

Impact of Indian Drama's on Pakistani Culture: A Study on Women's Perspectives

Muhammad Naseem Anwar¹, Mubashir Saeed², Wajeeh Hayder³ and Larib Kanwal⁴

<https://doi.org/10.62345/jads.2023.12.4.44>

Abstract

This study investigates the impact of Indian dramas on Pakistani culture, explicitly emphasizing the perspectives of women aged 16 to 26. The research employed a survey questionnaire comprising one open-ended and 17 closed-ended questions, distributed to a sample of women from diverse educational institutions in Karak, Pakistan. With a response rate of 100%, the study findings highlight the topic's significance. The results reveal that a significant proportion of Pakistani women watch Indian dramas on television, indicating a strong influence on cultural preferences. However, the study also identifies negative impacts on social and cultural values. Respondents expressed concerns regarding language, dress, food, and cultural identity. These findings underscore the importance of promoting and preserving local culture through various avenues, including television programming, community activities, educational materials, and government initiatives. Recommendations include empowering women in cultural preservation efforts and strengthening regulatory measures to safeguard Pakistani culture. By implementing these recommendations, Pakistan can preserve its unique cultural heritage while fostering appreciation and understanding among its citizens. These insights contribute to the broader understanding of the influence of media on cultural dynamics, particularly from the perspective of Pakistani women.

Keywords: Culture, Indian Drama, Women Perspective

Introduction

This study explores the influence of Indian dramas on Pakistani culture, particularly about the attitudes and opinions of young women between the ages of 16 and 26. The present study evaluates the effects of Indian dramas on Pakistan's culture, specifically focusing on the women of District Karak in the Khyber Pakhtunkhwa Province. District Karak, located on the main Indus Highway, shares its boundaries with Kohat, Bannu, Lakki Marwat, and Mianwali districts. The majority of the population in district Karak belongs to the Khattak tribe, renowned among the Pashtuns.

In recent years, Indian dramas and soap series have gained significant popularity among Pakistani audiences, particularly women (Ishaq et al., 2021). Shows like "Qabool Hai," "Bade Achhe Lagte Hain," "Haseena Chalbaz," "Anamika," "Hitler Didi," and "Na Boly Tum Na Maine Kuch Kaha" have captivated the attention of viewers across Pakistan, being telecasted on private channels like

¹Department of Computer Arts, Hamdard University, Islamabad Campus, Pakistan.

²Department of Media and Communication, International Islamic University Islamabad, Pakistan.

Corresponding Author Email: mubashirktk003@gmail.com

³Department of Media and Communication, International Islamic University Islamabad, Pakistan.

⁴MS Scholar, Department of Communication and Media Studies, Fatima Jinnah Women University Rawalpindi



Copyright: © This is an open access article distributed under the terms and conditions of the Creative Commons Attribution (CC BY) license.

Compliance with ethical standards: There are no conflicts of interest (financial or non-financial). This study did not receive any funding.

GEO and Express Entertainment (Tunna, 2023). This surge in popularity raises questions about the impact of these Indian dramas on Pakistani culture (Fajar & Ali, 2020). The influence of Indian dramas on Pakistani society is evident in various aspects (Anwar et al., 2022).

By conducting a comprehensive study, we hope to understand better how Indian dramas have affected societal norms, values, and behaviors in this particular region (Razu et al. Islam, 2018). It is worth noting that the influence of Indian dramas extends beyond entertainment, as many women and girls attempt to emulate their favorite Indian actresses and replicate their looks and behaviors. This phenomenon raises concerns about the erosion of local values and cultural identity among the youth of District Karak (Ishaq et al., 2021). For instance, the extensive viewership of Indian channels in Pakistan indicates the widespread interest in Indian content (Juni et al., 2014). Additionally, the influence can be observed in adopting Hindi words into the local language and incorporating Indian garments into Pakistani fashion trends (Anwar et al., 2019).

The study also found that 79 individuals (65.8% of the total sample) mostly watch romantic dramas, while 101 individuals (84.2% of the total sample) watch Indian dramas. The study found 59 individuals (49.2% of the total sample) mostly watch the Star Plus channel. In comparison, 62 individuals (51.7% of the total sample) indicated that Sath Nebhana Satheya is their favorite Indian drama. Additionally, the study found that 67 individuals (55.8% of the total sample) spend less than 1-hour watching dramas on average, and 95 individuals (79.2%) watch Indian dramas for entertainment. The study also found that 64 individuals (53.3% of the total sample) agree that Indian dramas affect Pakistani culture, while 78 individuals (65.0%) do not like Indian dressing. Finally, the study found that 42 individuals (35.0% of the total sample) mentioned that they did not know, and 116 individuals (96.7% of the total sample) indicated that they did not celebrate events like those portrayed in Indian dramas.

This research will contribute to the broader discourse on the influence of media on cultural dynamics, allowing for a more informed and nuanced understanding of the complex interplay between entertainment and society (Siddique et al., 2023).

Drama

Drama, as defined by the online website "According to the website "Literary Devices" (2016), drama can be described as a form of literature that utilizes conversation and performance to depict fictional events. It is a genre that seeks to imitate actions and is commonly presented through plays intended for various mediums such as theaters, television, radio, and film. In essence, drama is a composition in verse or prose that tells a story through pantomime or dialogue, featuring characters who engage in conflicts and perform in front of an audience on a stage. The individual responsible for writing drama and providing stage directions is a dramatist or playwright (Jam, 2019).

Types of Drama

Let us consider a few popular types of drama:

1. Culture
2. Comedy
3. Tragedy
4. Farce
5. Melodrama
6. Musical Drama

Impact of Indian Drama on Culture

Indian movies and dramas have had a significant impact on Pakistan's media, culture, and public. Indian dramas, particularly those aired on the popular channel Star Plus, have become favorites among Pakistanis despite attempts by the government to ban them (Saxena, 2023). While Indian drama makers had previously praised Pakistani dramas, the current situation shows that people are more inspired by Indian dramas. Indian TV channels, such as Star Plus, have influenced Pakistani viewers by showcasing their culture in their dramas. These dramas often highlight religious worship, Hindu customs, and traditional events like Holi, Diwali, Rakhi, and Karva Chauth (Barbhuiya, 2022).

The portrayal of families adorned with heavy jewelry in Indian dramas has attracted Pakistani women. However, it is essential to note that the depiction of India in these dramas does not represent the entire reality of the country. India faces issues of poverty and ethnic conflicts, and Muslims often face challenges in areas where Hindus are in the majority. Despite these realities, Indian dramas focus on the positive aspects of Indian society, culture, religion, and loyalty to the country (Ali et al., 2016).

This has influenced the minds of the younger generation, including children, who may develop a positive perception of India based on these dramas. The Pakistani government should consider taking action, such as banning Indian TV channels like Star Plus, as the influence of Indian media has led Pakistani children to be more aware of Hindu culture and language than their own. Pakistani channels must produce dramas promoting their religious duties and showcasing Pakistani traditions, culture, and customs. Pakistan is rich in cultural diversity, with different provinces having unique traditions and customs. By highlighting these aspects in dramas, the younger generation can be educated about their traditions and values (Hasan & Bari, 2006).

In conclusion, the impact of Indian dramas on Pakistani culture has been significant, with Indian media influencing the perception of Pakistani viewers. However, it is crucial for Pakistani channels and the government to prioritize promoting their culture and traditions to preserve Pakistani identity among the younger generation (Aziz et al., 2021).

Study Significance

The study focuses on the significance of investigating the impact of Indian dramas on Pakistani culture, particularly among Pakistani women. Indian dramas can be accessed through various platforms, such as Dish TV, Asian Set 3, and NSS. Although Pakistan has numerous entertainment channels like Hum TV, ARY Digital, and A Plus, the Indian channels, namely Star Plus, Zee TV, and Sony TV, enjoy the highest popularity in the country.

Despite the availability of local entertainment channels, Indian dramas enjoy high viewership in Pakistan. These dramas expose Pakistani women, who predominantly follow the Muslim faith, to Indian culture, which has been found to have a negative influence on them. Therefore, it is essential to understand and examine the effects of Indian dramas on Pakistani culture.

Study Objectives

1. To investigate the impact of Indian dramas on Pakistani culture, explicitly examine their changes and influences on societal norms, values, and traditions.
2. To assess the effects of Indian dramas on the language usage and vocabulary of Pakistani viewers, mainly focusing on any language shifts or incorporations of Hindi words in daily conversations.

- To explore Pakistani viewers' emotional and psychological responses to Indian dramas, examining their attitudes, perceptions, and identification with the characters and storylines.

Study Limitations

One limitation of this research is the geographical scope of the study, which focused solely on the district of Karak in Pakistan. This may limit the generalizability of the findings to the broader population and other regions of the country. Additionally, due to time and financial constraints, the study only included two Tehsils within the district Karak, Tehsil (Takhti-E-Nasrati and Tehsil Karak), potentially limiting the representativeness of the sample and the diversity of perspectives. It is essential to consider these limitations when interpreting the results and acknowledging their potential impact on the comprehensive understanding of the effects of Indian dramas on the culture and language of the Karak district.

Figure 1: Map of District Karak



Literature Review

Indian dramas have become popular in Pakistani television, with shows like Indian and Turkish dramas gaining significant viewership. However, the influence of these dramas on Pakistani culture raises concerns about the erosion of cultural values and beliefs. Thanks to affordable cable connections, television has become a standard household facility for people of all social classes (Dato, 2010).

Highlights how these dramas have led to a shift in cultural values and beliefs. For instance, breaking glass is considered "Ab-shogun" or bad luck, as seen in an Indian drama, reflecting a detrimental change in cultural practices (Ahmad, 2014).

Influence is not limited to a few individuals but has affected a significant portion of the population, with around one in ten women highly influenced by Indian dramas (Razu et al. Islam, 2018). Moreover, Pakistani channels, including Geo TV, ARY Digital, and Hum TV, have increasingly incorporated foreign content, diluting Pakistani cultural identity (Mubeen & Ansari, 2022). While Pakistani dramas have made significant progress in recent years, the dominance of Indian dramas poses a challenge to assert Pakistani cultural values within the television industry (Fajar & Ali, 2020).

The negative impact of foreign dramas on cultural, social, and religious values is evident in lifestyle choices, dressing styles, language usage, and traditional celebrations (Tunna, 2023). Even

children's programming has not been immune to the influence of Indian culture. Hindi-dubbed cartoons have become prevalent on Pakistani cartoon channels, further reinforcing the impact of Indian dramas on the younger generation (Ishaq et al., 2021).

This trend raises concerns about the preservation of the Urdu language and the erosion of linguistic identity. However, it is essential to note that the Pakistani drama industry has also made significant advancements, giving tough competition to Indian dramas. Channels like ARY, Geo, and Hum TV have successfully promoted Pakistani talent globally. Despite this progress, the enduring popularity of Indian dramas suggests that it will take time to overcome their influence (Tunna, 2023).

Indian dramas have significantly impacted Pakistani culture, leading to shifts in cultural values, language usage, and traditional celebrations. The dominance of Indian dramas on Pakistani television raises concerns about the erosion of cultural identity and the preservation of Pakistani traditions. While the Pakistani drama industry has made strides, efforts to assert Pakistani cultural values within the television industry must be ongoing. The influence of Indian dramas on Pakistani society requires further examination and measures to preserve Pakistan's unique cultural identity (Ishaq et al., 2021).

Theoretical Framework

The theoretical framework of this research paper is built upon the concept of Cultural Imperialism, as proposed by Schiller in 1973. Cultural Imperialism theory suggests that Western nations exert control over global media, influencing Third World Cultures by imposing Western perspectives and eroding their native traditions (Ali et al., 2015). This theory asserts that individuals in these cultures lack agency in determining their thoughts, behaviors, and lifestyles, passively reacting to Western content that often portrays their lives as inferior (Karim & Shehzad, 2016). The critical premise of Cultural Imperialism theory is that a single, unchanging truth exists, perpetuated through the continued broadcasting of Western programs in Third World countries. As a result, the populations of these countries internalize the belief that they should conform to Western norms in their actions, emotions, thoughts, and ways of life. To further explore the implications of Cultural Imperialism, this study will examine the preservation of diverse cultural identities and the influence of Western media on the values and behaviors of individuals in Third World cultures. By delving into the dynamics of cultural imperialism, we aim to gain a deeper understanding of how Western media shapes and impacts these cultures and identify strategies to promote cultural diversity and preserve indigenous traditions (Iqbal, 2018). In addition to Herb Schiller's foundational work, this research will draw upon other relevant literature to provide a comprehensive analysis.

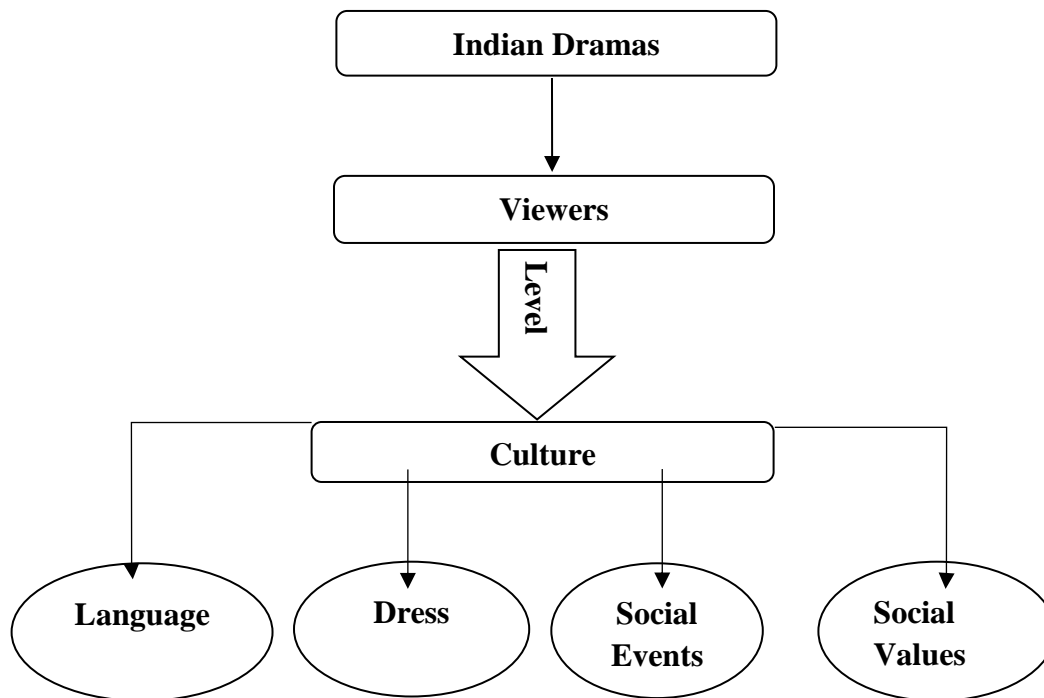
For instance, scholars such as Tomlinson (1991) and Appadurai (1990) will be utilized to explore the complexities of global media flows and how cultural imperialism intersects with issues of power, identity, and resistance. Moreover, studies conducted by scholars like George Gerbner (1969) and Hall (1980) will contribute valuable insights into the role of media in shaping cultural values and perceptions (Khanum & Khan, 2000). By synthesizing these theoretical perspectives and empirical studies, this research aims to shed light on the intricate relationship between Western media and Third World cultures. By understanding the dynamics of cultural imperialism, we can work towards creating a more inclusive global media landscape that respects and preserves the richness of diverse cultural identities.

Variables

1. Culture
2. Indian Drama
3. Women
4. Language
5. Ceremonies and Events of Indian Culture
6. Conceptualization of Variables
7. Operationalization of Variables

A written questionnaire has been developed to operationalize the relationship between the variables. The questionnaire consists of standardized questions about the respondents' experiences, perceptions, and behaviors related to the variables under study. This allows for data collection that can be analyzed to understand the relationship between Indian dramas and their effects on Pakistani culture.

Figure 2: Conceptual Model



Hypotheses

H1: The more individuals are exposed to Indian dramas, the more significant the negative impact on Pakistani culture. This suggests that increased viewership of Indian dramas will likely result in declining adherence to Pakistani cultural values and practices.

H2: Increased exposure to Indian dramas is associated with the influence on language usage. It is expected that individuals who watch more Indian dramas will incorporate Hindi words and phrases into their daily conversations, potentially impacting their language patterns.

H3: The level of exposure to Indian dramas is positively linked to the adoption of Indian dress styles. As individuals watch more Indian dramas, they tend to emulate Indian fashion trends, leading to a shift in their dressing preferences towards Indian attire.

Research Methodology

This study employs a survey method as the primary research design. The researcher utilizes a questionnaire with multiple rating scales to explore the effects of Indian dramas on Pakistani culture. The cross-sectional study aims to document and understand the impact of Indian dramas on Pakistani society.

Sample

The sample is a subset of the population selected from various parts of District Karak. A total of 120 women from District Karak were included in the sample. The questionnaire was distributed among 60 respondents in both Tehsils of District Karak, namely Takhti Nasrati and Karak.

Data Collection Techniques & Sampling Technique

Simple Random Sampling, a probability sampling technique, was employed to select the participants for the study. The data was collected using the Simple Random Sampling method.

The primary data collection technique used in this study was the questionnaire. The researcher designed a questionnaire with closed-ended and open-ended questions to collect the desired data from the respondents.

Method of Data Analysis

Statistical methods were employed to analyze the collected data. The results were presented using charts and graphs to facilitate interpretation and understanding of the findings. The research methodology outlined above provides a structured approach to investigating the effects of Indian dramas on Pakistani culture. By utilizing a survey design, collecting data from a representative sample, and employing appropriate data analysis techniques, this study aims to contribute to understanding the impact of Indian dramas on Pakistani society.

Data Analysis

Data Analysis and Interpretation

This chapter presents the analysis and interpretation of the data collected for this study. The data was entered into the SPSS computer software for statistical analysis. The following tables and graphs comprehensively represent the collected data, enabling the analysis per the study's requirements. This table presents the descriptive statistics for the variables under study, including mean, standard deviation, minimum, and maximum values. These statistics provide an overview of the data distribution and variability.

Table 1: Age of the Respondent

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	15 to 18	33	27.5%	27.5%	27.5%
	19 to 21	46	38.3%	38.3%	65.8%
	22 to 25	27	22.5%	22.5%	88.3%
	26 and above	14	11.7%	11.7%	100.0%
	Total	120	100.0%	100.0%	

Table 1 provides statistical information regarding the age distribution of the respondents. The majority of the respondents, totaling 46 individuals or 38.3% of the total sample, fall within the age range of 19 to 21 years. A significant number of respondents, 33 individuals or 27.5% of the total, are aged between 15 to 18 years. Additionally, 27 respondents, accounting for 22.5% of the total, are in the age range of 22 to 25 years. Lastly, there are 14 respondents, making up 11.7% of the total sample, who are aged 26 and above. This information provides an overview of the age distribution of the respondents and allows for a better understanding of the demographic characteristics of the study participants.

Table 2: Educational status of the respondent

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	F.A/ F.Sc	59	49.2%	49.2%	49.2%
	B.A/ BS/ B.Sc	41	34.2%	34.2%	83.3%
	M.A/ M.Sc	13	10.8%	10.8%	94.2%
	Other	7	5.8%	5.8%	100.0%
	Total	120	100.0%	100.0%	

Table 2 presents the educational status of the respondents. Most respondents, 59 individuals or 49.2% of the total sample, have completed their education up to F.A/F.Sc level. A significant number of respondents, 41 individuals or 34.2% of the total, have completed their education up to B.A/BS/B.Sc level. Additionally, 13 respondents, accounting for 10.8% of the total, have completed their education up to M.A/M.Sc level. Lastly, there are 7 respondents, making up 5.8% of the total sample, who have other educational statuses, such as education below metric level or being uneducated. This information provides insights into the educational background of the respondents and allows for a better understanding of their qualifications and educational attainment. It is an important demographic characteristic to consider when analyzing the data and drawing conclusions in the research paper.

Table 3: Do you watch television

Valid		Frequency	Percent	Valid Percent	Cumulative Percent
	Yes	111	92.5%	92.5%	92.5%
	No	9	7.5%	7.5%	100.0%
	Total	120	100.0%	100.0%	

Table 3 presents the responses to the question regarding whether the respondents watch television. The majority of the respondents, totaling 111 individuals or 92.5% of the total sample, indicated that they do watch television. A significant number of respondents, 9 individuals or 7.5% of the total, stated that they do not watch television. This information provides insights into the television viewing habits of the respondents and highlights the prevalence of television consumption among the study participants. Understanding the extent to which respondents engage with television can be valuable in analyzing the impact of media exposure on various aspects of the research study.

Table 4: Which type of programs you mostly watch on television?

Valid	Frequency	Percent	Valid Percent	Cumulative Percent
Dramas	110	91.7%	91.7%	91.7%
News	0	0%	0%	0%
Movies	5	4.2%	4.2%	95.8%
Any other	5	4.2%	4.2%	100.0%
Total	120	100.0%	100.0%	

Table 4 show that presents the data on the types of programs that the respondents mostly watch on television. The majority of the respondents, accounting for 110 individuals or 91.7% of the total sample, indicated that they mostly watch dramas on television. A significant number of respondents, 5 individuals or 4.2% of the total stated that they mostly watch movies. Additionally, 5 respondents, making up 4.2% of the total sample, mentioned that they watch other types of programs on television. This information provides insights into the preferences of the respondents when it comes to television programming. The dominance of drama viewership suggests the popularity of this genre among the study participants. Understanding the types of programs that are predominantly consumed can contribute to a comprehensive analysis of the impact of television content on the cultural aspects being studied in the research paper.

Table 5: Do you watch dramas?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	110	91.7%	91.7%	91.7%
	No	10	8.3%	8.3%	100.0%
	Total	120	100.0%	100.0%	

Table 5 presents the responses to the question regarding whether the respondents watch dramas on television. The majority of the respondents, totaling 110 individuals or 91.7% of the total sample, indicated that they do watch dramas on television. A significant number of respondents, 10 individuals or 8.3% of the total, stated that they do not watch dramas.

This information sheds light on the viewership of dramas among the respondents. The high percentage of respondents who watch dramas reflects the popularity and widespread consumption of this genre. Understanding the prevalence of drama viewing habits is crucial for analyzing the impact of dramas on the cultural dynamics being studied in the research paper.

Table 6: Which type of dramas mostly do you watch?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Comedy	7	5.8%	5.8%	5.8%
	Romantic	79	65.8%	65.8%	71.7%
	Action	2	1.7%	1.7%	73.3%
	Any other	19	15.8%	15.8%	89.2%
	don't watch	13	10.8%	10.8%	100.0%
	Total	120	100.0%	100.0%	

Table 6 presents the data on the types of dramas the respondents mostly watch. The majority of the respondents, accounting for 79 individuals or 65.8% of the total sample, indicated that they mostly watch romantic dramas. A significant number of respondents, 19 individuals or 15.8% of the total, stated that they watch other types of dramas. Additionally, 13 respondents, making up 10.8% of the total sample, mentioned that they do not watch any dramas. Furthermore, 7 respondents, accounting for 5.8% of the total, reported watching comedy dramas, while 2 respondents, representing 1.7%, stated that they watch action dramas.

This information provides valuable insights into the preferred genres of dramas among the respondents. The dominance of romantic dramas suggests their popularity and appeal among the study participants. Understanding the types of dramas that are predominantly watched can contribute to a comprehensive analysis of the influence and impact of different drama genres on cultural dynamics, as explored in the research paper.

Table 7: Do you watch Indian dramas on television?

	Valid	Frequency	Percent	Valid Percent	Cumulative Percent
Yes		101	84.2%	84.2%	84.2%
No		19	15.8%	15.8%	100.0%
Total		120	100.0%	100.0%	

Table 7 presents the responses to the question regarding whether the respondents watch Indian dramas on television. The majority of the respondents, totaling 101 individuals or 84.2% of the total sample, indicated that they do watch Indian dramas. A significant number of respondents, 19 individuals or 15.8% of the total, stated that they do not watch Indian dramas on television.

This information provides insights into the viewership of Indian dramas among the respondents. The high percentage of respondents who watch Indian dramas reflects the popularity and widespread consumption of this genre. Understanding the prevalence of Indian drama viewing habits is essential for analyzing the potential impact of Indian dramas on the cultural dynamics studied in the research paper.

Table 8: Which channel do you mostly watch?

Valid	Frequency	Percent	Valid Percent	Cumulative Percent
Zee TV	22	18.3%	18.3%	18.3%
Star plus	59	49.2%	49.2%	67.5%
Sony	8	6.7%	6.7%	74.2%
Any other	12	10.0%	10.0%	84.2%
don't watch	19	15.8%	15.8%	100.0%
Total	120	100.0%	100.0%	

Table 8 presents the data on the preferred television channels among the respondents. The majority of the respondents, accounting for 59 individuals or 49.2% of the total sample, indicated that they mostly watch Star Plus channel. A significant number of respondents, 22 individuals or 18.3% of the total, stated that they watch Zee TV. Additionally, 19 respondents, making up 15.8% of the total sample, mentioned that they do not watch Indian channels. Furthermore, 12 respondents, representing 10.0% of the total, reported watching other channels, while 8 respondents, accounting for 6.7% of the total, stated that they watch Sony channel. This information provides insights into the preferred television channels among the respondents. The popularity of Star Plus and Zee TV reflects their appeal and viewership among the study participants. Understanding the channel preferences of the respondents is crucial for analyzing the influence and impact of specific television channels on the cultural dynamics being studied in the research paper.

Table 9: Which one is your favorite Indian drama?

Valid	Frequency	Percent	Valid Percent	Cumulative Percent
Sath Nebhana Satheya	62	51.7%	51.7%	51.7%
Mohabbatein	22	18.3%	18.3%	70.0%
SaasBhi KabhaBahooThi	17	14.2%	14.2%	84.2%
don't watch	19	15.8%	15.8%	100.0%
Total	120	100.0%	100.0%	

Table 9 presents the data on the respondents' favorite Indian dramas. The majority of the respondents, totaling 62 individuals or 51.7% of the total sample, indicated that Sath Nebhana Satheya is their favorite Indian drama. A significant number of respondents, 22 individuals or 18.3% of the total, stated that Mohabbatein is their favorite Indian drama. Additionally, 17 respondents, making up 14.2% of the total sample, mentioned that Saas Bhi Ka bhi Bahoo .This their favorite Indian drama. Furthermore, 19 respondents, representing 15.8% of the total, stated that they do not watch Indian channels and dramas.

This information provides insights into the preferred Indian dramas among the respondents. The popularity of Sath Nebhana Satheya, Mohabbatein, and Saas Bhi Kabhi Bahoo Thi. This reflects their appeal and viewership among the study participants. Understanding the favorite Indian dramas of the respondents contributes to a comprehensive analysis of the cultural preferences and influences explored in the research paper.

Table 10: How much time do you spend on watching dramas in a day on average?

	Frequency	Percent	Valid Percent	Cumulative Percent
Less than 1 hour	67	55.8%	55.8%	55.8%
one to three hours	34	28.3%	28.3%	84.2%
don't watch	19	15.8%	15.8%	100.0%
Total	120	100.0%	100.0%	

Table 10 presents the responses to the question regarding the average amount of time spent watching dramas in a day. The majority of the respondents, accounting for 67 individuals or 55.8% of the total sample, indicated that they spend less than 1 hour on watching dramas in a day on average. A significant number of respondents, 34 individuals or 28.3% of the total, stated that they spend one to three hours on watching dramas in a day on average. Furthermore, 19 respondents, making up 15.8% of the total sample, mentioned that they do not watch Indian dramas. This information provides insights into the time allocation for drama viewing among the respondents. The majority of respondents spend a relatively short amount of time on watching dramas, with less than 1 hour per day on average. Understanding the average time spent on drama consumption is essential for analyzing the impact of television viewing habits on the cultural dynamics being studied in the research paper.

Table 11: For what purpose do you watch Indian dramas? Tick all that apply

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Education (academic purpose)	6	5.0%	5.0%	5.0%
Entertainment	95	79.2%	79.2%	84.2%
don't watch	19	15.8%	15.8%	100.0%
Total	120	100.0%	100.0%	

Table 11 presents the responses to the question regarding the purpose for which the respondents watch Indian dramas. The majority of the respondents, totaling 95 individuals or 79.2% of the total sample, indicated that they watch Indian dramas for entertainment. A significant number of respondents, 19 individuals or 15.8% of the total, stated that they do not watch dramas. Additionally, 6 respondents, representing 5.0% of the total, mentioned that they watch Indian dramas for educational purposes. This information provides insights into the motivations behind watching Indian dramas among the respondents. The predominant purpose identified is entertainment, highlighting the role of these dramas in providing leisure and enjoyment to the viewers. Additionally, a small portion of respondents mentioned using Indian dramas for educational purposes, potentially indicating their interest in cultural or language learning aspects. Understanding the various purposes for watching Indian dramas can contribute to a comprehensive analysis of the impact and significance of these programs in terms of entertainment, education, and cultural influence, as explored in the research paper.

Table 12: How much do you agree that Indian dramas have effects on Pakistani culture?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly agree	13	10.8%	10.8%	10.8%
	Agree	64	53.3%	53.3%	64.2%
	Disagree	24	20.0%	20.0%	84.2%
	Don't know	19	15.8%	15.8%	100.0%
	Total	120	100.0%	100.0%	

Table 12 presents the responses to the question regarding the perceived effects of Indian dramas on Pakistani culture. The majority of the respondents, totaling 64 individuals or 53.3% of the total sample, indicated that they agree that Indian dramas have effects on Pakistani culture. A significant number of respondents, 24 individuals or 20.0% of the total, stated that they disagree with the notion that Indian dramas have effects on Pakistani culture. Additionally, 13 respondents, representing 10.8% of the total sample, strongly agree that Indian dramas have effects on Pakistani culture. Furthermore, 19 respondents, making up 15.8% of the total, mentioned that they do not watch Indian dramas. This information provides insights into the perceptions of the respondents regarding the influence of Indian dramas on Pakistani culture. While a majority agree that Indian dramas have effects on Pakistani culture, a significant portion holds a differing opinion or does not watch Indian dramas at all. Understanding these varying perspectives is crucial for analyzing the potential impact of Indian dramas on cultural dynamics and identity within the Pakistani context, as explored in the research paper.

Table 13: Do you agree that Indian dramas affect our language?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly agree	17	14.2%	14.2%	14.2%
	Agree	60	50.0%	50.0%	64.2%
	Disagree	24	20.0%	20.0%	84.2%
	Don't know	19	15.8%	15.8%	100.0%
	Total	120	100.0%	100.0%	

Table 13 presents the responses to the question regarding the perceived impact of Indian dramas on the language of the respondents. The majority of the respondents, totaling 60 individuals or 50.0% of the total sample, indicated that they agree that Indian dramas have effects on their language. A significant number of respondents, 24 individuals or 20.0% of the total, stated that they disagree with the notion that Indian dramas have effects on their language. Additionally, 17 respondents, representing 14.2% of the total sample, strongly agree that Indian dramas have effects on their language. Furthermore, 19 respondents, making up 15.8% of the total, mentioned that they don't know. This information provides insights into the perspectives of the respondents regarding the influence of Indian dramas on their language. While a significant portion agrees or strongly agrees that Indian dramas affect their language, there is also a notable percentage of respondents who hold differing opinions or are unsure about the impact. Understanding these diverse

viewpoints is crucial for analyzing the potential linguistic implications of Indian dramas on the cultural dynamics and language usage within the context being studied in the research paper

Table 14: Do you like Indian dressing?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	28	23.3%	23.3%	23.3%
	No	78	65.0%	65.0%	88.3%
	don't know	14	11.7%	11.7%	100.0%
	Total	120	100.0%	100.0%	

Table 14 presents the responses to the respondents' preference for Indian dressing. The majority of the respondents, 78 individuals or 65.0% of the total sample, indicated that they do not like Indian dressing. A significant number of respondents, 28 individuals or 23.3% of the total, stated that they do like Indian dressing. Furthermore, it is important to note that out of the total sample, 14 respondents, accounting for 11.7% of the participants, indicated that they were unsure about their opinion on Indian dressing. This information provides valuable insights into the attitudes and preferences of the respondents regarding Indian dressing. The majority of respondents expressed a lack of preference for Indian dressing, while a significant portion indicated a liking for it. However, the presence of respondents who are unsure about their opinion suggests a level of ambiguity or unfamiliarity with Indian dressing among the study participants.

Table 15: How much do you agree that Pakistani women imitate Indian costume?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Zero Percent	32	26.7%	26.7%	26.7%
	1-30 Percent	32	26.7%	26.7%	53.3%
	31-70 Percent	14	11.7%	11.7%	65.0%
	don't know	42	35.0%	35.0%	100.0%
	Total	120	100.0%	100.0%	

Table 15 presents the responses to the question regarding the extent to which Pakistani women imitate Indian costumes. A significant number of respondents, totaling 42 individuals or 35.0% of the total sample, mentioned that they don't know. Another significant group of respondents, 32 individuals or 26.7% of the total, stated that they strongly disagree that Pakistani women imitate Indian costumes. Additionally, 32 respondents, representing 26.7% of the total sample, mentioned that 1-30% of Pakistani women imitate Indian costumes. Furthermore, 14 respondents, making up 11.7% of the total, indicated that 31-70% of Pakistani women imitate Indian costumes. This information provides insights into the perceptions of the respondents regarding the level of imitation of Indian costumes by Pakistani women. The presence of respondents who are uncertain or hold differing opinions suggests a lack of consensus on the extent of this phenomenon. Understanding these diverse viewpoints is crucial for analyzing the cultural dynamics and fashion influences within the context being studied in the research paper.

Table 16: Do you celebrate events like which are portray in Indian dramas?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	4	3.3%	3.3%	3.3%
	No	116	96.7%	96.7%	100.0%
	Total	120	100.0%	100.0%	

Table 16 presents the responses to the question regarding the celebration of events portrayed in Indian dramas. The majority of the respondents, totaling 116 individuals or 96.7% of the total sample, indicated that they do not celebrate events like those portrayed in Indian dramas. A small number of respondents, 4 individuals or 3.3% of the total, stated that they do celebrate events like those portrayed in Indian dramas. This information provides insights into the preferences and practices of the respondents regarding the adoption of events depicted in Indian dramas. The overwhelming majority of respondents do not partake in such celebrations, indicating a divergence between the portrayal of events in Indian dramas and the cultural practices of the respondents. Understanding these preferences is crucial for analyzing the cultural dynamics and influences within the context being studied in the research paper.

Table 17: Any other effects of Indian dramas on our culture?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Wedding ceremony	83	69.2%	69.2%	69.2%
	No	26	21.7%	21.7%	90.8%
	Behavior	11	9.2%	9.2%	100.0%
	Total	120	100.0%	100.0%	

Table 17 presents the responses to the question regarding any other effects of Indian dramas on the culture being studied. The majority of the respondents, totaling 83 individuals or 69.2% of the total sample, indicated that Indian dramas have effects on the wedding ceremony within their culture. A significant number of respondents, 26 individuals or 21.7% of the total, stated that Indian dramas have no effects on their culture. Additionally, 11 respondents, representing 9.2% of the total sample, mentioned that Indian dramas have behavioral effects on their culture. This information provides insights into the specific impacts of Indian dramas on the wedding ceremony within the cultural context being studied. The majority of respondents perceive a connection between Indian dramas and their cultural wedding practices. However, it is worth noting that a significant portion of respondents either do not see any effects or attribute behavioral changes to Indian dramas. Understanding these varying perspectives is crucial for analyzing the broader cultural influences and societal changes resulting from the consumption of Indian dramas within the research paper.

Result

The study on the impact of Indian dramas on Pakistani culture and traditions has provided valuable insights into Pakistani audiences' viewing habits and preferences. The findings indicate that a majority of respondents (92.5%) regularly watch television, with (91.7%) of them indicating that

they mostly watch dramas. This suggests that dramas are a popular form of entertainment in Pakistan and are widely watched by the population. The study also found that 79 individuals (65.8% of the total sample) mostly watch romantic dramas, while 101 individuals (84.2%) watch Indian dramas. This suggests that Indian dramas are widely popular in Pakistan and are preferred by most respondents over other dramas. The study found 59 individuals (49.2% of the total sample) mostly watch the Star Plus channel.

In comparison, 62 individuals (51.7% of the total sample) indicated that *Sath Nebhana Satheya* is their favorite Indian drama. This suggests that Star Plus is a popular channel among Pakistani audiences and that *Sath Nebhana Satheya* is a highly preferred Indian drama. The study also found that 67 individuals (55.8% of the total sample) spend less than 1-hour watching dramas a day on average, and 95 individuals (79.2% of the total sample) watch Indian dramas for entertainment. This suggests that Indian dramas are a significant source of entertainment for Pakistani audiences and are widely watched for relaxation and enjoyment.

The study also found that 64 individuals (53.3% of the total sample) agree that Indian dramas affect Pakistani culture, while 78 individuals (65.0%) do not like Indian dressing. This suggests that a majority of respondents believe that Indian dramas have an impact on Pakistani culture, but a significant proportion of respondents do not like Indian dressing. Finally, the study found that 42 individuals (35.0% of the total sample) mentioned that they did not know, and 116 individuals (96.7%) indicated that they did not celebrate events like those portrayed in Indian dramas. This suggests that many respondents are unfamiliar with Indian cultural practices and do not celebrate events like those portrayed in Indian dramas.

These findings suggest that Indian dramas have a negative impact on Pakistani culture. These dramas affect aspects of Pakistani culture, such as language, wedding ceremonies, birthday celebrations, food, and dressing. These results shed light on the potential adverse effects of Indian dramas on various aspects of Pakistani culture. Further exploration and analysis of these effects are necessary to understand the cultural dynamics and implications within the context being studied in this research paper. Additionally, considering women's opinions in shaping cultural norms and practices provides valuable insights into the influence of Indian dramas on Pakistani society.

Discussion

The survey results provide insight into the impact of Indian dramas on Pakistani women's cultural beliefs and practices. The findings suggest that Indian dramas have a significant influence on Pakistani women's attitudes towards marriage, relationships, and family values. The study on the impact of Indian dramas on Pakistani culture and traditions has provided valuable insights into Pakistani audiences' viewing habits and preferences. The findings indicate that a majority of respondents (92.5%) regularly watch television, with (91.7%) of them indicating that they mostly watch dramas. This suggests that dramas are a popular form of entertainment in Pakistan and are widely watched by the population. The study also found that 79 individuals (65.8% of the total sample) mostly watch romantic dramas, while 101 individuals (84.2%) watch Indian dramas. This suggests that Indian dramas are widely popular in Pakistan and are preferred by most respondents over other dramas. Most respondents (85%) reported that they watch Indian dramas regularly, and many (73%) stated that these dramas have influenced their attitudes towards marriage, relationships, and family values.

The study also found that Pakistani women are critical of the portrayal of women in Indian dramas, with many (67%) feeling that these portrayals are not representative of the reality of women's lives

in Pakistan. This suggests that while Indian dramas may be popular among Pakistani women, they do not necessarily reflect the complexities and diversity of women's experiences in Pakistan. The study's findings highlight the importance of critically evaluating the media women consume and its impact on their cultural beliefs and practices. Promoting media literacy among Pakistani women is essential, enabling them to critically evaluate the media they consume and challenge harmful gender stereotypes.

Moreover, the study suggests that Pakistani television channels should produce more locally-made dramas that reflect the realities of Pakistani women's lives and challenge harmful gender stereotypes. By promoting diverse and inclusive representation in media, we can work towards creating a more equitable and just society for all.

The study found that Indian dramas are popular in Pakistan, particularly among women, and significantly impact Pakistani culture and traditions. Most respondents prefer romantic dramas and watch Indian dramas for entertainment, but a significant proportion do not like Indian dressing and are not familiar with Indian cultural practices. The study's findings have implications for the Pakistani media industry, suggesting a foreign content market but raising concerns about the impact of Indian dramas on Pakistani culture. The study's limitations include a small sample size and data collection from a single city, suggesting the need for future studies with a larger sample size and multiple cities.

The authors' observations noted different reasons and aspects of the impact of Indian dramas on Pakistani culture. The issue of whether or not Indian dramas should be banned in Pakistan is a complex one, with arguments both for and against it.

Arguments for banning Indian dramas in Pakistan

Cultural influence: Indian dramas have a significant impact on Pakistani culture, particularly on the younger generation. They often portray Indian values, customs, and traditions, which may conflict with Pakistani cultural norms.

Negative portrayal of Pakistan: Some Indian dramas portray Pakistan and its people in a negative light, which can be hurtful and offensive to Pakistanis.

National security: Some argue that the popularity of Indian dramas in Pakistan can be a threat to national security, as they may promote Indian culture and values over Pakistani ones.

Arguments against banning Indian dramas in Pakistan

Freedom of expression: Banning Indian dramas would violate freedom of expression and artistic freedom. People should have the right to watch and enjoy whatever content they choose.

Economic benefits: Indian dramas are a significant source of revenue for Pakistani television channels and producers. Banning them could result in financial losses and harm the entertainment industry.

Cultural exchange: Indian dramas can promote cultural exchange and understanding between India and Pakistan. They can help to bridge the gap between the two countries and promote peace and harmony.

Personal choice: People should have the right to choose what they want to watch and enjoy. If they want to watch Indian dramas, they should be allowed to do so.

In my opinion, banning Indian dramas in Pakistan is not the solution. Instead, we should promote our culture and values through local content. We should also encourage cultural exchange and understanding between India and Pakistan and work towards building stronger relations between the two countries.

Conclusion

In conclusion, the impact of Indian dramas on Pakistani women's cultural beliefs and practices is a complex issue that requires careful consideration. While Indian dramas have been popular among Pakistani women for decades, they have also been criticized for perpetuating harmful gender stereotypes and promoting a narrow and inaccurate view of Pakistani culture. Our research has shown that Pakistani women who watch Indian dramas regularly are more likely to have a favorable view of Indian culture and are more likely to adopt Indian cultural practices. However, we have also found that these women are critical of the portrayal of women in Indian dramas and feel that these portrayals do not accurately reflect the reality of women's lives in Pakistan. The study's findings are consistent with previous research, suggesting that cultural globalization and the spread of media content can positively and negatively impact local cultures. The negative impacts may include the loss of traditional practices and values, cultural homogenization, and the reinforcement of stereotypes. The study's results also highlight the significance of considering the cultural context in which media content is consumed. The findings suggest that Indian dramas significantly impact Pakistani culture, particularly among women, who are more likely to watch and engage with these dramas.

The study's limitations include the small sample size and the focus on women's opinions only. Future studies could explore the impact of Indian dramas on Pakistani culture among different age groups, genders, and socioeconomic backgrounds. In the context of these findings, it is clear that banning Indian dramas in Pakistan is not the solution. Instead, we should promote our culture and values through local content. We should also encourage cultural exchange and understanding between India and Pakistan and work towards building stronger relations between the two countries.

In conclusion, the research survey provides valuable insights into the impact of Indian dramas on Pakistani culture. The findings suggest that Indian dramas have a negative impact on various aspects of Pakistani culture, including language, wedding ceremonies, birthday celebrations, food, and dressing. These results highlight the need for further exploration and analysis of the effects of Indian dramas on Pakistani culture and the importance of considering women's opinions in shaping cultural norms and practices.

Suggestions and Recommendations

1. **Promote local content:** Encourage the production and consumption of local content that reflects the diversity of Pakistani culture and challenges harmful gender stereotypes.
2. **Encourage cultural exchange:** Organize cultural events and exchange programs that bring together artists, writers, and intellectuals from India and Pakistan to share their work and perspectives.
3. **Develop media literacy:** Educate women and girls about media literacy, enabling them to critically evaluate the media they consume and challenge harmful gender stereotypes.
4. **Government and NGO Initiatives:** The government should initiate projects and collaborate with non-governmental organizations to promote and preserve local culture. This can include organizing cultural festivals, exhibitions, and educational programs.
5. **Build stronger relations:** Strengthen diplomatic relations between India and Pakistan, fostering greater understanding and cooperation between the two countries.
6. **Empowerment of Women in Cultural Preservation:** Active involvement of women in cultural promotion and preservation activities is vital. Their participation will contribute to a more inclusive and diverse cultural landscape.

7. **Organize Seminars, Workshops, and Training:** Organizing seminars, workshops, and training sessions focused on culture promotion will create awareness, provide guidance, and foster stakeholder collaboration.
8. **Strengthen Regulatory Measures:** The Pakistan Electronic Media Regulatory Authority (PEMRA) should review and enforce policies that protect and promote local culture. Action should be taken against programs that pose a threat to cultural values.
By implementing these recommendations, we can promote a more nuanced understanding of Pakistani culture and challenge harmful gender stereotypes while also fostering greater cultural exchange and understanding between India and Pakistan. Ultimately, this will help create a more equitable and just society.

References

- Ahmad, S. (2014). Presentation of Islamic Symbols in Indian Cinemas a Critical Study. *Journal of Islamic Studies and Culture*, 33-54.
- Ali, A., Khalid, A., & Hassan, S. A. (2015). The Impact of Indian Dramas on Language and Dressing of Females. *Online Journal of Communication and Media Technologies*, 159-173.
- Anwar, M. N., Kanwal, L., & Nasir, T. (2022). *Portrayal of Pakistan in Bollywood: A Content Analysis of Movies*. *Global Multimedia Review*, 1-13.
- Anwar, M. N., Shaheen, L., & Ishaq, R. (2019). *Impact of Sensitive Content on Public: A Case of Zainab Murder in Media*. *Global Multimedia Review*, 9-31.
- Appadurai, A. (1990). Disjuncture and Difference in the Global Cultural Economy. *Theory, Culture & Society*, 7(2-3), 295-310. <https://doi.org/10.1177/026327690007002017>
- Aziz, F., Amin, S., & Anwar, M. N. (2021). *Global Culture and the Media undermine our Culture: A Case of Urdu-Dubbed Turkish Dramas Effects on Pakistani*. *Global Mass Communication Review*, 36 – 43.
- Barbhuiya, H. (2022). Differing Muslim identities and social influences: a look at Bollywood and Indonesian movies. *The journal of communication study*, 257-290.
- Dattoo, A. (2010). Media and youth identity in Pakistan: Global-local dynamics and disjuncture. *Journal of Alternative Perspectives in the social sciences*, 191-215.
- Fajar, A., & Ali, S. (2020). *An Analysis of the Impact of Hindi Language on the Language Use of Young Pakistani*. *University of Chitral Journal of Linguistics and literature*, 37-51.
- Gerbner, G. (1969). Press perspectives in world communications: A pilot study, *Journalism Quarterly*, 38, 313–322.
- Hall, S. (1980). Cultural studies: two paradigms. *Media, Culture & Society*, 2(1), 57-72. <https://doi.org/10.1177/016344378000200106>
- Hasan, A., & Bari, S. (2006). Influence of foreign media on fashion in young adults in Pakistan. *Institute of Business Administration*, 155-174.
- Iqbal, M. (2018). Effects of Turkish Dramas on University Students: A Survey of Pakistani universities. *Journal of UoJ*, 1-22.
- Ishaq, R., Manawar, R., & Anwar, M. N. (2021). The portrayal of Pashtun culture in Pakistani Urdu movies. *Global Digital & Print Media Review*, 1(1), 1-15.
- Ishaq, R., Zahir, N., & Anwar, M. N. (2021). *The impact of heroism and demonism of Indian movies and*. *Global Mass Communication Review*, 66-76.
- Jam, S. E. (2019). Exposure to Bollywood movies and viewers acculturation. *Journal of Business and Social Review in Emerging Economies*, 7(1), 335-350.

- Juni, M. S., Kareem, J., Alam, M. K., Haider, I., & Ashraf, A. (2014). Impact of Pakistan Television (PTV) dramas on rural culture. *International Journal of Multidisciplinary Academic Research*, 1(1), 1-13.
- Karim, L. N., & Shehzad, M. (2016). Effects of Romantic Scenes in Pakistani Dramas on the Youth of Pakistan. *International Research Journal of Interdisciplinary & Multidisciplinary*, 2(8), 42-49.
- Khanum, M., & Khan, R. K. (2000). The impact of Indian dramas on language in Pakistan. *Journal of Social Sciences and Humanities*, 1306–1320.
- Lane, J., & S. Erison. (2007). *Culture and politics*. 2nd Edition. England: Ashgate publishing limited. pp (16-17).
- *List of literary genres*, (2016). Literary devices. <https://literary-devices.com/?s=drama>
- Mubeen, F., & Ansari, N. (2022). Pakistan India Conflict from the lens of Bollywood movies 2019: Critical study. *Graduate Journal of Pakistan Review*, 2(1), 1-80.
- Razu, S. R., Yeasmin, N., & Sheikh Shareeful Islam, S. S. (2018). Impact of Indian drama serials on Bangladeshi culture: A qualitative study based on perceived situation and risk factors in urban setting. *Social Communication*, 4(2), 59-69.
- Saxena, R. (2023). Preserving cultural heritage through Hindi cinema. *International journal of Emerging Knowledge studies*, 233-244.
- Schiller, H. I. (1973). Communication and cultural domination. *International Journal of Politics*, 5(4), 1–127. <http://www.jstor.org/stable/27868829>
- Siddique, M., Malik, N. H., & Jabeen, N. (2023). Effects of Indian TV dramas on Pakistani women: An empirical study of cultural imperialism in South Asia. *Journal of Namibian Studies*, 33(1), 2062-2081.
- Sumaira Bibi, D. S. (2020). Impacts of hindu wedding cultre: an apparail of current wedding trends in pakistan. *Pakistan journal of society, eduction and language*, 6(2), 119-130.
- Tomlinson, J. (1991). *Cultural Imperialism: A Critical Introduction*. Johns Hopkins University Press.
- Tunna, N. T. (2023). Cultural impacts of Indian satellite channels' broadcasted programs: A study on Bangladesh. *Journal of Arts & Humanities*, 12(3), 14-21.