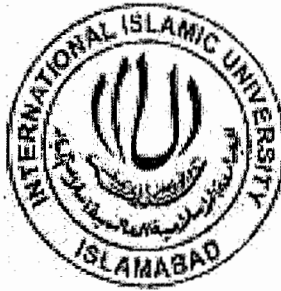


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Portrayal of Women in Dramas; Traditional and Societial Aspect

M.Sc. Thesis



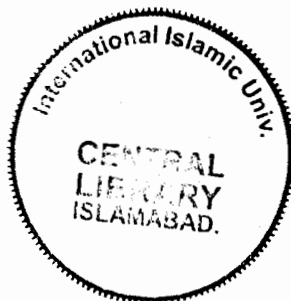
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Dedications

This work is dedicated to my sweet and beloved Ammi & Abu whose constant support and guidance enable me to achieve this milestone.

ACKNOWLEDGEMENT

First of all I am thankful to Almighty Allah that has bestowed me the strength and qualities due to which I am able to complete my research.

I express my bottomless gratitude to my respectable and beloved parents for their heartfelt care, support and prayers that encouraged me a lot, in getting through the research work.

Especially I am grateful to my supervisor Professor Dr. Rukhsana Asalam, her ideas, valuable suggestions and experience motivates me to complete the research thesis. She has always guided whenever I am having difficulties and encourages me during the whole period.

I would like to appreciate other member of my family who have supported, guided and advised me during the MSC Media and Communication studies. There are some others who also give suggestions and share their experiences to me which help me to complete the thesis.

Moneeba Shahid
31st, August, 2009.

2009
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Dates: _____

Final Approval

It is certified that we have read this thesis submitted by Moneeba Shahid. It is our judgment that this thesis is of sufficient standard to warrant its acceptance by the International Islamic university Islamabad for the Masters degree in Media and Communication Studies.

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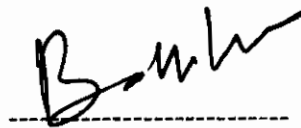


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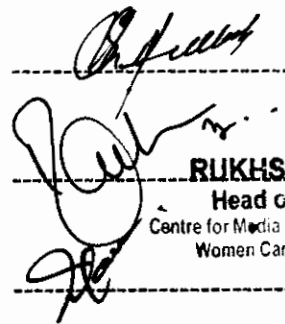


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Declaration

This thesis has been submitted as partial fulfillment of master in media and communication studies to the center of Media and Communication studies. I solemnly declare that this is my original work and I have not plagiarized any material and whatever I quoted from secondary source proper citation and references have been made.

Moneeba Shahid

Reg No: 15-FSS/MSCMC/F07

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Abstract

The present study is about the analysis and comparison of women roles in Pakistani dramas. The purpose of study was to highlight the portrayal of women in drama serials of two eras (80's & 00's). Therefore to investigate the objectives, two dramas were selected ('Tanhaiyaan' & 'Doraha') and then analyzed. The women role, issues, dresses, messages and women decision making power were the main focuses points of the present study. These points are analyzed and compared the present era drama serials with the past eras dramas. The major difference was in strong decision making power. Otherwise there are the same things and problems that were faced by the women 10 years back and today. In drama serial Tanhaiyaan focuses of the study was the family but in Doraha the only a single woman became the focuses of study and that is why the women issues are being highlighted and recognized in the society. There is the element of boldness in Tanhaiyaan, stereotype were common in every drama where women were shown dependent on men because of many reasons. But woman of today is portrayed much more dependent and compromising with the situation as compare to 10 years back. A well educated with a strong financial background woman is portrayed as hopeless, helpless and have to sacrifices in all conditions, whereas compare to the woman of 10 years back is fully confident, having strong character and can faces any type of hardships in life.

CHAPTER 1
INTRODUCTION AND BACKGROUND

Portrayal Of Women In Dramas; Traditional And Societial Aspect

Dramas are the most important parts of the television. A program based on the story in which all the characters move and explain the story in a dramatic way. Right from the beginning of television, dramas are getting very famous and no doubt can be considered as one of the most important element of any television channel.

The term drama is a Greek word which means "action". This is drive from "to do". It is the performance by actors on the stage, performing the dialogues and actions in front of the audience. The drama represents the traditional generic between two divisions' comedy and tragedy. It is often combined with music and dance.

Aristotle says, "A tragedy is the imitation of an action that is serious and also, as having magnitude, complete in itself; in appropriate and pleasurable language;...in a dramatic rather than narrative form; with incidents arousing pity and fear, wherewith to accomplish a catharsis of these emotions."

The word drama itself is Greek, based on the word for "to do," and the earliest known performances were in ancient Greece, going back to at least the 5th century BC. Most peoples have some tradition of public performance, but the theatre is a Greek invention. Some historians think it developed as a way of dramatizing ancient religious rituals.

The Twenty-five hundred years ago and two thousand years before, Shakespeare, Western theatre was born in Athens, Greece. Between 600 and 200 BC, the ancient Athenians created a theatre culture whose form, technique and terminology have lasted two centuries, and they created plays that are still considered among the greatest works of world drama. Their achievement is truly remarkable even today; when one considers that there have been only two other periods in the history of theatre - Elizabethan England and, perhaps the Twentieth Century. The greatest playwright of Elizabethan England was Shakespeare.

Commercial theatre was developed in Lahore in the early 1980s. The joint efforts of Naheed Khanum, Amanullah, Mastana and Baboo Baral had started initial venue for staging of these play in Alhamra. Alhamra closed down for renovations in 1981 – 1982. Today commerical theatre in decline even number of theatre is steadily increasing. Each and every script has to be cleared by the Punjab Arts Council (PAC). Consequently, not many new scripts are being written for commercial stage plays. Actors creates their dialogues on the spot and it is their credit that people come to see. Lahore has five private (Tamaseel, Mehfil, Naz, Crown and Alfalah) and a government theatre (Alhamra). The theatres are packed on Thursdays, Fridays and Saturdays. A stage play usually runs for 16 days and earns around two million rupees in that time. Tickets cost from Rs. 200 to Rs. 1,000.

Theatre in Pakistan has been given a professional and commercial face by private production companies that attempt as a cultural norm in the country. In this respect, the Capital has been exceptionally successful, through the support of the Government and Private Investors, to give a platform to the youth to showcase their talent.

Soon after the invention of television and different type of programes shown by television its dramas get the maxium popoularity. Dramas on television is the alternative of stage drama and theatres. Drama is constituted an important cultural act and socail phenomina. All kinds of drama now proliferate, including theatrical plays, movies, television dramas, video dramas, radio dramas and commerical. This demand for drama

is bound to increase explosively in 21st century, with high demand for leisure and high culture accoutrements.

One important fact about dramas is that very few are close to reality and most of them are simply fantasy. According to Lughod television serials are like the stories a grandmother tells her grand children to send them to sleep, or like thousands and one night where the story teller would stop at the most exciting moment to attract the audience to listen to him to next day. (Lughod, 1997).

There are many types of drama like comedy, tragedy, romantic, religious, as well as countless types and subtypes. More commonly in modern usage a drama is a work that treats serious subjects and themes but does not aim at the dignity of tragedy.

When we talk about comedy, we usually refer to plays that are light in tone, and that typically have happy endings. Tragedy is one of the oldest forms of drama; Tragedy usually involves serious subject matter and the death of one or more main characters. Melodramas are the plays having happy ending. Farce is also a sub-category of comedy. Farces typically involve mistaken identities, lots of physical comedy and outrageous plot twists. Melodrama is also one of the types of exaggerated drama.

Two types of serials are commonly broadcast on Pakistani media; long plays and episodic. Long play is the one in which writer tries not to include unnecessary details. These dramas are basically based on nature of event or revolve the whole story around a specific character. Whatever wants to say are explained at a time and people don't have to wait for the whole week to see what happens next. Whereas episodic dramas more than two stories move at a same time and writer presents a detail picture of everything he wants to say or explained. In episodic dramas moral lesson is very strongly portrayed. According to Oxford advanced learner dictionary description of an event occurring as part of long series of event as in a novel.... A part of television or radio serial broadcast at one time.

Pakistani television is known for its classical dramas because people think that those dramas are based on their life stories and describes the picture of our society including current and hot issue of society.

Since the introduction of television to Pakistan in 1964, Urdu drama serials have enjoyed widespread popularity. Popular dramas of Pakistan are: Dhoop Kinaray, Samander, Andhera Ujala, Jangloos, Ghareeb-e-sheher, Chand Girhan, Pas-e-aaiena, Sunharay din, Waris, An kahi, Shezori, Kiran kahani, Uncle Urfi, Alpha Bravo Charlie, Wajud-e-Laraib and others are included.

As time passes, a human behavior like and dislikes also changes. Today soap operas a new terminology has introduced in the dramatic world. A soap opera, sometimes called "soap" for short, is an ongoing, episodic work of dramatic fiction presented in serial format on television or radio. Programs described as soap operas have existed as an entertainment long enough for audiences to recognize them simply by the term soap. The name "soap opera" stems from the original dramatic serials broadcast on radio that had soap manufacturers such as Procter and Gamble, Colgate-Palmolive, and Lever Brothers as sponsors and producers. These early radio serials were broadcast in weekday daytime slots when mostly housewives would be available to listen; thus the shows were aimed at and consumed by a predominantly female audience.

The term soap opera has at times been generally applied to any romantic serial, but it is also used to describe the more naturalistic, primetime drama serials which differentiates a soap from other television drama programs, its the open-ended nature of the narrative with stories spanning several episodes. The defining feature that makes a program a soap opera, according to Albert Moran, is "that form of television that works with a continuous open narrative. Each episode ends with a promise that the storyline is to be continued in another episode".

Soap opera stories run concurrently, intersect and lead into further developments. An individual episode of a soap opera will generally switch between several different concurrent story threads that may at times interconnect and affect one another or may run entirely independent of each other. Each episode may feature some of the show's current storylines but not always all of them. There is some rotation of both storylines and actors so any given storyline or actor will appear in some but usually not all of a week's worth of episodes. Soap operas rarely "wrap things up" storywise and generally avoid bringing all the current storylines to a conclusion at the same time. When one storyline ends there are always several other story threads at differing stages of development. Soap opera episodes typically end on some sort of cliffhanger.

Evening soap operas sometimes differ from this general format and are more likely to feature the entire cast in each episode and to represent all current storylines in each episode. Additionally, evening soap operas and other serials that run for only part of the year tend to bring things to a dramatic end-of-season cliffhanger.

Soap opera were originally introduced from America as American radio programmed but later transfer to TV screens after going on success in 1950s. They were sponsored by soap manufacturers so got a name of 'soap'. They were basically made for house-bounded women.

In the past, viewers have been branded as the 'isolated housewife' (W.L. Warner & S.E. Henry-1948), who are members of the working class, and who have little, if any potential to climb this social ladder. Recent studies by M.J. Matelski (1988) have found that listeners to radio soaps have few interests outside the home, thus supporting this 'isolation view'.

In 1970 the popularity of soap operas conforms because of the rating which shows 20 millions viewer and most of them were women of 18 and 18 above. Recently it has been came in notice that small number f viewers are now watching soap operas because of the increase in number of channels and television networks like sky and cable channels. An

increase in number of working women decreases the viewer ship because they don't have time to sit and watch.

We cannot escape from the facts of soap operas popularity or most popular genre on television. According to (Hobson 1982: 117) the reasons of its popularity are entertainment "...I've watched it that long that I suppose it's become routine in a way..." (Hobson 1982: 117).

Today most scholars are working on the issue of women's portrayal in the media and agrees that media plays an important role in the reinforcing the societal images of men and women. Gallagner (1983) in her research found that regional differences do exist but there are some universal images that media portrays. She points out that women and men representation is different from reality. They portrayal men and women's social class, age, occupational statuses are contradictory to the reality.

Sex stereotype is also very much evident in television portrayal of men and women in their appointed roles. Masculine personality attributes are emphases, and women, in the world of television, are presented in roles of domestic help, a wife, a mother etc. they are portrayed as submissive and suffering type in common family affections and duties, the most common-place being child care and nurturing. And against this, men are depicted as employed, competitive and those who are seen calling the shot in the society.

Our media is portraying women and men in a specific role that are given by the society. Goffman (1959) define a role as "right and duties attached to a given status" this definition adds an important dimension to the understanding of what a role is, because it underscores the point that roles come with responsibilities. Roles not only given certain privileges to some one but they restrict those privileges and make then inaccessible to others. (Goffman, 1959).

According to Michael Foucault (2003) roles in turn are useful because when they comprise sets of expectation, they allow us to generalize across people and have some a prior knowledge about entire categories of people, how to act towards them and what to expect in their actions towards us. More importantly, we categorize people precisely in order to understand them, because having expectations is so vital to our understanding of others. (Foucault, Michel, 2003)

In Pakistan, women have been portrayed in media as victim, subservient, subservient, nurturing, sacrificing and objectified sexualized beings. Their contribution to the social, political and economic development of society has been neglected. This thing represents the diversity of women's lives, roles and experiences in our country. (Saleem, 2007).

According to Jac Sm Kee (2005), television representations of women have changed greatly in last twenty years, in order to hold the chging role of women I nsociety we need to analyze the ideology that is bling the modern representation of women. (Jac Sm Kee, 2005)

The women's status of Pakistan varies across classes, region and rural/urban tribes; this division is because of uneven socioeconomic development and the great impact of tribal, feudal social formation on women's live. Women's situation vis-à-vis man is although as a subordinator but the government and enlightened groups are attempting to elevate or make it better the status of women in Pakistani society.

Pakistani women has access to property, education, employment etc, remains considerably lower in comparison to men's. Women wore Shalwar Kameez although the women's dress varies depending on region, class and occasion.

According to Lasanda Khurukulashriya (2004) the media in Pakistan has no problems while exposing physical and sexual features of women but is reluctant to bring forward issue of HIV/AIDS, sexual harassment, sex and flesh trade, trafficking on the pretext of obscenity. This is regardless the fact that each one of these issues is directly linked with

poverty, women's inferior position in the society and denial of basic human rights. (lasanda Khurukulashriya, 2004)

TV dramas has assumed a significant role in bring an attitudinal and behavioral change through its creatively produced impact programming fare. Through not a reformer but the TV dramas also create awareness and motive viewers, especially women folk to fight against evil and injustice. Hence, the importance of TV cannot be ignored, that is why medium of TV has been selected for this study and the basic purpose of study is to find out the changes taken place in portraying women role and issues that are being portrayed in the drama serials.

CHAPTER 2
LITERATURE REVIEW

Plato's attitude to women was mixed. In some of his writings he advocates a fairer deal for women. In his idealized '*Republic*' he realize what is going to be happen foresees an upper class of 'guardians' among whom the chattel status of women(distance from house to land) is abolished (i.e. she is no longer owned by her husband) and in which women were to receive equal education as men.

On the other hand, he ascribed the inferior status of women clearly to degeneration from perfect human nature. "It is only males who are created directly by the gods and are given souls. Those who live rightly return to the stars, but those who are 'cowards or [lead unrighteous lives] may with reason be supposed to have changed into the nature of women in the second generation'. This downward progress may continue through successive reincarnations unless reversed. In this situation, obviously it is only men who are complete human beings and can hope for ultimate fulfillment; the best a woman can hope for is to become a man" (Plato, *Timaeus* 90e).

Aristotle's main thrust was to explain the nature of things from they are seen. From the subject and low status of women he deduced their inferiority by nature.

The reason for women's inferiority lies in a defect. "*Women are defective by nature*" because they cannot reproduce *semen* which contains a full human being. When a man and a woman have intercourse, the man supplies the substance of a human being (the *soul*, i.e. the *form*), the woman only the nourishment (the *matter*).

According to Aristotle, man rightly takes charge over woman, because he commands superior intelligence. This will also profit the women who depend on him. He compares this to the relationship between human beings and tame animals. 'It is the best for all tame animals to be ruled by human beings. For this is how they are kept alive. In the same way, the relationship between the male and the female is *by nature* such that the male is higher, the female lower, that the male rules and the female is ruled.' Aristotle, *Politica*, ed. Loeb Classical Library, 1254 b 10-14.

‘That is why the poets say: “It is correct that Greeks rule Barbarians”; for *by nature* what is barbarian and what is slave are the same.’ Aristotle, *Physica*, vol. 1; Loeb Classical Library, 1252 b 8. See A.TH. van Leeuwen, *The Nacht van het Kapitaal*, Nijmegen 1984, pp. 182 - 205.

The prevailing tradition among Hellenists saw society, therefore, as layered in higher and lower forms of human being.

- Women were inferior to men by nature.
- Barbarians were inferior to the civilised races by nature.
- Slaves were slaves because they were inferior by nature.

The 47th Session of the UN Commission on the Status of Women in March 2003 affirmed the importance of women's access to and participation in the media and ICTs to women's empowerment. The CSW called on governments, United Nations bodies, international financial institutions and civil society to continue mainstreaming gender perspectives and ensuring women's full participation in national policies, legislation, programmes, and regulatory and technical instruments in all areas of communications. The session also looked into the growing sexual exploitation of women through the traditional media and through new technologies and called for more research on the impact of media and ICTs on women and girls. (Carolina Rodriguez Bello, 2009.)

However, there is a debate among feminists around women's sexuality in the media. On the one hand, most feminists condemn the commodification and objectification of women's bodies in media. This view holds that women in pornography, as well as in prostitution, are victims/survivors of sexual violence against women. Pornographic images of women are degrading to all other women in general and contribute in maintaining women's subordination in society. On the other hand, some feminists contend that censoring women's sexualized images would further deny women's reclaiming of their own sexualities, and therefore, women's control over their own bodies. For them, pornography

and sex work are to be fought against only if they are done against the woman's will. (Carolina Rodriguez Bello, 2009.)

Women representations on TV dramas are one of the most controversial issues surrounding today's media as well as in common public because of its serious consequences.

The society today has changed our expectations of women into unhealthy creatures. The "ideal body" that is shown in ads is unattainable unless you have unhealthy tactics, like an eating disorder. I think it has grown even more into the idea of our children. Girls today are becoming much too grown up at a young age. Just the other day I saw a 5th grader wearing a pink shirt that said, "You Can't Afford Me". What mother lets her child go out like that? Where did this girl get the idea that she should even own a shirt that said that? Hopefully society takes a stance in what has happened and change their tactics, but I'm not holding my breath. (*Edible*, February 7, 2007 at 8:36 pm).

According to Kristin, I like your posting because it really makes me wonder how we can reverse the notion that ultra-thin is equivalent to ultra-beautiful. I was a little shocked to see that a survey conducted by Dove found that only 2% of women believed they are beautiful. I think this low percentage relates to the image of who we, as women, think we should be based on the images we are hit with each and every day. I think it's awesome that Dove has started a campaign for real beauty. It is sometimes surprising to be flipping through this month's issue of Cosmopolitan and come across one of Dove's ads. It is surprising to see an average size woman, and at the same time that it is surprising, it is so liberating. Thanks for bringing this topic to my attention, as it is an issue that must be dealt with constantly until something changes. I wonder, though, will our image of beauty change in the near future, and if so, how? (*Kristin*, February 7, 2007 at 9:07 pm)

According to Gerbner's Cultivation Theory (Griffin, 1994), the more viewer watches television, the more he/she will start to form expectations about reality based on the represented world, rather than the experienced world. Gerbner's main use of Cultivation Theory is to demonstrate the link between communication media and violence. "He believes that the violence one sees on the screen cultivates a social paranoia that resists notions of trustworthy people or safe environments" (Griffin, 1994, p. 334.)

Traditionally, women have been depicted as dependent on men, and are shown primarily in domestic scenarios related to happy families and perfectionism. In contrast, men have been shown in the workplace, and are portrayed as knowledgeable, powerful, and driven; they are also depicted in a wide variety of locations, situations, and occupations (Barthel 1988; Belknap and Leonard 1991; Browne 1998; Chafetz, Lorence, and Larosa 1993; Courtney and Lockeretz 1971; Dilevko and Harris 1997; Ferguson 1983; Ferguson, Kreshel, and Tinkham 1990; Ford et al. 1998; Gilly 1988; Goffman 1979; Kuiper, Booth, and Bodkin 1998; Masse and Rosenblum 1988; Mayne 2000; Stern 1999, 1993; Whipple and Courtney 1985; Wiles, Wiles, and Tjernlund 1995; Winship 1987; Zhou and Chen 1997).

These stereotypes do not reflect the current state of women in business. Over the last 20 years, the number of women in professional and managerial positions has more than doubled. Fifty percent of all professional and managerial jobs are filled by women (21.4 million women versus 21 million men) (Bureau of Labor Statistics 2002). As a percentage of all employed women, 33.7% work in managerial and professional positions, compared to only 28.9% of employed men. Women still lag behind men among the executive ranks of Fortune 500 companies, however, accounting for only 15.7% of corporate officers, 13.6% of board directors, and less than 1% of Fortune 100 CEOs (Sahadi 2004). Women executives at Fortune 1000 companies identified gender-based stereotypes, lack of role models, and exclusion from informal networks as unique cultural barriers to advancement that are not experienced by males (Catalyst 2004).

Moore and Buttner (1999) discussed how women have achieved independence from traditional organizational career arrangements by becoming entrepreneurs. In the past few decades, there has been a dramatic increase in the number of women-owned businesses, especially among privately held companies (which represent 76% of all corporations) (United States Census Bureau 1997).

Researchers studying the general relationship between advertising, women, and technology have found that technology ads reflect the same sex stereotypes described earlier (Dilevko and Harris 1997); however, little advertising research has been conducted in the specific context of women and e-commerce production (i.e., the seller side).

In the book, 'They Used to Call me Snow White', Regina Berreca points to the fact that women have used double entendre to provide coded messages in comedy (performed on a stage or personal life) out of necessity. A coded message that would, "have no trouble getting by the censors despite the fact that the hidden message could easily be understood by the audience." (p17) A woman who purrs to men cloyingly with a wink to women watching that this man is clearly a fool. She describes a 'double-voiced dialog' in which women, aware of the humor in a situation are trained by societal conditioning not to confront it directly. Humor is used to gain power in social situations is a predominant theme of writing about women and comedy. Women of a certain generation have been made to feel uncomfortable women using humor as a tool because it implies sexual experience, as is asserted by many examples from film, television and social conventions which align use of humor with 'bad girls'. The message from such portrayals is that we are to look negatively upon those women who do use humor.

'*Feminist Analyses of Media*' is an edited volume by Ellen Cole and Jessica Henderson Daniel that takes on how women are portrayed in and potentially affected by media from the perspective of psychologists. Cole and Henderson Daniel divided the book into four sections, the first of which examine the impact of mediated images of women, whereas the other three sections focus on the images themselves. Section one center on gender

roles, body images and sex. All three chapters in this section go beyond the simple relationship between media exposure and outcomes to include character identification, social comparison, and context of viewing and the internalization of media

CHAPTER 3
METHODOLOGY

DATA COLLECTION

This study is basically about the changes taken place in media TV drama serials before after 10 years and today, and to find out, does it remains the same or the negative influence on youth have been found. In this study researcher selected two drama serials of Pakistani channels, one is from the era of 80s, the drama serial "TANHAIYAN" and the drama serial of era 2000, "DORAHA".

TANHAIYAN

TITLE	TANHAIYAN
DURATION	35-40 MIN
CHANNEL	PTV
WRITTEN BY	HASINA MOIN
PRODUCED BY	SHALIMAR RECORDING COMPANY (SRC)
DIRECTED BY	SHEHZAD KHALIL
MAIN LEAD	SHAHZAZ SHIEKH

CAST

Shehnaz Sheikh,
Marina Khan,
Behroze Sabzwari,
Qazi Wajid,
Asif Raza Mir,
Badar Khalil,
Jamshed Ansari,
Azra Sherwani
& others.

STORYLINE

This is the story of two sisters, Zara (Shehnaz Sheikh) & Sunya (Marina Khan). When their parents were taken away from them, they migrate to Karachi from Lahore to go & live with their aunt, acted out by Badar Khalil. In one of the sisters' efforts to buy back her parent's house, she realizes what makes a house a home. Beautifully acted by Shahnaz Sheikh. Two sisters, Zara (Shahnaz Sheikh) & Sunya (Marina Khan), who lost their parents in a car accident. Their father was an accomplished actor but after this tragedy the sisters realize that their mansion was mortgaged and it had to be sold to repay his debts. The elder sister (Zara) is very emotional and decides that her life's biggest goal would be to repurchase her father's mansion. She works very hard, establishes a business and fulfills that goal. But in the process gets detached from those surrounding her and becomes very lonely. Soon after this she meets with a life-threatening accident which leads to a very emotional climax.

Although, this is a very somber series (13 episodes) it does have plenty of light moments. Eventually, it is an essay on relationships which seems as relevant today as it was in 1985. It is supported by a colorful cast, boasting names like Qazi Wajid, Behroze Sabzwari, Asif Raza Mir, Jamshed Ansari, ensure memorable viewing for everyone.

Although there is perfect balance between comedy and serious viewing, one feels that what really has made this drama immortal is the chemistry (or lack of it- portrayed in the drama) between Marina Khan & Behroze Sabzwari. One comical scene follows another as Behroze Sabzwari, full suit with oiled hair- the complete works done as personal manager of Qazi Wajid, tries to win the heart of Marina Khan. Marina plays trouble on him, gives him the nickname of "Qabacha" and the fun never stops.

There is also a serious side of this drama. When her parents are now no longer with her, Zara (Shehnaz Shaikh) feels that her responsibility for supporting herself & her sister. The problem is that she takes this responsibility too seriously which causes problems

both for her & others who care about her. Whatever problems she faces in the drama, there are no problems as far as her acting skills are concerned. Shehnaz Shiekh's acting skills are tested to the limit and she comes through with flying colors.

Shahnaz Shaikh

Shehnaz Sheikh , the most beautiful, the most talented, natural, flawless, refreshingly funny – perfect actress ever, who could carry herself well throughout comedy and tragedy scenes equally with sheer brilliance. Anyone who has watched her in the 80's teleplays Ankahi and Tanhaiyan will totally agree.

She never turned up at the Hasina Moin special of 'Yeh aap ki zindagi hai' (the Urdu 'This is your life'), IT was a bit gutted because no one could truly embody the heroine of Hasina Moin's scripts as well as Shehnaz Sheikh could. She should have been there! Others having starred in Hasina Moin's written plays include Zeba Bakhtiyar, Marina Khan, Nadia Khan, Roohi Bano and Sahira Kazmi, Shehnaz was meant to play the role of Henna in place of Zeba Bakhtiyar.

Marina Khan

Marina Khan is a famous Pakistani actress born in 1962 in Peshawar, Pakistan. She has worked in many blockbuster drama serials, such as Tanhaiyaan, Dhoop Kinare and Nijaat. She received her real breakthrough from popular drama serial Tanhaiyaan in which she appeared along with Shehnaz Shiekh.

DORAHA

TITLE	DORAHA
DURATION	35-40 MIN

CHANNEL	GEO TV
WRITTEN BY	UMERA AHMAD
PRODUCED BY	HUMAYON SAEED AND ABDULLAH KADWANI
DIRECTED BY	MEHREEN JABBAR
MAIN LEAD	SONIA REHMAN

CAST

Humayun Saeed,
Sonia Rehman,
Adnan Siddiqi,
Badar Khalil
and,
Sanam Baloch

The play wasn't accompanied with the usual star studded launch, but because of Mehreen Jabbar's direction and a cast that includes Humayun Saeed, Sonia Rehman, Adnan Siddiqi, Badar Khalil and Sanam Baloch, it has become very popular. It's a family drama based on the problems of a rich and educated woman who marries into a lower middle class out of love.

STORYLINE

Shahla and Umer are cousins lived in a same street, belongs to middle families, but as Shahla is the only girl of her parents, his family was a bit richer than Umer's. Umer was elder than Shahla for about six years, but she loves him and tries to show him her feelings, on other hand, Umer loves his class fellow Sara, who belongs to a sound family, when she told her parents about Umer's proposal, they refused for this marriage. But when they realize about the feelings of Sara, they agreed for their wedding. After the marriage, Sara faces the same hurdles, which are created by our society, when the love marriages happen. Shahla and Umer's mother treats Sara with unlike and painful

situations. Sara tried her best to save her marriage; she even sold her jewelry to help and established Umer's business. One Day when she, under the anger and rage, try to clear her position, Umer, divorced her. Though he was soon felt his mistake, but couldn't do any thing. His mother got a chance and now forced him to marry Shahla. He wed to Shahla but still in love with Sara. After the wedding, Shahla, told him about her feelings of love, for Umer. Which made him realizes about the truth, and feels ashamed about Sara. After four years, Shahla insist her separate house and shifted their.

One day Umer met Sara, accidentally, at a hospital where she was admitted and suffering by the wounds given by her 2nd husband, who usually tortured her. Umer shocked and blames himself for her condition. He meets Sara's parents and convinces them for Sara's divorce and re marrying to him. After a while he succeeded to re marry her. Umer tries to divorce to Shahla, but Sara decline him to do so, for the sake of humanity and his daughter. In the beginning the life was not easy for them as the past, horrifying them with shame and guilt. But soon they manage to live happily. Shahla, for the rest of her life, could've unaware of their wedding, after 20 years of uninformed truth, she first time in her life went to Umer's office, as her car tire was punctured, and when she introduced herself as Mrs. Umer. The Office workers were refusing to accept her as they only know One Mrs. Umer. Shahla in anger took the address of Mrs. Umer and when she saw Sara there, got shocked and return home quietly. Umer returns to home knowing about her discovery, told her the truth, adding about his decision of divorce, declining by Sara, and offer her, to admit the current situation, as it is, or could leave him after having the Divorce. Shahla is now at a two way path, and could not decide for the Destiny of Life.

METHODOLOGY

The focus of the study was on 'The Portrayal of Women' in Pakistani TV drama serials, especially diverse and realistic portrayal of women's images through television dramas. For that purpose, dramas were selected from two different eras of 80's and '00s.

SAMPLE SIZE

Two plays were selected for the required study. Drama serial 'Tanhayiaan' from 80's and drama serial 'Doraha' from '00s.

SIZE

These plays were episodic serials, based on 13-14 episodes. Drama serial 'Tanhayiaan' was made up of 13 episodes where as drama serial 'Doraha' was of 14 episodic serial.

OBJECTIVES

- To find out the representation of women
- To analysis decision making power
- Comparison the role of women between two eras
- To find out to what extent women issues are highlighted
- Types of issues presented
- Changes taken places in the appearance of women portrayal
- To analysis women behavior, dress code and strange or weak personalities are portrayed

RESEARCH QUESTION

How to explore the nature of portrayal of women in Pakistani dramas?

RESEARCH DESIGN

The present research was qualitative in nature.

PROCEDURE

Two dramas were selected form the list of drama of two eras. Researcher selected one of the plays from 80's, 'Tanhayiaan' and other one of '00s, 'Doraha'. Firstly researcher

watched both the plays then made analysis and comparison between both selected drams with the help of tables and discussion.

CHAPTER 4
CODE SHEETS

Table -i

Characters	Age	Personality	Education	Social background	Physical appearance	Relationship with others	Decision making power
Zara	Young women 25-30	Sensitive Serious Takes responsibility very seriously Hard working Dominating Loving Caring Very emotional Have business skill Goal oriented Talented Sometimes jolly attitude	graduate	Mother from high class Father belongs to middle class Lived separately from grandparents Suffered financial crisis Father's popularity helps them out of crises Strategic dead of parents shows her hardships of life	Pleasant good looking Average girl No interest in self grooming	V close with younger sister Aani khala gave her mother's love Too close with childhood friend Zain Got engaged with Saad Sulman, business partner, when saniya dislike him Eager of hardworking make her alone	So confident in decisions
Destiny of life To repurchase her father's dreamed home , sold to repay the debts							

Table ii

Characters	Age	Personality	Education	Social background	Physical appearance	Relationship with others	Decision making power
saniya	Young girl 20-25	Jolly Happy go Luck Bears no responsibility v. confident Soft hearted v emotional Sensitive v. talkative childish attitude	Preparing for BA test	Mother from high class Father belongs to middle class Lived separately from grandparents Suffered financial crisis Father's popularity helps them out of crises Strategic dead of parents shows her hardships of life	Girl-next door age	V close with elder sister Aani khala gave her mother's love Too close with childhood friend Zain Hates saad	So confident in decisions
Destiny of life							
To see her sister as she use to be. Bring back her cheers							

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Table iii

Characters	Age	Personality	Education	Social background	Physical appearance	Relationship with others	Decision making power
Aani khala	30-40 years	Dominating Loving Caring Confident Responsible Rude and commending behavior with male Commanding	graduate	Belongs to upper class in society Lived alone with one loyal servant	Pleasant good looking average lady very much concerted in self grooming	Unmarried Lived alone after her parents were expired Friendly and lovely attitude with nieces	Very confident in decisions 'Man of his words'
Destiny of life							
Make her niece self-dependent Ready to face society pressures							

Table iv

Characters	Age	Personality	Education	Social background	Physical appearance	Relationship with others	Decision making power
Maid	45-50 years old	Caring responsible Honest Loyal with the lady of house	illiterate	Family servant	Fat old women with cover head	Loving and jolly attitude with saniya Loyal and honest with landlords	Average
Destiny of life							
To serves her best Wants to see everyone happy as before							

Table v

Characters	Age	Personality	Education	Social background	Physical appearance	Relationship with others	Decision making power
Vida	25-30 years old	Decent Sober behavior Bit jealous Less talkative	graduate	Middle class background	Average young lady Short hair	Good friend Love's her fauns Jealous with zara and zain's friendship	V strong in decision making
Destiny of life							
To make realize zain love for zara							

Table vi

Characters	Age	Personality	Education	Social background	Physical appearance	Relationship with others	Decision making power
Aapa begum	50-60 years	Dominating Loving Caring Confident Responsible Very strict in rules and regulation	Not mentioned	Belongs to upper class in society Lived alone with one loyal servant	Pleasant good looking Old lady	Loves her brother faran but always seems in contradicting attitude with him	confident
Destiny of life							
Wanted his brother to be married							

Table vii

Characters	Age	Personality	Education	Social background	Physical appearance	Relationship with others	Decision making power
Sara	25-30 years old	v. sensitive happy go Caring Sensible Responsible Talented Well educated Hard worker Very compromising Soft hearted Polite	Showed much educated	Belongs to upper class in society Faces poverty after 1st marriage	Good looking Simple Decent Well-dressed Healthy looking	Friendly and close relation with friends Polite with others Loves her v. much Compromised and sacrifice everything to save her relation Loving and good understanding with parents	Confident in decision like 1 st marriage Dependent attitude
Destiny of life							
To engaged herself out of worries To become independent							

Table viii

Characters	Age	Personality	Education	Social background	Physical appearance	Relationship with others	Decision making power

Sara's mother	40-45 years old	Sober Stylish Loving mother Understanding wife Polite	Graduate	Belongs to high class	Well-dressed Good looking lady	Loving wife Good understanding with husband Friendly and loving attitude with daughters	Average
Destiny of life							
Wants to see her daughters well settled after their marriages							

Table ix

Characters	Age	Personality	Education	Social background	Physical appearance	Relationship with others	Decision making power
Sara's mother-in-law	40-50 years old	Loving mother Rude Angry women Stabber	Illiterate	Middle class background	Old lady with white hair, covered head		Very strong in decision making
Destiny of life							
Wants to see Shahla her son's wife and to give divorced to Sara							

Table -x

Characters	Age	Personality	Education	Social background	Physical appearance	Relationship with others	Decision making power
Shahla	20-25 years old	Stabber Sensitive Jealous Not compromising Emotional Loving wife Good in cooking	FA	Middle class family	Pleasant good looking Young girl Long black hair	Loves his cousin Umer Hates Zara Good friend	So confident in decisions

Destiny of life
To become Umer's wife Lived separately

Table xi

Characters	Age	Personality	Education	Social background	Physical appearance	Relationship with others	Decision making power
Shahla's mother	40-45 years old	v. sharp Problem creator Loving mother Rude Angry women Stabber	Illiterate	Middle class background	Old lady with white hair, covered head	loves her only daughter	V strong in decision making
Destiny of life							
Wants to see Shahla Umer's wife and to give divorced to Sara							

CHAPTER 5
DISCUSSION AND SUMMARY

Women portrayal in drama serial 'Tanhayiaan'

The series has the best of Pakistan's talent including Marina Khan (Sanya), Shahnaz Sheikh (Zara), Baddar Khalil (Aanie), Asif Raza Mir (Zain), Qazi Wajid (Farhan), Azra Sherwani (Apa Begum), Durdana Butt (Bibi), Behroze Sabzwari (Qutbudeen aka Qabacha), Jamshed Ansari (Buqrat), Yasmeen Ismail (Veeda) and several other great artists. This beautiful play, first aired in the early 1980's, was written by the extremely talented Haseena Moin and directed by Shahzad Khalil.

ZARA

Zara is a young women of 25-30 years old, beautifully acted by 'Shahnaz shaikh'. The story starts out with Sanya and Zara (the two sisters) losing their parents in a car crash and moves through the next phase of their life, All friends turn into enemies and they go to live with their Aunt Aanie. Zara and Sanya are the privileged, but not petulant, daughters of a major movie star. Suddenly their lives are sent down a vortex when fate deals them a tragic blow, taking their parents pass away in an accident. Having lost not only their parents but also their house and financial stability, the sisters struggle to adjust to their new, vastly different life in their own unique ways.

Zara is very close to her younger sister Sanya, loves her more then her own. The two sisters are as good friends. They eat together, shared together and enjoyed together. Sanya is only the one who can make her smile, always.

Zara completed her graduation and in future she wants to work in designing field, as she did to earn money and repurchase his father mansion. She dressed-up in sober and simple way as compare to sanyia, who loves to be looks fashionable and charming.

In their new home, the effervescent Sanya tries to make the most of life but Zara is simply unable to come to terms with the reality. Zara is a hard working lady, having strong personality and goal oriented; she works tirelessly towards the end, alienating herself from life, its joys and even her family. Her purpose in life becomes to regain the home her father built with all his hard work and love. In the pursuit, she meets Saad. The two become business partners and inevitably more.

Zara becomes increasingly withdrawn and bitter, focusing solely on building a successful career and earning enough money to buy back her parents' house which symbolized their dreams and aspirations as a family. Zara's route to success receives a hefty shove when she meets Vida, a childhood friend's fiancée. Together Vida and Zara begin manufacturing brilliant designs that become immensely popular. Soon, Zara saves up enough money buy back the home she grew up in. keen hard working and sportsman spirit has make her able to achieved the goal of her life, her home. When she went to finalize the deal and travels to Lahore, on her way back meets with an accident that will put her life's importance in perspective for everyone.

Zara is playing the social role and is successful. Her first priority is money making but no one tries to understand her feelings that she wanted to get back the home, her father bought with his life time savings. It's our culture that if a women enters in public life, she is blamed for her each and every action. As Zara is not appreciated by the family but she is courageous lady and has a sportsman spirit, so she stops thinking about the relations and focused her attention to her business in order to fulfill the duties.

SANYA

Sanya, younger sister of zara, the out-going, vivacious sister, never loses her optimistic, cheery stance on life and keeps all those around her entertained through her hilarious antics.

After losing their parents in a car crash and moves through the next phase of their life, In Karachi, while Sanya tries to adjust herself to their new situation and surrounding, Zara gets obsessed with the idea to re-buy their house. She starts the pursuit to become rich. On the other hands Sanya, with her zest for life, makes friends easily. She finds amusement in the company of their landlord Faran and particularly in bullying his assistant whom she insists on calling Qabacha (Behroz Sabzwari).

However Zara's quest for money takes her away from her family, especially from Sanya who feels very left out and alone. Saad Salman proposes to Zara and eventhough Sanya dislikes him, Zara accepts. Sanya is a sensitive girl but she don't express her pain for her parents and always seems busy in enjoying and to make people enjoy with her while making fun of others.

Sanyia loves to be looking more fashionable and modern. It is also the favorite activity of Aanie khala, so both have a good understanding and friendly attitude towards each. Sanya has a rude attitude towards Saad Sulman, because of his rude looks. She always seems in encounter with zara because of him. Saad is the zara's new business partner. She doesn't like him at all and start hating him especially when Zara accepted his proposal and decided to marry him, even she doesn't like him.

Aanie khala

Aanie khala is the middle age women, their mother's real sister. She had helped their mother even when her parents were not happy of her, because she married to a middle class man, an actor by profession.

She has a dominating personality and considered men not more then a spicy. This is the reason; she is unmarried till 40's. A responsible lady and strict in rules especially when encounter with males and strongly disagreed to consider their superiority on women. She hates those females who are depressive just because of their husband. She wants to see Zara more confident and strong, so she would be able to face the hard realities of future life because she thinks; Zara is extra sensitive girl as compare to Sanya.

Aani khala loves Sanya a lot because of her confidence, hilarious antics and never bears any burden or hesitation from males, even to make them in trouble or fun of them. She likes Zain and always gives him a warm welcome at her home because having family terms with him from long ago.

At the great insistence of his sister, Faran decides to propose to Aani, as his sister wants him to get married to someone he totally dislikes.

Apa Begum

Faran has a sister Apa Begum (Azra Sherwani), who lives in another house with her trusted servant Bukraat (Jamshed Ansari). Apa Begum another female character of this drama serial who has plays her role fabulous. She is the sister of Faran, the landlord.

Character of Apa Begum prevails in our society and shows that if the woman gets married, she has to live with her husband in every condition. Apa Begum was although not happy with her husband but in every condition, she has to sacrifice and shows that she is happy with him. After his death she still remembers and does traditional things as her duty.

She has a strong dominating and commanding personality. Always seem in interfering in Faran's house and for that purpose, she hired a personal secretary Qutbutdin, who can inform her each and everything happening in the house. Every one at Faran's house seems afraid and far running from Apa Begum because of her horrible questions and inquiry. She portrays herself like a strong and commanding personality but infect she is very loving and caring. Her love and care shows from her keen interest in wedding of Faran and wanted to see him settled. It is at his sister's insistence that Faran decides to propose to Aani, as his sister wants him to get married to someone he totally dislikes.

Bibi

Bibi is an old lady, with cover head and white hair. She is a family servant and lives with Aanie khala from the very beginning of the story. Bibi is a responsible lady, loving,

caring and honest with her work and other family members; the landlady Aanie and the two girls, Sanya and Zara. She loves them as her own daughters and do care of them. She is a dominating lady and does every thing as she wants to do it. The continuous bickering between Buqrat and bibi is realistically portrays military life, both the emotional and physical.

Vida

Vida is another female character acted by 'Yasmeen Ismail'. Zara's route to success receives a hefty shove when she meets Vida, a childhood friend's fiancée. Zara offers Vida to join her in her factory as a designer. Together Vida and Zara begin manufacturing brilliant designs that become immensely popular. Soon, Zara saves up enough money to buy back the home she grew up in. Vida likes Zain, but his interest in Zara sometimes makes her feel jealous. When she realize Zain loves Zara but he even don't knew that. For the sake of Zain, she decided and did confrontation and acknowledged him his love for Zara. For that, she starts struggle and make them both realize their relation is more then friendship and make him feel that Zara need his love and support, especially when she meets with an accident that will put life's importance in perspective for everyone.

Women portrayal in drama serial 'Doraha'

Sara

Sara is the leading role in drama serial, 'Doraha'. Sara has adorable personality, sensitive, soft hearted, loving, caring and very much responsible, hard working lady. Her keen interest, straggle and hard working make her able to pass university in good marks.

She has numerous good qualities but the worst one is that she always looks for other and never takes any decision of her life independently. She is so emotional and very compromising in love relations; her parents and in-laws especially Umer. She tries her best and sacrifices for the late end but cant safe her relation. One day, when she is

clearing her position, Umer gave her divorced. Even he soon realize his mistake but of no use. Her parents decided for her second marriage. She agrees and gets married with their family friend's son. Who likes Sara from the very beginning, but Sara prefers Umer. His hatred and jealousy is still in his heart and he used to torture Sara very harshly. Her parents are not aware of all this. Accidentally, Umer saw Sara in hospital in a very sensitive condition, he is very shameful and feels him the cause of her condition. He informed Sara's parents so they can take out their daughter from this worst situation, Sara came back home and take divorce.

Sara by nature is a friendly and loving woman with soft hearted, compromising and forgiving attitude and because of it; she suffers a lot in her life. She is a loving daughter and having good understanding with her husband. But the problem is that, highly qualified in academics, hard worker and skilled lady, how much she is weak and dependent on males in practical life, even for the sake of her own life.

Sara's Mother and Mother-In Law

Sara's mother in-law is an old lady between 40-45 years old. She is portrays as an illiterate lady of a middle class family. She is a loving mother, simple in dressing but much sharp and confident in a practical life. She loves Umer a lot, the only son of her and has two daughters. She always seems in encounter with her husband; this daily routine makes Umer much disturb and tries to stay out of it. Umer gets married to Sara against her will, but she likes her niece Shahla, and wants to see her as a wife of his son. For this purpose, she makes a plan with Shahla's mother to make her out of door with the divorce in hands.

On the other hand, her real mother is totally opposite as compare with her mother-In Law. She is educated, sober, decent and well dressed lady who belongs to an upper class. Also a loving and friendly mother, who has only wish to see her daughters' well educated and settled in their lives.

Shahla

Shahla is a young woman of 20-25 years old. Simple FA passed lady, have much interest in watching drama serials and spend most of her time on them. She is so emotional because always seems her tears coming out of her eyes when ever she is watching emotional scene in TV dramas.

She is the cousin of Umer and later became his second wife. She loves Umer from the very beginning even before his 1st marriage, but Umer loves Sara, her university friend, and they get married. Shahla can't bear this because she never faces failure in her life. Whenever she demands for anything, she gets before any late but here the case is more complicated because she loves Umer and Umer loves Sara. Shahla is the only daughter of her parents so she is very rude, canning, stabber and even so emotional. Shahla feels jealousy with Sara because she thinks Sara has taken her love. A simple FA pass lady but much confident and sharp who can even planned and take her decisions by herself. She decides and plan with her khala to get Sara divorce and make her out of this house, as they did. These ladies are hardly educated but they are so sharp and confident in their decisions that they achieve the hard task of their life very easily.

Tanhaiyan is not just the tale of two sisters or the story of ambition and its trappings. It is the story of love, loss, relationships, friendships and surviving against all odds. Through their ups and downs Bibi, Baba, Sanya, Zara, Buqrat, Qabacha, Aapa Begum, Farhan and Aanie teach the public about life and the various lessons can learn along the way.

The magical thing about Tanhaiyan is that every viewing leaves viewer with a different emotion. What remained the humor and the insanity of some characters. Watching it several times, I was struck by the grief and struggles of the family as well as the subtlety and purity of the love story between Zain and Zara.

In can be appreciate, how Tanhaiyan represents Pakistan at its best. There is nothing borrowed and no imitation of the art from across the border. The language, culture and values portrayed in Tanhaiyan represent our own unique identity.

Overall, if we look at the dramas of two different eras, we can say that there was not any change occurs in the representation of women. In 1980's women issues were addresses in the dramas and now they are also shown but the expression became different. Women were playing the roles of both family and society as they are playing now a day. I can say that, those females were shown stronger in dramas in era of 80's as compare to the dramas made in the era of '00s.

The dramas of 1980s were focused on the family, their jobs, bonds etc. but now the focus of dramas became women, the writers are writing a story in which tall the story revolves. Even the names of dramas are on the women name like 'Zaib-un-Nisa'.

Summary

This study was based on two plays, from 80's and '00s. The plays were selected for comparative and exploratory study between the differences, similarities of stories and changes taken place before and after 10 years in Pakistani dramas with respect to portrayal of women.

Drama serial 'Tanhayian' were based on a strong character girls, goal oriented, who was not so courageous, not highly qualified, bold and confident but very loving, responsible, sincere for everyone especially with blood relations. She got a big responsibility of her younger sister Saniya after the tragic death of their parents in a car accident. She sacrifices and continuous hard works makes her able to repurchase his father's dream home. As compare to today's drama 'Doraha', the girl Sara, well-educated, having strong financial background and having all facilities of life but she was not very much confident in her practical life. She always seems to be sacrifice in front of man even then she got divorced. Her parents decided for her 2nd marriage with their family friend's son, she agreed but the man who had feeling of jealousy and hatred for her ex-husband. She faced and bear all the hardships after second marriage and 'Ziadithi' and not even informed her own parents.

Conclusion

Women are stereotypically represented as dependent and emotional; women are the mother and men are the bread winner. They are considered as child-bearing creatures. Although TV has improved its portrayal of gender, women are still typecast in traditional roles, and underrepresented, while men are portrayed as dominant figures.

The dramas of the 1980's were focused on the families, their problems and bonds where as today the main focus of writers are women and the whole stories revolve around it. The present drama serials, in which a well-educated, with a strong financial background girl is portrayed as hopeless, helpless and have to sacrifice in all conditions, as compared to the girl of 10 years back, is fully confident, having strong character and faces any type of hardships in life.

TVs has assumed a significant role in bringing an attitudinal and behavioral change through its creativity produced impact programming fare, now a days TV programs are creating awareness and motivate viewers, especially women folk to fight against evil and injustice to achieve their rights.

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