

## Pakistani Drama And Critical Analyses On Gendered Display Of Culture

**Taha Shabbir**

Department of Mass Communication  
Federal Urdu University

**Yasmeen Sultana Farooqui**

Department of Media Science  
Ilma University

**Shazia Shaikh**

Department of Media Science  
University of Sindh

### Abstract

The research looked into how media stereotypes and the people's hold of gender concerning drama on TV shows can change how people perceive each other. It relies a lot on specific and detailed data on a data set consisting of most Pakistani university students in national and private institutions. A questionnaire was created with specific attributes in mind as the critical input; these were given significant consideration in selecting and compiling the data. As discussed by the data group, the social variety in Pakistani cultures, such as the inclusion of two different educational institutions, must be regarded as a variable in this research. For most people, daily exposure to Gender-Stereotyping in traditional media has adverse effects on how they perceive social identities, most notably women.

**Keywords:** Media Influence; Gender-based analysis; Pakistani social diversity; Feminist Theory.

### تلخیص

اس تحقیق میں یہ دیکھا گیا کہ ٹی وی شوز میں ڈرامے کے سلسلے میں میڈیا کے دقیانوسی تصورات اور لوگ جنٹی صنف کے حامل ہیں ، یہ کیسے تبدیل کر سکتے ہیں کہ لوگ ایک دوسرے کو کس طرح سمجھتے ہیں۔ یہ ایک ڈیٹا سیٹ کے ایک مخصوص اور تفصیلی اعداد و شمار پر بہت زیادہ انحصار کرتا ہے جو قومی اور نجی اداروں میں پاکستانی یونیورسٹی طلبا کی اکثریت پر مشتمل ہے۔ تنقیدی ان پٹ کے بطور خاص سوالات کو ذہن میں رکھتے ہوئے ایک سوالیہ نشان تیار کیا گیا تھا۔ ان کو منتخب کرنے اور اعداد و شمار کو مرتب کرنے میں نمایاں غور کیا گیا۔ جیسا کہ ڈیٹا گروپ کے زیر بحث آیا ، پاکستانی ثقافت میں جو معاشرتی قسم موجود ہے ، جیسے دو الگ الگ تعلیمی

اداروں کو شامل کرنا ، اس تحقیق میں متغیر ہونا ضروری ہے۔ زیادہ تر لوگوں کے روایتی ذرائع ابلاغ میں صنف دقیانوسی تصور کی روزانہ نمائش کے اس پر منفی اثرات پڑتے ہیں کہ انہیں معاشرتی شناختوں ، خاص طور پر خواتین کے بارے میں کیسے پتہ چلتا ہے۔

**کلیدی الفاظ:** میڈیا کا اثر ، صنف پر مبنی تجزیہ ، پاکستانی سماجی تنوع ، نسائی نظریہ

## Introduction

It was widely believed before the 1980s that cultural research on gender would provide a core emphasis on the questioning of women's representations in the media. As the twentieth century came to an end, though, gender scientists became mainly involved in exploring the contexts in which male and masculine sex stereotypes were represented and started to investigate how communication mechanisms and structures led to the development of multiple modes of masculinity. On the other side, there is little debate about the claim of mainstream media's essential role in disseminating prevailing cultural norms, especially in the perpetuation of representations of gender distinctions, functions, and gender inequalities. Given that the media create and use gender roles to perpetuate gender disparity, it is necessary to investigate how the gender-based position in culture is portrayed or influenced by those dominant entities, i.e., conventional media.

There is proof in this respect that exposure to TV social drama and numerous ads portraying women as sexual objects creates greater recognition among male undergraduates of gender-role stereotyping and rape myths. Consistently, survey analysis indicates that more regular exposure to TV formats such as soap operas and music videos-usually concerned with sexual material and sexual thoughts or impulses; Media Report to Women 2001-is correlated with more traditional sexual behaviors, unhealthy relationship values, and more significant approval of sexual advances, especially among women and adobo Similarly, Ward noticed that young women subjected to prime time TV videos showing men as sex-driven and women as sexual artifacts demonstrated greater tolerance for those assumptions than women exposed to control clips, independent of exposure levels. In a related way, the analysis focused on priming and schema hypotheses has shown that the existence of the material may influence even the perception by audiences of vague stimuli and experiences of real-world relationships between men and women just viewed on TV The general idea that somehow "gendered" is the modern media includes several possibilities. For example, because of assumptions suggesting that computer technology is more accurately male than female, the Internet may relate differently to men and women[Some scholars claim that male ideals have been institutionalized in technology by its developers, integrating a cultural connection with male identity the technology itself. The technology can be "gendered by design." in the language of Green, Owen, and Pain (2019). A weaker version of this argument is that online material appears to support male preferences and styles regardless of the underlying technology's inherent properties.

Women's stereotypes have long been a source of contention for media academics. Numerous studies have been performed on women's representation in virtually every medium of media. According to feminist researchers, the link between the media and women is critical since women's image in society is heavily affected by the media. Television, in particular, is a powerful and effective medium for influencing people, shaping their ideas, knowledge, attitudes, and actions, and establishing stereotypes. The way men and women are presented on Pakistani entertainment television sends messages about gender issues (Ford, 2017; Rivadeneyra & Ward, 2015; Ward & Rivadeneyra, 2019). While these studies are noteworthy and have made substantial contributions to media and gender studies, the primary issue is how they portrayed women. The majority of them focused on the media's portrayal of women as docile, dependent, and less influential members of society in comparison to males.

Additionally, most of the existing work on gender stereotypes is oriented toward the west, with nothing published about the impact of theater on gender norms in Pakistan. Thus, the current study seeks to contribute to the existing scholarly conversation by examining "ideal women" in Pakistani plays. It does not address gender discrimination or equality; instead, it focuses on establishing preconceptions and developing qualities associated with being "perfect" in Pakistani society through television plays and serials. This study compares women in lead parts against women in supporting roles, an area of research that has received little attention. It examines the portrayal of women in comparison to women who had essential and small parts in plays and serials. In theater, a woman who plays the lead part is referred to as the "lead character" or "heroine" since the plot and core theme generally revolves around her. In contrast, a woman who plays a lesser or opposing role is the "side role character."

Being a "good woman" or a "bad woman," a "perfect woman," or an "imperfect woman" are all relative ideas that can only be interpreted within the confines of a particular culture and community. Pakistan is a patriarchal culture in which women, who account for more than half of the population, are nevertheless controlled by males in their daily lives. Women are stereotyped because they are confined to their houses, and their lifestyles are expected to conform to their traditional societal conventions. They are expected to rely on the self-righteous and males for decision-making, which is why they are regarded as inferior and subordinate to them.

### **Theoretical Framework**

Differences in the status of sex, or the belief that women and men are innately distinct, occur in the newspapers, ads, women's magazines, and films. Much of the research on gender focuses on the theory of gender acquisition and how socially established gender roles will harm individual life prospects, specifically in terms of self-worth, women's social needs, and employment potential. It was assumed that depictions of women who depict

them as less capable emotionally and physically than men or in which their beauty, attractiveness, or home service are highly valued elements would discourage women from obtaining individual accomplishments (career, wealth, personal). Early research in media studies, specifically on social television series, showed that women were poorly portrayed and that the pictures seemed to be heavily stereotyped. For instance, the creation of global comparisons, for example, the degree to which women present themselves as news reporters and news concerns, has expanded in gender studies, evaluating the extent to which female perspectives are linked to democratic political processes. In America, Elsewhere both within and outside the Middle East and elsewhere, more closely focused styles of feminism such as Latin, black, and Asian feminist theory were present recently.

There have been different forms of Islamic feminism. On the other side, psychological models of development explain how people acquire gender norms knowledge. Gender theory highlights the dominant role of Gender respects not only knowledge and beliefs but also structures in a particular culture and guides. Bem's view of the gender model examines how girls react to them if exposed to cultural concepts that include maleness and women's actions. In this segment, "female" and "man" are the biological terms, and "male" are cultural constructs. Gender schemes point to historical, contextual, and persuasive definitions to clarify the significance of gender roles. Bem's index of sex is masculine, feminine, and androgynous, but in this psychological perspective, the identification relies upon the societal persistence of gender dichotomy.

The principle of the gender paradigm presents a valuable starting point when discussing gender identities - both practiced and media dialogue support in sense-making. It describes how the role of gender in the society of women and men is learned, perceived, and perceived and the position of gender men. Therefore, information audiences also play an essential role in maintaining such typecast by choosing stereotypical data and selecting info. For example, in the field of drama, television audiences explicitly display distinct data-seeking behaviors based on their social demographics, such as Gender, Age, psychosocial context, and schooling. For, e.g., there have been sex differences in TV-drama preferences worldwide for a long time. This advancement in feminist philosophy, both in and out of the academic culture, reflects the complex issues of newspapers, themes, analytic and empirical methodologies explored in gender and feminist media research. These concerns are also being discussed in the academic field. These include discussions on the sexualization of the cultural representations of women and children, post-feminism, the portrayal of sexuality and debate of men (even homosexual and transgender people), media, girl culture, cosmetic surgery, cyber-feminism and new engagement technology, transnational feminist studies in media, marginal abuse and the media.

### **Research Questions**

The present study aims to answer an important research question in the theoretical sense of the media as mentioned above types: how well does the media style social attitude

reflect a mental image of males and females as a social actor? As a follow-up to this subject, consider the following questions:

- 1) Which gendered positions and characteristics might be built by viewing TV serials in Pakistan from students' expectations?
- 2) What are the external conditions that have shaped the conceptual picture of the social positions and characteristics of male/female students?
- 3) Because of the complexity of Pakistani culture, can such type of representation be perceived?

## **Review of Literature**

The current literature on women's representation may be generally divided into two groups. To begin, there are those studies that examine how women are portrayed in ads. Second, some studies examine gender stereotypes in cinema and television. We will attempt to explore both of the categories mentioned above in the next section. Arguably, evaluating how women are portrayed in advertising is of little relevance. However, as Singorielli (2016) correctly points out, exposure to gender role stereotypes in advertising frequently impacts "gender-stereotyped attitudes" since individuals see and form an image about how a woman should and should not be. Pictures impact not just males; women are also influenced by media representations of how they should behave. Seplow (2017) asserted that "television is a product of advertisers." Advertisers are attracted to females. Female audiences are critical to a show's success. That is, women like self-observation". As a result, advertising and television ads reinforced notions of women's "ideal beauty." They portray the stunning ladies as very white, ultra-thin, with a "tubular curved" figure and flowing blonde or thick black hair (Dittmar & Howard, 2004; Lin & Kulik, 2012; Polivy & Herman, 2014; Sands & Wardle, 2013; Schooler, Ward, Meriwether, & Caruthers, 2014; Tiggemann & Slater, 2013). In terms of prescribed duties, women are portrayed as illiterate, dependent, and housewives (Jean, 2016; Shahwar, 2013). It's also worth noting that women are frequently objectified to the point that their bodies or body parts take precedence over their human personalities. Lin (2018) believes that media depiction of women is more concerned with their bodies and appearances than with their performances and efficacy. As a result, they are frequently seen as physical objects used to satiate men's sexual needs. This objectification validates or disapproves of women's standing and existence in society based on their sexual attractiveness and ideal physical form (Fredrickson & Roberts, 2007). This objectification and stereotyping are perpetuated in dramas as well. Numerous researches from the past to the present have established this. Zheng (2018), for example, studied the representation of female characters in award-winning Chinese television shows from 1979 to 2018. It was noted that the stereotyped image of women in Chinese plays has shifted. They are presented as self-sufficient and strong, yet the occupational portrayal of female characters is opposed to reality. Kaul and Sahni (2017) conducted an insightful study on the portrayal of women in Indian soap operas and how it affects couples in Jammu and Kashmir. Additionally, Indian plays show women as youthful, gorgeous super housewives.

Additionally, Indian soap operas ignore the reality of women's roles in society and promote a stereotyped picture of women. Apart from the portrayal of women in television dramas and advertising, an important feature of gender studies has been violence against women. It was noted that women are frequently portrayed as victims of violence on news networks, particularly in incidents of sexual harassment, rapes, child marriages, house fires, dowry violence, and honor murders (Ahmed, 2018). It has been claimed that patriarchal societies legitimize violence against women to maintain family discipline. They regard women as a personal affair. Thus, patriarchal societies emphasize the importance of the media, government, and non-governmental organizations refraining from portraying and discussing these abuses. Gender equality and representation are also issues of women's representation, although they fall outside the focus of this research. McNeil (2016) claimed that women as working women are underrepresented in television fiction content. They frequently show them in conventional female occupations and emphasize their familial and domestic focus. Additionally, some literature stated that television fiction content portrays women as undervalued, inferior, dependent, emotionally and economically weak, and at times as a monster devoid of truly human qualities. Women are rarely depicted as active and self-determining members of society and the household. Iqbal & Abdar (2016) examined the female characters' empowerment, career orientation, and decision-making ability in eight Hum TV soap operas.

They discovered that the education and job choices of 70% of female protagonists in these plays were not stated. Additionally, they found that all female characters in these plays lacked decision-making authority and that women in these dramas led oppressed lifestyles. Studies on the portrayal of female characters in Pakistani dramas frequently find that plays are changing away from a conventional to a liberal approach to the portrayal of female characters. Additionally, these findings suggest that three out of four key female characters in all of these plays are portrayed as empowered, educated women fully aware of their rights (Roy, 2018; Jiwani, 2018; Khan & Zaheen, 2019).

## **Methodology**

A cross-sectional survey methodology is adopted to analyze the gender display of culture. Questions were asked from enthusiastic drama viewers, and their point of view has been taken regarding what they believe in dramas regarding gender display of culture? A selection of 300 students from both government and private media colleges was required to answer the test questions. A questionnaire was developed to provide additional social and cultural features, such as detailed in Table 1, while also considering the differences within Pakistan's education systems. Three degrees of the comparative base were employed in the study of the data:

**Table: 1**  
**Sample characteristics**

<b>Sample characteristics (300)</b>		<b>F</b>	<b>%</b>
Male	Sex	86	43
Female		114	57
18 to <25	Age	20	10
25 to <30		171	85.5
20 to 35		9	4.5
Single	Marital State	186	93
Married		14	7
Governmental	University	124	62
Private		76	38
Low	Socioeconomic level	52	26
Medium		83	41.5
High		65	32.5
Metropolitan	Place of residence	148	74
Bottom Town		29	14.5
Upper Town		23	11.5
One Deceased	Parental status	18	9
Harmonious		179	89.5
Divorced		3	1.5
Exist	1st-degree divorce	45	22.5
Doesn't Exist		155	77.5

Researchers investigated the influence of TV programs on Pakistani citizens' perceptions of gender norms and attributes for the first move. In the second level, students' gender and the related perceptions are discussed—a social and cultural history different from the other two (Table 2). The investigation depends on variables that measure the fundamental aspects of how students utilize social TV serials, considering students' complex viewing tastes and attitudes. As an example of one's gender-related constructions, a first list of displaying variables is employed. In addition, a second range of suggesting variables has been set aside for checking the standards and attitudes that have already been constructed for different gender roles and places in Pakistani pupils.

**Table: 2**  
**Social roles and attributes according to gender and type of media**

<b>Gender-based roles and attributes in traditional media</b>		<b>Male (136)</b>	<b>Female (164)</b>	<b>Chi-Square</b>	<b>df</b>	<b>P. Value</b>
Caring for home affairs	F	122	114	0.545	1	0.460
	%	78.0	88.0			
Kindness	F	90	98	0.800	1	0.371
	%	72.0	78.4			
Beauty and Richness	F	88	90	0.140	1	0.708
	%	66.6	80.2			
Joy	F	90	96	8.425	1	0.004
	%	58.0	30.6			
Sharing activities	F	88	108	7.375	1	0.007
	%	51.2	42.0			
Activist	F	42	50	7.103	1	0.008
	%	56.3	31.2			
Mobilize public opinion	F	54	66	6.472	1	0.011
	%	60.8	52.2			
Expressing her opinion without fear of shame	F	48	78	3.342	1	0.068
	%	52.4	41.8			

## Results

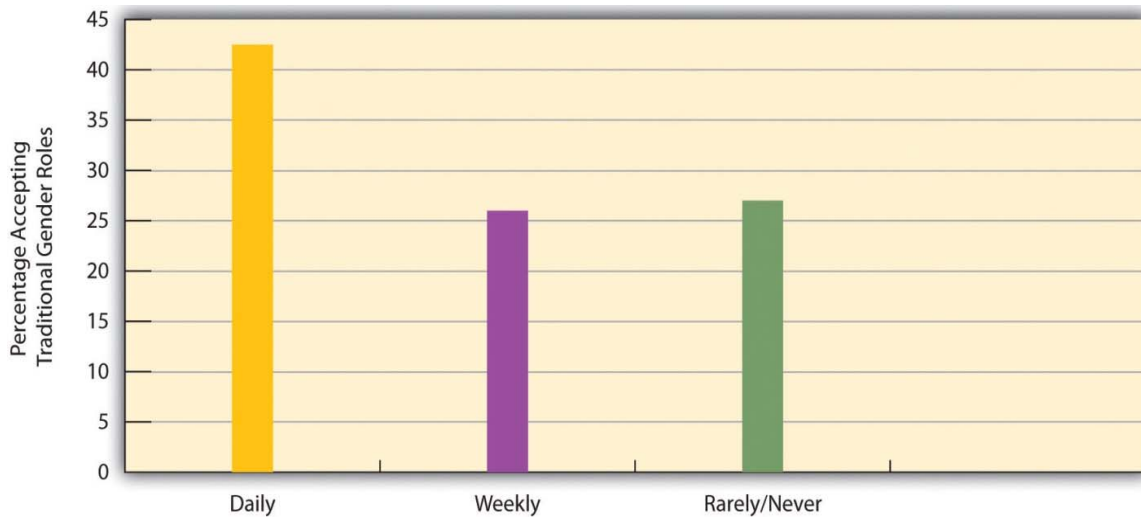
### Popular TV series and perceptions and views of gender norms and characteristics among learners

Participants were asked to assign derogatory positions for each parent (85.5 percent), wife (59.8 percent), partner (89.8 percent), divorced man (90.5 percent), split man (86 percent), working woman (70 percent), son (58.5 percent), daughter (78 percent), and politician (92.5 percent), in the sense of Pakistani TV social serials portraying Pakistani men and women (70.5 percent). Although the mother (89 percent), the divorced woman (60.5 percent), and the separated woman were correlated with supportive roles (70 percent). The chi<sup>2</sup> test identified a relationship between exposure to the Pakistani TV social serials and divorced women's position. They still suffer from the social accusations of failure (70.7 percent) of those who are exposed to TV social serials at an average pace, whose number is (62) (chi=10.322, df=5, Asymp. Sig=0.037). Additionally, it was noticed that students subjected to Pakistani TV social serials at an average frequency had more understanding of the son's position negatively and were more obstinate towards their parents. Those three parties struggle regardless of conditions and sacrifice themselves in the end. A divorced woman or woman who has been divorced will frequently be given the "family sponsor" responsibility for mothers (whether the father played his position or not).



Further, it is related that "mother" has an essential role in South Asian and Islamic societies. In the sense of this specific research, however, the study showed no significant difference between the level of exposure to social serials on Pakistani TV and the prevalence of different gender-related roles. This may mean that various channels, like newspapers, as they are, affect students' views and attitudes. It is more vital than a wall shadow because the Pakistani culture bears legacies of socialization. Despite the usage of various media conventions and genres to link the feminine essence of women and their tendency to compromise their wealth, belongings, and lives to raise their families, this male-oriented trend can be defined. Because of this, women's strength of character, their ability to struggle alongside men, and their boldness in decision-making reflect the capacity to defy these social roles and no longer focus on the family or spouse or their children. In traditional media, such a clarification might represent the negative perceptions people have about skilled people and how they are described as lacking expertise and ability in light of their presence in advertising, which objectifies women. This knowledge may expose a context for Pakistani society that rejects a woman leaving the house and its role, particularly with the prevalence of harassment from both the same sex and men. On the other side, the study states that respondents made choices varying from pessimistic to optimistic about male and female students. They tend to get rowdy but are still highly inspired (48% of the boys versus 66.2% of the girls) (51 percent versus 40 percent for the female student). Girls, as expected, remain in the kitchen, while boys, as was to be predicted, stay in the house. In addition, this may be attributed to the very nature of the Islamic community, which connects money spending with males. It can even be connected to the emotional and illogical way of thought and the dreamy view of issues because of a lack of well-awareness of this idea.

Conversely, the competition of male students could conflict with the high unemployment and poverty rates and the magnitude of the practice of bribery and mediation in society. In contrast to female students, the substantially elevated rate of protests by male students can be explained in the light of their possible engagement in social movements and demonstrations recently assaulted by universities, especially at the University of Karachi, where the intervention of security forces resulted in casualties and injuries and damaged large portions of the university's infrastructure capabilities (2018). All the study above indicates that TV social serials lead to and also promote women's traditional views and men's responsibilities and attributes in Pakistani society. Given his lack of family connections, most people believe he has terrible opinions. He is, however, usually deemed superior technically and trained to excellence. Students' impressions here might be more reliant on their life interactions than advertising. They accept that women are always liable for the families and infants, even if they differ about the case. When considering respondents' perceptions, gender norms and characteristics must not be differentiated from TV social serials. Thus, gender roles can be traced back to Pakistan's social atmosphere and were handed down through the years in visual spaces and then shifted to self-awareness and found their implementations and activation on the ground. Both women and men are located in the respondents' views in Table 2.



### **TV social serials and the perceptions of gender roles and attributes**

It was observed that respondents display no variation in their opinions on gender roles and traits in different cultural contexts. Concerning features, for example, men were found to be strong.

### **Collectivist influences and their impact on ideas and perceptions of gender-based roles and attributes among learners**

In this study, unique socio-demographic variables have been discovered that could affect the interaction between TV social series gender roles and responder attitudes and the actions and perceptions of specific functions and characteristics.

### **Form of Institution**

A correlation was found between exposure to mass media, perceptions of gender roles and traits, and university degrees. Furthermore, the government respondents decided more than the private respondents on women's modernization. Results discovered that respondents from public universities had more binary gender representations than private universities regarding traditional and new media. This is likely related to the fact that respondents from government colleges are more conservative, whereas private institutions seem more autonomous. It can also be seen that Pakistani serials are affected the most by governmental universities, limiting women's rights. Therefore it's easier for women to obtain them.

Moreover, they contend that serials ignore women and don't respect motherhood versus the husband or that drama portrays the stereotypical role of women in the household. From the above, it is clear that Pakistani serials affect more government universities'

students than private colleges' students. At the same period, there is no significant correlation between the university and the volume of Pakistani serials. Government university students are more open to Pakistani serials than private university students. The government respondents' perspective is more realistic because they are better willing to have a critical view. This may be induced by socioeconomic inequalities between Karachi University students and private university students, as academic criteria such as the teaching personnel, upper-grade students, and their involvement in college and success because of their socioeconomic status are higher. We noticed that government university respondents are far more conscious of how television series influence the role of women in their home, their relationship with treatment, and the emphasis on the female body as a source of attractiveness and enjoyment than private university respondents. For individuals, study findings found that government university respondents are more conscious of private university respondents who represent the Pakistani husband inside the traditional governing males, who mistreat their wives and regulate their behavior. Television series are assumed to be connected to the Pakistani men's polymer. Although respondents from private universities varied in their views on whether focusing on the role of women was significant, with 50% of the private university respondents asserting that it is connected to television shows, in addition to believing that the ability of women to an audience is related to mainstream media, not modern media, agreed by respondents from public universities.

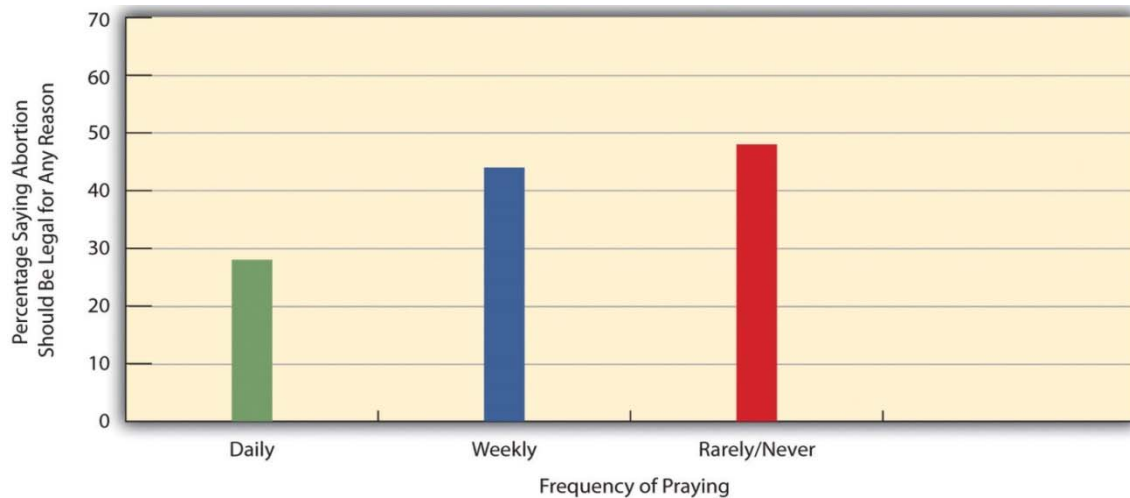
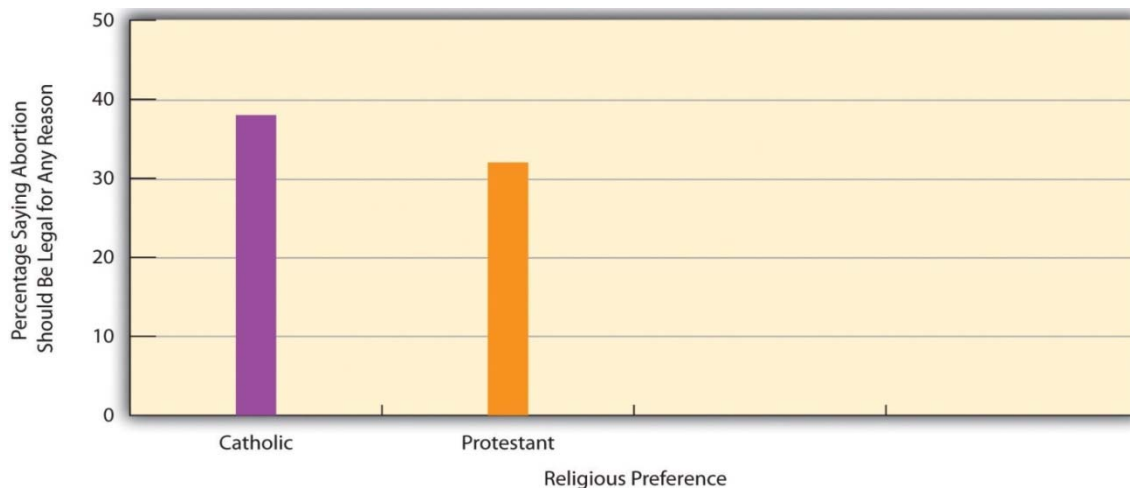
### **First-degree breakup events in the home**

Due to the university respondents' views staying unchanged, divorce fails to solve Pakistani TV's social series. Although there are several variables to consider, such as views of father and mother roles that are correlated with loved ones who are right, it can be said that respondents' assumptions about gender were created in the sense of integrating these variables. The case of divorce, for instance, might lead to a woman getting some negative perceptions associated with her. It could help to deal with her as an illiberal target and the behavior level of the males. Community plays a significant part in shaping the attitudes of the opposite sex.

### **Discussion**

Researchers examined the impact of exposure to socially taxing TV shows on cultural stereotypes and gender representations in the mass media, as they reported in the current report. There was a link between TV series regarding Pakistani societal problems and how those positions and features were extended to women. The study's findings revealed that respondents who have worked on several TV shows support the impact of community TV series in upholding women's rights. We may also recommend that respondents exposed to social TV serials have poorly shaped opinions on women's roles and features due to their life experiences and a negligible effect from conventional

Pakistani views on social TV serials. Compared to the findings, intimate experiences in which men and women often vary and conflict have little impact on students' perceptions and gender stereotypes and characteristics. Despite the reality that more people seek to support themselves instead of keeping their husbands, there is always a significant divide between women and men. The location of the father is "to the rear of a building." In terms of this, the idea of 'Gender Re-branding' requires to be included throughout the State. Therefore, the State should leverage all internal adjustments at the level of cultural structures and social and media networks to re-market the existing gender image discordant with the new positions.



## Recommendation

- Possibly, all media, including television, is responsible for actively highlighting concerns affecting women. When it comes to portraying women, the media should prioritize improving the way women's images and concerns are conveyed. Rather than presenting women in stereotyped ways, the media should take a proactive role in promoting good ideas and highlighting problems critical to changing women's lives.
- A paradigm shift in male members' thinking patterns must alter their existing power and masculine control conceptions. The necessity in the current scenario is not to elevate one gender over the other but to accomplish common goals, a better society, and a brighter future for future generations through pride in one's own culture.
- Media content, particularly television dramas starring women and addressing women's problems, needs re-orientation.
- Television dramas should be more forward-thinking, rational, extremely informational, educational, and inspirational to empower women by addressing concerns of gender inequality.
- There should be a thorough rethinking of the substance of television dramas to promote a more positive picture of women in society.

## Conclusions

In the present research, the impact of exposure to TV social series the participants expected was counter to their role models and gender expectations by mass media students. The data indicate a correlation between Pakistani social TV series exposure and certain women-related qualities and positions, particularly in cultural, technical, and environmental settings. Additionally, the study noticed that in Pakistani culture, where men concern themselves with their professions, mothers engage in domestic partnerships, raising children, shopping, and sitting with same-sex spouses, men and women's conventional "inherited and customary" roles are high in this society. To reinforce the optimistic views of gender roles and features in Islamic communities, the correct usage of the Internet modifies and enhances the gender roles and features. The Upper Regions' self-image was more damaging than in other cultural environments; women in the Upper Regions have derogatory social characteristics. This is better achieved by renewing the speeches discussing both men and women, with the support of the new floor. After reading regarding these topics, we agree that it is essential that we pay attention to the prohibitions and stress the change in women's positions in the upper-renaissance regions, as opposed to the representation synonymous with conventional roles. This would contradict any such common opinions since in the 2010 Parliament, and we have female deputies who were positions and qualities chosen by men from the Upper Area. Women are active in many educational campaigns, including both studying and inspiring.

## References

- Bem SL (1993). *The Lenses of Gender: Transforming the Debate on Sexual Inequality*. New Haven: Yale University Press.
- Bode L, Heninig V (2012). Mixed Signals? Gender And The Media Coverage of the 2008 Vice Presidential Candidates. *Politics and Policy*, 40: 221-257.
- Buysse, J. & Herbut M. (2004). Constructions of Gender in Sport: An Analysis of Intercollegiate Media Guide Cover Photographs. *Gender And Society*, 18: 66-81.
- Cynthia, Carter (2012). Sex/Gender and the Media from Sex Roles To Social Construction And Beyond, In Karen Ross (Ed). *The Handbook Of Gender, Sex, And Media*. USA: John Wiley And Sons Ltd
- Daniel CJ, Dindia K (1998) *Sex Differences and Similarities in Communication*. Mahwah, NJ: Lawrence Erlbaum.
- El Gammal R. (2009). *International Public Relations and Communication Among Cultures*. Karachi: Pakistani Lebanese Home, Third Edition (In Arabic).
- F.A., KNS, Hussin, F. (2011). Students' Decision Steps in Meta- Cognitive Learning in Free Online Groups (Metal-Frog): A Case Study, *Turkish Online Journal of Distance Education-Tojde, Turkey, Issn 1302-6488 Volume: 12 Number: 1,152-162*.
- Farrell K (2003). Naked Nation: The Full Monty, Working-Class Masculinity, And The British Image. *Men and Masculinities* 6: 119-135.
- Fleming-MiliciF. & Harris, J.L. (2017). Adolescents' Engagement with Unhealthy Food and Beverage Brands On Social Media, *Appetite* 146 (2018)1045018.
- Galdi, S., Gawronski, B., Arcuri, L. & Friese, M. (2012). Selective Exposure is Decided And Undecided Individuals: Differential Relations To Automatic Associations And Conscious Beliefs. *Personality and Social Psychology Bulletin*, 38: 559-569.
- Gibney, M.J., Lanham-New S.A., Cassidy A. & Vorster, H.H. (2009). *Introduction to Human Nutrition Second Edition*, West Sussex, A John Wiley & Sons, Ltd., ISBN978-1-4051-6807-6.
- Haferkamp, C.J. (2009) Beliefs About Relationships Concerning Television Viewing, Soap Opera Viewing, Self-Monitoring, *Current Psychology*, 18: 193-204.

- Janet, B.M, Victoria, L.B. (1996). The Question of Questions. In V.L. Bergvall, Bing, J.M. & Freed, A.M (Eds.) Rethinking Language And Gender Research: Theory And Practice. London: Longman, Pp: 1-30.
- Jo E, Berkowitz L (1994). A Priming Effect Analysis on Media Influences: An Update. In J. Bryant AndD. Zillman(Eds.) Media Effects: Advances in Theory and Research. Hillsdale, NJ: Lawrence Erlbaum Pp: 43-60.
- Kundi, G.M. & Nawaz, A. (2011). Predictor of E-Learning Development and Use Practices in Higher Education Institutions (HEIS) of NWFP, Pakistan, Turkish Online Journal Of Distance Education-Tojde, Turkey, Issn 1302-6488 Volume: 12 Number: 1,108-125.
- Lupton D., Pedersen S. & Thomas, G.M. (2016). Parenting and Digital Media: From the Early Web to Contemporary Digital Society, *Sociology Compass* 10/8, 730–743,10.1111/Soc4.12398
- Maass, G.S.A. & Cadinu, M. (2013). Objectifying Media: Their Effect on Gender Role Norms and Sexual Harassment of Women. *Psychology of Women Quarterly*, 20: 1-16.
- Mackay, NJ. & Covell, K. (2007). The Impact of Women in Advertisements on Attitudes toward Women. *Sex Roles*, 36: 573-583.
- McRobbie, A. (2008). *The Aftermath of Feminism: Gender, Culture and Social Change*. London: Sage Publications.
- Mustafaoğlu, R., Zirek, E., Yasacı, Z. & RazakÖzdiñçler, A. (2018). The Negative Effects of Digital Technology Usage On Children's Development And Health. *Addict: The Turkish Journal on Addictions*, 5,227–247.
- Ross, K. (2004). The Gendered Turn in Mediated Politics. In K. Ross and C. M. Byerly (Eds), *Women and Media. International Perspectives*. Malden, MA: Blackwell pp. 60-80.
- Shabbir, T., Abro. M. (2019). Impact of 'Open Data' On 'News Media' and Its Effectiveness in Social and Political Development of Pakistan (A Case Study from U.K. Perspective). *Dialogue*, 14(3), 161-171. Retrieved From [Https://Ideapublishers.Org/Index.Php/Lassij/Article/View/163/99](https://Ideapublishers.Org/Index.Php/Lassij/Article/View/163/99)
- Shabbir, T., M Nadeemullah & Saeed Memon. (2020). Uses and Impact of 'Open Data' Technology For Developing Social Sector In Pakistan. *Pakistan Journal Of Multidisciplinary Research*, 1(1), 50-64. Retrieved From [Https://Www.Pjmr.Org/Pjmr/Article/View/24](https://Www.Pjmr.Org/Pjmr/Article/View/24)

- Shabbir, T., M. Nadeemullah. (2020). Impact Of 'Open Data' And Its Effectiveness For Pakistan Social Issues: Learning From The UK Experience, 25(1), 253-272. Retrieved From <https://Journal.Psc.Edu.Pk/Index.Php/Pp/Article/View/395>
- Shabbir, T., Mohsin, & Auj E Kamal. (2020). Use Of 'Open Data' In Urdu Literature Research And Its Effectiveness. *Liberal Arts And Social Sciences International Journal (LASSIJ)*, 4(1), 219-230. Retrieved From [Http://Journals.Pu.Edu.Pk/Journals/Index.Php/Jms/Article/Viewfile/3734/1824](http://Journals.Pu.Edu.Pk/Journals/Index.Php/Jms/Article/Viewfile/3734/1824)
- Skelly GU, Lundstrom WJ (1981) Male Sex Roles In Magazine Advertising, 1959-1970. *Journal Of Communication* 31: 52-57.
- Ward LM (2002) Does Television Exposure Affect Emerging Adults' Attitudes And Assumptions About Sexual Relationships? Correlational And Experimental Confirmation. *Journal Of Youth and Adolescence* 31: 1-15.
- Ward LM (2015) Talking About Sex: Common Themes About Sexuality In The Prime-Time Television Programs Children And Adolescents View Most. *Journal Of Youth Adolescence*, 24: 595-615.
- Ward LM, Hansbrough E, Walker E (2005) Contributions Of Music Video Exposure To Black Adolescents' Gender And Sexual Schemas. *Journal of Adolescent Research*, 20: 143-166.
- Wartella D.E., O'Keefe D.B., Scantlin D.R., 2000, *Children and Interactive Media*, Markle Foundation
- Zaharna RS (2001) In-Awareness Approach to International Public Relations. *Public Relations Review*. 27: 135-148.

---

**Dr. Taha Shabbir** is an Assistant Professor in the Department of Mass Communication, Federal Urdu University.

**Dr. Yasmeen Sultana Farooqui** is an Associate Professor in the Department of Media Science, Ilma University, Karachi

**Dr. Shazia Shaikh** is an Assistant Professor in the Department of Media Science, University of Sindh.