products.	104 (80%)	24 (20%)	130 (100 %)
Females are represented as decorative object.	101 (78%)	29 (22%)	130 (100 %)

Table 4.13 demonstrates respondents' observation. Majority (94%) respondents agreed Television dramas and advertisements depict women as sexual object for males' gaze and gratification. A visible majority (80%) of respondents

agreed that capitalists through television use women's bodies as marketing strategy for selling their products. Similarly, 78% of respondents asserted that Television's dramas and commercials delineates women as decorative objects by representing them with products which are even not use by them and can be located as only for men such as motorcycle, shaving cream and shaving razors etc.

4.20 The gendered morality

Morality simply refers to the standards for goods and bad things, behaviours and activities. Keeping aside the Universalist and Social constructionist debate, human societies have developed gendered morality standards across the world, especially in our culture. In Pakistan, like most of the world societies, different moral expectation is associated with men and women. Honour is attached with the female whereas deviations from moral standards in any capacity by male are not taken as serious as of female. It shows in Television drama *Lahore junction* where Khalid saw his sister Aisha with her lover. He started beating and threatens his sister's lover. Then he asks his wife to tell Aisha to take care of our honor. It means that honor is attached only with the girl whereas Khalid himself denied to get engaged to a girl on the day of engagement and got married secretly to a girl of her own choice. Many other instances depicted in drama serial *Shehre dil k darwaze and kahe ko biyahe bidais*.

4.21 Women depiction as confused and stupid

Traditionally women are believed to be less wise than men. It is also very common sense and stereotypical understanding that women, when it comes to decision about critical issues, get more confused than men. Television dramas and commercials show women holding their heads, covering their faces with their hands,

sitting aside in a weeping mood, moving here & there whenever encountered by an unwanted serious or mild issue. It has also been extensively observed that Television reinforces the traditional embedded belief that women are less wise and less intelligent than men and can be easily fooled and consoled even with minor things and behavior. During this study, it was observed that Television represented women as puzzled, dim, silly and easily deceived by men. It was shown in commercials and dramas *Rasta day zindagi*, *Kahe ko biyahe bidais*, *Phal bhar mei*, *Diya jale*, *Massi aur malka*, *Yeh kaisi mohabbat ha*, *Perfume chowk*, *Shehre dil k darwaze*, *Yeh Zindagi ha*, *Lahore junction Aas*, *Hawa rait aur angan*, *u-fone and every day*. This declination of women further cements patriarchal social structure and men superiority over women in society. Getting respondents' opinion on these aspects of television, it was agreed by majority of the respondents as presented in Table 4. 14.

Table # 4. 14 The stereotypical representation of women as stupid, silly and confused			
Variables	Agree	Disagree	Total
	F (%)	F (%)	
Women as scattered minded and confused in crisis situation.	106 (82%)	24 (18%)	130 (100 %)
Women are shown as silly, easily deceived and consoled by men.	100 (77%)	30 (23%)	130 (100 %)

Table 4.14 shows respondents' observation of Television representation of women in the cited capacity. Majority (82%) agreed that TV demonstrates women as

confused, puzzled, helpless and dim in crisis situation. A considerable majority (77%) of the respondents agreed that Television dramas depict women silly, ridiculous and easily deceive by men. This demonstration of women by Television equate women with minor human being like children who are not yet familiar with the complication of social world and also whenever made angry by men can be easily consoled.

4.22 The disciplined bodies

Traditionally boys and girls, like gendered morality, are trained in gendered discipline. Boys bodies are attached different discipline criteria whereas girls with different which then continue throughout socialization and are expected even when they are adult. This aspect of gender demonstration in Television text was observed in music. Television music depicts female as static and rarely moving their body parts whereas men move their bodies freely and carelessly.

Table # 4. 15 The gendered construction of male's and female's bodies			
Variables	Agree	Disagree	Total
	F (%)	F (%)	
In music females depict as static.	106 (82%)	24 (18%)	130 (100 %)
In music men move their bodies freely and carelessly.	100 (77%)	30 (23)	130 (100 %)

Table 4.15 demonstrates the respondents' perception and substantiate the above argument. Majority (82%) of the respondents agreed that in music females are

depicted as static and rarely moving their body parts whereas 77% respondents asserted that unlike women men move their bodies more and even carelessly in music.

4.23 Women in sports and exercise

Sports are considered as masculine activity. Since childhood boys are provided facilities and opportunities to play sport whereas girls are furnished dolls to play with. The first segment (boys) then later on continue to play one or many games in their adulthood which can also become a source of great income and fame when adopted as a profession. On the other hand, the childhood playing of girls with dolls become their natural role as nurturer and looking after children. Since our society is patriarchal in nature, men maintain their hegemony on the leisure time and sports with a commercial or played for the physical fitness. It was extensively observed for the purpose of this study that Television in Pakistan gives more time to men sports news; it represents men with cricket, football and other games that are considered masculine whereas very rarely women sports are telecasted. If so women are presented in sports which are considered as feminine games such as tennis and badminton. Sports as demonstrated as masculine to the extent that even the news are presented by male newscasters.

Table # 4. 16 Sports: men and women representation			
Variables	Agree	Disagree	Total
	F (%)	F (%)	
Women rarely shows doing exercise and any sport.	90 (69%)	40 (31%)	130 (100 %)
Men are shown busier in sports and exercise.	107 (82%)	23 (17%)	130 (100 %)
Male's athletic events receive greater coverage.	100 (77%)	30 (23%)	130 (100 %)

Table 4.16 demonstrates the respondents' observation. A considerable majority (69%) of the respondents agreed that Television rarely shows women doing exercise and any sport. A visible majority (82%) of the respondents agreed that men are shown busier in sports and exercise and 77% respondents agreed that male athletic events receive greater coverage than female's sports events. This clearly reveals the gendering of sports in our society and male monopoly on it.

CHAPTER 5

Summary / Discussion and Suggestion

Summary / Discussion and Suggestion

In this chapter, I am going to wrap up this research work conducted under the title *Patriarchal Hegemony through Electronic Media in Pakistan* and share the findings with social scientists as well as policy makers. I am attempting to summarize, deconstruct and interpret the data presented in Chapter 4 of this research study. The main argument here is that gender roles are socially constructed which is then inculcated to the society members through the process of socialization initially by family socialization, then by educational curriculum and throughout the life course by media. I further uncover that how this socially constructed gender roles are embedded in society as natural arrangements under the patriarchal dominant ideology. These divisions of the social world into public and private spheres are maintained through electronic media, especially television. Analysis also covers how the notion of *natural sex* differences help to preserve the inequalities on which our economic system continues to be based and patriarchal hegemony is maintained. After extensive review, relevant data was collected through appropriate research methods (discussed in chapter # 3). The findings of the study are summarized in the succeeding text. The study is sum up in the following attributes.

5.1 Stereotypical representation of gender roles and patriarchal hegemony

1. Television represents men in the public domain and women in the private domain of social life.

2. Economic activities such as high status jobs, marketing, business, risky works and other profitable activities in the public domain are demonstrated as suited with men's nature and capacity. Women have been shown in the private spheres with their excellencies in nurturing, cooking, cleaning and other domestic chores.
3. Males are shown in advertising cars, business products and other areas of social life where men are considered as authority and authentic. Females are represented in advertising foods, ice creams, beauty creams, shampoos, soaps, detergents and in many cases as display with the product to attract customers or the male gaze.
4. Generally, on TV males tend to be shown as active, aggressive, rational and discontented. They tend to engage in traditional male activities such as sports, travel, adventurers and activities causing trouble. Females are often shown talking on the phone, lying on beds, doing make ups and waiting for their men.
5. Television text, being in the men's control, demonstrates good women as submissive, more loving, sacrificing and not raising their voice for their rights.
6. Television represents men bodies as productivity source and is fully covered and appropriately dressed. Women bodies are depicted as commodities for men's consummations and cultural sites for males gaze.

5.1.1 Attribute No 1

Television in Pakistan is largely traditional and stereotypical which promotes a polarization of gender roles: *masculinity* tends to be associated with such traits as paid work in the public sphere, rationality, efficiency, competition, business, individualism, ruthlessness, rough & tough with aggression; and *femininity* are associated with traits such as domestic chores, nurturing, emotionality, kindhearted, prudence, co-operation, a communal sense, compliance, fragile. Television text demonstrates men with the primary role as economic providers for their family and women shown in the private sphere of the family. This means that TV text largely reflect traditional patriarchal notions of sex based division of labor as natural, normal and universal. The notion of natural sex differences help to preserve the inequalities on which our economic system continues to be based in which men will have their hegemony in the public domain and women with their subordinate status in the private domain. This is what; I call the legalization of public – private sphere with the dominant ideology thesis of Marxist school of thought. Comprehensive description of this patriarchal system is given in chapter # 4 in the heading of 4.3 *public domain* and 4.10 *women in the private domain*.

5.1.2 Attribute No 2

Traditionally men are considered as the economic providers of the family and women as the nurturers and homemakers. Television text presents male and female characters in traditionally stereotyped ways - demonstrating men in business competition, problems solving and ambitious for power, concern for wealth and other high status jobs; whereas women are more often shown busy in the family issues, domestic chores, nurturing, love

affairs or in a position of secretary and pink color jobs. This is not simply sex based division of labor but giving men more privilege and rights than women. These hierarchal arrangements of men and women in society as economic or cultural groups, with different access to wealth, power and prestige, subordinate women and perpetuate men's dominancy. This is then disseminated as natural division of labor with no alternative. This essentialist patriarchal view of the social world is what I call the power of ideology. Shaughnessy (1999) argues that each society has dominant ideology which server the interest of the dominant category. I argue that the dominant ideology in our society is patriarchal social structures in the reinforcement of it as natural and normative. A complete presentation of this aspect of Television text is given in Chapter # 4 under the heading *4.4 men in business; 4.5 men in high status jobs; 4. 11 cooking as feminine activity; 4.12 women and the looking after of children; 4.13 women and cleanliness; 4.14 maintaining and serving the husband.*

5.1.3 Attribute 3

Television text represents different aspect of masculinity. Since men are defined by their jobs- a successful man is the one who does well professionally and have influence and wealth in the world of business. On the other hand, women are defined by their tenderness, softness, seductiveness and dependent. Television in Pakistan presents men advertising cars, property, and marketing for telecommunication, running shoes, deodorant and other products as they are considered more authentic and authority on the things belongs in the public domain and those having long lasting value. Women are shown in advertising foods items, ice creams, beauty creams, shampoos, soaps, detergents and in many cases they are depicted with the product to attract customers or

gratify the male gaze. All these products are either of their use or having a temporary and used value with no long lasting value. This also does not need any authenticity and authority.

5.1.4 Attribute 4

Traditionally men are socialized to be more initiatives and risk taking. In Television they have been demonstrated as involved in making planning, driving, moving alone and independent, autonomous and aggressive with muscular body. These are characteristics associated with an image of ideal manhood and valued by men across class and racial boundaries. Whereas female are shown as talking on the phone, lying on beds, doing make ups and waiting for their men, furnishing houses, shopping and some time out for dinner. These are roles which make them dependent on men and leave them with no independent position, self protection and sovereign human being. This patriarchal representation current social arrangement put a woman into a situation in which they feel insecure about their personal appearance, blame herself once a breach comes in the relation with husband, look to men for protection and economic support. This obsession with caring of appearances and lying in helplessness never promote their intellectual capacity and human *agency*. This reinforces the belief that men are superior to women because of their physical and psychological strength. For details description see 4. 6 *men's independence and self initiative*; 4.7 *men' superiority over women*; 4.8 *men as women protector*; 4. 9 *men and aggression*.

5.1.5 Attribute 5

In most of traditional societies, a good woman and *dream girl* is the one who submits herself to men's commend and wishes. Television text in Pakistan demonstrates good and happy women as submissive, more loving, sacrificing, maintaining family's ties, looking after husbands and in-laws, the one who does not challenge the injustices of patriarchal social structure. Women who challenge the traditional patriarchal social structures and breach the century old irrational cultural tradition are portrayed as unhappy, insecure and with bad marital relation. This demonstration of women give women a terrifying message that they , if wish to be successful and happy in life, should surrender to men's authority and accept men superiority as natural due to biological and physical factors. This is what I refer to James Curran (1997) who argues that media serves the needs of patriarchal society by creating active consent and willingness among women to accept the shouldering of domestic chores as their natural role and men superiority because of their economic and social support. See chapter # 4 under the heading of 4.15 *women as the maintainer of social and family integration*; 4.16 *women as emotional and sensitive*; 4.17 *women's submission*.

5.1.6 Attribute 6

Locating the argument in postmodernists' theories of human bodies and sexuality as the central them, TV presents males' bodies into the ideology of productivity which are appropriately dressed and covered; whereas females' bodies are restricted to leisure and pleasure. This sexual objectification of women's bodies in various forms such as whitening, thin & weak, exposed & selectively dressed with seductive posture are what I

call an extension of patriarchal discursive modes and new form of women subjugation. This objectification keeps women in the constant cycle of beautification along the males' standards which are in flux. This is what I call the women bodies as cultural sites that are visited by men for their gratification. So capitalism uses women's bodies as their marketing tool and leisure and pleasure for the male gaze. Comprehensive description of objectification of female bodies is given in chapter # 4 in the heading of *4.19 women as sexual object; 4.19.1 sexual objectification of women's bodies for males' gaze; 4.19.2 women and capitalist strategy for selling products.*

I am going to conclude this study in the *Essentialists Vs Social Constructionists* debate, Hall and Shaughnessy's concept of *Dominant ideology*, Gramsci's concept of *Hegemony* and Naomi Wolf concept of *Iron Maiden* and *Beauty Myth* which can be summed up as *iron cage of beauty*. Unlike the essentialist stands who see gender as based on genetic, biological and psychological differences and assert that men and women are essentially different in their biological emotional make-up, and this determines how they feel and act, I locate and argue that gender is a social construction as claimed by social constructionists. This gendered socialization and its legalization through dominant patriarchal ideology, specifying public domain for men and private sphere for women, is what attaches more value and status with masculinity and less prestige and value to femininity.

This division of public private domains has been legalized and claimed as natural arrangements in accordance with the essentialist perspective. However, this is exactly what I call the power of ideology as used by Shaughnessy and Hall. They argue that each society has dominant ideology. Dominant ideology in Pakistani society is patriarchal

social structures. Putting this in Marxists analysis, television, then, can be declared as a tool that the dominant category (in this thesis male) uses to maintain their control over the subordinate category (female). This is what I locate in Hall's thesis that television is an ideological *site of struggle*, in which the different categories' views are fought out but dominant category successfully monopolizes and projects its perspective of the social world as the best and natural into which they socialized the subordinate. The subordinate group, with their willingness, accepts these established social structures as normal and natural with no alternative. Television presentation of traditional gender role in our society and the acceptance of these by women is what I refer to Gramsci's concept of *Hegemony* where domination is not through force but with the active consent of the ruled. According to Gramsci, the willing and active consent among the ruled are created through education and media. Men in contemporary Pakistan dominate and rule women with women's own consent which men's has created through the gendered socialization, initially by family, then by educational institutions and more forcefully by television in today society.

Good women and dream girls are expected to demonstrate feminine characteristics and come up to the male standards of beauty. This exaggerated femininity is what I place in Naomi Wolf's thesis of using beauty as political; weapons against women. Men through the dominant ideology discourse has created unachievable beauty standards which require women's to spend all their intellectual and physical energy by meeting these standards and not focusing on developing their human agency. This obsession with beautification on the part of women, which Wolf call the *Iron Maiden* and *Beauty Myth*, then reinforce the patriarchal social structures as they cannot compete

with men in the public domain as well as in any rational interaction. These women's focus on their bodies, instead of their mind, objectify them as sex object, site for male gaze and gratification.

5.2 Suggestions

Keeping the applied and practical significance of this study, following suggestions, based on the findings of the research, are presented and believed to immensely helpful in introducing an gender egalitarian Television in Pakistan.

1. The gendered socialization in the family need to be replaced with a gender egalitarian socialization process. This would be achieved by a sensitization campaign through the following socialization agencies.
 - (a) The traditional and stereotypical representation of sex based division of labor in Television dramas and advertisements may be replaced with a biased free gender role demonstration by representing men doing and helping their wives in domestic chores and even with products with which women are represented such as cooking oils and detergents etc.
 - (b) The prevailing curriculum, based on the essentialist's perspective, is required to be replaced with appropriate and neutral gender social roles. A well articulated text in the curriculum should be incorporated which teach the new generation that women, like men, are much rational, logical and wise with an independent agency.
 - (c) A gender sensitive media is strongly suggested which ensure avoiding traditional stereotypical representation of men and women with the traditional gendered role.

Media should telecast stories of successful women in history which can make the social structure more egalitarian by promoting that women can be as competent and career oriented as men are.

- (d) The dramas and commercials should be made with an approach in which women are not shown helpless and insecure. Females in the public domain should be demonstrated as good and efficient in their duties. Their portrayal should give a message that women who wish to work in the public domain are secure with all the opportunities open to them on merit. This will encourage the competent females to participate in the paid public sphere.
- (e) In equal number of women with gender lenses in Television bureaucracy is required who can censor Television text with the objective to make media portrayal of women with an independent agency and not an object for the male gratification and gaze.

BIBLIOGRAPHY

- Anderson, L. Margaret. & Taylor, F. Howard. (2002). *Sociology-Understanding a diverse society*. Wadsworth Publishing Company.
- Babbie, Earl. (2004). *The practice of social research*. Printed in the United States of America.
- Busby, Linda. *Sex role research on the mass media*. *Journal of communication*. Vol. 25, (1975), pp. 107-131.
- Coleman, Brenna. (2010). *Media portrayal of women: female stereotypes in the media*. Fordham University Press, New York.
- Cowan, Gloria. Levy, Daniella. & Snyder, Debra. *Psychology of women quarterly: Dominance and inequality in X-rated videocassettes*. Vol. 12, (1988), pp. 299-311.
- Craig, R. Stephen. *Sex roles: The effect of television day part on gender portrayals in television commercials*. Vol. 26, (1992), pp. 197-211.
- Crane, D. *Gender and harmony in fashion magazines: Women's interpretations of fashion photographs*. *The Sociological Quarterly*. Vol. 40, (1999), pp. 541-563.
- Curran, James. & Gurevitch, Michael. (1997). *Mass media and society*. Oxford University Press, London, U.K.
- Dr. Luther, Catherine. (2007). *Different news coverage of male and female athletes*. United States.
- Edward, W. Said. (1978). *Orientalism*. Vintage Books Publisher, United States.

- Fiske, John. (1989). *Understanding popular culture*. Routledge Publisher, London.
- Gallagher, Margaret. (1980). *The portrayal and participation of women in the media*. Paris: UNESCO.
- Garst, J. & Bodehausen, G.V. *Sex roles: Advertising's effects on men's gender role attitudes*. Vol. 36, (1997), pp. 551-571.
- Goffman, Erving. (1976). *Gender advertisement*. Harper & Row Publisher, New York.
- Henslin, James. M. (1997). *Essentials of Sociology: A Down to Earth Approach*. Allyn and Bacon Canada, Scarborough, Ontario Press, New York.
- Holtzman, L. (2000). *Media messages*. Armonk Publisher, New York.
- Jenkins, Henry. (2003). *Rethinking media change: The aesthetics of transition*. Cambridge: MIT Press, United States.
- Judith & Levine, Ellen. (1973). *Rebirth of Feminism*. Quadrangle Books, New York.
- Kilbourne, Jean. (1999). *Deadly Persuasion: Why women and girls must fight the addictive power of advertising?*. The Free Press, New York.
- Kilbourne, Jean. (1999). *From can't buy my love: How advertising changes the way we think and feel*. The Free Press Publisher, New York.
- Kimmel, S. Michael. (2004). *The gendered society*. Oxford University Press, New York.
- Lewis, Jeff. (2002). *Cultural studies-The Basics*. Sage Publications, London.

- Lin, Ling. Chyong. *Sexual issues: The analysis of female role portrayal preferences in Taiwanese print ads. Journal of Business Ethics*. Vol. 83, No. 3, (1998), pp. 409-418.
- Lips, H. (2001). *Sex and gender: an introduction*. McGraw Hill Publisher, New York.
- Luebke, B. F. *Sex roles: Images of women and men in newspaper photographs*. Vol. 20, No. 3-4, (1989), pp. 121-133.
- Macdonald, Myra. (1995). *Representing women: Myths of femininity in the popular media*. Hodder Education, United Kingdom.
- Mackay, Natalie. & Katherine, Covell. *Sex roles: The impact of women in advertisements on attitudes towards women*. Vol. 36, (1997), pp. 573-583.
- Mattern, Michele. (1986). *Women, media and crisis: Femininity and disorder*. London: Comedia.
- Merlo, J. & Smith, K. (1994). *The portrayal of gender roles in television advertising. Paper. Society for the study of social problems*.
- Morgan, M. *Television and adolescents' sex role stereotypes: A longitudinal study. Journal of personality and social psychology*. Vol. 43, (1982), pp. 947-955.
- Netherlands, Springer. *Sex roles: Gender stereotyping in televised media sport*. Vol. 40, No. 1-2, (Jan., 1999), pp. 61-71.
- Neuman, Lawrence. W. (1998). *Social research methods: Quantitative and qualitative approaches*.

- Oliver, Sacks. (1994). *Midwife and unmuddler*. Maverick Publisher, London.
- O' Neil, James. *Patterns of gender role conflict and strain: Sexism and fear of femininity in men's lives. The personnel and guidance Journal*. Vol. 60, (1981), pp. 203-210.
- Radway, Janice. (1984). *Reading the romance: Women, patriarchy and popular literature*. University of North Carolina Press, Chapel Hill, North Carolina.
- Rapley, Tim. (2007). *Doing conversation, discourse and document analysis*. Sage Publications London.
- Reeves, B. & Miller, M. *Sex roles: Children, television and conceptions about chores: Attitudes and behaviors*. Vol.27, No. 3-4, (aug., 1992), pp. 157-170.
- Roberts, Ken. (2009). *Key concepts in sociology*. Palgrave Macmillan, New York.
- Sanders, M. & Rock, M. (1988). *Waiting for prime time: The women of television news*. University of Illinois Press, Chicago.
- Sarantakos, S. (2005). *Social research*. Palgrave Macmillan, New York.
- Seidman, Steven. (1992). *Postmodernism and social theory*. Basil Blackwell, Oxford University Press, New York.
- Shaughnessy, O' Michael. (1999). *Media and society*. Oxford University Press, London.
- Signorielli, Nancy. *Sex roles: A content analysis of prime – time television characters across three decades*. Vol. 40, (1989), pp. 527-544.
- Syed, H.M. (2006). *Modern mass & media*. Anmol Publication, India.

- Taylor, Steve. (1999). *Sociology, issues and debates*. Macmillan Press LTD, London.
- Thompson, L. Teresa. & Zerbinos, Eugenis. *Sex roles: Television cartoons: Do children notice it's a boy's world?*. Vol. 37, No. 5-6, (1995), pp. 415-432.
- Tuggle, A.C. (1997). *Broadcast news handbook: Writing, reporting and producing in a converging media world*. McGraw Hill Publisher, North Carolina at Chapel Hills.
- Ullah, Hazir. (2006). *M.phil thesis*. Seminar library Quaid-I- Azam University. Pakistan.
- Vande, Berg. & Streckfuss, D. *Prime – time television's portrayal of women and the world of work*. *Journal of broadcasting and electronic media*. Vol. 36, (1992), pp. 195-208.
- Watson, James. (2003). *Media communication*. Hodder Annold Publishers, United Kingdom.

ANNEXURE A

Channels & timings	Days	Programmes / Plays	Explanation and Justification
PTV Home= 1 07:45 pm To 8:50 pm	Monday	Lahore Junction	Since the topic cover entire Pakistani society therefore, Dramas (plays) on channel #1 will be watched everyday during the entire data collection time frame.
	Tuesday	Rasta Day Zindagi	
	Wednesday	Aas	
	Thursday	Ghumshuda	
	Friday	Hawa, Rait aur Angan	
	Saturday	Kalmohi	
	Sunday	Tinkey	
Atv= 2 02:00 pm To 03:00 pm	Monday	Wo Suba Kab Aye Ge	Channels # 1 and 2 have the same plays timings so I will watch plays on channel # 2 in repeat telecast.
	Tuesday	Kaghaz ki Nao	
	Wednesday	Amer Bail	
	Thursday	Anokha Bandhan	
	Friday	Judai Mar Daiti Ha	
	Saturday	Bicherne Se Pehle	
	Sunday	Pal Bhar Mei	
GEO TV= 3 07:00 To 07:30	Monday	Kahe Ko Biyahi Badais	
	Tuesday	Kahe Ko Biyahi Badais	
	Wednesday	Kahe Ko Biyahi Badais	
	Thursday	Kahe Ko Biyahi Badais	
ARY Digital= 4 07:30 To 08:00	Monday	Mere Naseeb Ki Barishain	
	Tuesday	Mere Naseeb Ki Barishain	
	Wednesday	Mere Naseeb Ki Barishain	
	Thursday	Mere Naseeb Ki Barishain	
HUM = 5 09:00 To 09:30	Monday	Perfume Chowk	
	Tuesday	Perfume Chowk	
	Wednesday	Perfume Chowk	
	Thursday	Perfume Chowk	

Guide for Television Content Analysis

1. Men dominance of public domain.

2. Domestic chores as natural role of women.

- *Television represents women busy in kitchen.*
- *Women and cleanliness.*

3. Nurturing as women nature.

- *Women shown in maintaining the husband, children and the whole family.*
- *Women are demonstrated as nurses.*
- *Media shows women with children even in park.*
- *Women represent in maintaining social integration.*
- *Women are shown as soft hearted.*
- *Media shows women are for sacrifice.*

4. Masculinity and Femininity.

- *Media represent men as strong, powerful and potent than women.*
- *Media shows men as aggressive and carries weapons.*
- *Media shows women are emotionally fragile and easily break down.*

5. Women protection and their dependency.

- *Media shows men as protector of women.*
- *Women can't do anything without men support.*

6. Women in the public domain.

- *Pink color jobs.*
- *Silence of women in public places.*
- *Less representation in public domain.*
- *Women in shopping.*

7. Men superiority over women.

- *Media shows men superiority as majazi Khuda.*

8. Authenticity of statement.

- *Imbalance in male and female relationship.*
- *Accountability in gender relationship.*
- *Women are more loyal than husband.*
- *Gendered morality.*

9. Insecurity of women.

- *Women are insecure even in their houses.*

10. Objectification of female bodies.

- *Women are shown as sex object.*
- *Women in the iron cage of beauty.*
- *Media represent women in beautification.*
- *Women bodies and marketing strategy.*

11. Men are portrayed in high post and position in offices.

- *Men are portrayed as busy in risky business.*
- *Female are not shown as employed in risky jobs such as police, army etc.*

12. Media represent women as confused and stupid.

13. The disciplined bodies.

- *Television music depicts female as static and rarely moving their body parts.*
- *In music men move their bodies freely and carelessly.*

14. Television rarely shows women doing exercise and any sport.

- *Media portrays men are busy in recreational activities and outing.*
- *Men are shown busier in sports and exercise.*
- *In sports male's athletic events greater coverage than do female events.*

APPENDIX

Personal information of the respondent:

Sex		Family Type				Your future professional wish
Male	Female	Joint	Nuclear	Single parent	Any other	

Educational and professional information:

Qualification	Father	Mother	Occupation	Father	Mother
Primary			Government Job		
Matric			Private Job		
Intermediate			Businessman		
Graduate			Unemployed		
Masters			Any other Job		
M. Phil					
Any other					

Sibling information: Their educational and occupational details of sisters (S) and brothers (B)

Total S & B	Sisters	Brothers	(S= Sister and B = Brother)			
			Education		Occupation	
					S	B
			S-1	B-1		
			S-2	B-2		
			S-3	B-3		
			S-4	B-4		

Media representation of Women and Men	Agree	Disagree	Don't know
1. Media is promoting women stereotypical roles.(cleaning and cooking)			
2. Television portrays women as submissive.			
3. Media repeat the stereotype of women as dependent on men.			
4. Media shows that women cannot do anything without men support.			
5. Women are shown as soft hearted and more emotional			
6. Television portrayals depicts women as nurturer			
7. Media shows women caring and looking after children even in park.			
8. Advertisements represent women as competent in cleanliness and dirty work.			
9. Television portrays women are insecure even in their houses.			
10. Media represents women are more loyal than husband.			
11. Women as capitalists' strategy for selling products.			
12. Women are represented in a constant beauty trap.			
13. Television commercials and dramas represent women weak and thin entities.			
14. Television portrays female as scattered minded and confused in crisis situation.			
15. Television represents women more sensitive, emotionally weak and easily breaks down.			
16. In advertisements women are used as sexual object.			
17. In ads female voices are presented as informative and seductive.			

Media representation of Women and Men	Agree	Disagree	Don't know
18. Women bodies are sexualized in ads in order to get the male gaze and attention.			
19. Television music depicts female as static and rarely moving their body parts.			
20. Television rarely shows women doing exercise and any sport.			
21. Media represents women in pink colors job.(low paid job)			
22. Female in offices are represented as decorative objects not working actors.			
23. Female are not shown as employed in risky jobs such as police, army etc.			
24. Media shows women as silly and easily deceives by men.			
25. Men are less likely to be shown in the home.			
26. Men are represented in public domain with ambition of higher achievements.			
27. Men are portrayed in high post and position in government offices.			
28. Men are portrayed as busy in risky business.			
29. Men are shown as financial supporter and controller of the family.			
30. Media shows men superiority as <i>majazi Khuda</i> .			
31. Media portrays men as strong, powerful and protector of women.			
32. Television represents men not accountable to their females.			
33. In advertisements male voices are presented as authoritative.			
34. Media shows men as aggressive and violent.			

Media representation of Women and Men	Agree	Disagree	Don't know
35. Media portrays men are busy in recreational activities and outing.			
36. Men are shown busier in sports and exercise.			
37. In sports male's athletic events receive greater coverage than do female events.			
38. Television portrays men as sexually aggressive.			
39. In music men move their bodies freely and carelessly.			

40. Do you think media is promoting women images and status in society?

41. Do you think the stereotypical representation of gender role is further subordinating women?

Thank you very much

