

## SOCIO-CULTURAL EFFECTS OF URDU DRAMAS ON YOUNG PAKISTANI WOMEN IN KARACHI CITY

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### Abstract

*Social and cultural effects of Urdu dramas on young females can be seen as positive as well as negative in Pakistan. An Urdu drama is the best form of entertainment on television channels that produces different sentiments and feelings in one play and promote new life styles. The aim of the study was to find out how female is socially affected by Urdu dramas and how Urdu dramas promoted behavioral change among young females. Study has also analyzed how female adopted different fashions through Urdu dramas and changed their life style. In order to analyze the socio-cultural effects of Urdu drama on young females we selected 200 respondents through convenient sampling technique from DHA area in Karachi city. The data were analyzed through SPSS version 2017. Results show that Urdu dramas has brought about significant changes in life styles of young females at Karachi. It has been observed that females are spending more times in watching Urdu drams than other activities in house. They have adopted new fashion, food habits, jewelry, fashion brands and status in society.*

**Keywords:** Socio Cultural Effects, Urdu drama, Television, Karachi

### Introduction

Television is now playing an important role in our lives. In 1964, the television transmission was started in Pakistan through which people of Pakistan came to know about the cultures and traditions of different areas and ethnicities. In the beginning, its transmission and access was limited to the public in Pakistan. But gradually it took a revolutionary change in the lives of Pakistani people and now almost 99% people of the Pakistan has access to the television (Hijazi, & Naqqash, 2003). Television is not only a convenient source of entertainment but it also keeps us informed about the events. Similarly, the drama is also a great source of entertainment for television.

The word 'Drama' is derived from the Greek word and its meaning is "action", and it plays a significant role in the world of amusement (Zaidi, 2013). Drama is avital form of behavior in different cultures. Drama is a kind of an imaginary illustration of a character by playing effective role, effective dialogue and performance. It is a unique tool to express and explore the human feelings. Urdu drama has been played on stage in front of an audience, but now it moved to television, radio and theater, as well as through the media channels of innovation and entertainment areas.

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Today, people can easily find such a drama on the TV shows, movies, Broadway shows and more (Zaidi, 2013). Television has become an essential part of our daily lives and it has brought a revolutionary change in our cultures norms and traditions especially its impact on female is widely spreaded (Iram and Sadaf, 2012). There is a limited work has been done on the socio cultural effects of Urdu dramas on young females in Pakistan. In this scenario, there is a need of conducting a scientific study in order to understand that up to what extent the female youth watches Urdu dramas and accept social and cultural changes.

Or does exposure of Urdu dramas lead to the adoption of new fashion and culture? This study intended to explore the socio cultural effects of Urdu dramas on females in DHA Karachi, a city with strong cultural background which has now turned into a hub of different cultures in Pakistan. The main objective of the study was to explore how Urdu dramas promoted cultural change among females. Since it is the ever first study on this issue in DHA Karachi.

## **Literature Review**

Mass media is the unique and effective tool of communication, information and source of entertainment. Media has reduced the distances among the people of different cultures, norms and traditions and that's why the world has become a global village. It plays a vital role in the life of a common man of different cultural and social ethnicities to know about each other. Media is bringing an effective change in the value, norms and culture of the people and that's why no one can refute from the prominence of media mainly television (Baran, 2004).

Media is bringing an effective change in the value, norms and culture of the people and that's why no one can deny from the importance of media particularly television (Baran, 2004). And no one can deny from the importance of television from our lives. (Kaleem, 2016) indentified that the television can play a vital role in promoting culture but similarly it can also be a violating tool as well for the culture. According to the findings of (Sohail, 2016) that dramas are a great source of entertainment for the all ages. These dramas have both positive and negative impacts on our minds as well as on our culture. It has also been identified that extramarital and second marriages cases have been increased which is also the negative effects of these urdu dramas. The cases of divorce ultimately have been increased because most of the urdu dramas theme is based on illegal activities and the culture of second marriages in our society.

Urdu dramas play a role significant in changing the lives of the people because people through watching dramas come to know about the norms and cultures of the different areas. Through dramas new fashion trends are introduced and people notice and adopt these modern introduced fashions in their daily routine life. According to the finding of (Zia, 2007) the dramas which are being telecasted on cable television has a great impact on the viewer's life style. It is also investigated that foreign media also is also bringing a change in the daily routine life of the people (Arif, 2006). New fashion trends, rituals, traditions and dresses are being promoted by these dramas through different cable channels.

According to the finding of the (Taylor & Altman, 1973) that excessive watching of television by people and involving themselves in the presented characters on television, these individual will be highly influenced by these

fictional characters and they try to live in the life of the dreams presented on television through television. Another study reveals that watching of television also had a bad impact on the reading and some sort of other daily routine of life (Belson. W, 1961). Through watching these dramas women get high influence of dressing through the characters of the dramas and try to adopt these new fashion trends in their daily routine life (Butt. S.S, 2005).

It is also investigated that mostly women like to purchase those items which are being worn by the characters of the dramas (Ruwandeepea, 2011). Indian t.v dramas are also being watching across the Pakistan and they are promoting their own cultures and rituals which has a contradictory effects on the culture of Pakistan (Brohi, 2010). In Pakistan our drama industry has a great cultural impact on the minds of the viewers. Our Urdu dramas channels are highly influenced by western culture and they are promoting this western cultre among the Pakistani people which can influence Pakistani culture (Malik, H. 2017).

According to the findings of (Kim & Lee, 2008) modern dressing styles, adopting fashion, and self-consciousness put a great influence on brand attitude, brand recall and buying intension of the product placed on TV drama. It is also identified that television has badly affected the daily routine life especially studying habits and the household work routine of the females (Zia, 2009). Verbal violence against the women which is shown in Pakistani Urdu dramas has a great impact on the rural and urban female of the Pakistan (Roshan *et al*, 2013). The findings of the studies finally identified that attitude, behavioral levels and knowledge of both rural and urban females are being highly influenced by Drama.

## Research Methodology

This study was designed to determine socio cultural effects of Urdu drama on female population in Pakistan. Karachi is a most populous city of Sindh province in Pakistan. Convenient sampling technique was used for data gathering and well-structured questionnaire was used for the data collection. SPSS version 2017 was used for data analysis. After data analysis, it is presented in the shape of appropriate charts and graph.

## Results and Discussion

Socio-economic and demographic information of the respondents:

The results are shown in the form of tables gathered for different variables and statistical analysis as per the study objectives The initial tables have provided the information on demographic characteristics of population.

**Table 1: Frequency distribution of the respondents regarding age**

| Age   | Frequency | Percentage |
|-------|-----------|------------|
| 16-20 | 56        | 28.0       |
| 21-25 | 69        | 34.5       |
| 26-30 | 53        | 26.5       |

|              |            |              |
|--------------|------------|--------------|
| 31-35        | 16         | 8.0          |
| 36-40        | 5          | 2.5          |
| 41 and above | 1          | 0.5          |
| <b>Total</b> | <b>200</b> | <b>100.0</b> |

Above table showed that about 34.5%, 28.0%, 26.5%, 8.0%, 2.5% & 0.5% of the respondents belong to the age group of 21-25, 16-20, 26-30, 31-35, 36-40 & 41 years and above respectively.

**Table 2: Frequency distribution of the respondents regarding qualification**

| <b>Qualification</b> | <b>Frequency</b> | <b>Percentage</b> |
|----------------------|------------------|-------------------|
| Illiterate           | 1                | .5                |
| Literate             | 2                | 1.0               |
| Primary              | 4                | 2.0               |
| Middle               | 7                | 3.5               |
| Matric               | 25               | 12.5              |
| Intermediate         | 46               | 23.0              |
| Graduation           | 72               | 36.0              |
| Post-graduation      | 43               | 21.5              |
| <b>Total</b>         | <b>200</b>       | <b>100.0</b>      |

Table shows that thirty-six (36.0%) of the respondents were level of graduation, twenty-three (23.0%) of the respondents were level of intermediate, more than twenty-one (21.5%) of the respondents were level of post-graduation, more than twelve (12.5%) of the respondents were level of matric, more than three (3.5%) of the respondents were level of middle, two (2.0%) of the respondents were level of primary. While one (1.0%) of the respondents was level of literate and less than one (0.6%) of the respondents were illiterate. Data shows that (36.0%) of the respondents were level of graduation.

**Table 3: Frequency distribution of the respondents regarding profession**

| <b>Profession</b> | <b>Frequency</b> | <b>Percentage</b> |
|-------------------|------------------|-------------------|
| Housewife         | 50               | 25.0              |

|                           |            |              |
|---------------------------|------------|--------------|
| Private job               | 59         | 29.5         |
| Govt. job                 | 32         | 16.0         |
| Labour                    | 5          | 2.5          |
| Homemade                  | 6          | 3.0          |
| Any other .....(Students) | 48         | 24.0         |
| <b>Total</b>              | <b>200</b> | <b>100.0</b> |

Table shows that more than twenty-nine (29.5%) of the respondents had their profession of private job, twenty-five (25.0%) of the respondents had their profession of housewife, twenty-four (24.0%) of the respondents had their profession of students, sixteen (16.0%) of the respondents had their profession of Govt. job, three (3.0%) of the respondents had their profession of homemade and more than two (2.5%) of the respondents had their profession of labor. Data shows that more than twenty-nine (29.5%) of the respondents had their profession of private job.

**Table 4: Frequency distribution of the respondents regarding watching Urdu Drama on TV channels**

| Urdu drama channel do you usually watch | Frequency  | Percentage   |
|---|------------|--------------|
| HUM TV                                  | 40         | 20.0         |
| GEO TV                                  | 45         | 22.5         |
| A Plus TV                               | 6          | 3.0          |
| PTV Home                                | 25         | 12.5         |
| GEO Kahani                              | 32         | 16.0         |
| ARY Digital                             | 52         | 26.0         |
| <b>Total</b>                            | <b>200</b> | <b>100.0</b> |

Table shows that twenty-six (26.0%) of the respondents were usually watching the ARY Digital for Urdu drama channel, more than twenty-two (22.5%) of the respondents were usually watching the GEO TV for Urdu drama channel, twenty (20.0%) of the respondents were usually watching the HUM TV for Urdu drama channel, sixteen (16.0%) of the respondents were usually watching the GEO Kahani for Urdu drama channel. While more than twelve (12.5%) of the respondents were usually watching the PTV Home for Urdu drama channel and three (3.0%) of the respondents were usually watching the A Plus TV for Urdu drama channel. Data shows that twenty-six (26.0%) of the respondents were usually watching the ARY Digital for Urdu drama channel.

**Table 5: Frequency distribution of the respondents regarding kind of Urdu dramas watched by respondents**

| <b>Kind of Urdu dramas you are interested</b> | <b>Frequency</b> | <b>Percentage</b> |
|---|------------------|-------------------|
| Comedy  | 25               | 12.5              |
| Tragedy                                       | 10               | 5.0               |
| Melodrama                                     | 20               | 10.0              |
| Romantic drama                                | 23               | 11.5              |
| Novel drama                                   | 99               | 49.5              |
| Horror drama                                  | 16               | 8.0               |
| Spy drama                                     | 7                | 3.5               |
| <b>Total</b>                                  | <b>200</b>       | <b>100.0</b>      |

Table shows that more than forty-nine (49.5%) of the respondents they are interested in Novel Urdu dramas, more than twelve (12.5%) of the respondents they are interested in Comedy Urdu dramas, more than eleven (11.5%) of the respondents they are interested in Romantic Urdu dramas, ten (10.0%) of the respondents they are interested in Melodrama Urdu dramas, eight (8.0%) of the respondents they are interested in horror Urdu dramas. While five (5.0%) of the respondents they are interested in Tragedy dramas and more than three (3.5%) of the respondents they are interested in spy drama. Data shows that more than forty-nine (49.5%) of the respondents they are interested in Novel Urdu dramas.

**Table 6: Frequency distribution of the respondents regarding daily hours watching Urdu dramas**

| <b>Daily watch Urdu dramas</b> | <b>Frequency</b> | <b>Percentage</b> |
|--------------------------------|------------------|-------------------|
| Less than 1 hour               | 16               | 8.0               |
| 1-2 hours                      | 99               | 49.5              |
| 3-4 hours                      | 76               | 38.0              |
| 5-6 hours                      | 3                | 1.5               |
| 7 and above                    | 6                | 3.0               |
| <b>Total</b>                   | <b>200</b>       | <b>100.0</b>      |

Table shows that more than forty-nine (49.5%) of the respondents said that 1-2 hours daily watching the Urdu dramas, thirty-eight (38.0%) of the respondents 3-4 hours daily watching the Urdu dramas, eight (8.0%) of the respondents less than 1 hour daily watching the Urdu dramas. While three (3.0%) of the respondents said that 7 and above hours daily watching the Urdu dramas and more than one (1.5%) of the respondents said that 5-6 hours daily watching the Urdu dramas. Data shows that more than forty-nine (49.5%) of the respondents said that 1-2 hours daily watching the Urdu dramas.

**Table 7: Frequency distribution of the respondents regarding watching Urdu drama for adopting fashion**

| <b>You watch Urdu drama for adopting fashion</b> | <b>Frequency</b> | <b>Percentage</b> |
|--|------------------|-------------------|
| Strongly agree                                   | 98               | 49.0              |
| Agree  | 92               | 46.0              |
| Neutral  | 6                | 3.0               |
| Strongly disagree                                | 2                | 1.0               |
| Disagree   | 2                | 1.0               |
| <b>Total</b>                                     | <b>200</b>       | <b>100.0</b>      |

Table shows that forty-nine (49.0%) of the respondents strongly agreed that they watch Urdu dramas for adopting fashion, forty-six (46.0%) of the respondents agreed that they watch Urdu dramas for adopting fashion, three (3.0%) of the respondent's neutral that they watch Urdu dramas for adopting fashion. While one (1.0%) of the respondents are equal strongly disagreed and disagreed that they watch Urdu dramas for adopting fashion. Data shows that forty-nine (49.0%) of the respondents strongly agreed that they watch Urdu dramas for adopting fashion.

**Table 8: Frequency distribution of the respondents regarding Interaction with family**

| <b>Interaction with family decreased watching Urdu dramas</b> | <b>Frequency</b> | <b>Percentage</b> |
|---|------------------|-------------------|
| Strongly agree  | 110              | 55.0              |
| Agree   | 71               | 35.5              |
| Neutral   | 10               | 5.0               |
| Strongly disagree   | 8                | 4.0               |
| Disagree  | 1                | 0.5               |

|              |            |              |
|--------------|------------|--------------|
| <b>Total</b> | <b>200</b> | <b>100.0</b> |
|--------------|------------|--------------|

Table shows that majority of the respondents i.e. fifty-five (55.0%) strongly agreed that interaction with family decreased watching Urdu dramas, more than thirty-five (35.5%) of the respondents agreed that interaction with family decreased watching Urdu dramas, five (5.0%) of the respondent's neutral that interaction with family decreased watching Urdu dramas. While four (4.0%) of the respondents strongly disagreed that interaction with family decreased watching Urdu dramas and less than one (0.5%) of the respondents disagreed that interaction with family decreased watching Urdu dramas. Data shows that majority of the respondents i.e. fifty-five (55.0%) strongly agreed that interaction with family decreased watching Urdu dramas.

**Table 09: Frequency distribution of the respondents regarding Urdu dramas enhancing status of women in society**

| <b>Urdu dramas are enhancing status of women in society</b> | <b>Frequency</b> | <b>Percentage</b> |
|---|------------------|-------------------|
| Strongly agree  | 56               | 28.0              |
| Agree   | 92               | 46.0              |
| Neutral   | 47               | 23.5              |
| Strongly disagree   | 4                | 2.0               |
| Disagree  | 1                | .5                |
| <b>Total</b>  | <b>200</b>       | <b>100.0</b>      |

Table shows that forty-six (46.0%) of the respondents agreed that Urdu dramas are enhancing status of women in society, twenty-eight (28.0%) of the respondents strongly agreed that Urdu dramas are enhancing status of women in society, more than twenty-three (23.5%) of the respondent's neutral that Urdu dramas are enhancing status of women in society. While two (2.0%) of the respondents strongly disagreed that Urdu dramas are enhancing status of women in society and less than one (0.5%) of the respondents disagreed that Urdu dramas are enhancing status of women in society. Data shows that forty-six (46.0%) of the respondents agreed that Urdu dramas are enhancing status of women in society.

**Table 10: Frequency distribution of the respondents regarding females adopting fashion of shoes through Urdu dramas**

| <b>Females are adopting fashion of shoes through Urdu dramas</b> | <b>Frequency</b> | <b>Percentage</b> |
|--|------------------|-------------------|
| Strongly agree   | 73               | 36.5              |
| Agree  | 98               | 49.0              |
| Neutral  | 24               | 12.0              |
| Strongly disagree  | 4                | 2.0               |
| Disagree   | 1                | .5                |
| <b>Total</b>   | <b>200</b>       | <b>100.0</b>      |

Table shows that forty-nine (49.0%) of the respondents agreed that females are adopting fashion of shoes through Urdu dramas, more than thirty-six (36.5%) of the respondents strongly agreed that females are adopting fashion of shoes through Urdu dramas, twelve (12.0%) of the respondent's neutral that females are adopting fashion of shoes through Urdu dramas. Two (2.0%) of the respondents strongly disagreed that females are adopting fashion of shoes through Urdu dramas and less than one (0.5%) of the respondents disagreed that females are adopting fashion of shoes through Urdu dramas. Data shows that forty-nine (49.0%) of the respondents agreed that females are adopting fashion of shoes through Urdu dramas.

**Table 11: Frequency distribution of the respondents regarding females are adopting fashion of makeup through Urdu dramas**

| <b>Females are adopting fashion of makeup through Urdu dramas</b> | <b>Frequency</b> | <b>Percentage</b> |
|---|------------------|-------------------|
| Strongly agree  | 110              | 55.0              |
| Agree   | 71               | 35.5              |
| Neutral   | 18               | 9.0               |
| Strongly disagree   | 1                | .5                |
| <b>Total</b>  | <b>200</b>       | <b>100.0</b>      |

Table shows that majority of the respondents i.e. fifty-five (55.0%) strongly agreed that females are adopting fashion of makeup through Urdu dramas, more than thirty-five (35.5%) of the respondents agreed that females are adopting fashion of makeup through Urdu dramas. While nine (9.0%) of the respondent's neutral that females are adopting fashion of makeup through Urdu dramas and less than one (0.5%) of the respondents disagreed that females are adopting fashion of makeup through Urdu dramas. Data shows that majority of the respondents i.e. fifty-five (55.0%) strongly agreed that females are adopting fashion of makeup through Urdu dramas.

**Table 12: Frequency distribution of the respondents regarding females are adopting fashion of brands through Urdu dramas**

| <b>Females are adopting fashion of brands through Urdu dramas</b> | <b>Frequency</b> | <b>Percentage</b> |
|---|------------------|-------------------|
| Strongly agree  | 75               | 37.5              |
| Agree   | 87               | 43.5              |
| Neutral   | 36               | 18.0              |
| Strongly disagree   | 2                | 1.0               |
| <b>Total</b>  | <b>200</b>       | <b>100.0</b>      |

Table shows that more than forty-three (43.5%) of the respondents agreed that females are adopting fashion of brands through Urdu dramas, more than thirty-seven (37.5%) of the respondents strongly agreed that females are adopting fashion of brands through Urdu dramas. While eighteen (18.0%) of the respondent's neutral that females are adopting fashion of brands through Urdu dramas and one (1.0%) of the respondents strongly disagreed that females are adopting fashion of brands through Urdu dramas. Data shows that more than forty-three (43.5%) of the respondents agreed that females are adopting fashion of brands through Urdu dramas.

**Table 13: Frequency distribution of the respondents regarding females are adopting fashion of purse caring through Urdu dramas**

| <b>Females are adopting fashion of purse caring through Urdu dramas</b> | <b>Frequency</b> | <b>Percentage</b> |
|---|------------------|-------------------|
| Strongly agree  | 72               | 36.0              |
| Agree   | 89               | 44.5              |
| Neutral   | 32               | 16.0              |
| Strongly disagree   | 4                | 2.0               |

|              |            |              |
|--------------|------------|--------------|
| Disagree     | 3          | 1.5          |
| <b>Total</b> | <b>200</b> | <b>100.0</b> |

Table shows that more than forty-four (44.5%) of the respondents agreed that females are adopting fashion of purse caring through Urdu dramas, thirty-six (36.0%) of the respondents strongly agreed that females are adopting fashion of purse caring through Urdu dramas, sixteen (16.0%) of the respondent's neutral that females are adopting fashion of purse caring through Urdu dramas. While two (2.0%) of the respondents strongly disagreed that females are adopting fashion of shoes through Urdu dramas and more than one (1.5%) of the respondents disagreed that females are adopting fashion of purse caring through Urdu dramas. Data shows that more than forty-four (44.5%) of the respondents agreed that females are adopting fashion of purse caring through Urdu dramas.

### Correlation

The analysis has been done to analyse the relationship between two variables of the study.

**Hypothesis:** More will be the time spending on watching Urdu dramas; lower will be the interaction with family.

**Table 14: Correlation between time you prefer for watching Urdu dramas and Interaction with family decreased due to watching Urdu dramas**

| Times you prefer for watching Urdu dramas | Interaction with family decreased due to watching Urdu dramas |       |         |                   |          | Total |
|---|---|-------|---------|-------------------|----------|-------|
|   | Strongly agree  | Agree | Neutral | Strongly disagree | Disagree |       |
| Morning                                   | 5   | 0     | 0       | 0                 | 0        | 5     |
| Afternoon                                 | 17  | 7     | 2       | 0                 | 0        | 26    |
| Evening                                   | 26  | 19    | 1       | 4                 | 1        | 51    |
| Late Night                                | 1   | 4     | 0       | 0                 | 0        | 5     |
| Any time                                  | 29  | 15    | 5       | 1                 | 0        | 50    |
| When free                                 | 32  | 26    | 2       | 3                 | 0        | 63    |
| <b>Total</b>                              | 110   | 71    | 10      | 8                 | 1        | 200   |

$X^2 = 21.638^a$ , ( $p = .360$ ),  $\gamma = .101$ , ( $p = .274$ )

Data in this table regarding the between sometime females spent watching Urdu dramas and interaction with family decreased due to watching Urdu dramas, Chi-Square (21.638<sup>a</sup>) value statistically shows highly significant (probability=.360) association between these two variables. Chi-Square statistic of 21.638, with 20 degrees of freedom which is associated with probability of .0360 which is highly significant at the 0.05 level of significance. So, the existing hypothesis entitled “more will be the time spending on watching Urdu dramas; lesser will be the interaction with her parents” is highly statistically accepted at the 0.05 level of significance.

### **Conclusion & Recommendations**

The present study finally concluded that majority of the population get information, entertainment and knowledge through watching television. In this regard Urdu dramas are the great source of entertainment for the females of the Karachi. Through dramas new fashion trends are introduced and people notice and adopt these modern introduced fashions in their daily routine life. Present study has identified that Urdu dramas has a deep effect on the behavior of the people as a number of the respondents accepted this fact. Finally, present study reveals that Urdu dramas are simultaneously cause of the attitudinal and behavioral change in the lives of the females. By keeping in view above mentioned results and discussion finally it is identified that Urdu dramas are bringing a change in life style of the female and it is a great source of promoting fashion and adopting modern cultures, norms, tradition and styles.

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