



The Portrayal of Pashtun Culture in Pakistani Urdu Movies

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Abstract: *The world has been advanced with the invention of technologies like cell phones, the radio, television and the internet. People have a lot of options to make them entertain, learn, talk and impart and share information. Today different kinds of programs can be watched, read and listened to on electronic, print and online media. Now the number of violations has been observed and criticized by the masses regarding the content of films. In the present study to investigate the portrayal of Pashtun in Urdu movies quantitative method of research is used for this content analysis way is applied to reach the results and coding sheets are drawn to calculate the number of violations in targeted variables. In this study it is concluded that Pakistani Urdu films contains lot of critics because Pashtun culture portrayed and framed doesn't match to the realities.*

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Introduction

The role of the media and their effect on society goes beyond just entertainment, information and education, hence media acts as a tool through which every section of society is shaped. Even when the aim of a media message is to entertain, there are still slivers of intentional representations and misrepresentations of race, class, sexuality, and gender among, other things can be found. This approach not only perplexes the realities but make masses admit that thing is as same as it is depicted within the movies. This study aims to consider the recent era of Urdu movies content and broadcasting designs by utilizing verbal and non-verbal shapes of communication which usually focuses on how a particular Pashtun culture is portrayed. Few essential highlights of Pashtuns are emphasized,

and objectives are arranged for the Pakistani-Urdu movies that how the production team of such movies generate the realities (Khan. N, 2011).

The tribes¹, Pashtuns who can also be titled by different identities like Pathan, Pashtun, Pakhtun. These Pashtuns reside in south-eastern Afghanistan and the north-western province of Pakistan. The Pashtuns make up a huge portion of the population in Afghanistan. By tradition, Pashtuns are pastoral nomads (Pastoral nomads² who are related to food production. These groups boost up livestock and are always in search of those locations, having green pastures for their animals). They hold robust tribal administrative structures. Additionally, each te is allocated clan and sub-clans and are patriarchal in nature (idib). Some of the major Pashtun cultural codes i.e

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Pashtunwali, an unwritten code of conduct under which Pashtuns are connected. This code of conduct includes hospitality, which is considered an essential element of the Jirga system (own court system), the purpose of which is to resolve Pashtun conflicts and settle down internal and external issues. In Pashto culture, taking revenge is called "Badal" whereas to protect one's honor is named as "Ghayarat" (Hassan, 2013).

Problem Statement

The primary focus of this study is to examine the misrepresentation of Pashtun culture in Pakistani Urdu movies and to find out the differences and similarities in the portrayal of Pashtuns in Urdu language movies. Moreover, this study intends to discover problems, mainly framing of Pashtuns in Urdu movies, conventional thoughts about them, and the distorted realities regarding Pashtun culture. Culture is taught, learned and shared with every member of society. Pashtun culture is like other cultures in the world, and outright culture, having all characteristics of values, traditions, contemplations, standards, conviction framework, conduct, living guidelines, relinquishing nature for Muslims and for the countries and nation, traditional dresses, immaculate Pashto dialect. Similarly, misrepresentation of Pakhtun culture in Urdu movies constructs its own reality in too exaggerated form to make a movie more attractive and interesting to the masses which results in

Significance of the Study

The Pakistani movie industry has seen showing revival in the twenty-first century after years of decline. The Pakistani movie industry, known as "Lollywood," has advanced production arrangements and hires young and talented filmmakers for the development of best quality products. The role and impact of Urdu movies are dynamic in our society. The Pakistani audience now watches more movies than ever before. People watch films exceptionally mindfully and understand the themes fully. In recent years there have been new emerging trends visible in Pakistan's movie industry. Eventually, the film industry has been transformed from the past in regard to quality production but infringement of

morals in the sense of deluding or fake realities is additionally watched. The significance of this study is to identify the number of delinquencies regarding the portrayal of Pashtun culture in Urdu movies because it is not representing what exists in Pakhtun culture. It is exceptionally obligatory to know about the Pashtun culture. Moreover, there is a dire need to spread awareness among the masses and researchers to address this issue. Although movies are made for commercial purposes but besides only commercial interests, the movie makes also considers the themes or storylines to convey a positive image of Pashtun culture. This study highlights the guidelines for the production of movies and the presentation of realities about Pashtun culture along with existing gaps for future topics. Therefore, the study focuses on the Urdu movies that depict distorted realities about Pashtun culture. Meanwhile, the movie industry has continued the trend of the stereotyped portrayal of Pashtun culture for decades. As a result of the negative portrayal of Pashtun culture through movies, our young generation and other nations perceive a negative image of Pashtun culture instead of true culture.

Rationale

The rationale of the study is to examine the portrayal of Pashtun culture in Pakistani Urdu movies from the year 2013-2016. During this period, the Pakistani movie industry witnessed a revival after a continuous decline in the past decades. During this selected period, the viewership also increases which indicates the confidence of people in our movie industry. Our Urdu movies were screened both at the national and international levels, such as "Actor in law" (2016, "Jawaani Phir Nahee Aani"(2015, Urdu), "Waar" (2013, English, Urdu), "Janaan" (Pashto, Urdu), "Namaloom Afraad"(2014, Urdu), "Bol"(2011, Urdu) and many more.

Literature Review

With the advent of globalization and modern technology, the whole world has been connected and linked together shorted the virtual distances. In the current scenario, online platforms, satellite and fiber cables make it simple to get to the

substance which creates on everyday premises around the globe. Individuals mostly watch movies for entertainment, information and educational purpose. In fact, the responsibility lies on the production team to select the contents and contexts for their audiences. The movie is an influential part of constructing its own reality irrespective of thinking about the elements of nature, intensity, process and mood of the content. Nowadays movies are created with diverse topics and have a lot of influence on people's minds. Every segment of society is well depicted in movies but due to immense market competition, mostly the content seen stereotypical thoughts, conflicts about realities, and fake kind of information about any culture, sects, or religion. This is because of several reasons including poor research, bias, an untalented production team etc. (John & Cathel, 2009).

Many past geneological studies were conducted about the Pashtun community and commonly known as the "Pathan" people. Even some past studies found that Pashtuns existed around the 11th or 12th century A.D. Past historians and genealogists consider them as Jews tribes. Researchers concluded that Pashtuns have about 400 small or large groups³ (Sabitov, 2017). In the Pakhtun community, normally elderly male Pashtun is considered as an elder of the family who takes all the family decisions and matters. He is responsible for the food and shelter. The family completely depends on him. On the other hand, women of Pashtun families are responsible for performing domestic duties like nourishing and child care, cooking and washing and cleaning the house etc. Urban women, like other urban women, are mostly working women performing different jobs in different industries for their families. The head of the family takes all crucial decisions and Every religion and culture sets have own code of conduct for daily activities (Kakar, 2003). Similarly, The Pashtun community has its own code of conduct known as Pashtunwali. All members of the society are bound to follow the guidelines of Pashtunwali. In case anyone opposes this code of conduct, then the whole community reacts to his or her actions. Within this code of conduct, the "Badal" is used for

revenge or insulting Pathan. "Nanawatai" is another term that means "to provide shelter" in English. It is coded as "Reservation and Pathan trust" if there is an enemy, but it also means "to provide refuge" because this society is bound by Pashtunwali principles. "Melmastiya" is a key component of Pashtun tribes which means offering hospitality to a guest by providing a warm welcome, delicious meal and gifts. The women of the Pashtun community and culture usually wear Abaya or Hijab which is considered as protection from evil eyes and is thought as honor of domestic life (Banerjee, 2000).

Jirga, an essential pillar of the Pashtunwali code, can be used to resolve any conflicts. "Jirga" meant to handle disputes under the supervision of tribal elders of the Pashtun community and take a decision on issues based on pre-defined policy and rule (Kakar, 2005). The Pashtun culture stress "Equality," which provides equal rights for both male and female society members. Pashtuns are even ready to sacrifice their own lives to get their legal rights. To solve the dispute and legal rights, "Jirga" is a form of the modern court system that provides equal rights to all affected friends and relatives, even in some cases. It provides legal rights to enemies. Society will adhere and obey the final decree of the "Jirga". Such decisions are taken in the light of human rights by keeping in mind that all humans have equal rights (Jalalzai, 2014). Jirga is considered successful because almost 90% of conflicts are resolved in Pashtun communities under this system to maintain peace (Johnson and Mason, 2010).

Past research studies revealed the negative representation of Pashtun culture in movies. It is reported in "DAWN News report" that in the recent era that Urdu movies mostly have negative effects on the Pashtun society. This is because the hero in movies is depicted as a strong mustache man along with Kalashnikov in his hands. He is depicted as a gang person who takes wine and creates trouble even kidnaps girls and people. They are doing weapons smuggling and horrible by look. They are depicted as dangerous and criminal people therefore both police and military try to capture them to bring peace to the area. Recent Urdu movies promote violent traits which is totally against Pashtun cultural values. Consequently, it has a serious and harmful

influence on youth minds. Media reports that due to the impact of such kinds of movies, honour killings, gun culture and horrible appearance is seen in different parts of the country like in Peshawar, Charsadda, Malakand etc. Furthermore, various movies such as Badmash (Mobster), Baghawat (Rebellion), Zama Toor (My sword), Za Baghee yam (I am revolutionary) imitate the stereotypical thoughts of the production team who are responsible for generating aggressive behaviors and attitudes among the masses in the society (Alam, 2011). In a focus group discussion, it was found by the movie experts that if such kinds of movies were shown at the international level, it would definitely damage the image of Pashtun culture at an international level. Moreover, the Pakistani Lollywood film industry is an emerging industry and all prominent actors from Urdu and Punjabi movies joined this industry (Dawar, 2013). explores in his newspaper report that Ghazi Siyal, a well-known Pashto poet, composing famous Pashto songs that have been critical regarding Pashto movies by saying, "there are no Pashto films now-a-days. All you see is vulgarity and obscenity in the films were deliberately destroying the Pashtuns Culture". According to his perspective, the content of Pashto movies must be filtered carefully before screening by the senior most member of the Pashtun community with the assistance of well-known university professors of the Pashto department.

Theoretical Framework

This exploratory study has analyzed "The portrayal of Pashtun culture in Urdu movies" from the year 2013-2016. The primary purpose of the study was to investigate the portrayal of Pashtun culture in Pakistani Urdu movies. This study focuses on the positive or negative depiction of Pashtun culture in Pakistani Urdu movies.

The important theories cannot be denied that could elaborate on the uses and effects of movies and their portrayal of Pashtun culture. The main focus of the present study addresses representation, framing and portrayal. Therefore, it requires analyzing the Urdu movies under such theoretical framework that clearly explains the framing of movie contents, information in the messages along with overall observation of movie

contents and contexts.

Therefore, the present study applies "agenda setting theory" and "Framing theory" as a theoretical framework. In "agenda setting theory", it applies media agenda for public, which tells public how to think about anything. Whereas in "framing theory", the contents are created under different frames. According to these theories, the public is unaware of the frames which are used in the contents and the motives or agenda of the media behind the contents. In this study, the Pashtun culture which is presented in the Urdu movies is analyzed under these theories. Only the production team know about the agenda behind their depiction and the framing of Pashtuns in the movies.

Research Questions

RQ 1: How is the Pashtun way of greetings depicted in Urdu movies?

RQ 2: How the way of living of Pashtun portrayed in films match the reality?

RQ 3: How is Pashtun portrayed as violent by nature in movies?

RQ 5: To what level stereotypical thinking is constructed about Pashtun culture?

Methodology

Content analysis can be used to measure the portrayal of Pashtun culture in Urdu films and, in doing so, enable researchers to make inferences about the culture. The research focused on the coverage of contradictory reality in selected Pakistani Urdu movies. The frequency of violation was measured against Pashtun culture, and then qualitatively, it is described objectively and conclusions are drawn about the research questions and objectives of the study. This study combines both qualitative and quantitative methods since it includes both numerical data and descriptive content. Content analysis changes qualitative data into quantitative data that can be analyzed, just like movies are turned into the text to analyze them.

Unit of Analysis

Neuman (2011, p. 69) Pashtun culture is a unit of analysis in the study of research in which you examine, scrutinize and observe Pashtun people

like:

1. Greetings of Pashtuns
 2. Dress patterns
 3. Way of living in community and individual life
 4. Violence and
 5. Customs and traditions of Pashtuns
- For the purpose of this study, the unit of analysis for Pakistan cinema is the scenes and time in seconds taken to portray Pashtun culture.

The universe of the study is limited to those Pakistani Urdu movies released from 2013 to 2016 which had a runtime of at least two hours:

1. Maalik
2. Jaleibee
3. Dukhtar
4. Jawani Phir Nahee Aani
5. Saya-e-Khudaye Zuljalal
6. Waar

Aforementioned movies were selected as the sample of study under observation for the analysis of content. The business factor was observed i.e TRP while selecting movies.

Coding Unit of Analysis

A set of criteria from which you can examine the depiction of Pashtun culture is mentioned as a set of parameters. The most fundamental aspect of

content analysis is the unit on which one bases analysis. Holsti describes that an analyst defines a coding unit of analysis as "a specific part of the content, which is distinguished by putting it in an assigned grouping". He further states that A symbol or individual word is usually the minimum unit of analysis and the largest body of content is a context unit to characterize a recording unit.

Data Presentation

In the contents analysis technique, it's possible to analyze data in M.S. Excel sheets, examine data in self-made tables for data interpretation in M.S. Word and SPSS, and it's possible to interpret and analyze data in a statistical box. The facts being collected are converted into information and presented in the shape of data and tables by using percentages, frequencies, and regression analysis model personal association technique.

Frame

The data collected in this study are coded according to the demands of the study. The number of seconds each film is observed is divided into four parts for the rest of the time. Variables for Pashtun culture are measured in seconds and analyzed according to coding.

Major Themes

Table 1

S. No	Films name	Year
01	Maalik	2016
02	Jaleibee	2015
03	Dukhtar	2015
04	Jawani Phir Nahee Aani	2015
05	Saya-e-Khudaye Zuljalal	2015
06	Waar	2013

Analysis

This study is to examine the depiction of Pashtun culture in Urdu movies. To reach a specific conclusion Researcher selected six Pakistani Urdu movies of the year 2013-16 to discover the defilements in under observation movies about Pashtun culture in its content. Analysis of films will be completed with the help of a content analysis coding sheet. The tables for this study

are designed in such a way to find out the answers to aimed objectives. Different variables will be observed and repetition of violations will be measured in the form of favorable, non-favorable formal, informal and ceremonial ways of Pashtun culture and percentages will be calculated. Tables are first completed and violations have been included which are observed after watching movies and will be elaborated on. The first Research question discovers the way of

meeting and greetings of Pashtuns members like how Pashtuns meet in formal, informal and in ceremonial events like in offices, marriages, functions, seminars, workshops. How they behave when they meet and their verbal and non-verbal means of communication will be observed. Female style of meeting and greeting others including women, men, children and strangers, will be examined and frequencies of violations will be measured.

Research question 2nd explores the living styles and standards inside and outside of the Pashtun community. What kind of homes do they use to live in? how they eat and their eating manners. Their sleeping habits? Their behavior? Their attitudes. What do they wear inside and outside of their homes? What do they do in their leisure time? How do they act and behave with their family members?

Research question 3rd notices to what extent Pashtuns are violent or peaceful in Urdu films. If they are shown as peaceful or trouble makers, the purpose of the study is to discover the reason behind it.

Research question 4th reveals the team of

production knowledge that either they have well enough knowledge about Pashtun culture or not when they produce films on Pashtuns. It is also observed that most of production team members don't have knowledge about Pashtuns because either they belong to some other cultures or they keep some prejudice about Pashtuns people. Research question 5th briefs all questions at a single point because it explores stereotypical thoughts about Pashtuns, Which was executed by production team due to little understanding or stereotypical thinking.

The data on the topic "Portrayal of Pashtun culture in Urdu Movies" was examined by a well-designed coding sheet. This coding sheet was designed especially for the study. The study sample was selected from six Pakistani Urdu movies on the basis of TRP and viewership. All Films will be watched and keenly observed for the purpose of recording the frequency of variables. For this purpose, frames of movies are divided into seconds and repetition of portrayal is counted by researcher itself. F is used for Favorable, U.F. is used for Un-favorable, and N.S. is used for Not Shown in the coding sheet.

Table 2. Greetings

Films	Rural	Urban	Formal	Informal	Ceremonial
WAAR 1	N.S	NS	NS	NS	NS
W2	YES	YES	YES	NO	NS
W3	NS	NS	NS	NS	NS
W4	NS	NS	NS	NS	NS
MALIK 1	YES	YES	YES	NO	NS
M2	YES	NS	NS	NO	NS
M3	NS	NS	NS	NS	NS
M4	NS	NS	NS	NS	NS
JAWANI 1	NS	NS	NS	NS	NS
J2	NS	NS	NS	NS	NS
J3	NS	NS	NS	NS	NS
J4	NS	NS	NS	NS	NS
DUKHTAR 1	YES	NS	NS	NO	NS
D2	NS	NS	NS	NS	NS
D3	NS	NS	NS	NS	NS
JANAN1	NS	YES	NS	YES	NS
J2	NS	NS	NS	NS	NS
J3	NS	YES	NS	NO	NS
J4	NS	NS	NS	NS	NS
SKZ 1	NS	NS	NS	NS	NS
SKZ2	NS	NS	NS	NS	NS

SKZ3	NS	NS	NS	NS	NS
SKZ4	NS	NS	NS	NS	NS

Total 23 Frames

Rural Shown. 4 (17%)

Urban Shown. 4 (17%)

FORMAL (F)	2	(8%)
FORMAL (N.F)	0	(0%)
INFORMAL (F)	1	(4%)

Informal (N.F) 5 (21%)

Ceremonial (F) 0 (0%)

Ceremonial (NF) 0 (0%)

Explanation

In the total no. of 23 frames, 17% rural and 17% urban showed which Pashto culture was

portrayed. A total of 8% of Pashtun culture was portrayed in formal as favorable to Pashtun culture, 4% was favorable in informal while 21% was non favorable portrayal of Pashtun culture.

Table 3. Dress Pattern

Films	Rural	Urban	Formal	Informal	Ceremonial
WAAR 1	YES	YES	YES	NO	NS
W2	YES	YES	YES	NO	NS
W3	YES	YES	NO	NO	NS
W4	YES	YES	NO	NO	NS
MALIK 1	YES	YES	YES	NO	NS
M2	YES	YES	NS	NO	NS
M3	NS	NS	NS	NS	NS
M4	NS	YES	NS	NO	NS
JAWANI 1	NS	YES	NS	NO	NS
J2	NS	YES	NS	NS	NS
J3	NS	YES	NS	NO	NS
J4	NS	YES	NS	NO	NS
DUKHTAR 1	NS	YES	NS	NO	NS
D2	NS	YES	NS	NO	NO
D3	YES	YES	NS	NO	NS
JANAN1	NS	YES	NS	NO	NO
J2	NS	YES	NS	NO	NO
J3	NS	YES	NS	NO	NO
J4	NS	YES	NS	NO	NO
SKZ 1	NS	YES	NS	NO	NS
SKZ2	NS	NS	NS	NS	NS
SKZ3	NS	NS	NS	NS	NS
SKZ4	NS	NS	NS	NS	NS

Total 23 Frames

Rural Shown. 7 (30%)

URBAN SHOWN.19	(82%)
FORMAL (F) 3	(13%)

FORMAL (N.F.) 2 (8%)
 INFORMAL (F) 0 (0%)
 INFORMAL (N.F.) 18 (78%)

Ceremonial (F) 0 (0%)
 Ceremonial (NF) 5 (21%)

Explanation

Dress pattern 30% in rural and 82% in urban portrayed, in which 13% was favorable in formal way of dressing and 8% were non favorable in

formal dressings. Furthermore, 78% was portrayed in informal was non favorable to Pashtun culture. 21% portrayal of Pashtun in ceremonial was non favorable.

Table 4. Way of Living

Films	Rural	Urban	Formal	Informal	Ceremonial
WAAR 1	YES	YES	YES	NO	NS
W2	YES	YES	YES	YES	NS
W3	YES	YES	YES	NO	NS
W4	YES	YES	NO	NO	NS
MALIK 1	YES	YES	NO	NO	NS
M2	YES	YES	NS	NO	NSNS
M3	YES	NS	NS	NO	NS
M4	NS	YES	NS	NO	NS
JAWANI 1	YES	YES	NS	NO	NS
J2	NS	YES	NS	YES	NS
J3	NS	NS	NS	NS	NS
J4	NS	YES	NS	YES	NS
DUKHTAR 1	NS	YES	NS	NO	NS
D2	NS	NS	NS	NS	NS
D3	NS	YES	NS	NO	NS
JANAN1	NS	YES	NS	NO	NS
J2	NS	YES	NS	NO	NO
J3	NS	YES	NS	NO	NO
J4	NS	YES	NS	NO	NO
SKZ 1	NS	NS	NS	NS	NS
SKZ2	NS	NS	NS	NS	NS
SKZ3	NS	NS	NS	NS	NS
SKZ4	NS	NS	NS	NS	NS

TOTAL 23 FRAMES

RURAL SHOWN. 8 (34%)
 URBAN SHOWN. 16 (69%)
 FORMAL (F) 3 (13%)
 FORMAL (N.F) 2 (8%)
 INFORMAL (F) 3 (13%)
 INFORMAL (N.F) 14 (60%)
 CEREMONIAL (F) 0 (0%)

CEREMONIAL (NF) 3

(13%)

Explanation

Way of living shown in total no of selected films in Rural 38% and Urban 69%, in formal way of living Pashtuns were portrayed 13% favorable

and 8% non-favorable. In formal way of living 13% portrayed favorable while 60% portrayed non favorable. In the ceremonial way of living, 13% displaying to Pashtun was non favorable.

Table 5. Violence

Films	Rural	Urban	Formal	Informal	Ceremonial
WAAR 1	YES	NS	YES	NO	NS
W2	YES	YES	NS	NO	NS
W3	YES	YES	NS	NO	NS
W4	YES	YES	YES	NS	NS
MALIK 1	YES	YES	NS	NO	NS
M2	YES	NS	NS	NO	NS
M3	NS	NS	NS	NS	NSNS
M4	NS	NS	NS	NS	NS
JAWANI 1	NS	YES	NS	NO	NS
J2	NS	NS	NS	NS	NS
J3	NS	NS	NS	NS	NS
J4	NS	NS	NS	NS	NS
DUKHTAR 1	YES	NS	NS	NO	NS
D2	YES	NS	NS	NO	NS
D3	NS	YES	NS	NO	NS
JANAN1	NS	NS	NS	NS	NS
J2	NS	YES	NS	NO	NS
J3	NS	YES	NS	NO	NS
J4	NS	YES	NS	YES	NS
SKZ 1	NS	NS	NS	NS	NS
SKZ2	NS	NS	NS	NS	NS
SKZ3	NS	NS	NS	NS	NS
SKZ4	NS	NS	NS	NS	NS

TOTAL 23 FRAMES

RURAL SHOWN.	8	(34%)
URBAN SHOWN.	9	(39%)
FORMAL (F)	2	(8%)
FORMAL (N.F)	0	(0%)
INFORMAL (F)	1	(4%)

Informal (N.F) 11 (47%)

Ceremonial (F) 0 (0%)

Ceremonial (NF) 0 (0%)

Explanation

violence shown in Rural was 34% while 39% in Urban. In the formal way of living, 8% was

portrayed favorable. The informal violence portrayed 4% favorable, while 47% Non-favorable.

Table 6. Customs and Traditions

Films	Rural	Urban	Formal	Informal	Ceremonial
WAAR 1	NS	YES	NS	YES	NS
W2	NS	YES	NS	YES	NS
W3	NS	NS	NS	NS	NS
W4	NS	NS	NS	NS	NS
MALIK 1	NS	NS	NS	NS	NS
M2	YES	NS	NS	NO	NS
M3	NS	NS	NS	NS	NS
M4	NS	NS	NS	NS	NS
JAWANI 1	NS	NS	NS	NS	NS
J2	NS	NS	NS	NS	NS
J3	NS	NS	NS	NS	NS
J4	NS	NS	NS	NS	NS
DUKHTAR 1	NS	NS	NS	NS	NS
D2	YES	NS	NS	NO	NS
D3	NS	NS	NS	NS	NS
JANAN1	NS	NS	NS	NS	NS
J2	NS	YES	NS	NO	NO
J3	NS	YES	NS	NO	NO
J4	NS	YES	NS	NO	NS
SKZ 1	NS	NS	NS	NS	NS
SKZ2	NS	NS	NS	NS	NS
SKZ3	NS	NS	NS	NS	NS
SKZ4	NS	NS	NS	NS	NS

TOTAL 23 FRAMES

RURAL SHOWN. 2 (8%)

URBAN SHOWN. 5 (21%)

FORMAL (F) 0 (0%)

FORMAL (N.F) 0 (0%)

INFORMAL (F) 2 (8%)

INFORMAL (N.F) 5 (21%)

Ceremonial (F) 0 (0%)

Ceremonial (NF) 2 (8%)

Explanation

Customs and traditions portrayed 8% in Rural while 21% in Urban. 8% of customs and traditions portrayed in In Formal were favorable while 21% were Non-Favorable. 8% ceremonial portrayal of Pashtuns was Non favorable.

Discussion and Conclusion

The Pakistani film industry is not only succeeding in Pakistan but also abroad. The production teams of Lollywood have shown a great level of energy and have produced quality

content. There were too many hurdles, but the industry stood strong and produced films like Choorian and War, which people liked. These films got famous across the borders. During the past decade and a half, the Pakistani film industry has reemerged to produce high-quality films. The

cinema culture for Pakistani films has been revived and people are again going to cinemas to watch Pakistani movies instead of Hollywood and Bollywood. Now that the Pakistani film industry has movies like Waar, Maalik, Jalebee, Janan, Dukhtar and many more, it can be proud of its accomplishments.

The Pakistani film industry (also known as Lollywood) is developing quickly and producing better films. That's one of the highlights of Lollywood. However, many mistakes can be observed in films' context and presentations. There have been a lot of films in Urdu that have been criticized for their unethical images and actions involving moral issues.

If you watch movies, you should know that movies have an impact on viewers' minds and behavior. Viewers believed what they watch and are exposed to. But the problem is that if realities are presented with responsibilities, it can bring good results in viewers' behavior and attitude; but if an irresponsible attitude is shown when realities are distorted and fake information is provided, then bad results can be observed. The culture of the Pashtuns is old, with a history that can be traced back centuries ago.

Six Pakistani Urdu films from 2013 to 2016 were studied to determine "the portrayal of Pashtun culture," and it was found that the Pashtun culture was portrayed in a less than accurate way. To discuss whether or not a portrayal of Pashtun culture is accurate in movies, the researcher has written some questions to consider when evaluating if a movie portrays Pashtun culture appropriately. Either way of living meets the realities of what actually is presented? Is violence integral to the Pashtun identity in movies? The level of knowledge shortage while producing Pashtun movies? What is the extent to which people's understanding of Pashtun culture is shaped by stereotypes?

The researcher chose to watch six Pakistani Urdu movies to check for violations. The coding sheet was designed to experience selected variables in terms of favorable, non-favorable and neutral. All the data was collected and analyzed. The movies were divided into frames of 30, 30 minutes. Each frame was further divided into seconds. Violations were measured in minutes in seconds. Therefore, each variable is defined in a separate table to draw the conclusion. Recognizing the following results.

Portrayal of Greetings in Urdu Movies

RQ 1: How is Pashtun way of greetings depicted in Urdu movies?

The survey results showed that the portrayal of Pashtun culture in Pakistani Urdu movies is inaccurate, mainly in terms of formal greetings. In informal greetings, the portrayal of Pashtuns is accurate. In total number of 23 frames, "Greetings" portrayed 12% in a favorable light in formal, informal and ceremonial collectively. In comparison, 21% of the images were negative in the selected Urdu movies. The majority of the frames in Pakistani Urdu films are empty.

Way of living Portrayal in Urdu Movies

RQ 2: How does the way of living of Pashtun portrayed in films match the reality?

The rate of favorable representation is only 13%, while the rate of unfavorable representation is 86% in formal and informal content. The rate of favorable representation is 21% in the ceremonial, the total number of frames founds 43, which shows that the content of films having Pashtun culture is misleading and provides false information. The way of living presented in Pakistani Urdu films contains 68% of content favorable while 26% frames in formal and informal while 3% non-favorable in the ceremonial way of living contradict the realities.

Violence in the Films

RQ 3: How is Pashtun portrayed as violent by nature in movies?

Results indicate that violence is sometimes created for some reason, like if someone tries to harm a person or family or do something wrong and it is the duty of responsible people to defend themselves. Violence is shown in movies to provoke crime with acts and create terror with physical appearance and non-verbal acts. In a selection of films, Pashtuns are portrayed in a way to justify their culture and portray them in a positive light for the purpose of entertainment. Based on the results of this polling, 65% of Pashtuns living in Pakistan believe that the portrayal of Pashtun culture in Pakistani Urdu films is not legitimate and does not accurately portray Pashtun culture.

Stereotypical Thoughts about Pashtuns

RQ 4: To what level stereotypical thinking is

constructed about Pashtun culture?

Of the total number of frames, 8% showed characters enacting customs and traditions that were favorable to Pashtuns; 29% showed customs and traditions that were unfavorable to Pashtuns. When it comes to Pashtun culture, there are a lot of interesting things you can take from different gatherings, events, or even from different celebrations. Most movies don't provide a complete picture of Pashtun culture because they're either outdated or unrealistic.

Urdu Films Production

RQ 5: How much the production team has knowledge deficiency while making Urdu movie and adding Pashtun cultural content?

As far as filmmaking is concerned, the Pashtoon culture's portrayal has been handled in a casual manner. This suggests that either the team lacks information about this culture or they have a dislike for it.

Suggestions

The Media is a powerful tool of mass communication that can be used to entertain, educate, and inform. It's impossible to control the world, but it's possible to control their minds, and mind control is possible with the help of media. In the Second World War, movies served as propaganda tools for exposing fake information about German forces in order to demotivate the masses.

Films are not only sources of entertainment but also tools of propaganda and agenda setting.

Like other industries, Films industry is also producing variety of films to entertain the viewers, but it's essential for the producers to act responsibly. There are some suggestions to follow.

- To make good films, the producers should keep their sense of responsibility.
- Government must work on this issue to ensure that movies are not negatively influencing the youth of the country.
- The government should take action against people who spread false information about others.
- PEMRA is responsible for taking legal action against those who violate ethics and they should realize that.
- It is the responsibility of PEMRA to keep an eye on such type of misleading material and remove it from the media.
- Politicians in charge of our country should be more responsible and make sure that television shows and movies do not misrepresent national culture and traditions.
- The movies are a representation of society. It's the responsibility of society members to point out cultural mistakes in movies and clarify their culture.

Film producers should take objectivity into consideration when producing films.

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Appendix

Soding Sheet

Film

Frame

Frame Size

Table 1

Category	Min in Seconds	Rural %	Urban %	Formal (Favorable)	Informal (Favorable)	Ceremonial (Favorable)
Greetings						
Dress Patterns						
Way of living						
Violence						
Customs and traditions						
Total time						

Coding for each Variable

Films	Ru lal	Urb an	For mal	Infor mal	Cerem onial
WAAR					
1					
W2					
W3					
MALIK					
1					
M2					
M3					
M4					
JAWA					
NI 1					
J2					
J3					
J4					
DUKH					
TAR 1					
D2					
D3					
JANA					
NI					
J2					
J3					
J4					
SKZ 1					
SKZ 2					
SKZ 3					
SKZ 4					
