

Gender, Class and Power Struggle: A Content Analysis of Selected Pakistani Dramas

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Abstract

Through their fashion input and their effect on social attitudes and behavioural patterns along with their impact on group thinking dramas modify the cultural standards of society. The subtle approach of these influences reaches audiences while delivering messages that may exist consciously but also unconsciously within their content. Elements within the content determine whether this impact will be positive or negative. The Pakistani television entertainment industry has incorporated local Pakistani themes into family political storylines which gained popularity from the foreign content. The research on dramas based on foreign content and family political elements in Pakistani serials exists but there needs to be more investigation regarding how gender roles get portrayed within social class hierarchies and their accompanying power systems. The investigation needs to move forward to determine how foreign influence affects content changes and how patriarchy both shapes and is shaped by drama storytelling. This research shows how Pakistani television shows both foster and reshape accepted social standards about gender relationships as well as social status and power dynamics. The researchers conducted quantitative content analysis on four specific dramas to answer the research questions. The method allows researchers to learn about audience views concerning gender issues and class distinctions as well as power relations across different economic levels. The research data demonstrates that media presentations of power disputes alongside gender relationships and social status dynamics showcase simultaneous acceptance and critique of sociocultural standards.

Keywords: Gender, Class, Patriarchal Values, Social Values, Victims, Traditions.

Introduction

Throughout multiple centuries the organization of society underwent major transformations. During the seventeenth century, due to the American industrial revolution, people experienced significant changes to their lifestyles and values. Family members shared work activities on farming properties during the 18th century before industrial development led to office employment that split household domains from business activities in the 19th century. During Victorian times middle-class society held vigorous debates about gender roles that usually supported men in public leadership along with women as home managers since this division fit their natural and theological views. The growing presence of television within families became possible through advertising which showed people accessing modern qualities along with desirable social relationships and contemporary life standards. The programming content of early TV affected the way couples interacted within marriage and the ways children occupied themselves as well as how people engaged in social relationships. People who pursued novelty through life changes discovered television to be an avant-garde technology that seemed to

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provide solutions. The entertainment content broadcast by popular foreign content has modified how Pakistani media displays its material. Family political drama genres based on foreign content or dubbed in Urdu language dramas became successful among large Pakistani audiences. Pakistani media adopted the trend by uniting global influences with local themes that mostly explored gender and class-based conflicts. The study investigates how gender alongside class relations operate in family-focused political storytelling. The main objective focuses on identifying the power disputes between family members through class and gender interactions.

Background of the Study

The practice of male financial oversight along with traditional gender roles plays a significant role in domestic violence toward women in Pakistan. In patriarchal cultures like Pakistan, men traditionally hold authority within the family and household. Numerous instances of physical and mental abuse, sexual harassment, acid attacks, stove burnings and child marriage affect women in Pakistan though most of these cases go unreported. The media industry rarely presents sports-related content about women without reducing them to their appearances instead of their athletic abilities. The probing of advertising messages appears unimportant yet daily gender stereotype exposure in media produces long-term beliefs about gender roles. Media images create the basis for people to construct their ideas regarding appropriate female behavior. These media presentations shape female beliefs about proper conduct in addition to male beliefs. Pakistan divides its society into three main categories of caste differences together with gender allocation and economic stratification. Throughout history, social beliefs used variations between men and women to support the discrimination of different social groups. Gender ideology regulates the way people behave as women and men which in turn produces social rules of conduct. The examination of dramatic depictions of gender alongside their relation with social classes and power dynamics remains insufficient in scholarly research within Pakistan. Research currently lacks a comparison between the portrayal of gender roles and social class systems within media content in Pakistani society. This research conducted an evaluative study between traditional and current perceptions regarding gender representation in media.

Problem Statement

Dramas broadcast on television create rapid societal adaptations by modifying public beliefs as well as social attitudes and cultural norms among audiences of various backgrounds. Social bond transformations represent a major point of concern for such situations. Fictional entertainment on Pakistani television has evolved by combining nostalgic cultural content alongside the familiar intrigues that came from Star Plus. The study takes a distinct perspective on how these dramas maintain their support for male rule and patriarchal social systems. The research hypothesis states that family-based political drama plots cause changes within Pakistani society's family social system. These stories simultaneously challenge pre-existing gender norms and class-based stereotypes during their presentation.

Significance of the Study

The research evaluates the representation of gender and class systems in power-based narratives presented in Pakistani television dramas. Each depiction of gender and class system creates multiple power conflicts between their respective entities. Television dramas serve as major cultural factors which strengthen or diminish the social distance between genders and classes. Research must establish if Pakistani dramas demonstrate real gender and class dynamics or continue to promote patriarchal values from foreign television shows. The study should guide policymakers in establishing unbiased gender and class representation policies

for Pakistani media which promote mutual understanding and minimize conflicts between social groups.

Characteristics of female representation in drama

People use media images together with cultural products to develop their perspectives about their identity and their position within society. Individuals interpret themselves by using symbolic systems. Community identity together with personal self-concept emerges from the way society represents itself. You need both language and connotations to represent information to create new social ideas that move around communities. Culture results from two interrelated processes of conceptual systems that create mental images and representations that show how the world appears to humans. Understanding social matters along with interpersonal connections based on sexual orientation gender and class requires knowledge about identity and representation concepts. According to Stuart Hall media represents a dominant ideological system that creates meanings. Scientific research has indicated that TV shows usually show women fulfilling household duties. Accomplishing marriage turns into a major theme that follows the female characters' marital paths. Portrayals of various feminine roles determine public understanding of women. The consistent arrival of gender stereotypes in the media involves the creation of negative depictions across both genders.

Under-representation of women

Research shows that across different media platforms, males surpass females in viewer demographics including both nighttime TV programming and children's content and news segment lead roles. The way women are portrayed throughout the content holds essential significance. In advertisements, women are mainly confined to household spaces (kitchens and bathrooms) instead of depicting their broader societal achievements. The female character in television advertising is usually shown as an object of attraction instead of portraying her as someone pursuing traditional or professional fields.

Weak women symbolise weak social and cultural patterns

The usable resources and powers that constitute capital affect the levels of gender discrimination. The media often displays women with lower levels of economic influence compared to men which supports the idea that women are socially weaker and economically less powerful. A country that enables all genders reveals higher levels of national progress because it allows women to become equally empowered.

A Pakistani view of female

Women regularly are shown on media platforms based on beauty standards. Modern media platforms and advertising channels that produce films and television programs establish the dominant societal standards of beauty. People in the early stages of life develop specific contemporary beauty criteria because they repeatedly encounter idealized images. Human body ideals enforced through the media often spark dissatisfaction about physical appearance among female audiences.

Literature Review

Diverse perspectives on how women are portrayed in television dramas are shown by research by Iqbal (2024), which highlights complexity while also pointing to a typically good effect on awareness. The necessity of rich and varied character portrayals was underlined by the respondents. According to the study, college students are greatly impacted by television dramas, which may serve as educational and transformative catalysts for women's

empowerment. Campaigners, educators, and content producers who want to use media to promote social change will find these insights useful.

Zaheer (2020) conducted a critical analysis of the portrayal of women's labor in Pakistani TV drama serials. According to the study, in patriarchal environments, women's labor—especially caregiving—is frequently unnoticed or underappreciated. According to Zaheer, these programs normalize particular conceptions of femininity and labor that limit women's access to public positions while downplaying the importance of their home labor. The study used feminist media representation theory to identify prejudices against women in a variety of occupations and the widespread disrespect for women's social reproductive labor (as mothers, sisters, etc.). Mughal et al. (2024) used Critical Discourse Analysis (CDA) to analyze political power in the drama "Ishq Murshid" (2023). The drama's narrative themes of authority, power, corruption, and social injustice were examined in this qualitative study. The study used topic coding and conversation contextualization to understand how the media shapes and reflects political discourse in South Asia. By exposing representations of power dynamics, moral opposition, and corruption inside Pakistan's socio-political frameworks, the findings challenged social mistrust and presumptions.

Khan (2021) studied the portrayal of women and domestic violence in Pakistani operas during the last few decades, exploring the connection between gender, patriarchal ideology, misogyny, and violence. The study used feminist textual and discourse analysis to analyze the drama "Zun Mureed" and concluded that most Urdu tragedies reinforce the binary gender status quo and patriarchal behaviors, rather than challenging established standards. It was found that modern Urdu dramas were deeply rooted in patriarchal hegemonies concerning women's place in society, in contrast to the more autonomous representations of women in Western popular culture.

Research Questions

1. How are gender roles portrayed in Pakistani television dramas, and what effects do these portrayals have on social standards?
2. How do these dramas depict the interaction between class and power struggles?

Methodology

Using a qualitative research methodology, this study analyzed the content of a few chosen plays. In order to find aspects that might motivate viewers or represent family politics, four dramas were selected, and their scripts, dialogue, and scene depictions were assessed. Instead of testing preconceived notions, an inductive method was adopted, allowing discoveries to arise from the data itself. Dramas were selected using particular criteria that ensured popularity and engagement, in accordance with McClelland's (1975) recommendations for choosing content analysis material:

- Minimum 500 votes and 4/5 or 8/10 rating on IMDb.
- Five to ten reviews on major news websites discussing the story, viewer perspectives, and key themes.
- Average of 5 million views per episode on YouTube or Facebook.
- Significant user engagement (large social media following for official pages & fan clubs).

Table 1: Sample of the study

Sr. No.	Drama	First Episode Air Date	Last Episode Air Date	Total Episodes
1	Mere Pass Tum Ho	17 Aug 2019	25 Jan 2020	23
2	Alif	05 Oct 2019	14 Mar 2020	24
3	Parizaad	20 Jul 2021	01 Feb 2022	30
4	Tere Bin	28 Dec 2022	06 July 2023	58

Analysis

The researcher selected the content analysis data analysis technique due to its outstanding features, which allowed the researcher to get familiarized with collected data about gender and class-based Pakistani TV dramas. This data analysis technique has been also helpful while assigning preliminary codes to collected data about gender and class-based Pakistani TV dramas to describe the content well. By searching different emerging patterns or themes from collected data about Pakistani TV dramas, finally researcher made codes and reviewed different emerged themes.

Content Analysis of Drama “Mery pas tum ho”

Complex interactions with gender, class, and power are revealed when "Mere Paas Tum Ho" is examined from the prisms of intersectionality, hegemony, social class theory, and feminist media theory. According to the study, the drama perpetuates conventional gender norms and social hierarchies. Characters deal with issues related to their gender, social class, and prevailing cultural conventions. These elements frequently lead to affluent and powerful people keeping control. Feminist media theory reveals how women receive restricting stereotypical portrayals in media content. The drama's appeal can be ascribed to its gripping plot, the cast's outstanding performances, and the subjects it tackles, especially those related to gender roles and social conventions. According to intersectionality, character conduct and its outcomes derive from concurrent experiences of economic vulnerability and gender-based oppression. The issue of social pressures, especially those pertaining to gender roles and expectations, is also depicted in the drama. The pressure from society to live up to certain standards and expectations is the source of Mehwish's discontent with her existence and her yearning for more. All things considered, "Mere Pas Tum Ho" provides a sophisticated examination of interpersonal interactions and feelings, exploring topics solely from the Pakistani perspective of the indigenous culture of the nation, which is ingrained in the Islamic way of life under the dominant approach of the patriarchal social structure, love, betrayal, forgiveness, and social pressure. The characters and their hardships illustrate the value of self-awareness, individualism, and the capacity to defy social norms while also reflecting broader societal challenges.

Content Analysis of Drama “Alif”

"Alif" explores issues of spiritual struggle, social expectations, and personal redemption. A thorough comprehension of the content is made possible by the combination of social class theory, hegemony, intersectionality, and feminist media theory. It's a tale of many people, how faith manifests itself in the souls of various people, and the challenges that test their faith. The drama explores how character development is impacted by gender, social standing, and cultural norms. Each of these individuals leads you on a self-discovery trip that is often difficult and eye-opening, serving as a reminder of life's challenges.

The work challenges political and economic domination while highlighting spiritual knowledge through its narrative. While social class theory illustrates unequal chances and placement disparities, feminist media theory centers on Momina and other prominent female characters who transcend patriarchal and class boundaries. Alif is the trip of Momin and Momina, where Momina's mission is to sustain her family's livelihood through a series of fatal occurrences and Momin's journey is to rediscover his roots. These components come together to produce a play that gives viewers emotional strength.

Content Analysis of Drama "Parizad"

Content analysis of the drama “Parizad” revealed that power dynamics and societal expectations overlap within the period of "Parizaad" thanks to the intersectionality theoretical

frameworks, social class analysis, and feminist media theory. One of the primary concepts is that the drama illustrates how a person's interactions with the outside world are influenced by their different social classifications. The researchers found that plays like *Parizaad* can lessen oppression and are important in drawing attention to the problem of class prejudice. This drama demonstrates how powerful social groupings hold onto their positions of authority. "*Parizaad*" delves deeply into the connections between identifying traits, social class, and cultural norms by revealing social class tensions.

Following his rise to prominence, *Parizaad*'s own family began to show him love, exposing the shallow mindset of the lower classes who, despite of their suffering at the hands of the Bourgeoisie class, continued to persecute his fellows. The television program illustrates how social opportunities and events are created by fusing gender classifications with aspects of physical appearance and social class position. The television program questions the societal emphasis on acquiring wealth, attractive appearances, and social status. The show offers insights into how socioeconomic classes continue to be inflexibly divided from one another.

The behavior of dominating female characters who defy social hierarchies and patriarchal systems is examined in light of feminist media theory. Through the Marxist analysis of the drama serial *Parizaad*, this study has effectively portrayed the materialistic mindset that pervades Pakistani society and put forth the theory that a lack of money not only leads to oppression by powerful individuals but also to blood relations. The drama uses strong visuals together with emotional nuance and complexity to craft an engaging story.

Content Analysis of Drama "Tere bin"

Using the analytical tools of intersectionality and hegemony with social class and feminist media theory enhances our comprehension of "*Tere Bin*" dynamics. In *Tere Bina*, two star-crossed lovers from radically different backgrounds take drastic measures to show their love for one another. This dramatic presentation addresses all issues related to power dynamics, love dynamics, and social expectations. According to intersectionality theory, the text's characters utilize their gender and class to influence their relationships and experiences in life. *Pakeezah*, played by Neelum Muneer, comes from a middle-class family in a small town and is subject to numerous limitations from her parents.

By its portrayal, the drama challenges hegemonic norms by exposing hierarchical patterns that have their roots in social class and patriarchal traditions. Women are not used as scapegoats; *Meerab* asserts her freedom to select her life partner and provides legal and religious support for her position. At the same time, assessing the disparities in wealth among social sectors is the main goal of social class theory. Economically speaking, *Meerab* and *Murtasim*'s union would guarantee that no property leaves the family. Feminist media theory is used to investigate women's strength and capacity for self-government in a male-dominated society. The story becomes more engaging and has a greater broad appeal when combined with audiovisual production aspects.

Discussion

Research indicates that Pakistani plays often depict societal structures through the portrayal of classes, gender norms, and power relations. The analysis of "*Mere Paas Tum Ho*," "*Alif*," "*Parizaad*," and "*Tere Bin*" reveals significant research on cultural economic inequality, conventional gender dynamics, and dramatic conflicts. The diverse storylines of each drama draw attention to particular relationships between men and women as well as the distribution of power throughout social structures. Talented people are not valued in a society where one's worth is based on their financial status. Stereotypes that insist on classifying female characters are well-established. Because women are viewed as inferior in Pakistani society, two unjust extremes have emerged as a result of moral role models who are greedy despite having big

brains. Women are underrepresented in society outside the home. The way morality and feminine behavior are portrayed in these shows influences how the audience views them. Girls and women have traditionally been raised to be compassionate, understanding, and nurturing because they are perceived as caregivers. By depicting Mehwish as arrogant and unfaithful and comparing her to a loyal housewife, the authors of "Mere Paas Tum Ho" promote male-centered social views. The show portrays Mehwish's intention to move ahead in marriage as nothing more than materialistic infidelity, implying that women who put security first should be treated with contempt.

Pakistani shows are fascinating because of their realism. The characters, plot, acting, and actual location all appear more genuine and realistic. The same quantity of jewelry, cosmetics, and other accessories should be worn by a regular home lady. Compared to other media products, "Alif" depicts its female characters in a more nuanced manner. This drama portrays Momina Sultan as an independent woman who challenges social norms despite her challenging work in entertainment. The character Mehwish plays in "Mere Paas Tum Ho" breaks the norms of traditional feminine behavior. "Parizaad" explores women from diverse social backgrounds and cultural traditions through its ensemble of female characters.

Because of Pakistan's traditional society's strong conventional views on gender roles, women are subjected to a variety of physical and psychological assaults. The authors choose to portray female characters using complex psychological traits rather than one-dimensional good or bad clichés. Three characters are used to illustrate how social conventions restrict women's freedoms: Lubna, the scholar; Naheed, the elitist; and Annie, the astute radio operator. These biased notions show up as attitudes, norms, beliefs, and practices. By displaying her independence and positive attitude, Meerab in "Tere Bin" challenges traditional patriarchal conventions. The play reinforces gender stereotypes by depicting her hesitancy as a weakness that Murtasim, the dominant male character, must manage.

The movie subtly reinforces patriarchal control over women through an idealized depiction of masculine superiority. Momin's path to spirituality in "Alif" shows that being a man is more than just being dominant. The main character in "Parizaad" is noteworthy because, despite of his low social status, he is initially rejected by others because he appears intelligent and nice. This drama offers a strong male character who succeeds by self-reliance and sincere feelings to challenge macho stereotypes of violence. By defending Meerab and acting in a commanding and domineering way, Murtasim in "Tere Bin" demonstrates stereotypically masculine traits over the majority of the story, reinforcing the societal stereotype of men in positions of power. The social structure and economic inequalities have a direct impact on the objectives, conflicts, and interpersonal relationships of the characters. Class differences need immediate attention in the story "Parizaad." Despite his early poverty and brilliance, the protagonist's journey illustrates how Pakistani culture sustains its wealthy elite for several reasons that go beyond merit and socioeconomic growth. "Mere Paas Tum Ho" emphasizes class strife through human interactions. Because Danish cannot provide her with the luxury she wants, Mehwish decides to leave, underscoring the materialistic aspect of relationships and the idea that a man's social standing is determined by his ability to earn money.

The plot's protagonist, Momin, asserts that the conflict in his soul offers an alternative perspective since, in spite of his wealth, he remains unfulfilled, demonstrating that material prosperity is not the same as happiness. The influence of important landmarks is highlighted by Tere Bin's portrayal of the well-known landlord Murtasim. The four dramas examine power dynamics between spouses and between classes as well as societal norms surrounding gender roles.

Answering Research Question 1: Gender Roles and Social Standards

In every area of life, gender roles dictate how people act by social conventions. In addition to defining gender-related cultural concepts and producing interpersonal dynamics, these mechanisms uphold social ideals. Furthermore, the way women are portrayed in Pakistani private television dramas is perceived as having two different orientations; either the audience is disinterested in the positive and positive portrayal of women, or they are frustrated by the negative and terrible image of women in the drama. Because it chooses to challenge established conventions while maintaining its support, Pakistani television programming demonstrates these expectations through its content. Despite playing a major part in the drama, the characters primarily die or suffer tragedies.

The majority of television dramas depict males as the dominant characters and women as inferior or dependent due to the patriarchal society's conventional male-driven hierarchy. In these situations, it is perceived that male characters make judgments regarding finances and household necessities, while female characters ought to put their families before their own personal growth. Men's health and interpersonal relationships suffer as a result of society's discouragement of emotional expression. All of the female characters in this drama serial are centered around the idea that women are materialistic and enjoy planning and scheming about other women. Through gender typing, society assigns men and women to specific professions, expecting men to provide for their families while women should select jobs deemed feminine. Social norms today tend to place a higher importance on marriage than on women's academic accomplishments. Women are expected to submit to the social structure of their marriage in traditional marriages. Due to the greater stigma associated with divorce, women are forced to stay in challenging marriages. Throughout dramatic works, gender norms from the past are consistently treated favorably. According to the study, even though the number of women in dramas has improved over time, the portrayal of these characters stays constant, defining them as either completely terrible, bad, or good. While aggressive male characters are portrayed positively in the media, women who defy gender norms are negatively portrayed. In certain shows, both male and female characters today portray emotionally complex personalities and strong, independent women, despite the persistence of old norms. In addition to showing fully realized male characters coping with toxic male behavior and portraying partnerships based on equality, Pakistani television has to show women in a wider range of roles than caregivers or victim protagonists. Positive social development cannot proceed until Pakistani television moves past traditional prejudices.

Answering Research Question 2: Class and Power Struggles

Conflicts between socioeconomic groups are common in Pakistani plays, showing how power, wealth, and prestige affect morals, public opinion, and interpersonal relationships. Characters typically struggle with issues of economic inequality and class mobility to illustrate the relationship between class and power. Different viewpoints on these issues are shown in the dramas that have been studied ("Mere Paas Tum Ho," "Alif," "Parizaad," and "Tere Bin"). To a certain degree, the chosen television dramas from Pakistan's private sector have demonstrated various aspects of empowerment, which can be seen in the strong female characters who struggle to uphold their own principles. In Pakistani society, social mobility and opportunities are greatly influenced by class. Dramas frequently depict the rich controlling the poor, reflecting reality and the ways that social status influences the likelihood of marriage. The fact that characters from lower socioeconomic origins typically struggle for upward mobility—as exemplified by Danish in "Mere Paas Tum Ho," whose lack of money results in marital divorce—further supports the notion that male value is associated with financial success. Mehwish's selection draws attention to the part consumerism plays in power struggles. Similar to this, "Parizaad" chronicles the protagonist's arduous escape from poverty,

highlighting the social rejection and personal sacrifice necessary for class mobility and even raising the question of whether success comes before acceptance.

According to this study, women's employment status, social standing, character attributes, and educational attainment are all portrayed more neutrally than in the past; however, supporting characters in dramas are typically stereotyped and have negative orientations. Through the persona of Murtasim, a landowner with considerable authority, "Tere Bin" illustrates the supremacy of the upper/feudal class and the persistence of old power systems, especially in rural areas. "Alif" challenges materialism and implies that genuine value is not connected to wealth by contrasting the moral fortitude of the financially strapped Momina with the emotional emptiness of the affluent Momin.

A recurring topic is the upper class's exploitation of the working class, which reflects social injustices frequently associated with inheritance and financial advantages. Even though Parizaad becomes wealthy, her path emphasizes the loneliness and sacrifices that come with power and upward mobility. One important context for class conflict is marriage. "Mere Paas Tum Ho" demonstrates how a couple's financial status has a significant impact on their power dynamics and decision-making. The planned marriage between Meerab and Murtasim in "Tere Bin's" reflects medieval customs in which marriages are based on class, hence bolstering elite power.

Implications of the Study

Policymakers, media creators, gender activists, and the general public can all benefit from the study's conclusions. Examining the representations of gender, class, and power in plays such as "Mere Paas Tum Ho," "Alif," "Parizaad," and "Tere Bin" shows how Pakistani television both expresses and influences social standards. This affects the creation of drama and the reaction of the audience. The study discovered that Pakistani plays often perpetuate antiquated gender stereotypes that can impede genuine progress toward gender equality by depicting women in limited ways (as dependent, morally deficient, or too submissive). Drama shouldn't contain any profanity or vulgarity. Women ought to be depicted in a wide range of professional contexts.

In theater, women should be portrayed in a variety of positions, including those of liberated, emancipated, independent, and decision-makers, but by the norms of the time. Similarly, depictions of wealth tend to normalize economic disparities rather than address systemic injustice by romanticizing the upper class and oversimplifying the lower class (as villains or victims). Instead of just passively receiving media messages, viewers should be able to critically assess them thanks to media literacy instruction in schools and other institutions. Customers' growing awareness of television's social impact may encourage the company to produce more ethical and forward-thinking programming. It's also important to think about how viewers react to drama on television.

The emergence of social media has enabled dramatic content to become the subject of contentious public debate. The media, particularly television, is currently in a more commercial position in the private sector. From their point of view, the media should raise awareness of concerns. Viewers are increasingly voicing their concerns, criticizing controversial topics, and calling for more high-caliber, socially conscious programming. As a result, manufacturers might feel more pressure to carefully consider societal issues. Drama should tell the survival stories of women who struggle to balance the many tasks and responsibilities that modern society places on them.

Conclusion

According to the study's findings, the way class, gender, and power struggles are portrayed in the chosen Pakistani television dramas shows how the media may both support and subvert

prevailing societal conventions. Tales such as "Tere Bin," "Parizaad," "Alif," and "Mere Paas Tum Ho" illustrate the changing nature of class, gender, and power in Pakistani society. Current programs and coverage, particularly on women, tend to highlight the five F's—food, fashion, fun, furnishing, and family—which stand for femininity. Therefore, television drama programming that depicts women's difficulties and women's needs to be reoriented. Some television programs are starting to question these preconceptions by showcasing strong female protagonists, while others are still upholding toxic masculinity and submissive female characters and addressing social disparities directly. The study emphasizes how the public's perception of power and socioeconomic status is influenced by these dramas' portrayals of class struggles. Popular plays typically show the lower classes through simplistic prisms and idealize affluent lifestyles.

Dramas like "Parizaad," which humanized the poor and drew the attention to systemic injustice, have received excellent reviews, though, which implies that viewers are drawn to more intricate stories. In order to empower and inspire women in our society, drama should focus more on individuals, cultures, lives, values, and attitudes. It should also be logical, forward-looking, inspirational, educational, and extremely instructive. The study emphasizes the significance of media literacy, audience participation, and producer accountability. Growing consciousness

and conversation, especially on social media, show that viewers are looking for more socially relevant content and are becoming more critical of harmful stereotypes. Drama writers and producers have an urgent opportunity to create content that is captivating, educational, and revolutionary. Pakistani dramas are found at the intersection of modernity and tradition. Given that the media is a potent instrument for social change and education, there should be a strict check and balance on the news and entertainment content of the media. All dramas should be closely examined to make sure that the writers, directors, and producers do not present women in a stereotyped or disparaging manner. The way that gender, class, and power are portrayed will continue to influence and reflect Pakistani society.

Human history and culture can be defined, documented, and preserved through the media. However, due to insensitivities, created information is likely to project stereotypical assumptions that depict women. For women to play better roles in society, the media should portray moralistic impulses and a wide range of morally upright content. Even while audience response may differ depending on demographics, fostering meaningful dialogues through the media, education, and community involvement may promote a slow transition towards more progressive social attitudes.

Recommendations

In light of this study on gender, class, and power struggles in Pakistani dramas, the following recommendations are offered to future scholars, researchers, students, and other stakeholders who want to address pertinent media discourse challenges:

- Future research might look at a wider range of television dramas as well as other formats including web series, short films, and digital stories to gain a greater understanding of how gender, class, and power dynamics manifest across several platforms.
- Producers and authors should deliberately strive for more nuanced and varied images rather than promoting stereotypes. The construction of multifaceted characters (both male and female) and the exploration of systemic issues related to class and power can lead to a more potent narrative.
- Industry associations and media regulatory agencies should develop guidelines that encourage fair portrayal and avoid harmful stereotypes. Workshops and training on gender sensitivity and social issues could be beneficial for media professionals.

- Promote media literacy programs to equip audiences with the skills necessary for critical analysis. Encourage public discourse and feedback mechanisms that enable viewers to engage constructively with media creators about their work.
- Promote collaboration between media studies academics and business professionals to bridge the gap between research findings and the creation of valuable content.
- These recommendations address potential approaches in media creation, academic research, policy, and audience involvement.

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