

Portrayal of Women Empowerment in Pakistani Drama: A Case of Ghisi Piti Mohabbat

Noor Ul Ain Nasir*¹ Anam Shehzadi² Anjum Zia³

¹*Lecturer, School of Media and Communication Studies, University of Management and Technology, Lahore, Punjab, Pakistan. PhD scholar at School of communication Studies, Punjab University, Lahore, Punjab, Pakistan.

²MPhil Scholar, School of Media and Communication Studies, University of Management and Technology, Lahore, Punjab, Pakistan.

³Professor, School of Media and Communication Studies, University of Management and Technology, Lahore, Punjab, Pakistan.

Corresponding author: noorulain@umt.edu.pk

Keywords: Portrayal, Women Empowerment, Pakistani Drama, Ghisi Piti Mohabbat

DOI No:

<https://doi.org/10.56976/rjsi.v5i4.164>

The research study explores/ analysis the portrayal of women empowerment in Pakistani drama “Ghisi Piti Mohabbat”. The drama is on aired on leading Pakistani drama channel ARY Digital. Furthermore, it examines women empowerment under the following categories. The main categories will be Decision Making, Social Mobility, Confident and Financial or Economic Independence. The study analysis the portrayal of women in Pakistani drama by using qualitative method of discourse analysis in order to find out the contextual meaning of dialogues used in drama “Ghisi Piti Mohabbat”. Liberal feminist theory was employed as the theoretical frame work for the study. The finding of the study might suggest that women are shown/ represented in confidence, self-made and strong character, and shown as taking ownership of decision they take on the life. Finding further might suggest that women face many societal pressures throughout their life.

1. Introduction

This research study under consideration will attempt to analyze the dialogues which reflect women empowerment of Drama serial, “Ghisi Piti Mohabbat”. Different categories were identified for example the Main categories will be Decision Making, Social Mobility, Confident and Financial or Economic Independence. And the sub categories were Aggressive and Out Spoken. Qualitative Content analysis of dialogues and scenes will further help in understanding the context. This research study will be conducted under the umbrella of Liberal feminist theory as liberal feminism advocates equal rights for women in all fields.

Women's empowerment is a multifaceted process that should enable individuals or groups of people to reach their full potential in all areas of life. Women's empowerment entails having same rights, position, and self-development independently as men (Mandal, 2013). Women have had to face burdens that variety from internal to societal fields. Keeping in understanding historic awareness, Pakistani females have majorly been concerned. Even afterward the arrival of females' human rights and societal advancement in the modern period, Pakistani culture still reservations its personality as a firm unique regarding ethics, customs, norms and culture (Huda & Ali, 2015; Ali et al., 2021). Women empowerment is one of the most important topics that has been discussed in developing countries. Women's empowerment has acknowledged considerable consideration during the last few times as one of the important concerns on the worldwide advance agenda (Noureen, 2015; Khalid & Tadesse, 2022).

Women are an important contribution to the global economy, since many women today effectively balance their career and personal life (Roy, 2016; Wei et al., 2021). Despite their professional mainstreaming, they still face a number of issues at work, including as discrimination, harassment, and favoritisms, to name a few. Sex judgement in patriarchal societies is the source of conflict and injustice between men and women in various areas, including education, employment, health care, and profession opportunities (Fatima, 2019)

Everybody knows the significance of television and its content to us. We cannot reject the fact that TV dramas affect our lives in many methods. Pakistani showbiz channels e.g., PTV, ARY Digital and HUM TV are major networks that broadcast various drama serials having a huge impact on women and men life and playing a great role in showing various cultural sides (Tabassum & Amin, 2020).

The serial, which aired on Pakistan's local channel ARY Digital, was applauded throughout its run for its unique and progressive story on marriage amid a huge list of regressive storylines on TV screens. “Ghisi Piti Mohabbat” portrays women in strong characters and empowers its protagonists. The drama also tries to empower minorities who are otherwise oppressed in our society. The drama reflects on the kind of society we live in and how our women are treated. It also highlights the issue of street and workplace harassment which so many Pakistani women face on a daily basis. The serial revolves around a girl who is in search of a real companionship but remains unfortunate in this regard, after ending three marriages. And the series

ends with her taking every step towards success in life. The series follows Samiya, a self-confident waitress who has multiple marriages and divorces. After her first husband, Rizwan, dies, she marries Basharat, who later marries her widowed daughter-in-law, Amtul. Samiya faces family interference and loses her job. Basharat opens her own restaurant, but she refuses to marry Uzair due to his flirtation. Ultimately, Samiya decides to lead an independent life, focusing on her own success and not getting married to anyone else.

This research study analyzed women Empowerment in Pakistani Drama "Ghisi Piti Mohabbat" and for this purpose Researcher has formulated several content categories: Decision making, Social mobility, Confident and Financial independence and further two sub categories of Confident were, Outspoken and aggressive. The study evaluates Pakistani drama content and analyzes dialogues and situations related to women empowerment, highlighting the importance of promoting this issue in society. The main objective of the current research is to examine the women empowerment in Pakistani drama. Following are the research questions of the research.

- Q1.** To what extent women are shown to be decisive in the Pakistani drama “Ghisi Piti Mohabbat”?
- Q2.** To what extent women are shown to move freely in Pakistani drama “Ghisi Piti Mohabbat”?
- Q3.** Are women shown as confident individuals in Pakistani drama “Ghisi Piti Mohabbat”?
- Q4.** To what extent drama "Ghisi Piti Mohabbat" is portraying economic independence among women?

The Significance of the study is to examine the women empowerment in the Pakistani drama “Ghisi Piti Mohabbat”. By using the linguistic characteristics being delivered in the drama which are further divided in to four categories; Decision Making, Social Mobility, Confident and Financial or Economic Independence. And the sub categories are further divided into two categories; Aggressive and Outspoken. Each dialogue and scenes is placed accordingly in their category. This further help in adding value to the research topic, it specifies each dialogue and scene with their contextual meaning.

ARY Digital’s drama serial ‘Ghisi Piti Mohabbat’ starts 6 August 2020 and ended after 25 episodes. This drama series depicted the dark history of our culture, demonstrating how women suffer every second of their lives. Also it demonstrated women's empowerment in a realistic manner. Ghisi Piti Mohabbat, a drama series by Fasi Bari Khan, follows Samiya, a young girl who struggles to find a true partner and marries three men. She eventually launches her own cafe, showcasing modern independent women who are bold, outspoken, and career-oriented. The show highlights women's non-conventional roles and serves as an inspiration for young women and businesspeople. The drama raises awareness about women's societal issues and the need for improvements in women's mentality. It highlights the importance of women's empowerment and equality in society. Dramas often represent the cultures of the societies. As Pakistani society is changing and dramas have great influence on people as they are a powerful medium in influencing people. By studying on Ghisi Piti Mohabbat we can get insights into what are the daily challenges common women face in Pakistani society. Whether this kind of content contribute in shaping

people view points of women empowerment. If it's supporting women empowerment and aligns with existing social narratives.

2. Literature Review

A literature review is an objective, through summary and critical analysis of the significant available research and non-research literature on the topic being studied (Cronin et al., 2008; Nashruddin et al., 2020). It involves the scholarly databases using the keywords and backward and forward searches on the basis of desired articles, along with writing the citations for the sources used in the research.

2.1 Pakistani Dramas

Dramas are a well-known media format. Information, education, entertainment, and cultural transmission are all purpose of work role of the media (Safdar, 2021). Presently, more drama is seen every week or on weekends, and then binge-watched over through this era or even just historical eras (Khalid, 2010; Khalid et al., 2021).

2.2 Portrayals of Women in Dramas

Women's portrayal in television dramas is still deeply divided, demonstrating the dominant social value of masculine versus femininity (Rakow, 2022). Gender representation is influenced by social and cultural ideals, with women often depicted as submissive, sensitive, and emotional, while men are often depicted as rational, self-reliant, and competitive (Kharroub & Weaver, 2014; Alardawi et al., 2023). Television soap operas are recognized with the name of “serials” in India and “drama” in Pakistan. Soap operas reproduce two impulses: to imitate daily life and to exceed daily life (Livingstone, 2007; Reisdorf & Rhinesmith, 2020). Women's presence in TV series and advertising has also become a significant impact on the dependent, but so has the portrayal of sexual violence. It was discovered that women are entirely depicted in news outlets as victims of violence in situations of sexual harassment, rapes, underage marriage, home fires, dowry violence, and female circumcision (Ahmed, 2014; Cree & Caddick, 2020).

2.3 Portrayals of Women in Pakistani Dramas

A study accompanied by (Zakariya, 2012) determined that the modern age had witnessed a paradigm shift in portrayals of women in Pakistani soap operas. While female portrayals during 1980s-1990s were liberal, bubbly rebels, challenging conventional social norms, the recent portrayals of women are stereotyped and harshly dichotomized and reinforcing the regressive social customs. In a panel debate on ‘Feminine Portrayals in Pakistani Dramas’ at Faiz Ghar, Lahore, (Shahzad, 2017) concluded “there is a volley of words that are related with the contemporary female characters on Pakistani television: diminished, inferior and dependent. The portrayals of women within these frameworks communicate a lot of regressive ideologies and practices to the mass audience.”

2.4 Portrayals of Women Empowerment in Pakistani Dramas

In today's modern age women are reflected as strong and independent personality in Pakistani dramas that are seen as role model by the teenagers, because most active viewers of dramas are women therefore, they narrate themselves with the characters. Identified the active image shown on TV dramas where women character keeps changing the findings were analysis by five Indian television dramas (Ibrahim, 2017). Investigated the women empowerment, career orientation and decision-making power of the female characters portrayed in eight soap operas of Hum TV (Iqbal & Abdar, 2016).

2.5 Theoretical Framework

2.5.1 Feminist Theory

Feminist theory is concerned with the world as a whole, as seen through critical intersectional views. Despite substantial variances, most feminist theory is consistently suspicious of dualistic thinking, oriented toward fluid processes of development rather than static entities in one-way interactions, and dedicated to being both a political and an intellectual undertaking. It stems from and is accountable to movements for equality, liberty, and justice.

The main purpose of this research was to elaborate the struggle and hardships of women and what they had to go through in each decade and how feminism came into being while having different impacts on waves of feminism. There was a total of 13 waves of feminism since the being of women empowerment. To study the feminist waves research was conducted called *The Feminist View: A Review* to show women's oppression throughout the years and how they took charge of their fundamentals and misconduct. Each wave of feminism brought more and more safety and empowerment for women everywhere (Neher, 2016). This research study examines the in-depth understanding of feminism, what it means and what roles are played by the genders. A study was conducted by the name of *Understanding Feminism* to elaborate the meaning and the agenda behind the word "feminism". Helping people understand the how and why of feminism while describing how this ideology is considered all across the world. The study depicts the diversion feminism has taken from its basic foundation and has been directed towards something else. It defines the opinion of half the population of humanity and their desire for justice (Ranjan, 2019).

2.5.2 Liberal Feminist

Liberal feminism, a feminist theory, has significantly influenced women's rights movements, originating from philosophical principles of liberty and extending these concepts to women. The liberal feminism is equally concerned with equal rights for both men and women. Liberal feminists believe that women need to be empowered and should have an equal role in society, politics and work place. Liberal feminists focus on securing equal rights and access to education and the economy for women. Therefore, the goal of feminist liberalism is to ensure complete gender equality between men and women (Buskie, 2017). Liberal feminists have detailed

the deeply gendered nature of these conceptions of rights fail to uphold the women's rights (Baily, 2016).

2.5.3 Relevance with Study

Liberal feminist theory seems most suitable and relatable to the research under consideration, because liberal feminism promotes women empowerment and demands equal rights. The drama content under consideration represents a strong leading female character who wants to live on her terms and conditions.

She is shown working as a chef in a local restaurant where she faces many critical circumstances that she deals with bravely. In a Pakistani scenario where women are deprived of their fundamental right of selecting a life partner and are forced to enter into unwanted relationships which destroy their inner peace, she (Samiya) outstands the contemporary women and selects her life partner without fearing about the consequences.

3. Research Methodology

3.1 Research Method

This study uses qualitative analysis as a research method and for this purpose qualitative content analysis is applied. This means it analyzes the contextual meaning behind the scenes, dialogues and what it actually means and what is being conveyed. Several categories were formulated and dialogues were identified under each category and later on detailed interpretation was done to understand the contextual meaning of each word.

3.2 Qualitative Content Analysis

Content analysis is a family of systematic, rule-guided techniques used to analyze the informational contents of textual data (Mayring, 2000). Content analysis is described as a method to classify written or oral materials into identified categories of similar meanings (Moretti, 2011). These categories represent either explicit or inferred communication (Hsieh & Shannon, 2005). Qualitative Content Analysis has been selected and its characteristics are perfectly fit for the chosen research topic. The linguistics of the drama serial, mainly the dialogues and scenes are analyzed through qualitative content analysis. It helps in defining the goal of this research and its purpose. The study is intended to focus on the women empowerment, decoding the dialogues and scenes to provide insight into the women empowerment analysis. This study analyzes the dialogues and scenes of the Pakistani drama serial Ghisi Piti Mohabbat.

The study is categorized into four main categories i.e. Decision Making, Social Mobility, Confidence and Financial or economic independence. And the sub-categories were, Aggressive and Outspoken. We applied Qualitative Content Analysis to analyze the dialogues and scenes of all episodes of Ghisi Piti Mohabbat to highlight the context behind the dialogues and to interpret the meaning that has been delivered under all these above-mentioned categories. The study evaluates the contextual meaning of the dialogues and scenes.

3.3 Population

All Pakistani Dramas are the population of our research.

3.4 Sample

Purposive sampling, Drama serial “Ghisi Piti Muhabbat”.

3.5 Unit of Analysis

Dialogues and scenes were selected as Unit of Analysis.

3.6 Decision Making

Independent women are treated to be empowered and make decisions on their own. Women empowerment is giving legitimate power or authority to perform the tasks. If women were empowered, they would be able to participate in the planning’s and decisions making task and contribute to the development programmers and activities individually (Yogendrarajah, 2013).

3.7 Social Mobility

It is better to ask how the conditions and circumstances of early life make adult success than to ask who is moving up and who is not. The emphasis on origins keeps the core questions of opportunity and justice front and central, whereas the subject of social mobility leads to a slew of other issues. Social mobility is basically symmetrical; each upward move is offset by a downward move in the absence of growth, expansion, or immigration (Hout, 2015).

3.8 Confident

Confidence, defined as "unconditional belief in one's own abilities," is among the distinguishing traits or characteristics. Women can build confidence in their own talents by aggressively seeking and responding to feedback, taking on difficult responsibilities and excelling at them, maintaining strong relationships, and creating capability that distinguishes women leaders (Mehta & Sharma, 2014).

3.9 Aggressive

Aggressive women are a reaction to provocation that results in a breakdown of behavioral control. A planned or conscious hostile conduct, neither spontaneous nor related to an agitated state, is classified as premeditated aggression (Stanford & Conklin, 2003).

3.10 Out Spoken

To be outspoken means to be able to express your opinion without any hesitation and fear. It also means to be blunt and opinionated most of the time. This often shows ones confidence and strength in dealing with crises or decision making. People who are out spoken tend to criticize (Hall, 2014).

3.11 Financial or Economic Independence

Women have the ability to modify own economic status, and the having to stand of contemporary society and countries. Women's contributions to the economy are frequently overlooked, and their employment is undervalued. Women's chances of escaping poverty and improving their lives are harmed by gender discrimination. Inequalities between males and females are established, i.e. women have limited access to resources, resulting in delayed economic progress. Women's economic empowerment enhances women's participation in workforce and lowers poverty in economic; availability of resources among women farmers improves production and allows them to support their families; and women own property and earn money from it (Duflo, 2012).

3.12 Census

The main objective of the census is to provide information on the population and its characteristics (Baffour et al., 2012). The population of the study is census, meaning that the general public is taken as the population. Since, it is a drama serial the audiences of all ages have access to the medium and platform. Each episode is analyzed thoroughly scenes and dialogues were explained and interpreted accordingly.

3.13 Categories

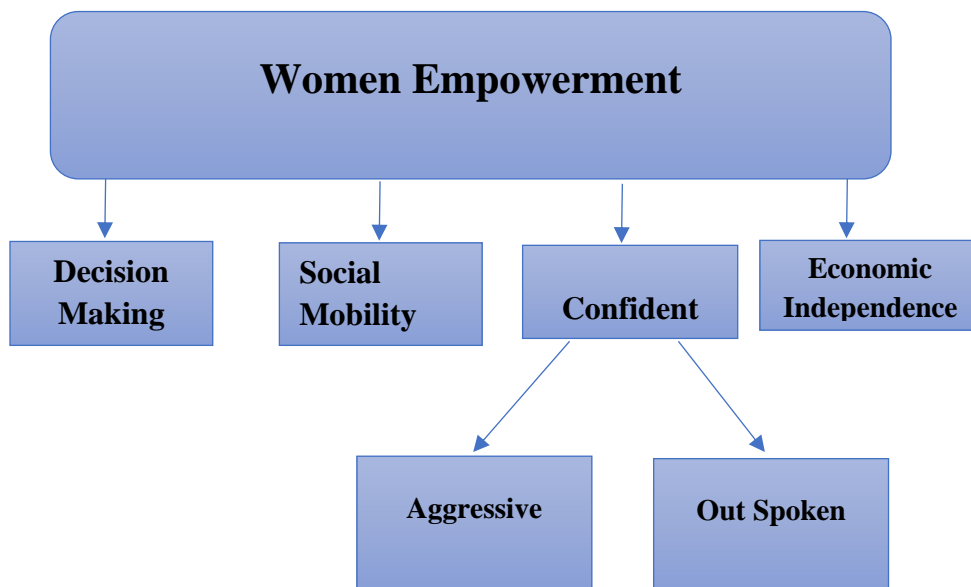


Figure No 1: Categories

4. Finding and Analysis

The study analyzes the liberal feminist in terms of four main categories i.e. Decision Making, Social Mobility, Confident and Financial Empowerment. And the sub categories are further divided into two categories; Aggressive and Outspoken. It particularly explores the

dialogues and scenes of the Pakistani drama serial “Ghisi Piti Mohabbat” in order to find out the meaning behind the dialogues that are used by the played characters in drama serial. It also highlights the representation of women and the serial follows the life of an independent and confident girl. The dialogues and scenes along with the categories in which they fall are shown below:

4.1 Interpretation of Data & Decision Making

4.1.1 Interpretation 1

Father's TV drama has spoiled young generation's thinking and decision-making capabilities, leading to negative influences and unwelcome behavior by wife and daughters.

4.1.2 Interpretation 2

In "Ghisi Piti Mohabbat," the eldest Phupo suggests selling property for daughters' wedding, but the daughter believes daughters can contribute to society, help their father, and help in the kitchen.

4.1.3 Interpretation 3

The eldest Phupo suggests selling property for daughters' wedding, but the daughter believes daughters can contribute to society, help their father, and help in the kitchen.

4.1.4 Interpretation 4

"Ghisi Piti Mohabbat" highlights the bitter reality of the world, where money is often valued more than people, causing cruelty and danger. People often respect and value money more than people, making it more powerful.

4.1.5 Interpretation 5

Samiya, a self-sufficient, independent woman in a restaurant, is determined to earn her livelihood without relying on others, believing that people will suffer.

4.1.6 Interpretation 6

Samiya's character underscores the pressure and mentality of young females, who often feel discouraged and weak in choosing marriages due to real-life incidents or in-law injustices.

4.1.7 Interpretation 7

In this mentioned dialogue Farida's mother prioritizes Samiya's money over her, causing her to suffer from daily hunger and basic necessities, highlighting the societal value of money over people.

4.1.8 Interpretation 8

Samiya, frustrated by her mother Farida's persistent bothering, suggests seeking help at a women's hostel, believing her life is ruined by three marriages and her mother should support her.

4.1.9 Interpretation 9

Samiya, despite facing numerous hardships, remains independent and believes in fighting hard, sharing her own struggles and dissatisfaction with traditional reliance on others.

4.1.10 Interpretation 10

"Ghisi Piti Mohabat" explores societal issues affecting women, with Samiya working in a restaurant where she plans to quit and refuses to tolerate men downplay.

4.2 Social Mobility

4.2.1 Interpretation 1

"Ghisi Piti Mohabat" drama serial follows Samiya and her daughter Farhat, who faces scolding from upper-class girls. Samiya becomes angry upon learning about Farhat's family and her mother's refusal to visit.

4.2.2 Interpretation 2

"Ghisi Piti Mohabat" explores the societal issues women face with their in-laws, particularly Samiya's mother-in-law's rude behavior and frequent fights, highlighting her lack of housekeeping experience.

4.2.3 Interpretation 3

"Ghisi Piti Mohabat" is a drama series that portrays the negative aspects of society, including fear, anxiety, harassment, and humiliation faced by Samiya, a female.

4.2.4 Interpretation 4

Samiya grapples with societal brutality in "Ghisi Piti Mohabat," emphasizing the importance of treating others as oneself and seeking help from the outer box for survival.

4.2.5 Interpretation 5

"Ghisi Piti Mohabat" explores the reality of weddings, comparing them to gambling or mountains, emphasizing the importance of courage and resilience.

4.2.6 Interpretation 6

"Ghisi Piti Mohabat" drama portrays girls in hotels prioritizing their own decisions over family, highlighting societal roles, sarcastically associated publicity, and responsibility for hazards.

4.2.7 Interpretation 7

Samiya emphasizes that humans climb and are comfortable within their own life zones, refusing to be influenced by others. This dialogue highlights the psychology of people who prefer to live independently.

4.2.8 Interpretation 8

"Ghisi Piti Mohabat" explores Samiya's struggles with societal expectations and roles, highlighting her heart state and the need for love and care.

4.2.9 Interpretation 9

The drama serial highlights societal limitations on female behavior, particularly speaking, and its link to depression, anxiety, and suicide, emphasizing the negative impact of excessive talking.

4.2.10 Interpretation 10

"Ghisi Piti Mohabat" drama explores Samiya's desire for a fourth marriage, influenced by her mother's suppression and mental torture, highlighting societal pressures and honor.

4.2.11 Interpretation 11

The drama serial portrays Phopho, a woman who values trust and understanding in male-dominated society, influenced by her trauma from trusting a male.

4.2.12 Interpretation 12

The drama serial dialogue highlights the negative aspects of society, such as language trust issues and corruption. Samiya argues that today's language is the lowest price and cheapest, and society uses it to subjugate women.

4.2.13 Interpretation 13

The drama portrays societal perceptions of media professionals as ugly and bad, highlighting negative attitudes towards working women, humiliation, disrespect, and collective behavior towards them.

4.3 Confident

4.3.1 Interpretation 1

Samiya's tears after job termination are a relatable and realistic emotion, highlighting the importance of tears in human interaction and sensitivity.

4.3.2 Interpretation 2

In the drama "Ghisi Piti Mohabat," Samiya expresses her aggressiveness towards her mother-in-law, threatening to break her hand or arm if she doesn't get out safely. This reflects the

societal intolerance towards females, causing their mentality to be paralyzed by the threats they face.

4.3.3 Interpretation 3

The drama serial portrays women as oppressed and fearful, often comparing them to witches, perpetuating societal issues by perpetuating their fear and trauma.

4.3.4 Interpretation 4

In the drama serial, Samiya's mother, Farida, suggests men should cry, while women are often overlooked due to their limited emotional expression.

4.3.5 Interpretation 5

Samiya, the protagonist, expresses her frustration with her mother Farida's societal attitude, where males are not responsible for a child's growth and upbringing.

4.3.6 Interpretation 6

Samiya's divorce is a result of class-based classification, with high-class women having lower divorce chances and lower-class women having less manners, viewed as a disgrace.

4.3.7 Interpretation 7

Samiya emphasizes the importance of girls protecting themselves in dangerous situations, urging them to face them with liveliness and courage. She emphasizes the need for security and self-defense, urging girls to choose between strength and weakness, and to fight for themselves, rather than accepting defeat.

4.3.8 Interpretation 8

Samiya's drama "Ghisi Piti Mohabat" highlights the significance of a free soul and spirit, highlighting love as a wandering cloud above all cages.

4.3.9 Interpretation 9

Samiya's dialogue critiques societal perception of girls as both male and female bread earners, emphasizing the need for preparation and hard work, and the lack of security for females.

4.3.10 Interpretation 10

Samiya discusses societal issues with her mother, highlighting the challenges faced by men in their jobs and the lack of empathy towards women.

4.3.11 Interpretation 11

The drama serial portrays Samiya as confident and strong, supported by her friends and companions who encourage her to rebel against male norms and provide security for them.

4.3.12 Interpretation 12

Samiya expresses anger towards her friend for discussing her marriage, fearing bullying, but shows courage and respect for women by speaking out against interference.

4.3.13 Interpretation 13

The drama serial portrays Samiya as strong, brave, and assertive, despite facing harassment and violence. She speaks up for her rights and maintains her voice, demonstrating her courage and resilience despite potential threats.

4.3.14 Interpretation 14

Samiya's mother expresses discontent over her decision to remarry, citing the wickedness of multiple married men and the unacceptable nature of second marriages.

4.3.15 Interpretation 15

The drama serial promotes working women's empowerment and confidence, emphasizing the importance of speaking bluntly and without hesitation, as this is crucial for job eligibility.

4.3.16 Interpretation 16

Samiya discusses her character's decision to get married again, despite three previous marriages, highlighting potential negative traits and social expectations of shame and fear.

4.3.17 Interpretation 17

Samiya, in a drama serial, shares her resilience and determination to overcome challenges, comparing male fear to miniature creatures like lizards.

4.3.18 Interpretation 18

Samiya, a girl who is not afraid of males, is willing to face danger and teach them disloyal behavior. She uses abusive language and raises her hand against him, demonstrating her independence and willingness to face danger. She believes in Allah's peace and takes her own path.

4.4 Aggressive

4.4.1 Interpretation 1

Samiya criticizes societal belief that a girl's fate is determined by her marriage, highlighting the sick mentality and the importance of marriage in determining a woman's destiny.

4.4.2 Interpretation 2

Rizwan's Mother, Aziz Sultana, encourages Farhat Parveen to appreciate her noble nature and good husband, as society's aggressiveness and tolerance can lead to disbalance. She believes honorable women can secure good marriage proposals.

4.4.3 Interpretation 3

Samiya blames her mother-in-law, Raziz Sultana, for conflicts and mischief, but everyone blames her, and despite attempts to resolve the issue, she continues to blame her mother.

4.4.4 Interpretation 4

In the drama serial "Ghisi Piti Mohabat," Samiya expresses her dissatisfaction with her friend's small thinking and the cheap mentality of a male, causing her to become aggressive and change her personality for an undeserving person.

4.4.5 Interpretation 5

Samiya argues that men lack the ability to live independently and make decisions, stating that she is the same person living the same life, despite experiencing violence and the pain of being cheated.

4.4.6 Interpretation 6

Samiya expresses anger at her life's failures, claiming they tarnish her character and make her seem vulgar and inferior. She believes her negative perception makes her approachable for pleasure or entertainment, which is not true.

4.4.7 Interpretation 7

Samiya expresses anger over her repeated marriage failures, believing it may be her last decision. She is influenced by societal expectations, leading to depression and rejection, and cursing herself for not being able to live.

4.4.8 Interpretation 8

Samiya sympathizes with girls leaving homes for marriage, expressing disappointment in their tone and trusting others, but also knowing they remain forever if someone leaves.

4.4.9 Interpretation 9

Samiya's drama series highlights the difficulty of understanding oneself, stating that a complete understanding of a person is impossible due to their flexible mentality and personality.

4.4.10 Interpretation 10

Samiya is struggling with her sister-in-law's plight, seeking help from her husband, highlighting the wretchedness of women, their inner sorry state, and the strength determined by delicacy and weakness.

4.4.11 Interpretation 11

Samiya expresses dissatisfaction with her sister-in-law's replacement, implying she doesn't need happiness. Men often change women, while females are expected to lick their spit, implying boundness.

4.4.12 Interpretation 12

A character is cheated by a jobless, wealthy man, causing a conflict between the victim and the other character, who questions their guilt and potential future prey.

4.4.13 Interpretation 13

Samiya expresses anger towards her friend, acknowledging their intentions and understanding her struggles. The dialogue highlights her bitter experience of male subjugation and teaches her judgment.

4.5 Outspoken

4.5.1 Interpretation 1

In the dialogue, Samiya's mother-in-law, Aziza Sultana, criticizes her for being blunt and causing her marriage to fail. She believes that such behavior leads to humiliation and eventual divorce, highlighting the negative impact of language on marriages.

4.5.2 Interpretation 2

Samiya expresses anger towards her mother-in-law, Aziza Sultana, for excessive talking and using harsh language towards another character, indicating her disapproval of the other's actions and the negative impact on their status and image.

4.5.3 Interpretation 3

Aziza Sultana, Samiya's mother-in-law, criticizes her excessive speaking and asserts that her parents did not teach her respect, urging her to be respectful in public.

4.5.4 Interpretation 4

Samiya discusses the challenges faced by women in the workplace, particularly the negative effects of men's ugly eyes and the pain they cause when considered objects.

4.5.5 Interpretation 5

In the drama serial, Rizwan, Samiya's first husband, is frustrated with family conflicts and advocates for equality, surprising her in the surprising situation.

4.5.6 Interpretation 6

A woman defends Samiya from cross-border language, angering her first husband Rizwan for disrespecting her mother-in-law, Aziza Sultana, highlighting the importance of honor boundaries.

4.5.7 Interpretation 7

In the drama serial, Samiya shares her life struggles to achieve societal status, respect, and treatment, despite receiving half happiness. Despite this, she remains brave and determined to fight for her rights, proving that society has made her competent.

4.5.8 Interpretation 8

Samiya in Ghisi Piti Mohabbat expresses anger towards friends who threaten her life without support, highlighting male society's cruelty and the loyalty of women who can die for men.

4.5.9 Interpretation 9

Samiya compares her marriage to multiple marriages, highlighting the modern society's view of marriage as a bounding force, leaving women to endure the consequences of their first marriage.

4.5.10 Interpretation 10

Aziza Sultana emphasizes the significance of patience, respect, and language control in a successful marriage, arguing that a one-sided approach from the wife is crucial.

4.5.11 Interpretation 11

The drama serial portrays Samiya's mother-in-law as ignorant and suppressed, highlighting the importance of speaking with distinction and respect for elders, highlighting the sin of extra speaking.

4.5.12 Interpretation 12

The dialogue highlights the importance of TV in gaining fame and expressing oneself. It emphasizes the role of characters in motivating others to be on TV, as their words attract listeners' attention, leading to success.

4.5.13 Interpretation 13

The drama serial portrays working women as fast, fast-paced machines, highlighting societal mentality that views them as robots with only one job to work and care for their families.

4.5.14 Interpretation 14

Samiya, an outspoken girl, fights for her rights despite being taunted for her sarcastic language, leading to a disturbed married life and enemies fleeing her.

4.5.15 Interpretation 15

The drama serial portrays the challenges faced by working women in an amoral society, who are often mocked and ridiculed for their good deeds.

4.5.16 Interpretation 16

Samiya reveals that a man who marries multiple women can also touch a woman, highlighting discontentment in marriages. However, the reality is different for women, as broken marriages can lead to different terms and conditions for both genders.

4.5.17 Interpretation 17

Samiya's mother, Farida, expresses her anger at her daughter's riotous language, stating that it has ruined her peace and hindered her ability to settle down in a peaceful environment.

4.5.18 Interpretation 18

Samiya expresses disappointment with marriage failures, comparing it to a broken train, believing it's a necessity for life and that girls and women spend their lives for it.

4.5.19 Interpretation 19

Samiya experiences harassment during a job interview, despite a report stating 90% of women and girls are harassed by males, highlighting the societal dark reality.

4.5.20 Interpretation 20

The dialogue highlights societal manipulation of women, angering Samiya for her disgust and wanting to kill the person involved. The alarming psychology of males towards eve teasing is also discussed.

4.5.21 Interpretation 21

Samiya argues that girls are emotional beings, while boys can fulfill their desires, and advises against long-distance relationships with mothers for rewards.

4.5.22 Interpretation 22

Samiya advocates for truthfulness and honesty, despite the rise of lying and deception among men. She respects truthful individuals, but males' defamation has reduced their trust in truth, highlighting the need for change.

4.6 Economic or Financial Empowerment

4.6.1 Interpretation 1

Samiya's mother, Farida, explains that daughters become powerful like sons when they start earning, despite the equal status of boys and girls. This highlights the power of money and the influence of daughters in the family.

4.6.2 Interpretation 2

Samiya's parents discuss the challenges of managing a house in a high-inflation economic environment, comparing it to running a country, emphasizing the need for proper functioning and strategy.

4.6.3 Interpretation 3

Samiya argues that money is essential for happiness, saving a house, and securing a successful marriage. She believes that money is power, making emotions useless and societally bitter, as it can buy everything.

4.6.4 Interpretation 4

Samiya's mother, Farida, is angry with her, as she believes today's girls are also earning and running the house, despite not being married. She argues that peace of mind is not about marriage but about money and contentment.

4.6.5 Interpretation 5

Samiya's parents are upset about not considering the challenges girls face, such as competition and job difficulties, in a hostile world where money is the sole focus.

4.6.6 Interpretation 6

Samiya, who gets divorced for the third time, loses her job simultaneously. She expresses sadness over losing a job, stating that the fear of losing a job is more significant than losing a relationship.

4.6.7 Interpretation 7

Samiya expresses her frustration with life and money issues, expressing her desire to marry a financially stable man to enjoy a better life with her mother, Farida.

4.6.8 Interpretation 8

Samiya expresses frustration with society's financial issues in the drama serial Ghisi Piti Mohabbat, stating she doesn't give money to anyone and requests permission to keep it for work.

4.6.9 Interpretation 9

In Ghisi Piti Mohabbat, Samiya shares her life's hardships and starts her own restaurant. Despite difficulties, she remains calm, as her work is her own pleasure and she finds no fun in any other work.

4.6.10 Interpretation 10

Society's gender-based labels limit women's potential, but allowing creative thinking and exploration can enhance their strength and character, despite challenges like limited education and marriage.

4.6.11 Interpretation 11

Samiya expresses her excitement for her work over her marriage, stating that it is more important than her marriage. She finds joy in her work and success, stating that she is now doing everything on her own.

4.6.12 Interpretation 12

The text emphasizes the importance of skilled girls in today's competitive world, highlighting the shift from traditional kitchen work to a more diverse workforce, emphasizing the need for financial stability and advancement.

4.6.17 Interpretation 13

Samiya, in Ghisi Piti Mohabbat, is determined to take her dreams to the sky, believing in her passion and ready to fly in the sky.

5. Discussion Analysis

This research study examined that portrayal of women empowerment in Pakistani drama “Ghisi Piti Mohabbat”. It was a qualitative research study conducted through content and liberal feminist theory was employed in order to understand the women empowerment. The core idea of this drama serial is to show women empowerment, along with the current state of women in our society. The drama serial is produced and launched on a local platform, ARY Digital which highlights the empowerment of Pakistani women as a whole on a global level. The women empowerment is categorized in four categories i.e. Decision Making, Social Mobility, Confident and Financial or Economic Independence. And the sub categories were Aggressive and Out Spoken.

In this Research study, Decision Making is considered to be the first category of the women empowerment where women are seeing as taking important decisions of their lives concerning their families independently. This drama under consideration also focusses upon this and emphasize that women are capable to take decisions regarding their career, education and marriage and they should be given a chance to understand the situation in best of their capacity. Like the previous study Conducted by Noureen (2015) clearly concluded that Women's empowerment is one of the most widely debated issues in developing countries. Women's empowerment has gotten a lot of attention in past years as among the most critical issues on the global advance agenda. And can take responsibility for them. Like in the dialogue, “Are daughters only spouse to get married? Daughters can be shopkeepers, they can drive rickshaws, they can fly planes” it is clearly stated that women are vocal about their rights to select most appropriate career and also education and leading character of this drama (Samiya) has taken all decisions of her life herself with courage. She was chef in a local restaurant and the only bread earner of family and she married by her own choice not once but 2 times. And another dialogue, “Now, if anyone looks down on me, I will leave forever. How long can a person endure the job of the bad and wrong people?” Clearly states that Samiya (leading character) is bluntly not ready to face Harassment any longer and has decided to quit the Job if the situation doesn't turn out to be better soon. Furthermore, this dialogue, “I need a little bit of my earnings go to hell on my behalf”. Clearly states that leading character of this drama (Samiya) works in a restaurant she carries the burden of herself and her family. And she believes that she does not care about people. People can simply go to hell and think whatever want to regarding her she does not care.

In this Research study, Social Mobility is considered to be the second category of the women empowerment where women are shown as easily moving around and travelling on public transport. Like the previous study Conducted by (Fatima, 2019) clearly concluded that women empowerment shown in working place where are very strong easily moving on public place. In

patriarchal civilizations, sexual harassment is a cause of conflict and unfairness between men and women in a variety of domains, including education, work, health care, and career prospects. For Instance, this dialogue, “Every human being ascends, seeing others come within her limits”. Samiya (Leading character) says it loudly every human being climbs, seeing others fall within her limits, no one can tolerate anyone interfering in her life or in her problems. And another dialogue, “What you think about a working girl in media, this is our profession. We have to meet ten people but small-minded people like you always think wrong”. In the dialogue of this drama serial, it was shown that we consider the people of the media as very unpleasant and morally corrupt. However, the media is also a very good profession where people have to meet each other and sit together for work. But in our society this thing is not considered good and narrow-minded people take it in a very wrong sense.

In this Research study, Confident is considered to be the third category of the women empowerment where women are shown as very confident and strong headed and confident. Like the previous study Conducted by Narasaiah (2004) clearly concluded that since twentieth century, women have fought for their rights, but their campaign for equality has now become a worldwide problem. Their long struggle for equal rights and opportunities had been denied in the past, but it's now known at the international level that women's empowerment is critical for a state's social and economic progress. For Instance, this dialogue, “When mothers like you will consider it abusive to be a woman, then your children will continue to the same and live in a fearful environment”. Samiya is talking to her mother-in-law in a very aggressive tone that if you are a shamed to call a woman then your children will feel the same. Samiya says the real training is in the hands of the mother. It is the mother who teaches her children how to respect a woman and how to take her with her. And the dialogue, “Earning girls are performing the role of both male and females (bread earner) in a current society, the family considers her their man. And she lives for the world”. In this dialogue, Samiya is describing herself because she also does a job. Samiya believes that earning girls performing both male and females’ men (bread earner). The family considers her as their source of income while she remains a woman in the eyes of the people. No matter how much she cares for her family, people consider her a woman. And another dialogue is, “You have to be prepared for the world in which you have gone to earn money, for every danger, for every trouble. No woman is fond of wandering”. Leading character (Samiya) is talking angrily to her mother (Farida) and she says that you should be prepared in advance for the place where they have gone to earn money. And when a woman does a job, there are hundreds of problems for her and she has to endure a lot because of the job. No woman likes to listen to people. Furthermore, this dialogue, “Hey why do you argue with ignorant women like you and remember one thing. Now if you again discussed my marriage, I will right away punch on your face and put it your hand. Don't consider to me a normal and shy girl”. Samiya has clearly shown a courage to speak against those who are just here for interfere and decide what is good and up to standard for a female. The courage to speak in front of those who have bridle of woman’s life is truly a noticeable act.

In this Research study, Aggressive is considered to be the sub category of the women empowerment where Women are shown as Aggressive role trying to control everything in every situation and the similarly the dialogue, “The boy's mother (groom’s mother) is root cause of disturbance”. That normally are society it is seen that groom’s family and especially his mother quite problematic and tries to create issues between his son and his wife. The motivation force behind this is the fear that if harmony prevails between them. Then the daughter in law that will control in everything. And another dialogue, “O woman! Why is this life of nomads and merchants written in your destiny? Maybe this stop will be the last. This is the whole life that will pass”. Samiya is very angry because the failure of the marriage again and again and whenever Samiya starts getting married, Samiya thinks that this may be the last decision of her life. And may her marriage be successful. Furthermore, in this dialogue, “I feel so sorry for the girls. They leave their home and fall in love with someone. Girls are wondrous. Starting a life by pitching a tent somewhere”. Samiya is saying that she feels very sorry for the girls. That they have to leave their home to get married. Girls are also very compelled and force to do everything.

In this Research study, Outspoken is considered to be the sub category of the women empowerment where Women are shown as blunt and ready to give answers to whatever situation comes and ready to fight back. The situation no matter what. Like the previous study Conducted by Dubey (2009) clearly concluded Women's empowerment is important because it gives them confidence and allows them to understand themselves. The treatment of men and women equally is vital for the growth of nations. It allows women to contribute to the development of the country by allowing them to work alongside males. For Instance, this dialogue, “Women like you don't come to settle down, they come to demolish and what happens later, humiliation like divorce is slapped on their face”. Samiya's mother-in-law (Aziza Sultana) used to talk to her angrily and say that girls like you do not come to settle down and come to ruin and later it is very bad with them and humiliation like divorce is slapped on their face. If girls like you do have a language problem. Mother-in-law (Aziza Sultana) has linked the cause of failure of marriage to being outspoken of a female.

And another dialogue is, “A woman's work is a torment. You have to cross the piles of filth and dirt. You are a woman and you have no idea how many cracks a man's evil eye creates in a woman”. Samiya is telling herself that it has become very difficult for a woman to work nowadays. Samiya has to go through a lot of difficulties on job. If you were a woman, you would have guessed. You would realize how badly men's ugly eyes can make a woman look ugly. Furthermore, the dialogue, “This is what happens after the first marriage and the second marriage. Like if a bus breaks down on the way, a person gets on another bus, if that bus also breaks down. The woman is truly a gypsy”. In this dialogue, Samiya is giving the example of her marriage. Samiya believes that it is like getting married after another marriage. As if a person is traveling, if his bus breaks down, he leaves one bus and gets on another bus. In human life, the meaning of marriage is also considered nowadays. That is, if a marriage is not successful. Get married again. In fact, only one woman is a gypsy and she has to endure everything.

In this Research study, Economic Empowerment is considered to be the fourth category of the women empowerment where Women are shown as financially and socially powerful and independent. And therefore, in the drama are shown strong and empowered. They are not dependent on men for their needs rather they can survive on their own. For Instance, this dialogue, “Money mom money. The greatest truth in the world and everything else”. Leading character (Samiya) clearly realizes only money can buy them respect. Money is everything. Money is power. The bitter but real fact of society. Money can buy everything means emotions are useless and have no value. And another dialogue, “Even more serious than getting a divorce is losing your job. This is a bigger reason than divorce to get depression”. Samiya says that it is sadder to lose a job than to get a divorced. Even the sensitive matter like marriage or divorce has less importance than being unemployed. The fear of losing a job is more than losing a relationship. Like the previous study Conducted by Khan (2012) clearly concluded that women play a significant role towards economic growth in the country as they practically participate towards this and are independent and self-sufficient in many ways. The financially stability and independence is more important than the marriage stability in a society if a woman divorces but she is rich then nothing matter. Furthermore, in this dialogue, “Marriage Cancel Work In... work is more important than marriage. I didn't know what the joy and excitement of my work was. I wish I could do it first”. Samiya says that it works is more important than marriage. Mandal (2013) focused in his research study previously that it is extremely essential and important to allow women to utilize and achieve their maximum potential despite all the discrimination and hardships. Don't know what is the joy of doing my work and the joy of success? Now I do my own work. Samiya is very happy and ready to fly in the sky. Because Samiya has started her work and Samiya is very happy because of the success of her work.

6. References

- Ahmed, A., & Khalid, M. Z. (2012). Construction of contemporary women in soap operas. *Global Media Journal*, 3(1), 1-9.
- Ahmed, S. (2014). Violence against women: Media representation of violent issues in the perspective of Pakistan. *Sci.Int (Lahore)*, 26(1), 367-371.
- Alardawi, M. M., Saqah, F. A., & Zakari, H. M. (2023). The Representation of Women in Saudi Film: The Case of Amra and the Second Marriage. *Asian Social Science*, 19(6), 123-123.
- Ali, G. &. (2012). Language and Construction of Gender: A Feminist Critique of Sms Discourse. *British Journal of Arts and Social Sciences*, 4 (2), 342-360.
- Ali, N. B., Dibley, M. J., Islam, S., Rahman, M. M., Raihana, S., Bhuiyan, S. E. T., ... & Huda, T. M. (2021). Overweight and obesity among urban women with iron deficiency anaemia in Bangladesh. *Maternal & Child Nutrition*, 17(2), e13102.
- Baffour, Bernard, King, Tom and Valente, Paolo (2012) *The modern census* Southampton, GB. University of Southampton 12pp. (Submitted)
- Baily. (2016). wiley blackwell encyclopedias in social science. *gritzer, the wiley blackwell encyclopedias of gender and sexuality studies*, 669-671.

- Buskie, A. (2017). How significant is the contribution of feminism to the discipline of IR as a whole? *E-International Relations*.
- Cree, A., & Caddick, N. (2020). Unconquerable heroes: Invictus, redemption, and the cultural politics of narrative. *Journal of War & Culture Studies*, 13(3), 258-278.
- Cronin, P., Ryan, F., & Coughlan, M. (2008). Undertaking a literature review: a step-by-step approach. *British journal of nursing*, 17(1), 38-43.
- Duflo, E. (2012). Women empowerment and economic development. *Journal of Economic literature*, 50(4), 1051-79.
- 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.
- Gulam, M. (2006). The Impact of Culture Conflict on Identity with an Emphasis on Pakistani dramas. Retrieved from [http://eprints.hec.gov.pk/353/\(20/05/2011\)](http://eprints.hec.gov.pk/353/(20/05/2011)) .
- Hall, L. A. (2014). *Outspoken women: An anthology of women's writing on sex. 1870–1969*. Routledge.
- Hout, M. (2015). A summary of what we know about social mobility, *The ANNALS of the American Academy of Political and Social Science*, 657(1), 27-36.
- Hsieh, H-F., & Shannon, S. E. (2005). Three approaches to qualitative content analysis.. *Qualitative Health Research*, 15(9), 1277-1288.
- Huda, A. R. (2015). Portrayal of women in Pakistani media. *International Journal of Academic Research and Reflection*, 3(1), 12-18.
- Ibrahim, F., Yunus, N., Ilias, M., & Mokhtar, A. H. A. (2017). Portrayal of women's images in television dramas: A Malaysian case. In *SHS Web of Conferences* (Vol. 33, p. 00063). EDP Sciences.
- Iqbal, M. &. (2016). Soap operas: A Potential tool for women empowerment. *GSTF Journal on Media & Communications (JMC)*, 3(1), 10-15. doi:. 10.5176/2335-6618_3.1.43.
- Khalid, M., Khan, M. U., Ahmed, S., Shafiq, Z., Alam, M. M., Imran, M., ... & Akram, M. S. (2021). Exploration of promising optical and electronic properties of (non-polymer) small donor molecules for organic solar cells. *Scientific Reports*, 11(1), 21540.
- Khalid, S., & Tadesse, E. (2022). Faculty research productivity at women's universities through the lens of preference theory. *Higher Education*, 83(5), 949-968.
- Kharroub, T., & Weaver, A. J. (2014). Portrayals of women in transnational Arab television drama series. *Journal of Broadcasting & Electronic Media*, 58(2), 179-195.
- Livingstone, S. (2007). *The case of soap opera*. In S. Livingstone, *Making Sense of Television: The Psychology of Audience Interpretation* (pp. 51-64). London: Routledge.
- Mandal, K. C. (2013, May). Concept and Types of Women Empowerment. *International Forum of Teaching & Studies*, 9(2), 17-30.
- Mayring, P. (2004). Qualitative content analysis. A companion to qualitative research, . 1(2), 159-176.
- Mehta, P., & Sharma, K. (2014). Leadership: Determinant of women empowerment. *SCMS Journal of Indian Management*, 11(2), 25-37.



- Moretti, F., van Vliet, L., Bensing, J., Deledda, G., Mazzi, M., Rimondini, M., Zimmermann, C., & Fletcher, I. (2011). A standardized approach to qualitative content analysis of focus group discussions from different countries. *Patient Education and Counseling*, 82(3), 420-428.
- Nashruddin, W., & Mustaqimah, H. A. Z. (2020). Critical literature review in TEFL research: Towards interdisciplinary study. *ELT Echo Journal*, 5(2), 1-5.
- Nehere, K. P. (2016). The Feminist Views: A Review, *Feminist Research*, 1(1), 3-20,
- Noureen, G. (2015). Education as a prerequisite to women's empowerment in Pakistan. *Women's Studies*, 44(1), 1-22.
- Rakow, L. F. (2022). Feminist approaches to popular culture: Giving patriarchy its due. In *Feminist Critiques of Popular Culture* (pp. 19-41). Routledge.
- Ranjan, R. (2019). Queer Theory: A critical Analysis of its implication in Art Historical Readings. *International Journal of All Research Writings*, 2(2), 90-94.
- Reisdorf, B., & Rhinesmith, C. (2020). Digital inclusion as a core component of social inclusion. *Social inclusion*, 8(2), 132-137.
- Roy, S, Portrayal of Women Characters in Selected Contemporary Pakistani Television Drama (March 01, 2016). *IJIR*, Available at SSRN: <https://ssrn.com/abstract=4234066>
- Roy, S. (2016). Portrayal of women characters in selected contemporary Pakistani television drama. *IJIR*, 2(5),1041-1045.
- Safdar, G. (2021). Cultural Aspiration across the Borders: Measuring the Cultural Effects of Online Media on Pakistani Youth. *Online Media and Society*, 2, 41-50.
- Shahzad, N. (2017, September 6). The portrayal of women in Television and Film. Faiz Festival. Lahore, Pakistan, Retrieved from <https://www.youtube.com/watch?v=EYVWpo0Y4Jo>.
- Stanford, M. S., Houston, R. J., Mathias, C. W., Villemarette-Pittman, N. R., Helfritz, L. E., & Conklin, S. M. (2003). *Characterizing aggressive behavior. Assessment*, 10(2), 183-190.
- Tabassum, I., & Amin, S. (2020). Portrayal of women in Pakistani dramas and its impact on Pakistani society and culture. *Human Nature Journal of Social Sciences*, 1(1), 23-31.
- Wei, W., Sarker, T., Żukiewicz-Sobczak, W., Roy, R., Alam, G. M., Rabbany, M. G., ... & Aziz, N. (2021). The influence of women's empowerment on poverty reduction in the rural areas of Bangladesh: Focus on health, education and living standard. *International journal of environmental research and public health*, 18(13), 6909.
- Yogendrarajah, R. (2013). Women empowerment through decision making. Yogendrarajah, Rathiranee,(2013), Women Empowerment through Decision Making, . *The International Journal of Economics and Business Management*, 3(1).
- Zakariya, S. (2012, March 3). Drama Serials: Golden Age? *Dawn*, 1-3. Retrieved from Dawn news: <https://www.dawn.com/news/699862>.