

Television and Women Empowerment: How Pakistani Private Channels portray Pakistani Women

Maleeha Hashmi

Abstract

The continuous decline of Pakistan on Global Gender Gap Index calls for serious measures to curb the situation. Entertainment media appears as one among the major stake holders in this regard and women Empowerment is major tool to reduce the gap between genders. This research was designed to find the patterns in which women empowerment is being showcased through Pakistani Private Channels. The existing literature in the niche suggests the use of somehow stereotypical yard to measure empowerment i.e., level of education and job status. However, indicators to measure women empowerment, devised by institutions who are putting their effort to curb the gender gap such as World Bank, are often ignored. This researcher has utilised those indicators to measure women empowerment in Pakistani entertainment industry.

ARY Digital, GEO Entertainment and HUM TV were selected for the research. Their prime-time dramas were analysed to explore the approaches of these channels. One of the key findings includes absence of political empowerment from drama content. Child bearing decisions were found as least attended indicator of women empowerment. Majority of the characters coded as empowered belonged to ARY.

Keywords: women portrayal, women empowerment, Pakistani women, electronic media, Private media

1. Introduction

In television, entertainment has some edge over the other forms of content, as it can influence its audience's way of thinking and persuade them to take some action in subtle manner. Researchers like Moy et al., (2004); Young (2005) have found effectiveness of entertainment media in shaping the perception of the audience and their individual characteristics whereas the interplay between emotions and rationality in a story telling process makes the message more persuasive and is received as the reality (Ryffel et al., 2014). Analysis of these televised messages and unearthing the themes being on-aired via television seems very important due to the fact that in any society the perceived role of gender, mechanisms which are defined through symbolic world, cultural traits and issues including women's rights and their empowerment are related to the nature and amount of their portrayal in media (Rivadeneira & Ward, 2005; Zoonen, 1996). Researchers (e.g., Fatima, 2019; Awan, 2019) have found positive correlation between media treatment of issues such racism, and gender related conflicts and how they are perceived in society. Keeping in view, this research is designed to investigate the role of media vis-à-vis women empowerment, one of the major aspects dealing with gender related issues.

As the name suggests, women empowerment refers to empowering the women and to enable them to protect their rights in society. As per United Nations as mentioned in Ateya (2012), women empowerment could be observed through analyzing women's sense of pride, freedom to have the choices; access to opportunities and assets, authority to govern their lives, within their private lives and in public life; along with the power and intelligence to participate in larger social settings for betterment of society and social change. Kabeer (2005) explains the concept with reference of process and agency. Empowerment is a process, a social construct, term and concept which deals with the ability of people

to identify and regulate their own selves and surrounding factors such as society, economic surroundings and the politics of that particular setup (Wilson, 1996).

The state of women empowerment in Pakistan is evident from the fact that the country was ranked as second worst country on Global Gender Gap index in 2017 (Asghar, 2018). In 2021, it gained two back two positions, but that too could not be considered as satisfactory position as more countries were added to the list and Pakistan was among four worst countries. In terms of education attainment, the gender gap is more than 15% whereas it widens upto 31% when it comes to equal economic opportunities (Ahmed, 2021). Other rankings have also indicated the plight of women and their deprivation of justice, peace, safety from violence and inclusion in social circle (Asghar, 2018).

The present study has been designed to examine that how television dramas in Pakistan portray Pakistani woman and how this entertainment content frame women empowerment including economic empowerment, socio-cultural empowerment, political empowerment, and psychological empowerment. The researcher was interested in learning that:

1. How women empowerment is portrayed on Pakistani television channels?
2. What are the differences in the portrayal of women empowerment in GEO Entertainment, Hum TV & ARY Digital?

2. Literature Review

As noted by Akhtar & Akbar (2016) Government institutions and other law enforcing agencies are playing their role in empowering the disempowered women however it is the societal attitudes and prevailing customs which makes it difficult for women to achieve empowerment. In this regard role of media is of serious important as mentioned by Akhtar and Naheed (2014) but the existing body of literature suggests that representation of the women in television dramas and films has dominantly remained shallow. They are more objectified and less represented as the human beings. (Ashfaq &

Shafiq, 2018; Asif, 2013; Ibrahim et al., 2017). They are often portrayed as innocent, young, beautiful ones anxiously waiting for their Mr. Right; home makers who lacks decisive role in domestic affairs or as vamps exploiting others. Their portrayal is in sheer contrast of the idea of women empowerment, as observed by Asif (2013). Media needs to seriously pay attention towards the cause of women empowerment specially in order to improve social economic status of women, media is advised to play more active role. Awareness regarding women's right was also found as the need of the time. While researches like of Ashfaq & Shafiq (2018) and Ibrahim (2017) helps in drawing the picture of good women's portrayal and her powers in Pakistani dramas to some extent, a thorough researcher is needed to look at the ways in which they portray strong and empowered women. This researcher is interested to explore more than one channel at the same time to have a more comprehensive view of the situation.

2.1. Framing Theory

In mass media, reality is portrayed within the certain frame of references. By using prevailing definition of reality in a particular cultural entity, framing technique allows the target audience to perceive the reality in certain ways. The process of selecting certain frames and highlighting the media message in that specific frame of reference is called as framing (Entman, 1993). Since, framing analysis helps the social researchers in studying the process through which realities take shape in a social structure, as noted by Shaw (2013), incorporating framing theory in the research design will help this researcher to understand the frames with which Pakistani television channels displays women empowerment and its dimensions.

The present study is designed to look for those conflicting frames through which women empowerment is being portrayed in Pakistani TV dramas. In which frames of reference, Pakistani media tries to grab the attention of the audience towards certain messages regarding women empowerment will be explored during the course of research.

2.2. Theory of Empowerment By Freire

Paulo Freire presented a three-step plan for empowering the masses including women and other groups of societies facing oppression. These three steps include conscientizing, inspiring and liberating. Once the disadvantaged audience (in this particular case women) learn about the elements behind this inequality and subjugation it becomes easier to encourage them to alleviate the factors causing it. Conscientization (first stage) and inspiring (second stage) leads towards the final stage of liberation or achieving the empowerment within and getting empowerment with others (Hur, 2006; Montero, 2014).

In view of present study, the pedagogy of women to achieve empowerment is possible only when they are aware of the situation and ready to move toward the third and the final stage i.e., liberation. Since television, like all around the world, is considered as family member in Pakistani society as well and television drama is one of the major sources of entertainment; Therefore, content analysis to unveil the empowerment/disempowerment frames in Pakistani television dramas may also help to look for the role of television in this regard because television as a popular medium may play strong role in conscientization and inspiring among masses. (Adnan et al., 2018; Gallup, 2019).

3. Methodology

The researcher used the technique of content analysis, which as defined by Krippendorff (2004) helps in drawing logical deductions from text, which can be replicate as well as are valid. Previously various researchers including Ateya (2012), Salo (2019), Ibrahim et.al., (2017), Bussing (2020), Dahlan (2011) have used the technique of content analysis to digout the frames used by mass media to portray women in certain ways. In order to investigate about women empowerment and its portrayal in Pakistani prime time dramas, this researcher modified the coding sheet developed by Ateya (2012).

This research analysed prime time dramas of privately owned leading entertainment channels of Pakistan (Hum TV, ARY Digital & Geo Entertainment) for one quarter i.e., from July 2020-

september 2020. These three channels were found as top-rated entertainment channels (Media logics, 2018). Total of 18 dramas were identified on all three channels as on aired during the prime time (08:00 PM-09:00 PM) of latest quarter i.e., July 2020-September 2020. Among them two dramas from Hum TV and one from Geo Entertainment were excluded due to the fact that more than one episode of program was scheduled for the quarter; Leaving behind 5 dramas of each of the channel. All those remaining 15 drama serials were scheduled for once a week and the content was produced by local producers. Among these 15 drama serials seven episodes of each drama were chosen using simple random technique.

The unit of analysis for current study was female character within the coded dramas. Those characters that had some role in story narration process were chosen. Female characters that had no direct or indirect linkage with storytelling process were excluded from the research.

Intercoder reliability was checked to ensure that tool was measuring what it was supposed to measure. For that purpose, MPhil scholar of Mass communication was requested to code the characters. According to Holsti's formula, intercoder reliability in this research was:

$$\frac{2(319)}{336 + 336} \times 100 = 94.94\%$$

4. Data Analysis

Total 64 characters were analyzed from 15 coded dramas. SPSS version 22 was used for data entry and further analyses. Descriptive and inferential statistics were used for analyses.

RQ1. How women empowerment is portrayed on Pakistani television channels?

The concept of women empowerment was operationalized with the help of multiple indicators defined by Malhotra & Schuler (2005) and divided into five categories including economic, socio-cultural, legal, political and psychological empowerment. Frequency tables and figures in the following paragraphs

demonstrates that how women empowerment is portrayed on Pakistani television channels.

4.1. Women Empowerment in Economic Dimension

As shown in Table 1, *Access and control of family resources* and *involvement in economic decision-making* were found as most observed indicators in majority cases.

Table 1: Frequency Distribution of Women Empowerment in Economic Dimension

Elements	Unempowered	Neutral	Empowered	Total
Relative Contribution to Family Support	6 20%	5 16.6%	19 63.3%	30 100%
Access & Control of Family Resources	7 12.72%	7 12.72%	41 74.54%	55 100%
Full Control on Salary/Income	6 23%	6 23%	14 53.84%	26 100%
Ownership of assets/Land	6 20.6%	5 17.24%	18 62%	29 100%
Involvement in Economic Decision-Making	16 27.58%	6 10.34%	36 62%	58 100%

4.2. Women Empowerment in Sociocultural Dimension

In case of sociocultural dimension of women empowerment, the, *freedom of movement*, *Participation in decision-making for domestic affairs* and *woman position in household* were found as most “visible” indicators of women empowerment in dramas.

Another major finding is related to freedom to choose life partner and marriage timing where 33.33% coded females were found as unempowered.

Table 2: Frequency Distribution of Women Empowerment in Socio-cultural Dimension

Elements	Unempowered	Neutral	Empowered	Total
Freedom of Movement	11 18.03%	3 4.91%	47 77.04%	61 100%
Lack of Discrimination against daughters	11 44%	1 4%	13 52%	25 100%
Equal Opportunities for Education	5 41.66%	1 8.33%	6 50%	12 100%
Woman position in the House Hold	17 27.41%	5 8.06%	40 64.51%	62 100%
Participation in Decision-Making for Domestic Affairs	16 26.22%	6 9.83%	39 63.93%	61 100%
Freedom to Choose Life Partner and Marriage Timings/ Divorce	11 33.33%	3 9.09%	19 57.57%	33 100%
Freedom to Make Child Bearing Decisions	2 40%	2 40%	1 20%	5 100%

Freedom From domestic Violence	5 35.71%	6 42.85%	3 21.42%	14 100%
--------------------------------	-------------	-------------	-------------	------------

4.3. Women Empowerment in Legal Dimension

This dimension was relevant to less than 50% characters. Among them majority was shown as aware of their legal rights.

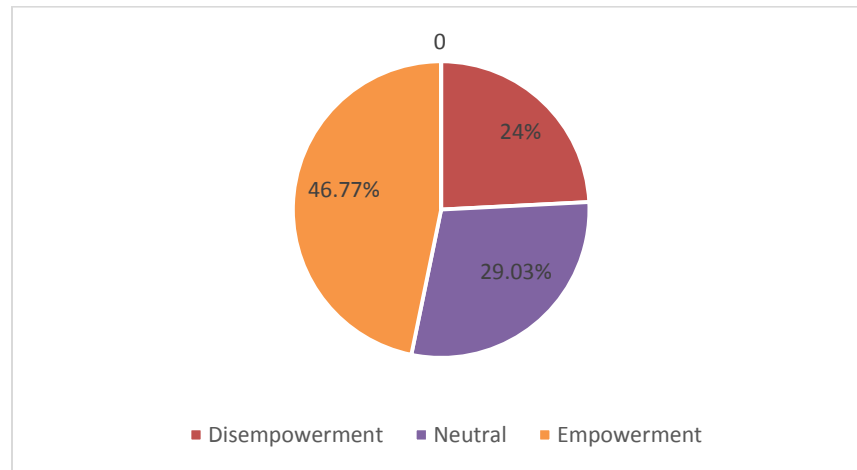
Table 3: Frequency Distribution of Women Empowerment in Legal Dimension

Elements	Unempowered	Neutral	Empowered	Total
Knowledge of Legal Rights	5 15.62%	4 12.5%	23 71.87%	32 100%
Domestic Support for Exercising rights	1 40%	6 24%	9 36%	25 100%

4.4. Women Empowerment in Psychological Dimension

Figure 1 presents the situation of women empowerment in psychological dimension. Only one indicator deals with private domain of women empowerment in psychological dimension, which is *self-esteem*. In total, the indicator was applicable to 62 coded characters out of total out of which majority was shown as empowered.

Figure 1: Frequency Distribution of Women Empowerment in Psychological Dimension



RQ2. What are the differences in the portrayal of women empowerment in ARY digital, GEO entertainment and HUMTV?

In order to determine the relationship of coded channels (ARY, Geo & HUM TV) with different empowerment dimensions, technique of bivariate analysis (crosstab) was used.

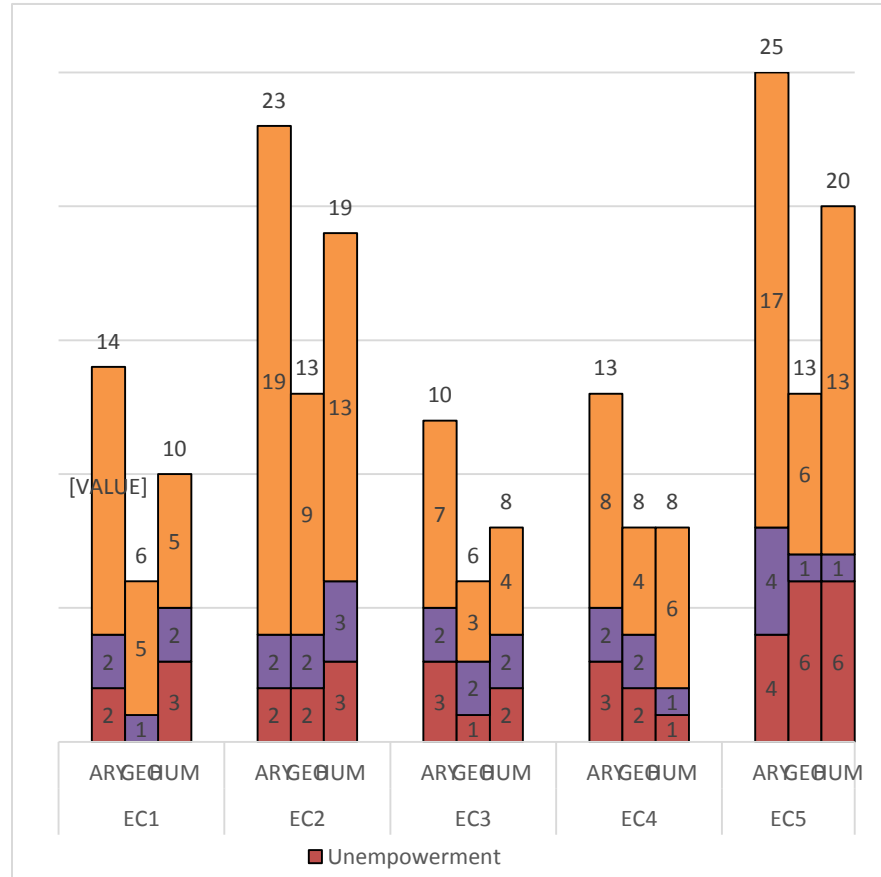
4.5. Economic Dimension of Women Empowerment by Television Channel

Given below figure 2 shows portrayal of economic dimension of women empowerment on three coded television channels. As appear, *involvement in economic decision-making* and *access and control of family resources* are the most widely discussed indicators for ARY, Geo and HUM. Overall, all three channels have shown more character as in empowered position than unempowered ones. It suggests that all three channels under discussion prefer to portray empowered woman through their content.

Another important finding from the figure is applicability, for which Geo appears as the channel on which all five indicators of

economic empowerment were least visible. Similarly, ARY appears as the channel which discussed all five indicators more than other two channels.

Figure 2: Economic Dimension of Women Empowerment by Television Channel



EC1= Relative Contribution to Family Support, EC2=Access & Control of Family Resources, EC3=Full Control on Salary/Income, EC4=Ownership of assets/Land, EC5=Involvement in Economic Decision-Making

4.6. Socio-Cultural Dimension of Women Empowerment by Television Channels

Cross tabulation of all three coded channels with socio cultural dimension provided the results shown in table 4. *Freedom of movement, woman's position in household and participation in domestic decision-making* were found as most widely applicable indicators in all three channels. However, indicators such as *Freedom from domestic violence, freedom to make childbearing decisions and lack of discrimination against daughters* were found as more applicable to un-empowered women than to empowered women. Another important indication is less applicability of the indicators such as *equal opportunities for education, Freedom from domestic violence and freedom to make childbearing decisions*. They were found as least applicable to all three channels. It also indicates the preferences of content producers as all three have strong relationship with women empowerment as found by Ateya (2012).

Table 4: Socio-Cultural Dimension of Women Empowerment by Television Channels

Elements	Empowerment Category	Channel Name		
		ARY	Geo	Hum TV
Freedom of Movement	Unempowered	5	3	3
	Neutral	1	1	1
	Empowered	20	10	17
	Total	26	14	21
Lack of Discrimination Against Daughters	Unempowered	4	2	5
	Neutral	1	0	0
	Empowered	4	5	4
	Total	9	7	9

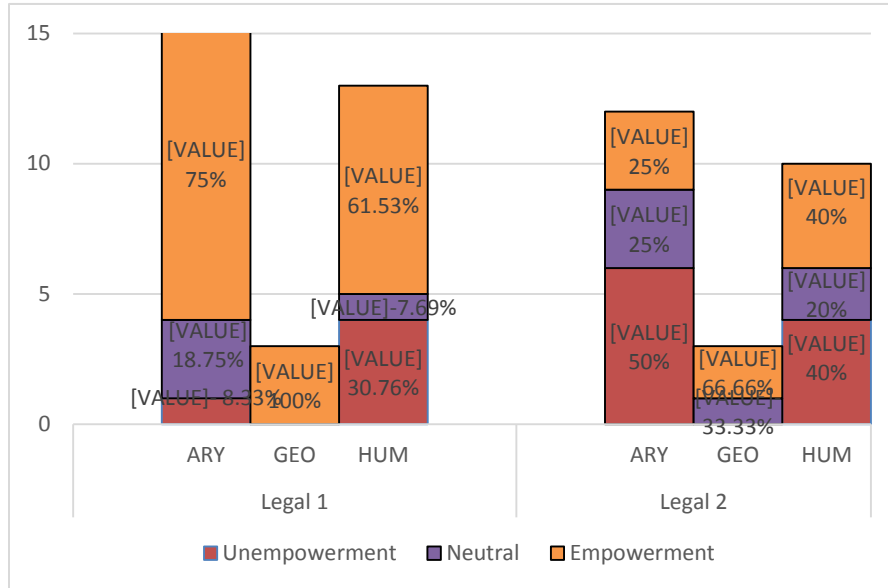
Equal Opportunities for Education	Unempowered	2	0	3
	Neutral	0	1	0
	Empowered	0	3	3
	Total	2	4	6
Woman's Position in Household	Unempowered	7	4	6
	Neutral	2	2	1
	Empowered	17	10	13
	Total	26	16	20
Participation in Domestic Decision-Making	Unempowered	8	3	5
	Neutral	1	3	2
	Empowered	17	9	13
	Total	26	15	20
Freedom to Choose Life-Partner and marriage timings	Unempowered	5	3	3
	Neutral	1	2	0
	Empowered	7	5	7
	Total	13	10	10
Freedom to Make Childbearing Decisions	Unempowered	3	1	0
	Neutral	0	0	0
	Empowered	0	1	1
	Total	3	2	1
Freedom from	Unempowered	4	0	1

Domestic Violence	Neutral	0	3	3
	Empowered	1	0	2
	Total	5	3	6

4.7. Legal Dimension of Women Empowerment by Television Channels

Figure 3 demonstrates the cross tab between legal dimension of women empowerment (private domain) and coded channels. Majority of the characters appeared in ARY dramas were shown as empowered in terms of awareness of their rights however in case of exercising the rights, the channels showed more characters as disempowered than the empowered ones. Hum Tv showed equal number of characters as empowered and disempowered for domestic support for exercising the legal rights. It could be present as reflection of the society where women are aware of their rights but doesn't find support to exercise them.

Figure 3: Legal Dimension of Women Empowerment by Television Channels



4.8. Psychological Dimension of Women

Empowerment by Television Channels

Cross tabulation of only element measuring psychological dimension of women empowerment with channels demonstrates that more characters were coded as empowered than unempowered for all three channels. The element was most relevant to coded characters by ARY while it was least applicable to coded characters by Geo and moderately applicable to characters by HUM TV.

Table 5: Psychological Dimension of Women Empowerment by Television Channels

Elements	Empowerment Category	Channel Name		
		ARY	Geo	HUM TV
Self-Esteem	Unempowered	5	4	6
	Neutral	9	5	4
	Empowered	13	6	10
	Total	27	15	20

5. Discussion

Results of the analysed data gathered against RQ1 helps in drawing the picture of women empowerment as depicted through prime-time television dramas of leading Pakistani private channels. Results indicate that majority of the Pakistani dramas use socio-cultural and economic dimensions of women empowerment to develop the story. Despite incorporating political dimension and relevant indicators, the researcher could not find its relevancy to any of the coded character.

The findings of economic dimension (table 1) are inconsistent with the results obtained by Khan et al., (2018); Patowary (2014); Huda & Ali (2015). Contrary to previous researches, more women were found as portrayed empowered regarding the economic decisions making process and access & control to family resources in this research. It might occur as aforementioned researches focussed on perceived roles of both genders and the factors subjugation of one gender, whereas this research focused on the status of women only. However, the findings are in line with of Khan and Zaheen (2010) that popular media content promotes women in strong position and somehow promotes matriarchal culture in which women are portrayed as strong headed characters. Similar findings of

paradigm shift were reported by Coffey (1999); Qamar & Farrukh (2021); Zaheer (2020) that strong headed home maker with financial independence is new definition of home-makers.

High number of empowered character's association with indicators like *woman position in household* and *participation in domestic decision making* (Table 2) also confirms the findings of Khan and Zaheen (2010); Babul and Niaz (2019); and Inayat and Sadiq (2019) that popular culture promotes more empowered women in domestic sphere.

Issues such as *freedom to make child bearing decisions* (Table2) is of serious importance as relevant indicators suggests gender imbalance causing serious repercussions in women's health sector in Pakistan (Gender Disparity, 2021). However, it appears that Pakistani dramas does not pay much attention to the relevant issues.

Data given in table 2 reveals that drama stories lacks the discussion about educational opportunities. The relevant indicator was valid for only 19% coded characters out of the total 64 characters. It also implies that Pakistani dramas lacks career-oriented discussion as evident from coded dramas such as *Mehrposh*, *GhisiPitiMohabat*, *Premgali* and *Sabat*. They portrayed women characters as working ladies or self-employed however only *Sabat* suggested the importance of career for women. It was noted by earlier researchers (e.g., Fatima, 2019) as well.

Decision making for domestic affairs appear as one of the major measuring tools for empowerment or subjugation of housewives. This study indicates results which are incongruent with previous researches (Iqbal&Abdar, 2016) suggesting subtle changes in portrayal. Similar changes in portrayal were reported by Ateya (2012) as well.

As indicated in Table 3, 71.87% women were shown as aware of their legal rights which confirms the findings of Roy (2016) that in Pakistani dramas, majority of the women are aware of their legal rights.

Data shows that political dimension of women empowerment was not incorporated in story telling process. It not only calls for the attention of drama producers and story writers but also

substantiates the findings of Ullah et al., (2016) that women are shown as least interested in politics and are more represented with stereotypical images. The existing practices of *Parda* could be one reason for not portraying this dimension of empowerment in Pakistani dramas. Butt and Shahid (2012) have claimed that Pakistani society is male chauvinist society in which male member of the social order enjoys complete freedom whereas conduct of females are supposed to be of a subordinate. This setup is defined as patriarchal institution existing in almost each and every culture since beginning. The purpose of this political social system is to maintain and reinforce the control of male members of the society over females. This system exerts that man are born to rule and dominate the females; a major reason for their subjugation and lack of empowerment (Habiba et al., 2016). This could be the reason for completely disregarding the political dimension of women empowerment.

With reference to theory of empowerment by Paulo Freire, the role of teacher (media outlets) is to aware the masses about the factors causing their disempowerment, however in case of political empowerment of women the role is totally out of sight (Montero, 2014).

Figure 1 suggests psychologically empowered woman prevail in Pakistani dramas which validates the findings of Shabbir (2020); and Akbar (2019) that trends in Pakistani dramas are changing and psychological health is getting attention of content producers. The indicator to measure psychological dimension of women empowerment was applicable to 62 characters (96.9%) which designates that it is being discussed enormously as suggested by Ahmed (2009) and Roy (2016) as well.

Overall, *Woman position in house-hold, participation in decision making for domestic affairs, freedom of movement and self-esteem* were found as mostly discussed indicators and were applicable to 62,61,61 and 62 coded characters respectively.

Figure 2 illustrates channel wise distribution of the indicators for economic dimension of women empowerment for RQ2(What are the differences in the portrayal of women empowerment in ARY digital, GEO entertainment and HUM TV?). It shows that all the

indicators were least relevant to the characters appeared on Geo in comparison to ARY and HUM TV. Table 4 & 5, and figure 3 also confirm the patterns. It might occur due to the fact that ARY creates stories with more characters while GEO and HUM TV create dramas with very few characters. The Findings are in concurrence with of Awan (2019); and Zubair (2019) that ARY is one step ahead than HUM TV and GEO with reference to character building.

Overall findings of this research are in line with previous researches (such as Ashfaq and Shafiq, 2018; Awan, 2019; Fatima, 2019; Inayat & Sadiq, 2019; Kareem et al., 2021; Khan et al., 2020; Memon, 2013; Riaz, 2015; Shabbir, 2020; Zaheer, 2020) and suggests that women are shown more empowered.

With reference to framing theory, it appears that Pakistani media tends to depict majority of the women in stereotypical roles. The lack of applicability of legal dimension and completely disregarding political dimension of women empowerment goes in line with the notion of stereotypical portrayal of women's role in the dramas.

In order to narrow the gap between genders, education, financial independence and decision making (especially in family planning) power of women are considered as key factors (Asghar, 2018). However, indicators dealing with female literacy, easy access to health facility for family planning were not much visible in dramas. It implies that dramas are not playing their role in terms of conscientization of the masses. Unlike the concept of empowerment as suggested by Paulo Freire which calls for awareness among the masses, coded dramas lack the element of instigating the critical evaluation process. Especially lack of manifestation of political empowerment, discussion about female literacy and their reproductive health suggests that there is room for improvement in drama content as mentioned by Ashfaq and Shafiq (2018); Khan et al., (2020).

6. Conclusion

Results of data analysis suggests a new pattern of portrayal where home makers are shown as strong headed, financially independent members, but at the same time, disregarding political dimension also confirms the perpetuation of specific frames to portray female characters.

In other words, findings suggest electronic media especially entertainment content and dramas tend to indulge in stereotypical representations of female characters but it cannot be generalized as it may vary from channel to channel and drama to drama.

It also confirms the role of drama in disseminating certain socially constructed realities with in specific frames, a role of media defined by framing theory. Storylines lack the role of conscientization. On that ground, it is safe to conclude that Pakistani entertainment channels lack the role of educator; a role which is necessary to fill the existing gender gap in the society as suggested by empowerment theory.

7. References

- Adnan, M., Shah, B.H., &Shaikh, S.S. (2018). Television viewing habits of women in Punjab, Pakistan. *Global Media Journal-Pakistan*, 11 (1), 1-23. <https://aiou.edu.pk/>
- Ahmed, Z. (2009). Pakistani Feminist Fiction and the Empowerment of Women. *Pakistaniaat: A Journal of Pakistan Studies*, 1(2), 90-102. <https://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.1032.5953&rep=rep1&type=pdf>
- Ahmed, A. (2021, March 31). *Pakistan Loses two spots on Global Gender Gap index, slides into ranks of worst four countries*. Dawn. <https://www.dawn.com/news/1615651/pakistan-loses-two-spots-on-global-gender-gap-index-slides-into-ranks-of-worst-four-countries>

- Akbar, H. (2019, December 12). The Mental Health Crisis: Are Dramas & films Showing it Right? *Galaxy Lollywood*. <https://galaxylollywood.com/2019/12/12/what-pakistani-entertainment-industry-needs-to-get-right-about-mental-health/>
- Akhtar, N., & Akbar, R.A. (2016). Critical Analysis of life of Pakistani Women: Views of Educated Women. *Journal of Elementary Education*, 26(1), 111-121. [http://pu.edu.pk/images/journal/JEE/PDF/7_Nasreen%20&%20Rafaqat.26\(I\).pdf](http://pu.edu.pk/images/journal/JEE/PDF/7_Nasreen%20&%20Rafaqat.26(I).pdf)
- Akhtar, N., & Naheed, F. (2014). Perceptions of Educated women about the role of media in women empowerment. *European Scientific Journal*, 10(31), 280-291. <https://core.ac.uk/download/pdf/236406199.pdf>
- Asghar, A. (2018, October 29). *Empowering Women Still A Challenge In Pakistan*. Pakistan and Gulf Economist. <http://www.pakistaneconomist.com/2018/10/29/empowerin-g-women-still-a-challenge-in-pakistan/>
- Ashfaq, A., & Shafiq, Z. (2018). Contested Images of ‘Perfect Women’ in Pakistani Television Dramas. *Journal of the Research Society of Pakistan*, 55 (1).45-63. <http://pu.edu.pk/>
- Asif, M. (2013). *Media Role for Women’s Empowerment in Southern Punjab (Multan City) Pakistan*. Master Thesis, Norwegian University of Life Sciences, Department of International Environment and Development Studies.
- Ateya, A. M. (2012). *Women Empowerment as Portrayed through the Egyptian Cinema: Content Analysis of Films Produced Between 2001 -2011* [Master’s Thesis, The American University in Cairo]. DAR Repository. <http://dar.aucegypt.edu/handle/10526/3162>
- Awan, Y. (2019). *Role of Media in Strengthening of Pakistani Society*. Army Organ Libraries. <https://bdex.eb.mil.br/jspui/>
- Babul, H., & Niaz, B. (2019). Portrayal of Women in Pakistani Drama, An analysis of selected Dramas. *Balochistan Review*, 40(1), 328- 338. <http://web.uob.edu.pk/uob/Journals/Balochistan-Review/data/BR%2001%202019/328->

338%20Portrayal%20of%20Women%20in%20Pakistani%
20Drama,%20An%20analysis%20of%20selected%20dram
as,%20Hasrat%20Babul%20.pdf

- Bussing, D.X. (2020). *Gender and Representation in People's Daily: a Comparative Analysis of The Media Representation of Single Men and Single Women in China*. [Master's Thesis, Leiden University] Leiden. Retrieved from <https://hdl.handle.net/1887/135750>
- Butt, K.M., & Shahid, J. (2012). Position of Pakistani Women in 21st Century: A Long Way to Go. *The Journal of Political Science* 30, 69-98. https://www.researchgate.net/publication/315843622_Position_of_Pakistani_Women_in_21st_Century_A_Long_Way_to_Go
- Coffey, C. (1999). "Strong Women" and "Weak Men": *Gender Paradoxes in Urban Yunnan, China*. [Doctoral Dissertation, The University of Arizona]. UA Campus Repository. <http://hdl.handle.net/10150/283919>
- Dahlan, K.R. (2011). *Between Us and Them: Deconstructing Ideologies behind the Portrayal of Saudi Women in Canadian Media* [Master's Thesis, University of Ottawa, Ottawa]. https://www.researchgate.net/publication/279423722_Between_Us_and_Them_Deconstructing_Ideologies_behind_the_Portrayal_of_Saudi_Women_in_Canadian_Media
- Entman, R. M. (1993). Framing: Toward Clarification of a Fractured Paradigm. *Journal of Communication*, 43(4), 51–58. doi:10.1111/j.1460-2466.1993.tb01304.x
- Fatima, A. (2019). Representations of Women's Role in Pakistan: A Critical Analysis through Drama Serials. *Journal of International Women's Studies*. 20 (3), 3-16. ["Representations of Women's Role in Pakistan" by Anam Fatima \(bridgew.edu\)](https://www.bridgew.edu/~fatima/)
- Gallup, Television Viewership habits. In *Gallup Press Release*. Retrieved on October 3, 2019, from <http://www.gallup.com.pk/>

- Gender Disparity in Pak Healthcare System Contributing to Dismal Health of Women. (2021, May 24). ANI.
<https://www.aninews.in/news/world/asia/gender-disparity-in-pak-healthcare-system-contributing-to-dismal-health-of-women20210524183443/>
- Habiba, U., Ali, R., & Ashfaq, A. (2016). From Patriarchy to Neopatriarchy: Experiences of Women from Pakistan. *International Journal of Humanities and Social Science*, 6 (3),
https://www.researchgate.net/publication/330015641_From_Patriarchy_to_Neopatriarchy_Experiences_of_Women_from_Pakistan
- Huda, A.R., & Ali, R.A. (2015). Portrayal of women in Pakistani Media. *International Journal of Academic Research and Reflection*, 3 (1). 12- 18.
https://www.researchgate.net/publication/340574569_PORTRAYAL_OF_WOMEN_IN_PAKISTANI_MEDIA
- Hur, M.H. (2006). Empowerment in Terms of Theoretical Perspectives: Exploring a Typology of the Process and Components across Disciplines. *Journal of Community Psychology*, 34(5), 523-540. doi:10.1002/jcop.20113
- Ibrahim, F., Yunus, N., Shah, D. S., Ilias, M., & Mokhtar, A.A. (2017). Portrayal of Women's Images in Television Dramas: A Malaysian Case. *SHS Web of Conferences*, 33(5). DOI:10.1051/shsconf/20173300063
- Inayat, S. & Sadiq, N. (2019). Empowerment or Subjugation? Women through the Lens of Lollywood films. *Sexuality & Culture*, 24(3), 781-795. <https://doi.org/10.1007/s12119-019-09664-w>
- Iqbal, M., & Abdar, K. (2016). Soap operas: A Potential Tool for Women Empowerment. *GSTF J Media Commun* 3(2).
<https://doi.org/10.7603/s40874-016-0002-z>
- Kabeer, N. (2005). Gender equality and Women's Empowerment: A Critical Analysis of the Third Millennium Development Goal. *Gender and development*. 13 (1).
<https://doi.org/10.1080/13552070512331332273>

- Kareem, S., Roshan, R., Qasim, Z., & Mehreen, K. (2021). Women and Media: Stereotyping Trends of Women Portrayal during 21st Century (An Analysis of Female Roles in Pakistani Dramas during Different Political Eras). *Elementary Education Online*, 20(4), 2960-2966. Doi: 10.17051/ilkonline.2021.04.338
- Khan, H. N., Ullah, H., & Ahmad, B. D. (2018). Reproduction of Gender Hierarchies Through Television Dramas/Soaps In Pakistan. *Journal of Social Sciences & Humanities*, 26(2), 71-88. <http://jssh.aiou.edu.pk/wp-content/uploads/2019/04/5-Hifsa-Nisar-Khan.pdf>
- Khan, R. A., Arafat, Y., Shahzad, M.A. (2020). Islamic Family Values Depicted in Urdu Drama Before and During Cable Era. *Global Political Review*, 5(1), 119-126. doi:10.31703/gpr.2020(V-I).14
- Khan, M. A., & Zaheen, B. (2010). Portrayal of Women by Star Plus Soap Operas: A Feministic Perspective. *Pakistan Journal of Social Sciences*, 31(2), 365-378. [\(PDF\) Portrayal of Women by Star Plus Soap Operas: A Feministic Perspective \(January-June, 2010\) \(researchgate.net\)](#)
- Media Logics Pakistan. (2018). *MediaLogic Monthly Review May 2018*. Retrieved from <http://medialogic.com.pk/tam/wp-content/uploads/2018/08/5-Medialogic-Monthly-Review-May-2018.pdf>
- Memon, B. (2013). Constraints in the Professionalization of Journalism in Sindh Province. *The Sindh University Journal of Education*, 42, 91-104. https://www.researchgate.net/publication/279442202_Constraints_in_the_Professionalisation_of_Journalism_in_Sindh_province_Pakistan
- Montero, M. (2014). Conscientization. In Teo T. (Ed.), *Encyclopedia of Critical Psychology*. Springer. DOI: https://doi.org/10.1007/978-1-4614-5583-7_55
- Moy, P., Xenos, M. A., & Hess, V. K. (2004). Priming Effects of Late- Night Comedy. *International Journal of Public Opinion Research*, 18(2), 198-210.

- https://www.researchgate.net/publication/31492505_Priming_Effects_of_Late-Night_Comedy
- Patowary, H. (2014). Portrayal of Women in Indian Mass Media: An investigation. *Journal of Education & Social Policy*, 1, (1), 84- 92. [12.pdf \(jespnet.com\)](#)
- Qamar, H., & Farrukh, F. (2021). Understanding Media Practices: Costrucion of Female image through language in Pakistani Television Series. *SN Social Sciences*, 1(8). Doi: 10.1007/s43545-021-00211-9.
- Riaz, S. (2015). Challenges to Rural Journalism in Pakistan. *FWU Journal of Social Sciences*, 9(2), 71-81. <http://www.sbbwu.edu.pk/journal/Jan%202016/8.Challenges%20to%20Rural%20Journalism%20in%20Pakistan.pdf>
- Rivadeneira, R., & Ward, L. M. (2005). From Ally McBeal to SábadoGigante: Contributions of Television Viewing To The Gender Role Attitudes Of Latino Adolescents. *Journal of Adolescent Research*, 20(4), 453-475. doi: 10.1177/0743558405274871.
- Roy, S. (2016). Portrayal of Women Characters in Selected Contemporary Pakistani Television Drama. *Imperial Journal of Interdisciplinary Research*, 2(5), 1041-1045. <http://www.onlinejournal.in/IJIRV2I5/178.pdf>
- Ryffel, F.A., Wirz, D.S., Kuhne, R., & Wirth, W. (2014). How Emotional Media Reports Influence Attitude Formation And Change: The Interplay Of Attitude Base, Attitude Certainty, And Persuasion. *Media Psychology*, 17(4), 397-419. Doi: <https://doi.org/10.1080/15213269.2014.933850>
- Salo, M.E (2019). *Digital Media Frames of Stereotypes Pertaining to Women Coaches. A Textual Analysis of Sport Blog Post Comments*. [Master's Thesis, University of Minnesota] University of Minnesota Digital Conservancy. <https://hdl.handle.net/11299/206139>
- Shabbir, B. (2020, June 14). How Pakistani Dramas are Now Openly Addressing Mental Health Issues. *The News*. <https://www.thenews.com.pk/tns/detail/671663-how-pakistani-dramas-are-now-openly-addressing-mental-health-issues>

- Shaw, E. (2013, May 31). Frame Analysis. Encyclopaedia Britannica. <https://www.britannica.com/topic/frame-analysis>
- Ullah, H., Khan, A.N., Khan, H.N., & Ibrahim, A. (2016) Gender Representation in Pakistani Print Media- a critical Analysis. *Pakistan Journal of Gender Studies*, 12, 53-70.
https://www.researchgate.net/publication/342560272_Gender_Representation_In_Pakistani_Print_Media_A_Critical_Analysis
- Wilson, F. (1996). Research Note: Organizational Theory: Blind and Deaf to Gender. *Organization Studies*, 17(5), 825-842.
<https://doi.org/10.1177/017084069601700506>
- Young, D. G. (2005). Late-Night Comedy In Election 2000: Its Influence On Candidate Trait Ratings and The Moderating Effects Of Political Knowledge And Partisanship. *Journal of Broadcasting & Electronic Media*, 48(1), 1–22.
https://www.tandfonline.com/doi/abs/10.1207/s15506878jombem4801_1
- Zaheer, A. (2020). *Women, Labour and Television: A Critical Analysis of Women Portrayed in Pakistani Drama Serials*. [Master's Thesis, University of Newfoundland]. Memorial University Research Repository.
<https://research.library.mun.ca/14730/>
- Zoonen, L. (1996). Feminist perspectives on the media. In J. Curran and M. Gurevitch (eds.), *Mass Media and Society* (33-54). Edward Arnold.
- Zubair, A. (2019, February 20). 5 things that ARY is doing Right That HUM and Geo are not. *Lollywood Galaxy*.
<https://galaxylollywood.com/2019/02/20/ary-vs-geo-vs-hum/>