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## How Pakistani Dramas Portray Women: The Comparison between ARY and HUM TV

**Abstract:** *This research consisted of the portrayal of women in Pakistani dramas and a comparison between two private TV channels ARY and HUM. The quantitative content analysis was used to check the portrayal of women currently in dramas. The researcher applied a purposive sampling technique and framing theory was used to conduct this research. The media industry plays a vital job as exposition, entertainment, and monitoring are strong gadgets of it. This study makes an effort to determine whether women are melodramatised and played down in Pakistani dramas. In accordance with Gallagher (1981) media display women's character as narrow and limited to home and family, mainly women are identified as dreamers, energetic and imaginary stuff in broadcasting. Findings show that ARY TV mostly represented women as passive, domestic, and materialistic whereas HUM TV displayed women as proud, objectified, professional and dehumanize.*

**Key Words:** Pakistani Dramas, Private Channels, ARY TV Drama, HUM TV Drama, Portrayal of Women

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### Introduction

Television plays an essential role in affecting society. Despite digital mutiny, television controls affect our community these days. Anything we view on television, we believe on it as it should or could be explained as comportment a relatively invisible and inactive, throwback, meaning, the extreme

discussion of the civilization it appears from, so gives rise to discomfort, happiness and feeling (Sassatelli, 2011). In 1964, as long as with the establishment of television, Pakistani dramas begin to display on screen and give us a great quantity of remarkable serials for instance Tanhayian, Ankahi, Dhuwan, DhoopKinary, Khudaki Basti, Parchaiyan and much more. These dramas were also famous in

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India and other countries but with the moving of time Pakistani serials missing their patrimony because of the screenplay and storyline status of the drama. Past dramas represent an accurate sketch of society while on the contrary, current serials are not presenting the actual view of our society. Particularly, in Pakistani dramas female role is presenting other cultures with respect to makeup, language and dress. Women's personality is never shown to be right and reasonable, as in a few serials, female showed as abused and in a negative manner (Huda, 2015). All the time in dramas, females portray as an object, physical beauty, a source of desirability and pleasure for men. In media, female portrayal has been requisition all over media history (Isanonic, 2006).

In the present time, females are observed as powerful and individualistic personalities in Pakistani dramas which are seen as shining examples by the girls. Women are very active viewers of serials, consequently, they copy these role model girls. Diagnose the vigorous depiction exhibited on TV serials where female character remains interchange the discoveries were scanning by five Malaysian television dramas (Ibrahim, 2017). Media used the most vital and operative instruments in which young looks and fresh beauty of girls included. Female bodies are used for the cause of dealing where elegance sells like a market object with a cost tag. Those women, mainly in Pakistan who reveal themselves from the local to the national level and even at the international level are thinking about being unethical with compromised principles.

For many centuries, patriarchal structures having roots in our society. Men in Pakistan are considered a very muscular personality where as women are evaluated as more passive and therefore females conceal themselves beyond the covering of domestication. Males are considered as the supervisor of outside incidents while females are in charge of inside household matters. Now women cross the boundaries of patriarchal society because of the emergence of feminism as they want to take a motivational

step out from their homes and look for education and growth in careers.

This particular discussion with regard to women is attacked internationally and normally they blame Islam. But genuine motive recommends that Islam teaches us the lesson of equality and gives stress upon women's rights.

### Women in Television

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Over the past few years, women's characters displayed on screen in a changed way in many fields all over the world e-g politics, advertising etc. Women are discriminated themselves as executive in many areas of life but due to modernism depiction in society, females are mostly considered the weaker part of our community. Women are treated negatively in drama that's why consequently it is the negative portrayal of women (Sharma, 2012).

All over the world, the media gave great importance to the role of women. In other countries like in the West, women are given a chance to develop themselves in any field of life and play a vital role in national progress on the other hand in Pakistan gender role is not understandably explained so far. According to 1973, the constitution of Pakistan stresses non-discrimination between both males and females. This is in article 25 of the laws in which it is confirmed that males and females have equal rights. Also, article 34 confirms that women take part in every field of life. Besides this law, Pakistan is part of the global section and the United Nations is confined to following worldwide measures like Universal Declaration on Human Rights (1948). In this, everybody permits to enjoy proper human rights.

Media noticed the sexual portrayal of women that give rise to confused content and its meaning as well. In media, women represent in the manner of their looks, physical appearance and beauty manners a lot and women sell out by media ranking and commercialization. It is generally assumed that Pakistani women who display themselves nationally and internationally are judged as

wrongful. Moreover, Pakistani societies consider a patriarchal system in which only men have an independent life (Huda and Ali, [2015](#)).

Customarily, a very powerful patriarchal principle has dominance or control in the Pakistani community. This system defeats the disposition of women in citizens and particular arenas. Many conservative things were implemented on women through the men like vatta-satta, vani, Pak-bibi etc. There is also given less importance for the education of girls as it is rooted in convention. Women are considered to remain domesticated wedlock. The uncertainty of a wedded female comes from the terror of polyamory and separation. Productive accountability is not examined as the essential compound for girl freedom. This gives rise to traditionalist thinking action which is "good women should remain domesticated". Gender perspective and social inequality throwback and dare as an instrument used by the Pakistani Television soap opera. This generates a voice speechless. Sultana Siddiqui directs women's soap opera as a director and creative Urdu drama author like Haseena Moin map out women as educated and modern, powerful and self-supporting, driven and influential in testing the fixed belief in Pakistani society (Jyoti Mehria, 2019).

Elegant superstars of the 1980s confined by Zara of Tanhaiyan(1986), Zoya of Dhoop Kinari(1987), and Haseena Moin like Sana Murad of Ankahi(1982) were lavish, modern and self-confident having quality ethical values constructive power which dare the patriarchy and misogyny inflict by the community. These personalities are associated with assured, powerful, efficient and articulate individuals of middle-class families who live in urban cities (Yaqin, [2016](#), p.59). "Umar Marvi" is based on a Sindhi folk-tale and its author was Noor-ul-Huda Shah, it's all about the duration of the 1990s. In this story, a young woman is portrayed in the way of empowerment in which she fights with the social and political system commonly in rural areas. The painful representation of Marvi and Leila became a womanly mark of 90's Sindhi

fashion, bravery and female freedom (Jyoti Mehria, 2019).

Television portrayed women according to style and selection which creates an image of females presenting in dramas.

### **Problem Statement**

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In the current study, the researcher is going to analyze the portrayal of women in Pakistani dramas of two private entertainment channels of Pakistan i.e. Hum and ARY Digital. The researcher explores the selected drama by applying the quantitative content analysis method.

There is a concept about women in our society using mass media. In whatever manner, the screen plays the role of women it is considered the same as that in our community as shown in television. It tells the media that the women who are badly determined strong, and broad-minded have Western get-up's in their lifestyle. On the other hand, good females are examined as victorious personalities, domestic and respectful as they followed all Eastern rules. The latest serials calculate in current perspectives as a very strong female role which we often called feminism. (Kumari & Joshi, [2015](#); Zakariya, [2012](#); Roy, [2016](#))

Here is a great shocking perspective with respect to Pakistani females, women used on screen for physical attractiveness and beauty for viewers. But it is not fact as we see females in dramas. In reality, the majority of Pakistani women are not like that because our media portrayed women from a drama point of view its implementation in the real world is another way (Ullah & Khan, [2014](#); Javed, [2005](#)).

On the portrayal of females in Pakistani serials, it is understood that now media shows us that society moves towards modernism. In most of the studies, results show that females are now displayed in a very lavish, muscular, educated and liberal way. Women know their own right path as they learnt how to stand independently in this world (Roy, [2016](#); Jiwani, [2013](#); Khan & Zaheen, [2010](#)).

Women are portrayed as objects, subordinates and victims that need to be saved (Collins, 2011; England et al., 2011; Gilpatric, 2010; Lauzen& Dozier, 2005; Zia, 2007).

As is proved through the previous studies that women are presented in both submissive and independent roles in the past now as the culture and the trends of Pakistan are changing day by day so and the media content is also modified. In the current study, the researcher is going to analyze how the new and free media represent women either actively or passively, humanize or dehumanize manners, and domestic or professional roles are given to women. Researchers also check either women are shown as materialistic and proud. Women were always objectified by the media in the past now the researcher is going to investigate whether the same situation of women objectification still exists.

### Significance of Study

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Mass media provide us with different services like entertainment and information but along with enjoying this content we sometimes irritated and got disappointed. This is because media has an effect on our emotions and feelings, it changes our minds and challenges our intellect. Mass media tacitly involves in our lives to such an extent that we are even unaware of its existence (Baran, 2006).

As far as the media of Pakistan is concerned, especially the drama industry, it is found that Pakistani dramas are influenced by Indian dramas. Now we mostly see the stories of Pakistani dramas similar to that of Indian dramas. We can't even sit with families to watch the Pakistani dramas of today as we do in past. This is because they are trying to show modernism in entertainment but they only portray every type of ridiculous content in which they show illicit love affairs, weddings without the permission of parents, pregnancies before marriages, abortions, affairs of bosses with their female employees, lady housemaids are depicted as sex objects, even the virtuous relation are not remained undamaged as in many dramas a person

shows his lovable feeling for a daughter of one's sister or brother, daughter-in-law, friend of daughter or female character is shown to develop feeling for her sister's husband and trying to snatch him from her sister by using any kind of unlawful strategies and then marry him. (Wali, 2014; Iqbal, 2018).

This study is focusing on the presentation of women in Pakistani dramas as shown in the above studies females are objectified and symbolised as sex objects in dramas. Our identity and culture are literally at stake as our television industry is very much persuaded by Western and Indian media and imitates their content. The content that is far different from our social and cultural standards is only made to compete with international media where women are depicted in modern dress as an object just for sex appeal which is totally against our culture and religion. Women are also shown in stereotyped characters (Wali, 2014).

Framing of females in all popular mediums, viz. newspapers, magazines, film and television is limited to some specific topics that are not found in the real world. Women all over the world's media are excessively depicted as performing domestic characters or presented as symbols of sexuality (Byerly & Ross, 2008; Tuchman, 1979).

On a serious note, this issue needs to be addressed and solved urgently in order to save our culture, traditions and reputation of women. This is also necessary owing to its greater impact on the minds of our society and especially the new generation of our country. That is why the researcher is going to study the portrayal of women in television dramas of Pakistan so that this study helps the media persons to take some necessary steps to change their ways of presenting women. To make this society better this is the prime responsibility of every person connected to media to change their ways of making content and produce such content which relates to our culture and religion. (Wali, 2014).

### Objectives

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This research will focus on the portrayal of

women in two selected Pakistani television dramas of ARY and HUM TV and will answer the following objectives.

- To check that women are represented in humanised and dehumanize manners in ARY and HUM TV dramas.
- To examine the active and passive portrayal of women through selected dramas of ARY and HUM TV drama.
- To find out that professional roles for women are more prominent in ARY TV drama or HUM TV drama.
- To determine whether women are shown proudly, materialistically or objectified in dramas of selected channels.

### **Literature Review**

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Gallagher (2005) found that media is a popular tool which easily influences the views and perceptions of the public. Media provide information along with entertainment and in this way, it has a great impact on the psychology of common people. It also produces prejudice and social disparity by converting the fictitious world into real life. Similarly by portraying the female characters as more charming by focusing more on their beauty and mostly female plays that roles in media that hinder the development of society. Media objectify women and more often shows that a woman with an ideal body and features is acceptable in society otherwise not especially males either in their private life or in professional life like these types of girls. This type of image of women disturbs the lives of women in the factual world.

The goal of Arcy's (2015) study was to discover the tenacity of electronic media in portraying women. Media creates the feminist culture to fascinate and attract the viewers and for this purpose, it shows enchanting and overdramatic content. This culture is built by showing actions, applications, policies, and content related to females. Instead of presenting women as strong characters to strengthen the status of females in society, the media prefer to portray women in fragile and submissive roles.

(Mishra, 2015; Collins, 2011) asserted that women are underrated in media and media (ads and serials) aggravate the presentation of females day by day. They are shown in negative, emotional and weak characters. Women characters wearing Western outfits are shown as more confident as compared to females wearing traditional clothes. Moreover, women are portrayed as weaker than men in every aspect of life.

(Wykes and Gunter (2005); Dickey (2006)) in their study found that in advertisements women mostly performed domestic and seductive roles. They can be seen predominantly in the ads which are about the products used for cleaning the house and promoting baby and beauty products. Women are also used for sex appeal in advertisements to attract an audience by showing the features of their bodies.

Kaul and Sahni (2010) conducted the study by taking interviews with viewers from Indian Kashmir and explored that along with the fact that Indian serials are away from reality but many female respondents of this qualitative research study revealed that these serials are a source of infotainment for them as they pick out the informative knowledge about how to settle and manage their houses and became more confident after watching such dramas.

Zheng (2011) studied that dramas in China have altered the clichéd image of females. The researcher conducted the study on a series running on Chinese TV that started in 1979 and ends in 2008. Women were depicted as confident, strong, and self-sufficient, however, they did not show reality in terms of the professional careers of women.

Ali & Khan (2012) described that women are not portrayed in humanised manners in the TV industry as in this fictitious world of television they depicted them in subservient, deprecated, emotive, dependent and professionally unstable roles.

Kaul & Shahni (2010) described that in the Indian television industry gender biases are found where women are depicted in unassertive and emotional roles and engaged

in performing duties related to families while male characters are shown as independent, self-confident and powerful. It was also found that in Indian dramas females are portrayed very similarly to real society, they fortify the stereotypical image of real-life Indian women in soap operas.

Moorthi, Roy &Pansari (2014); Shartiely (2005) argued that in ads women are still portrayed in stereotypical roles while in the current scenario, women are not behind in any aspect of life. They are playing vital roles in different areas including medicine, teaching, the software industry, media etc. TV ads are not only selling products but also selling out the fallacious concepts about females. It influences the perception of the public and creates a stereotypical image of females in society.

Ahmed (2014) argued that apart from dramas and advertisements women are also portrayed in news media where mostly they are shown suffering from violence. They are depicted as harassed, sexually assaulted, victims of marriages at a small age, targets of domestic violence, dowry victims and killed in the name of honour. Patriarchy societies gave pathetic reasons like preserving family values and discipline just to justify this brutality against women. Moreover, they try to cover this brutality and said not to represent these cases in media and front of NGOs as this is their personal matter.

Morris (2006) described that females are deceptively presented in media as a marketing stunt and to generate more revenues. The false image of women is conveyed by the media and realistic issues related to women are scarcely seen in media. This type of depiction of females in media projects only the typecast, traditional and patricentric beliefs in society.

(Fuziah&Faridah, 2002; Fuziah&Faridah, 2004) examined that the image of females in the Malaysian film industry (known as Mollywood) is very intense. Hollywood, Mollywood and Bollywood film industries for the last ten years are found to maintain the belief that women are stuff, product or assets which can be used for any purpose like for

marketing and sexual activities. Gender biases are found in films where that convey messages in films that portray the picture of women as sexual objects for men, and general attributes are found in them as weak, requiring security, biddable, having dispersed minds, dependent, consoling, looking after children and glamorous. Contrastingly men are depicted as powerful, self-dependent, confident, tough, entrepreneurs, triumphant, heroes with muscles, authoritative, competent and efficient.

Simrogh (2003) stated that the ruling standards of society are breached by media as it abandons traditions, morality and esteem. Women are only objectified in media by focusing on their glamour, features, hairstyles, makeup techniques etc. Women are just used as weapons to sell out products and earn revenue. They are objectified and used to seduce males and only fantasy thinking and daydreaming are included in their hobbies.

Furnham and Paltzer (2009) asserted that the media bound the chances of women to grow in society by portraying females mostly in domestic characters, who are more often seen doing homemaking activities. Many researchers stated that the ratio of women found playing domestic roles is 1/3 and some researchers found 60 per cent result in the same category.

Javed (2005) stated that women are underrated not only in other countries but also in Pakistan. The patriarchal system of Pakistan has an immense impact on the presentation of women in media. like other countries women are also depicted as suppressed, dependent and restricted in the family boundaries. This type of representation of women in media creates a harsh image of Pakistan in other countries.

Shantharaju and Ashok (2016) in their study declared that dramas of Pakistan are very much popular in India because they are different from Indian serials in which there are creepy negative characters that are always busy making evil strategies against the protagonist character and a man after his death came back in drama with memory loss or

change face, these things are far away from reality. These are the reason for Indian audiences love Pakistani dramas as all these things are absent from Pakistani serials.

Qaiser (2008) found in his study conducted on the representation of females in national television of Pakistan i.e. PTV (Pakistan Television) that issues related to women are positively highlighted in the dramas of this channel. This is a comparatively different result from other studies.

Ali and Shahwar (2011) conducted a content analysis study of 150 channels in Pakistan about the depiction of females in advertisements of television and analyzed that women are mostly shown playing domestic roles such as kitchen responsibilities, child nourishing, household work and serving men by fulfilling their everyday needs.

Researchers have examined the clear change in the representation of females in Pakistani dramas and have viewed them in present times in comparison with the 80s and 90s presentation of women where they were framed as more enlightened, sparkled energetic characters who can also challenge the rigid norms of society (Zakariya, 2012; Shahzad, 2017; Roy, 2016; Chaudhary, 2013). Nowadays women are shown stereotypically as submissive characters, underrated, menial, dependent, and less confident and reinforcing the false traditions of society. In the old era of 1980 to 1990 the leading female character was a rich lady but in the current age, the heroine belongs to a middle-class family who is less confident and cannot move and speak freely in society. This type of depiction portrays the ruthless image of society.

Iqbal and Abdar (2016) and Ashfaq & Shafiq (2018) analyzed that in most Pakistani dramas, women are not shown as professionally stable. There are two types of women found in these dramas one is virtuous who plays a positive lead role and the other has a nasty mind and portrays in negative role. A positive lead female character is shown as submissive, belonging to a low-class family and doing a job only to stabilize the economic situation of her family, she is depicted as

beautiful, innocent, wearing traditional clothes, modest, and bound in some traditions and values. Comparatively negative character female is represented as enthusiastic, energetic, professionally stable, rich, with bold makeup, wearing western clothes, open-minded, egocentric and has a car but in the end, penalized for their broad-mindedness. It is found that 70 per cent of women in serials are presented as domestic girls, lacks thinking and leadership qualities and do not describe their qualifications.

Sammo (2015) in his study revealed that women are framed in bipolar roles in TV serials one is the leading lady is a positive character but always shown suffering from tragedy in the whole series but on the other hand another female is found in dramas who is a vamp and always try to degrade protagonist and make evil plans against her to tease her. Two utmost situations are shown in Pakistani serials either devil or angel-like qualities are found in women characters and viewers like these types of characters.

Shafiq (2018) analyzed the stereotypical image of females in Pakistani soap operas and the basis on which women are judged to be right or wrong. The researcher conducted a content analysis study and by applying purposive sampling select 6 Pakistani dramas as samples for the study. Results of the study showed that the woman is presented right if she is innocent, domestic, obedient and unassertive and if she is loud in speech and thoughts, and wants to be professionally stable and assertive then she is wrong.

All the above studies reveal that media frames women in submissive manners, playing domestic roles, and stereotyping in dramas. On the basis of these studies, the researcher analyzed this research study and explore how women are portrayed in two leading private Pakistani TV channels Hum and ARY entertainment channel.

### **Theoretical Framework**

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On the basis of prior studies, the researcher is of the view that the framing theory is

productive for the current study and assists to obtain the desired results.

The classification and interpretation of any story or news by media is known as framing (Dimitrova & Strömbäck, 2005). Media gave the guidance and path to think and manipulate the perception of its viewers. So this process of media is better known as framing (Craft & Wanta, 2004).

Framing is of two types, one is individual that depends on the ideology of a single human being to spread information and the second is media framing in which a reporter or news producer selects and distributes the facts and figures to viewers according to their own choice (Scheuefle, 1999; Entman, 1993).

To investigate the content of Pakistani dramas researcher used the framing theory in the present study. This study explores the representation of women framed in Pakistani dramas.

## Research Questions

- RQ1:** Are women framed mostly in humanised or dehumanised manners in ARY and HUM TV dramas?
- RQ2:** Are women represented actively or passively in ARY and HUM TV dramas?
- RQ3:** Do ARY and HUM TV dramas mostly portrayed women in domestic roles as compared to professional roles?
- RQ4:** Are women objectified in ARY and HUM TV dramas?
- RQ5:** Are the proud characters mostly given to females in ARY TV dramas as compared to HUM TV dramas?
- RQ6:** Do ARY and HUM TV dramas show that women are materialistic?

## Hypothesis

- H1:** It is more likely that ARY TV drama mostly frames women in dehumanize manner as compared to HUM TV dramas.

**H2:** In comparison to ARY TV dramas, women are most probably portrayed in passive roles in HUM TV dramas.

**H3:** In HUM TV dramas, females are mostly seen in professional roles.

**H4:** Objectification of women is very common in ARY TV dramas.

**H5:** Proud female characters are predominantly seen in ARY TV dramas.

**H6:** Primarily, materialistic women are represented in ARY TV drama as compared to HUM TV drama.

## Methodology

In the current study, the researcher used the quantitative content analysis technique to accumulate data about the representation of females from the social roles, dialogues and themes used in dramas. In the previous studies, about gender roles and the representation of women in TV ads (Collin, 2011; Ali & Shehwar [2011](#); Shafiq, [2018](#)) researchers used content analysis methods with different sampling techniques. Some researchers had done the qualitative content analysis technique by using the interview method (Kaul and Sahni, [2010](#)). Researchers had also done quantitative content analysis and they noticed in their studies that females were represented negatively in media at a very low level. Women characters were portrayed as inferior, submissive and weak in dramas. As previous research used the quantitative analysis method to describe whether women were active and passive, humanize and dehumanize professional and domestic. So, in the present study researcher also used the quantitative content analysis method. Two sample size proportion z-test was used as a statistical tool.

To study the mass media, media content analysis became a scientific way and it was used to study propaganda. This was introduced in 1927 by Harold Lass. It was a very easy method to examine and describe the representation of women in media (Berger, [1991](#)).

## Population

The researcher had chosen two private television channels HUM and ARY TV.

## Sampling

By using purposive sampling, the analyst selected two dramas one from HUM and one from ARY TV. It is a pilot study.

## Unit of Analysis

Every scene in selected dramas was considered to be the unit of analysis for this study. The researcher analyzed each of the female characters on the basis of the selected variables that were:

## Variables

### Independent Variable

Pakistani television dramas of HUM and ARY TV.

### Dependent Variable

- Humanize
- Dehumanize
- Active
- Passive
- Professional
- Domestic
- Objectification
- Proudness
- Materialistic

## Operationalization

**Humanize:** Humanize means civilized, educated and enlightened (open-minded) women.

**Dehumanize:** Dehumanize means fragile or weak, conservative and uneducated women.

**Active:** Active means energetic, self-confident, self-defensive and decision maker (in the light of existing society either she puts forward her ideas or beliefs) women (Dastgeer & Gade, 2016)

**Passive:** Passive means submissive or suppressed and less confident women.

**Professional:** Professional means working women, liberated that work in offices or entrepreneur (Huda & Ali, 2015)

**Domestic:** Domestic means household women that do cooking, cleaning etc.

**Objectification:** People are treated as objects to achieve social goals and their other qualities are overlooked. The same is the case with women in dramas where they are objectified as beautiful and stylish (Gruenfeld et.al, 2008).

**Proudness:** The quality of being arrogant and filled with or showing excessive self-esteem.

### Materialistic:

Having or showing a strong or excessive desire to acquire money or possess things, especially wishing to possess more than what one needs or deserves

## Results and Data Analysis

### Descriptive Statistics

Descriptive statistics and frequency distribution of two dramas of private Pakistani channels ARY and HUM TV with respect to these variables

**Table 1**

*Comparison between HUM and ARY TV Drama*

	Humanised	Dehumanised	Active	Passive	Professional	Domestic
HUM TV (Episodes of Sabat =28)	252	36	306	53	54	45
ARY TV (Episodes of Jalan=31)	247	1	223	105	3	65
	Objectification	Proudness	Materialistic	Total		
HUM TV (Episodes of Sabat =28)	121	117	1	985		
ARY TV (Episodes of Jalan=31)	97	114	72	927		

Generally in this research, table no 1 reveals that the data was collected from the two dramas of private TV channels HUM and ARY TV. The drama, Sabat on HUM TV has a total of 28 episodes while the Jalan drama on ARY TV has a total of 31 episodes. Researcher analysis the portrayal of women in Pakistani dramas with the comparison between ARY TV and HUM TV. Different variables were applied in this research to measure the types of representation of women in these dramas respectively. Every scene of drama was calculated with respect to the episode wise and the total values of these 9 variables according

to all episode's conclusions was 985 totality of HUM TV drama whereas ARY TV drama overall estimated was 927.

### Hypothesis Testing

**H1:** This result shows that there is no association as ARY TV drama mostly frames women in dehumanize manner as compared to HUM TV drama

Two sample size proportion z-test was applied to clear out the comparison between ARY and HUM TV drama according to the variables.

**Table 2**

*Humanize*

Test and CI for Two Proportions						
Sample	N	X	Sample P	Difference	Z-value	P-value
1	985	252	0.255838	-0.0500145	0	0.598
2	927	247	0.266451	0.0287878	-0.53	0.603

*Fisher's exact test: P-Value = 0.603*

The data value which is gained by the z- test is given in Table 2. According to the statistical analysis, the z-value is 0 with a p-value (0.598)

in prospect count greater than 0.05 and the Fisher exact test p-value is 0.603.

**Table 3**

*Dehumanize*

Test and CI for Two Proportions						
Sample	N	X	Sample P	Difference	Z-value	P-value
1	985	36	0.036548	0.0235618	0	.0563
2	927	1	0.001079	0.0473771	5.84	.0563

*The normal approximation may be inaccurate for small samples.*

*Fisher's exact test: P-Value = 0.0563*

The data value which is gained by the z-test is given in Table 3. According to the statistical analysis, the z- value is 0 with a p-value (.0563) in prospect count equal to 0.05 and the Fisher exact test p-value is 0.0563.

hypothesis proves wrong according to outcomes which are coming from the z-test method. In this way, after getting the calculations hypothesis was disapproved.

**H2:** There is no association that HUM TV drama mostly portrayed women in passive roles.

Two sample size proportion z-test was applied to clear out the comparison between ARY and HUM TV drama according to the variables.

### Result

Estimation shows that ARY TV dramas do not mostly frame women in dehumanize manner as compared to HUM TV dramas. Hence the

**Table 4**

Active

Test and CI for Two Proportions						
Sample	N	X	Sample P	Difference	Z-value	P-value
1	985	306	0.310660	0.0301960	0	.0528
2	927	223	0.240561	0.110002	3.44	.0528

Fisher's exact test: P-Value = 0.0528

The data value which is gained by the z- test is given in Table 4. According to the statistical analysis, the z- value is 0 with a p-value (.0525)

in prospect count equal to 0.05 and the Fisher exact test p-value is 0.0528.

**Table 5**

Passive

Test and CI for Two Proportions						
Sample	N	X	Sample P	Difference	Z-value	P-value
1	985	53	0.053807	-0.0842561	0	.653
2	927	105	0.113269	-0.0346670	-4.70	.653

Fisher's exact test: P-Value = 0.653

The data value which is gained by the z- test is given in Table 5. According to the statistical analysis, the z- value is 0 with a p-value (.653) in prospect count greater than 0.05 and the Fisher exact test p-value is 0.653.

outcomes which are coming from the z-test method. In this way, after getting calculations hypothesis is disapproved.

**H3:** There is an association that HUM TV drama mostly shows women in professional roles.

**Result**

Estimation shows that HUM TV dramas do not mostly portray women in passive roles as compared to ARY TV dramas. Hence the hypothesis proves wrong according to

Two sample size proportion z-test was applied to clear out the comparison between ARY and HUM TV drama according to the variables.

**Table 6**

Professional

Test and CI for Two Proportions						
Sample	N	X	Sample P	Difference	Z-value	P-value
1	985	54	0.054822	0.0369078	0	.000
2	927	3	0.003236	0.0662643	6.89	.000

The normal approximation may be inaccurate for small samples.

Fisher's exact test: P-Value = 0.000

The data value which is gained by the z- test is given in Table 6. According to the statistical analysis, the z- value is 0 with a p-value (.000)

in prospect count smaller than 0.05 and the Fisher exact test p-value is 0.000.

**Table 7***Domestic*

Test and CI for Two Proportions						
Sample	N	X	Sample P	Difference	Z-value	P-value
1	985	45	0.045685	-0.0454149	0	0.022
2	927	65	0.070119	-0.00345182	-2.28	0.024

*Fisher's exact test: P-Value = 0.024*

The data value which is gained by the z- test is given in Table 7. According to the statistical analysis, the z- value is 0 with a p-value (0.022) in prospect count smaller than 0.05 and the Fisher exact test p-value is 0.024.

### Result

Estimation shows that HUM TV drama mostly shows women in professional roles as compared to ARY TV drama. Hence the

hypothesis proves right according to outcomes which are coming from the z-test method. In this way, after getting the calculations hypothesis was proved.

**H4:** There is no association between dramas as objectification of women is not very common in ARY TV dramas.

Two sample size proportion z-test was applied to clear out the comparison between ARY and HUM TV drama according to the variables.

**Table 8***Objectification*

Test and CI for Two Proportions						
Sample	N	X	Sample P	Difference	Z-value	P-value
1	985	121	0.122843	-0.0102297	0	0.210
2	927	97	0.104639	0.0466377	1.25	0.221

*Fisher's exact test: P-Value = 0.221*

The data value which is gained by the z- test is given in Table 8. According to the statistical analysis, the z- value is 0 with a p-value (.210) in prospect count greater than 0.05 and the Fisher exact test p-value is 0.221.

### Result

Estimation shows that objectification of women is not very common in ARY TV dramas. HUM TV drama mostly shows women objectified. Hence the hypothesis

proves wrong according to outcomes which are coming from the z-test method. In this way, after getting calculations hypothesis was disapproved.

**H5:** There is no association as proud female characters are not predominantly seen in ARY TV dramas.

Two sample size proportion z-test was applied to clear out the comparison between ARY and HUM TV drama according to the variables.

**Table 9***Proudness*

Test and CI for Two Proportions						
Sample	N	X	Sample P	Difference	Z-value	P-value
1	985	117	0.118782	-0.0334388	0	0.779
2	927	114	0.122977	0.0250475	-0.28	0.779

*Fisher's exact test: P-Value = 0.779*

The data value which is gained by the z- test is given in Table 9. According to the statistical analysis, the z- value is 0 with a p-value (.779) in prospect count greater than 0.05 and the Fisher exact test p-value is 0.779.

### Result

Estimation shows that proud female characters are not predominantly seen in ARY TV dramas. HUM TV drama mostly shows women proudly. Hence the hypothesis proves

wrong according to outcomes which are coming from the z-test method. In this way, after getting calculations hypothesis is disapproved.

**H6:** There is an association between ARY TV drama representing women's materialism as compared to HUM TV drama.

Two sample size proportion z-test was applied to clear out the comparison between ARY and HUM TV drama according to the variables.

**Table 10**

*Materialistic*

Test and CI for Two Proportions						
Sample	N	X	Sample P	Difference	Z-value	P-value
1	985	1	0.001015	-0.0939988	0	.000
2	927	72	0.077670	-0.0593106	-8.66	.000

*Fisher's exact test: P-Value = 0.000*

The data value which is gained by the z- test is given in Table 10. According to the statistical analysis, the z- value is 0 with a p-value (.000) in prospect count smaller than 0.05 and the Fisher exact test p-value is 0.000.

### Result

Estimation shows that ARY TV drama represented women in a materialistic way as compared to HUM TV drama. Hence the hypothesis proves right according to outcomes which are coming from the z-test method. In this way, after getting the calculations hypothesis approved.

### Discussion and Conclusion

**RQ 1:** Are women frame mostly in humanize manners or dehumanize manner in ARY and HUM TV dramas?

HUM TV drama mostly shows women in dehumanised manner whereas ARY TV drama does not show females in dehumanize manner. HUM TV drama mostly represents women in humanize manner whereas ARY TV drama shows women in humanize to some extent. It is concluded by the frequency table in which every scene is calculated and the totality of the variables displayed (Table no 1).

**RQ 2:** Are women represented actively or passively in ARY and HUM TV dramas?

HUM TV drama portrayed women more in active roles whereas ARY display women on screen in more passive roles. It is concluded by the frequency table in which every scene is calculated and the totality of the variables displayed (Table no 1).

**RQ 3:** Do ARY and HUM TV dramas mostly portrayed women in domestic roles as compared to professional roles?

ARY mostly portrayed women in domestic roles whereas HUM TV drama mostly shows women in professional roles. It is concluded by the frequency table in which every scene is calculated and the totality of the variables displayed (Table no 1).

**RQ 4:** Are women objectified in ARY and HUM TV dramas?

Hum TV drama mostly shows women in an objectified manner whereas ARY does not display women objectification so large. It is concluded by the frequency table in which every scene is calculated and the totality of the variables displayed (Table no 1).

**RQ 5:** Are the proud characters mostly given to females in ARY TV dramas as compared to HUM TV dramas?

HUM TV drama mostly shows women in proud characters whereas ARY TV drama shows women in proud roles to some extent. It is concluded by the frequency table in which every scene is calculated and the totality of the variables displayed (Table no 1).

**RQ 6:** Do ARY and HUM TV dramas show that women are materialistic?

ARY TV drama mostly shows women in a materialistic way whereas HUM TV drama does not display women more in a materialistic manner. It is concluded by the frequency table in which every scene is calculated and the totality of the variables displayed (Table no 1).

**H1:** It is more likely that ARY TV dramas mostly frame women in a dehumanising manner as compared to HUM TV dramas.

This hypothesis assumes that ARY TV drama mostly frames women in a dehumanising manner. The data amount which is gained by the two sample size proportion z-test is given in the table. According to statistical analysis, the z-value is 0 with a p-value (0.603) greater than 0.05 and the Fisher exact test is 0.603. The estimation shows that ARY TV drama does not mostly shows women in a dehumanising manner. So, this hypothesis was proven wrong according to the statistical analysis. So, the hypothesis was disapproved.

**H2:** In comparison to ARY TV dramas, women are most probably portrayed in passive roles in HUM TV dramas.

This hypothesis assumes that HUM TV dramas mostly portrayed women in passive roles. The data amount which is gained by the two sample size proportion z-test is given in the table. According to statistical analysis, the z-value is 0 with a p-value (0.653) greater than 0.05 and the Fisher exact test is 0.653. The estimation shows that HUM TV drama does not mostly shows women in passive roles. This hypothesis was proven wrong according to

statistical analysis. So, the hypothesis was disapproved.

**H3:** In HUM TV dramas, females are mostly seen in professional roles.

This hypothesis assumes that HUM TV dramas mostly portrayed women in professional roles. The data amount which is gained by the two sample size proportion z-test is given in the table. According to statistical analysis, the z-value is 0 with a p-value (0.000) smaller than 0.05 and the Fisher exact test is 0.000. The estimation shows that HUM TV drama mostly shows women in professional roles. This hypothesis is proven right according to statistical analysis. So, the hypothesis is approved.

**H4:** Objectification of women is very common in ARY TV dramas.

This hypothesis assumes that ARY TV drama mostly portrayed women in objected roles. The data amount which is gained by the two sample size proportion z-test is given in the table. According to statistical analysis, the z-value is 0 with a p-value (0.221) greater than 0.05 and the Fisher exact test is 0.221. The estimation shows that ARY TV drama does not mostly shows women in objectification roles. This hypothesis was proven wrong according to statistical analysis. So, the hypothesis was disapproved.

**H5:** Proud female characters are predominantly seen in ARY TV dramas.

This hypothesis assumes that ARY TV drama mostly portrayed women in proud roles. The data amount which is gained by the two sample size proportion z-test is given in the table. According to statistical analysis, the z-value is 0 with a p-value (0.779) greater than 0.05 and the Fisher exact test is 0.779. The estimation shows that ARY TV drama does not mostly shows women in proud roles. This hypothesis was proven wrong according to statistical analysis. So, the hypothesis was disapproved.

**H6:** Primarily, materialistic women are represented in ARY TV drama as compared to HUM TV drama.

This hypothesis assumes that ARY TV drama mostly shows women as materialistic. The data amount which is gained by the two sample size proportion z-test is given in the table. According to statistical analysis, the z-value is 0 with a p-value (0.000) smaller than 0.05 and the Fisher exact test is 0.000. The estimation shows that ARY TV drama mostly shows women as materialistic. This hypothesis is proved right according to statistical analysis. So, the hypothesis was approved.

### **Conclusion**

In this study, the researcher checks the comparison between two private TV channels HUM TV and ARY TV according to the given variables. The quantitative content analysis method is used in which purposive sampling is applied. Two dramas are selected one from HUM TV and the other one from ARY TV. The basic purpose of this study is to know in which

manner the new and active media portrayed women in dramas as in the past women always show as submissive suppressed and sometimes strong and energetic. For analyzing the data, two sample size proportional z-test is used for the hypothesis approve or disapprove. In this way, after applying this z-test it is concluded that four hypotheses are rejected and two hypotheses are accepted. Comparison results are as follows:

ARY TV drama mostly portrayed women as passive and domestic. ARY show women with no objectification. Moreover, ARY displays women as materialistic. ARY represent women in humanised, proudness and active roles to some extent but in comparison, HUM TV mostly show women in humanised and active roles.

In HUM TV dramas, women are objectified and depicted proudly, professionally and in dehumanised manner.

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