Analytical Study of Television Drama Narratives

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Abstract

This study analyzes Pakistani and specifically state oriented PTV dramas. The paper explains each step in the development process, as well as the past and present. It explores the importance of the new technological advancement and new signifying intervention in dramas. Researcher expands of research by providing details about the dramas and comparing these dramas of both the era’s with similar applications. In addition, the paper includes a discussion of differences in dramas of 1980s and of 21st century. Furthermore, study concludes that drama of Pakistan television is changed with the passage of time. When new innovations are introduced, media becomes as vast in society as a social institution. Pakistani television drama has changed its presentation which is the need of time.

Keywords: Pakistan television; Drama; Narration; Language; Cultural change

Introduction

Changing structure of Pakistani media after 1992 has led Pakistani television towards the ramp of modernism. Television played a dynamic role in social reformation and preservation of social market as discussed by Klein that the rise of market was a democratizing force in eighteenth century [1]. It enables middle class to have new experience; some of them are preserving of upper class. This marketization has moved people from art work, church and courts. Market cannot distinguish between costumers on the bases of birth. For example, social class, dressing, buying and wearing of dresses that do not match with people’s estate so media affect all these spheres. But 21st century experience new ideas, thoughts, fashion outlook and contents in Pakistani television drama that led many researchers towards study of PTV drama. Nasir expressed that Indian dramatists try to exploit the glorious drama of PTV [2]. Our community has involved in seeking sares, bungalows and glamour but people still want to see social character in Pakistan television drama. Our drama writers should also try to retain drama. A comparative study on Pakistan television drama is necessary to have a look on the appearance of Pakistan television drama whether it is changing or not. Only change is not inquiry but change of what type? The researcher analyzed the changes that occur in Pakistan television prime time drama from 1980 to 1990 and prime time drama of PTV from 2000 to 2010, by applying content analysis as research technique. In this research, researcher has analyzed the drama of Pakistan television in two phases, the drama when it was on the peak and the modern drama.

Drama plays a dynamic role in education, entertainment and binding society in national culture. Pakistani television drama plays a positive role in preservation of cultural norms. Pakistani television drama has the capacity to bring revolution in building positive attitude. At the same time, drama is a form of media presentation that has something to give to all kinds of people, for example drama serial Alpha Bravo Charli, Spahi Maqbool Hussain. In eliminating social evils, drama serials Warris, Ahat, Bezuban, Bint-E-Adam. About love and emotion, Liari Express, in giving moral lesson, Ek Muhabat Su Afany, in patriotism, Jinnah Se Quid, in fun, Dillagi etc. In short, Pakistan television gives all types of programming for all types of audience. Pakistan television drama has a great importance since its dawn till early 1990s. With the arrival of satellite television and cable television in mid 1990s, PTV drama has taken new norms and values. But these values are of what type? This fact is hidden. The researcher will address the question to find out new innovations in PTV prime time drama of 21st century in comparison with 1980s drama.

There are many channels in Pakistan which are well known for presentation of drama and classic work in teleplays. These are private channels which are been known after the emergence of satellite television and cable television. They have no history to have a comparison with previous one. They are tackling the situation and competing with globalize foreign drama along with the effects of fashion, lifestyle and other effects while Pakistan television drama has a history in it. Pakistan television was started in 1964. The first play which was broadcasted on Pakistan television in 1967 was ‘Nazrat’. After the beginning of drama on Pakistan television has passed 43 years. In these 43 years, Pakistan television drama crosses various phases of popularity and fame. Pakistan television drama is also an important medium which creates higher level of awareness among audience since its beginning. Pakistan television plays a dynamic role in giving audience an overview of their problems, to eliminate these problems from society and bring important issues under consideration of authorities so that they could take action to improve the situation. Drama is a unique tool to explore and express human feeling. Drama is an essential form of behavior in all cultures; it is a fundamental human activity. Drama is the specific mode of fiction represented in performance. Pakistan television gives 8% coverage to drama in the timing of its total transmission. This 8% coverage was very much alike to give people very healthy entertainment. Imitaz Shahid gives statistical analysis of transmission of Pakistan television [3]. In which, he describes that the drama on PTV covers 7.70% timing of total transmission. Pakistan television presents glorious drama in 1980s. Now question arises that whether the drama of 1980s is revised or not on modern lines along with the passage of time! About PTV 1980s drama, it is said that this was the best drama of world. Shahid said, "There is demand for Pakistan television plays, documentaries and musical [3]. Some of the programs offered have

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won laurels at international festivals”. If revised than on what lines, and with what kind of modification?

The period of study is defined in two phases. The drama of 1980 to 1990 and the drama of 2000 to 2010. In 1980s, the drama was at the peak of its fame. Its contents are supposed to be very original. It was supposed to present real characters in real settings. The expressions in acting were so perfect. Script of drama was very strong. Many dramas of that time get a lot of fame like ankahi, waris, dhooop kinary etc. These dramas get a very intense intention to watch them by the audience. That was the case that it is a famous quote in common about PTV previous drama of 1980s. When Pakistan television’s prime time drama was played, the roads were like deserts. Know in 21st century, when technology has a boom. How PTV is responding to that situation. Whether it is adopting new culture with certain modification to tackle the upcoming challenges in drama presentation or not? Do the background sets of PTV dramas are responsive to our local culture or exceed in glamorous infrastructure? Whether the outward appearance of character in dressing and jewelry in 21st century drama is more modern than PTV drama of 1980s? Whether 21st century drama of Pakistan television verdicts domestic stories than social issues based stories? Whether or not Pakistan television drama of 21st century penetrates western culture? Does Pakistan television drama of 21st century is more affiliated with advancement of visualization and audio effect techniques than PTV drama of 1980s? Does the access in infrastructure resulted 21st century drama modernized, westernized, glamorous or civilized? Whether the drama of 21st century based on thematic diversity than PTV drama of 1980s? The inquiry in this research is about to find out the drama characteristics of 1980s and 21st century drama of Pakistan television. The differences in prime time drama of Pakistan television in 1980s and 21st century whether it is revised with the passage of time or not?

Literature Review

Current research gives an ample way to have an overview about Pakistan television old drama in period of 1980 to 1990, when drama of PTV was at the peak of its fame and the drama of Pakistan television from 2000 to 2010, the confuse period when it is assumed that Pakistan drama goes toward lower level of perfection because it is an impression that Pakistan television drama is not revised with the modern elements of drama which are introduced with the arrival of technological advancement. The inquiry is to have clear understanding about the elements of drama, cultural invasion whether adopted or not? The differences in presentation, in PTV prime time drama of 1980s and prime time drama of Pakistan television in 21st century through content analysis. Leroy and keubler did their study which was done on lapsed viewer. They elaborate it while finding the answer of the questions that why do people watch Pakistan television? And why do people lapse after supporting the station for years? The study approached two groups. One group said that it is good for entertainment while the other group were lapsed viewer who said that its programs are not so surprising and thought provoking to captivate attention of audience. Intensity of identification or in other words emotional bonding between audience and stations is lacking. PTV programs are based on personal growth and lifelong learning. Impressive programming for children and neutral contents are produced on Pakistan television. For this study, two groups were generated among audience. One group was lapsed viewers and one group who were still in touch with PTV. Pakistan television drama was truly identified for its contents and dialogues. Omer Javed said that “Pakistanis dramas were famous while Indian dramas are famous” [4]. Pakistan television drama has lost its olden viewer ship but PTV drama serial Un-Kahi, Tanhaeyaan, Aanch, Dhuwaan, Bandhan, Alpha Bravo Charlie, Sonahray Din and recently Anna and Castle are best dramas produced by PTV. Cable television with more than 80 channels and too much advertisement on PTV are the reasons for the lessed viewer ship of Pakistan television drama. This study concludes that star plus drama is only a tension with following statements, ‘Kumkum’s previous husband has come back, Tulsi has left the house, Sujal has died and then has come back again in the form of Dushaal, Shruti has been kidnapped’.

Pakistan television drama is not only a topic for Pakistani researchers but foreign researchers also are very well aware about glorious drama of Pakistan television. A classic work on Pakistani television drama is done in Nepal by qaiser and jabeen. Qaiser and Jabeen conclude in their classic work titled ‘portrayal of women issues in Pakistan television drama serials’ that PTV drama serials from 1964 to 2000 are based on real stories regarding women issues. Pakistan Television dramas present women issues and characters in a positive way. Drama serial ‘duppata’ sahira kazmi serial ‘zaib-un-nissa’ husra rehman’s serial ‘piyaas’, jameel malik serial ‘musafain’, ‘ghar ek nagar’ by Fatima siriya bajiya, musarat kalawanche’s serial ‘raigzaar’, daram serial ananch, aroosa, kasak, hawa ke beti, neely hath, asmaan, jungle, deewarein, kiram kahani, uncle urfi, dhund, ajnabi, afshan, ana, zeenat, dhooop kinary, an kahi, zeentan, tanhaiyan and parchaiyan etc. These dramas are evident of presenting women issues based stories. Globalization is a phenomenon which is structured with the modernization and a boom in technological advancements. Rana and Iqbal declared that emergence of localization or globalization in modern world had affected the culture of Pakistan as the place of religion channels is replaced by star TV. This localization has affect our way of living, life style, language, lakes socialization, negative image of women and behaviors by presentation of media products by our neighbor country. These are now adopted by our media; Indus TV, Geo, Ary and to some extent PTV also. But PTV still holds its cultural identity. Pakistani culture is been presented in state run broadcasting channel and globalization effects are ignored in PTV drama. Media plays a dynamic role in nationalistic thinking as it did in 1965 pak-indo war by the Noor Jahan songs on borders between India and Pakistan. Pakistani drama is the medium that plays a continuous role on national days to arise the emotions of nationalism in audience. Umar Ali describes that Pakistan television drama trial toward downfall because it loses the credibility by audience. Pakistan television played Nor Jahan songs and drama based on patriotism on defense day and other national days. For example, Saleem Nasir, Pilot Officer Farooq Iqbal, Zille Subhan and Nasir Sherazi enacted Captain Raja Mohammad Sarwar Shaheed (in early 80s), Pilot Officer Rashid Minhas Shaheed (in mid-80s), Major Tufail Mohammed Shaheed (in late ’80s) and Major Raja Aziz Bhatti Shaheed (in late ’90s).

Serials by Shoai Mansoor ‘Sunehry Din’ and ‘Alpha Bravo Charli’ and Shoman series create a strong impact on youngsters to join army. Even Indian directors inspired by the Shoman series, one example is Farhan Akhtar who considers shoman while picturizing his movie ‘Lakshya’. Two dramas on war time operations of navy in 1990s were ‘Ghazi Shaheed and Operation Dwarka’. Pak-indo joint collaboration also effects the drama production of war time which was based on national enthusiasm. Evident drama of this effect are ‘Samander Jaag Raha Hai and Samandar Hai Sarman’ while in Indian history only Main Hoon Na is produced to generate good will in audience about healthy Pak-Indo relations like ‘Raj Kapoor’s Henna and Vidhu Vinod Chopra’s Mission Kashmir’. A lots of movies had been produced with negative impression of historical and combined pak-indo events, some
of them are; Border, Hindustan Ki Kasam, Gaddar, Deewar and Ab Tumhare Hawalay Watan Sathiyo. Lake of historical patriotic drama had lessened the PTV’s credibility and finally the viewer ship of Pakistan television drama. Pakistani entertainment and fashion industry is fascinated with foreign localized media effects. Pakistani private channels present dramas that are following foreign dressing style and culture as well. Khan and Irum studied the impact of foreign media on our culture with the name of “Media imperialism and its effects on culture of Pakistan” [5]. They did content analysis and survey as well. Findings of content analysis present that Pakistan television drama is losing its credibility for which it was known in the past. Pakistani channels are the shows and films of foreign countries which also effecting our community. Pakistan television drama plays a dynamic role and participates in giving awareness to audience about certain issues through its contents. John Hopkins Bloomberg School of public health did a study in collaboration with US Agency for International Development (2009). The study explained the results of study which was done on Pakistan television drama serial ‘Paiman’. The message of the drama was for new born babies and mothers about health care issues. This drama was seen by almost 13 million women and men. 70% women who were exposed to the message were motivated toward action on the message of drama serial ‘Paiman’. 93% women were changed in their behavior after watching drama serial ‘Paiman’. There were some barriers also to adapt the message of PTV drama serial ‘Paiman’. These were: poverty, lack of family support/family dynamics, and the present societal status of women. John Hopkins University, population communication services (1991) considers in their research work that Pakistan television drama is viewed by 60% population. Drama played a dynamic role to give awareness and creating positive attitude among audience for betterment of society and social reformation. People who watch drama have a discussion about topic. Intervening variables affect the outcome of exposure. The people who are high in income have strong effects (sampling was drama ‘ahat’ which was about family planning), understanding of couple, having small family size, gap between children is an important aspect of affect by television drama. Indian private channels are affecting Pakistani drama. Indian drama is exaggerating variation in Pakistan drama through privatization of media in Pakistan. Ayesha in 2010 presents the view that viewer ship of Star plus, Sony, and Colors is so high and among them star plus viewer ship is increasing day by day. One reason of star plus drama popularity is their viewer ship in the entire world where Urdu-Hindi community lives and audience of both genders male and female. Star plus dramas are presenting just lame stories and “No drama is based on Reality”. People like star plus drama for relaxation, clothing, story, glamorous lifestyle and accessories. Some of the other reasons for liking Indian drama are hobbies, interests, and personalities. Roshan, Perviz, Siraj concludes in their research that Pakistani television drama enhance the level of violence in society against women. It is of verbal, physical, psychological and symbolic. As much the violence is portrayed in PTV drama’s, the greater is the negative notion that is used for resolution of problems. And as much the level of violence is lower in PTV dramas (Porey chand ki raat, Abla Pah, Adhi Gawahi, Atish and Khawab Kheyal) there is lower level of violence in society. Rukshanda explored in a survey study to know the level of awareness among audience regarding social issue of women [6]. The issues were explained before that in program ‘socho zara’. The study is about post marriage problems faced by women. Showbiz women have the problem because male workers are not liked to work under them. Separated women’s are pitied by society. Infertility of women lowers their status in their husband home. Women are unaware about the legal procedure of second marriage and legal issues of ‘nikahanamma’. Girls are not sent for higher education because of co-education. Advertising media portrayed the image of women as only for sex appeal. All this awareness is delivered to the audience by PTV program ‘socho zara’. Sehar finds in her research work titled “an analytical study of the role of PTV dramas in educating the masses about women problem” that television influenced audience in culture, in clothing styles, in hairstyles, language, and attitudes of people in society [7]. TV has changed teachers teaching styles and governments governance. Along with the findings, it was a survey study. Mehmoon describes in his analytical work titled ’the reflection of Punjabi culture through PTV from July 1990 to June 1991’ which was through survey that Punjabi dramas of PTV are not much alike preferred by Pakistan television. The duration of PTV dramas are too short and timing of Punjabi transmission is not suited to the audience. Presentation of Punjabi culture is not satisfactory. Culture is changing with the passage of time but our culture is not highlighted in our drama. We are destroying our culture and language without which we cannot preserve our identity. Along with Urdu and English dramas and culture, we should preserve our Punjabi culture by our dramas. Saba held a research under globalization and increased exposure of audience after globalised media [8]. Her research work did a comparison between geo TV and PTV to know that which channel is promoting Pakistani culture. It was survey study which indicates that PTV has cultural identity. Pakistan television holds its family channel identity whereas geo is promoting vulgarity and non-cultural programs. Geo is presenting the fading picture of our culture where as PTV is still presenting our native culture. Nasreen concludes in her thesis which was survey research titled ‘PTV drama and social change’ that TV effects the daily routine of audience [9]. People want to watch dramas based on projection of the class struggle in society. Dressings of females are very captivating in PTV dramas. Different writers write on diverse issues and topics. Dramas of PTV give awareness about the social and political topics and educate. Pakistani television drama introduced new subjects for conversation. Noreen did research on PTV and NTM dramas. She concludes that NMT dramas are not so well presented as the dramas of Pakistan television. Pakistan television dramas are diverse in language, and theme. Pakistan television drama producers are very professionally trained. Drama writers are writing diverse topics. Pakistan television presents all types of dramas like comedy and tragedy etc. Pakistan television has family channel policy. PTV presents different attitudes. PTV drama is famous in audience. Pakistan television has not inhaled glamour in it whereas the NTM gets these elements due to which Pakistan television gets superiority over NMT dramas. Tayyaba concludes in her study that PTV lake pluralistic culture and fails to present the participation of all segments of society in it [10]. PTV tends to support the establishment and consensual dynamics, and the present societal status of women. John Hopkins Bloomberg School of public health did a study in collaboration with US Agency for International Development (2009). The study explained the results of study which was done on Pakistan television drama serial ‘Paiman’. The message of the drama was for new born babies and mothers about health care issues. 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based on social issues. These dramas are written by writers with diverse stories. Drama producers encourage writers to put stories into social circle to highlight social issues. Butt explained in his thesis that PTV dramas are taking community toward vulgarity. The dressing and screenplay of dramas revolves around particular community apparently called modernism but basically it is the violation of cultural boundaries. Writers are not enough able to captivate the audience. The dramas which get fame in these days get only because of glamour not the storyline. Islamic principles do not seem to be prevailed in dramas. These studies concludes that majority of people are moving towards private media due to cable television. People want to watch star plus. They are mostly inspired by star plus in adopting fashion. In light of these studies, cable television is considered to play the wider role in taking society toward modernism, effecting youth in language, dresses, eliminate reading culture from our society. It is an impression about Pakistani drama that it is poisoning our thoughts and beliefs, changing our Eating habits and dinning culture, increasing boldness and care free attitude, celebration of non-Islamic events and festivals i.e. valentine’s day, New Year, April fool, Basant etc.

Theoretical Framework

The creeping cycle theory of desensitization

The creeping cycle theory of desensitization was started in 1930 as paradigm with a case in New York City. In which five factors were noted in the age communication and foundation of what is termed as the creeping cycle theory of desensitization. First factor was the discovery of steam engine which makes the possibility of making a number of copies of newspaper otherwise it was not possible with hand printing of newspaper. Second factor was a new type of newspaper. The newspaper New York sun which was started in 1833 by Benjamin day. Third factor was new way of making profit through the newspaper by making advertising vast in the newspaper. Fourth factor was literacy. As more people were acquiring the ability to read the newspaper. Fifth factor was that content of new mass media need to be consistent with the tastes and interests of audience. This was only to retain large number of audience. When television was started in 1950s. The contents were boosted by the media practitioners. A new form of programming was started in the television. The creeping cycle of desensitization theory explains that the content of mass media is toward increasing triviality, decreasing level of tastes and lowering moral standards? Many critics had did work on the topic to know about the rising crime rate, looser sexual norms, more widespread use of dirty language, the destruction of family values and the welfare of children. Does only media managers are controlling the media contents? Is it only decreased viewer ship or to convince the people to accept mindless drama? Or to give audience order of everyday. Some of the critics believe that content makers made content irresponsibly. Content makers made immoral contents. The creeping cycle theory of desensitization places the changes in intellectual level of media contents as well as the norms concerning triviality, violence, sex, and vulgarity of language into a context of economic, political and cultural factors. The creeping cycle theory of desensitization explains that media practitioners made changes to get profit. Media practitioners made changes to survive financially. If media practitioners failed to get financial support they will move toward close down of newspaper, television, websites, movie studios etc. Education, income, purchasing power are the factors that produce what we see in the content of newspaper, television etc. Profit line is the basic point for the media practitioners. The creeping cycle theory of desensitization explains that as long as the media is controlled by government or any other agency, the trend toward greater transgression of conservative norms will continue in the mass media.

The creeping cycle theory of desensitization concludes that communication industry produce entertainment and other contents for mass media to get profit. People want to see the socially controversial themes as sensationalism, sex, crime, violence, vulgarity. Audience tastes are the upper most in the content. If people do not watch the contents that are presented than content will be changed. The creeping cycle theory of desensitization explains that media practitioners made changes to get profit and to survive financially. If media practitioners failed to get financial support they will move toward close down of newspaper, television, websites, movie studios etc. Education, income, purchasing power are the factors that produce what we see in the content of newspaper, television etc. Profit line is the basic point for the media practitioners. The creeping cycle theory of desensitization explains that as long as the media is controlled by government or any other agency, the trend toward greater transgression of conservative norms will continue in the mass media. This theory supports the research in way that media only change their presentation of programming to get profit. Their aim is not betterment of audience or society.

Methodology

The study investigates the drama of 1980s in its presentation and 21st century prime time drama presentation for having an insight on its various aspects through content analytical research technique. Drama serials usually follow a story line with certain themes and issues. It is followed by story which ends in last episodes. Suspense is sustained in the end of each episode. It based on continuity of actions and presented in installments. Research question is the central element of both quantitative and qualitative research.

1. Do the background sets of Pakistan television dramas are responsive to our local culture or exceed in glamorous infrastructure?
2. Whether the outward appearance of character in dressing and jewelry in 21st century drama is more modern than PTV drama of 1980s?
3. Whether 21st century drama of Pakistan television verdicts domestic stories than social issues based stories?
4. Whether or not Pakistan television drama of 21st century penetrates western culture?
5. Does Pakistan television drama of 21st century is more affiliated with advancement of technology and audio effect techniques than PTV drama of 1980s?
6. Does the access in infrastructure resulted 21st century drama modernized, westernized, glamorous and civilized?
7. Whether the drama of 21st century based on thematic diversity than PTV drama of 1980s?

Study takes content analysis technique to explore its objectives. Asa Berger defines content analysis that “Content analysis is a research technique that involves measuring something in random sampling of some form of communication” [11]. The basic assumption of content analysis is that the researcher comes to know the effects of message on the audience who exposed to that message. Content analysis is a research technique for making replicable and valid reference from data to their content. Content analysis is a method of studying objectives and quantitative manner for the purpose of measuring variables. In this research, content analysis has been selected to examine the current events and past events, for which content analysis technique is best
suit. Comparative studies are best to be measured through content analysis technique. “Content analysis is most useful when they include historic or comparative dimension” [11].

Rationale of Study

Our drama of Pakistan television is known for its legacy in pictography, in content, picturization and in short for strong dramatization effects. Social setting presented in dramas had close to real world situations. Moderate dressing in accord with Pakistani religious and cultural values was the dominant aspect of Pakistan television drama. Pakistan television drama has crossed many phases along with political changes. This political scenario effects the presentation of Pakistan television drama. ‘Islamic shariya’ based policy of zia-ul-haq and liberal policy of Musaraf is one evident in presentation of Pakistan television drama. The contents of Pakistan television drama are affected with the passage of time in different intervals. Differentiated contents and norms that are presented in Pakistan television drama. This inquiry is to find out that to what extent these are different from the renowned elements of Pakistan television 1980s drama and Pakistan television’s 21st century drama? Drama entertainment in Pakistan is the major element of broadcasting which played a revolutionary role in education, building of social institutions and giving awareness regarding health and social norms etc through Pakistan television.

Significance of Study

Pakistan television drama is studied in Pakistan with various dimensions. All these dimensions are linked with the arrival of cable and satellite television. The studies done previously check the changes that occur in our television drama or come up with predictions and suggestion that our authorities and media content producers should apply. Although some of the studies focus on state run broadcasting but forget the important dimension of Pakistan television state run broadcasting drama. This research is an inquiry in which dimension it is going know? The researcher focused on content of Pakistan television drama. This study will prove a base for the next research on broader level. This study also comes up with a proof to improve different elements in Pakistan television dramas. This research gives an insight that in which Pakistan television drama lakes at the moment of boom in private and localized foreign media.

Results and Discussion

The research has begun with the coding process. The categories are applied on one episode of Pakistan television drama. This pre-testing phase gives an ample satisfaction to researcher to do coding in accord with the categories. After getting data following are the results being enlightened. This research work has find out the real essence of Pakistan television drama of 1980s and 21st century. The object of this piece of work is trial of PTV drama in comparison with the cultural imperialism and cultural invasion effects on Pakistan television drama. Researcher has found a dynamic change in PTV drama between 1980s drama and 21st century drama through content analysis technique of research of dramas that were selected from both the intervals. The change that has occurred in Pakistan television drama, it is of what type? What are the frequencies of this change? Does the need that have been changed with the passage of time are tackled by PTV drama, in contents, theme, background setting, physical appearance of actors, dressing styles, interactions etc. Does the changes that have occurred are in accord with our cultural values? These are some of the inquiries that are discussed know with detail after having quantitative data.

In drama serial waris, 53.90% scenes are luxurious while 46.10% scenes are simple in presentation. In drama serial ankahi, 64.63% scenes are luxurious where as 35.37% scenes are simple in the presentation. In drama serial sawan, 58.69% scenes are luxurious while 41.31% scenes are simple in background setting presentation. In drama serial bint-e-adam, 38.91% scenes are luxurious where as 61.09% scenes are simple in the presentation of PTV drama. The dramas of 1980s in presentation of background setting were mostly simple and if luxurious, the levels of luxurious and simple setting were almost equal. As time passed, we experienced new technological advancements. With the satellite television and cable television new innovations come in private drama. This element also affects the Pakistan television drama and as a result we see that drama of 21st century is influenced by that. 21st century drama includes more of glamorous presentation in background setting 

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Comparison of all the earlier data, we can say that PTV drama of 1980s and 21st century is not compatible. Drama of 21st century is changed with the passage of time in its presentation of background setting. Physical appearance of characters were almost countered with the social setting and social needs till the time when ptv was started and it has launched its famous genre ‘drama’. Pakistan television drama waris which was telecasted in early 1980s has 75.72% attractive scenes where as 24.28% scenes are unattractive. Drama serial ankahi which was telecasted in 1982 has 86.58% attractive scenes while 13.42% scenes are unattractive. Drama serial sawan contains 82.19% attractive scenes while 17.81% unattractive scenes. Drama serial bint-e-adam contains 87.55% attractive while 12.45% unattractive scenes. Drama serial ankahi which was telecasted in 1982 has 86.58% attractive scenes while 13.42% scenes were unattractive. Drama serial waris has 83.11% scenes with music whether background music or theme song while 16.89% scenes were without music. This drama has a particular theme song which added to the attraction of drama. Drama serial bint-e-adam which was telecasted in 2008 were also having theme song. Its 98.45% scenes were presented with music where as 1.55% scenes were without background music. The answer to the measurements of background music depicts that there are background music and theme songs in the 21st century drama which was not in the present form in previous drama. The previous drama of 1980s was very smooth without background music but 21st century drama added a positive attraction with background music.

Body language and expressions of actors in their characters were very much supportive to the dialogue and the real situation of an event. This is a subjective category because it activates the sense of feel by the researcher. Drama serial waris has 98.36% scenes which were supportive to the character of the actor while 1.64% scenes were not supportive to the acting of actors. Drama serial ankahi has 3.65% scenes which were supportive to the situation of action where as 96.35% scenes were not supportive. Drama serial sawan were posed with 74.99% scenes with supportive acting while 25.01% scenes which were non-supportive. Drama serial bint-e-adam has 98.06% scenes with supportive action while 1.94% scenes non-supportive acting to the situation of character.
By considering the results of coding, the conclusion is that drama of 1980s is not as much supportive to the situation of actors as the drama of 21st century. The differences of ratio between these two intervals were not so high. The drama of 21st century is changed with the passage of time in presentation of story by the characters through their acting.

Olden dramas were very much concerned with the representation of all the classes in the drama. Story was very beautifully interwoven by clustering all the facts of life. Drama serial waris has 47.73% scenes which present elite class culture, 24.27% scenes which represent middle class problems while 28% scenes were associated with the problems of poor people. Drama serial ankahi has 16.26% scenes which support elite class story, 78.86% scenes which support middle class issues while 4.88% scenes were affiliated with poor. Drama serial sawan has 40.33% scenes which are presenting elite class and 59.67% scenes which are presenting middle class while lower class has no participation in this story. Drama serial bint-e-adam has 37.35% scenes which are based on elite class, 54.48% scenes which are associated with middle class while 8.17% scenes have poor class presentation. Olden drama also portrays that how the problems of people are presented through media and how people meet their needs? There is a huge difference between the drama of 21st century and the drama of 1980s. They are not compatible but changed with the passage of time and interval.

Story of the drama has various elements in it. The story revolves around many sub stories in the drama which supports the main content of drama. Some stories are based on social issues but also include some social content in it. Drama serial waris includes 47.33% scenes in drama which are based on domestic issues where as 52.67% scenes supports social issues. Drama serial ankahi has 100% domestic stories which are concerned with the marriages issues and how to live in society? Drama serial sawan is 100% associated with the domestic issues. The story of love, romance and how to tackle the situation? Drama serial sawan was without any moral or any purpose to contribute for the betterment of society. Drama serial bint-e-adam has 100% scenes which are based on domestic issues but not social. The drama of 1980s was based on social issue which contributes with social evil and tries to eliminate the social problem from community.

In drama of 1980s, drama serial waris has 4.52% scenes which were based on Indian dressing while 95.48% scenes were having Pakistani culture in dressing of females. Women were presented by wearing clothes in shalwar and gameez with dopatta. Drama serial ankahi was having 8.53% scenes, in which women were wearing saris and 91.47% scenes which were based on the Pakistani dressing. Drama serial sawan has 15.05% scenes which were presented the ladies by wearing saris where as 84.95% scenes were presented as the women by wearing Pakistani dressing. In drama serial bint-e-adam 5.44% scenes were associated by showing the tradition of pants and shirts by female actresses, 28.40% scenes were supportive to the Indian dressing while 66.16% scenes were presented as the women wearing Pakistani dressing. These statistics shows that in 1980s drama western culture were vanished but at time passed Pakistan television drama is changed and have western dressing. The ratio of Indian dressing is also increased compare to 1980s drama. Pakistan television drama has not so far been static and compatible with the 1980s drama but changed with the interval of time. In drama serial waris, 4.40% scenes are supportive to present western culture in dressing of male where as 92.60% scenes are supportive to present Pakistani culture. In drama serial ankahi, 1.21% scenes are supportive to present western culture of male dressing while 98.79% Pakistani culture. For example, from dressing point of view kurta and shalwar. In drama serial sawan, 61.06% scenes are supportive to present western style dressing where as 38.94% scenes present Pakistani dressing style. Drama serial bint-e-adam has 65.37% western style dressing while 34.63% Pakistani style dressing of males. These figures showed that jeans and shirts and other western wears in males dressing are now common compare to 1980s drama of Pakistan television. There are many reasons which caused this change but one thing obvious is change that occurs in dressing style of males in PTV drama. So, there is not compatibility of 21st century drama with 1980s drama.

Social interaction is the style of behaving in society. It is a way to meet with the people in society on different occasions and gatherings. For example, hy-bye etc. In drama serial waris, 1.24% western culture while 98.76% scenes present Pakistan way of interaction. In drama serial ankahi, 4.47% western style of social interaction where as 95.53% scenes present Pakistani culture. In drama serial sawan, 100% scenes showed the Pakistan style of interaction. In drama serial bint-e-adam, 100% scenes are portraying Pakistani culture as supreme. On the bases of statistics mentioned above which are acquired through content categories, research concludes that way of interaction is mostly of Pakistan in both the drama of Pakistan television.

Language is an important debate in scholars these days. In drama serial war is, 100% scenes were presenting Pakistani language except those words which are added to our dictionary, the words for which we have no substitutes or the words which are same to pronounce in Urdu and English. In drama serial ankahi, 25.60% scenes are pronounced in English words while 74.40% scenes are pronounced in Urdu words. In drama serial sawan, 100% scenes were in hailing Urdu language. In drama serial bint-e-adam, 3.50% scenes were in English language and not the whole scene but a few words and 96.50% scenes were entirely of Urdu language. These statistics opens the sphere before us that change is ultimate in Pakistan television drama in its presentation of language. In 1980s drama the language was a bit more in English than drama of 21st century. So, this is a positive change in Pakistan television drama regarding language.

Conclusion

Drama of Pakistan television has been changed with the passage of time. It inhails many elements which were there in 1980s drama. These elements were not so much effective as these were after the transition of satellite and cable television in 21st century drama. There are some of the factors which always remain there in Pakistan television drama for; the formation of drama and liked or disliked by the audience. Presentations of contents through media always have favor or disfavor by the audience because their interests, their gratifications, their approaches toward media contents are always different. Background setting was almost equal with a bit difference in Pakistan television drama of 1980s and 21st century drama. Physical appearance of actors were better and attractive in 21st century than 80s drama. In 21st century drama, Background music was very catch and gripping than 80s drama. 1980s drama was strong in body language and expression. In other words, the standard of acting was higher in 1980s drama than in 21st century drama. Our drama of PTV in 21st century largely present the stories of elite class and middle class stories while the 1980s drama have all the subsets of life belongs to all classes of society like upper, middle and lower class. Stories of drama in 1980s were diverse. Social issues and domestic, both the stories were presented but in 21st century only domestic issues are presented. In 1980 drama, the dressing of women was mostly Pakistani or Indian but the percentage of Indian dressing was very low whereas in 21st century drama, western dressing was introduced regarding
women wears. Pakistani dressing is presented but Indian dressing is also portrayed with a bit higher ratio than 1980s drama. Men wears were mostly Pakistani in 1980s drama. In 21st century drama, most of the dressing is been western and Pakistani dressing is less presented in ptv drama. In 1980s drama, hi-bye culture was presented in higher class but in 21st century drama has removed that element and present Pakistani culture in social interaction. Both the intervals of drama used English words in its presentation but this ratio is much higher in 1980s drama than in 21st century drama. As time passed, drama of Pakistan television is changed. When new innovations are introduced, media becomes as vast in society as a social institution. Pakistani television drama has changed its presentation which is the need of time. When new innovations are introduced, media becomes as vast in society as a social institution. Pakistani television drama has changed its presentation which is the need of time.

References