

Framing of Urdu Drama Serials: From Social Religious Values to Family Catastrophe

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Abstract

The current study has been designed to examine the plot of the televised Urdu drama serials in pre-cable era (1964-2000) and in post-cable era (2000-2019). Since its advent, Urdu televised drama considered to be the sole source of entertainment. Urdu dramas of pre-cable era (1964-2000) not only entertained the audience of the country but also helped a lot in educating social religious values to the masses. The plots of the pre-cable Urdu dramas were so alive that not only they depicted the religious values but also guarded these values in true senses. However, after the advent of cable television network, television came in the hands of the private media conglomerates. With this change, the plot of the Urdu drama serials also altered. The drama producers focused more on the domestic quarrel and cheap love stories and micro level issues regarding the family problems and ignored the social religious values. It is apparent that media producers in the post-cable era focused to grab the attention of the audience and getting the highest TRP. Grounded theory has been used to analyze the plot of the Urdu drama serials.

Key Words: Television, Urdu Drama, PTV, Religious Values, Domestic Problems

Introduction

The entertainment media is considered to be, not only providing entertainment but also educating the masses. Pro-development drama serial or opera are those entertainment program which blends both entertainment and education (Singhal & Rogers, 1988). Its purpose is not only to provide entertainment or garbing the attention of the viewers for highest TRP, but its main objective is also to educate masses. The concept of social learning through drama or soap opera emerged from the Mexico (Brown, Singhal, & Rogers, 1989). The Mexican Soap opera (called telenovels) *Maria* (1969) is considered to be first entertainment serial which not only entertained the Mexican but also educated them about the problem faced by the common men (Ryerson, 2008). This soap opera *Maria*, educated the masses about different themes, including class conflict, emancipation of women, marriage between rich and poor. The *Maria* became the most popular soap opera of in Latin America. The other prominent series which educated the masses along the entertainment was *Hum Log* (1984-1985), presented on Door Darshan (Smith, 2002). Drama series *Hum Log* also educated the masses regarding family size, family planning, status of woman, education of woman. Similarly *Ali Non*, one of the comedy series of PTV, is also considered to the pro-development Urdu drama series in Pakistan.

PTV drama producer in Pakistan focused on the education of the society right from the start (Juni, Kareem, Alam, Haider, & Ashraf, 2014). In this way problems faced by the common men was not only highlighted through Urdu dramas but also drama producer educated the masses (Juni et al., 2014). In 2000, the government allowed the cable television network and in this way drama came in the hands of private media conglomerates from the state owned sole channel PTV. However it is strong perception that after the advent of cable TV network, drama producer neglected the social issues and focused more on to grab the attention of the masses and getting highest rating. The studies also indicated that private media separate the entertainment from the education. The American Media also separate entertainment from the education message. These private media conglomerates do so because their ultimate purpose is to maximize the profit and profit can only be maximized through attracting too many audiences. So their ultimate purpose is to grab the attention of the masses and have less concern in educating the masses about certain theme or issue.

Consequently it is highly perception among the media and common man that pre-cable television drama serial (1964-2000) did highlight the real problems of the society (Qaiser & Jabeen, 2008; Tahir, 2009). However it is strong perception that after the advent of cable TV network, drama producer neglected the social issues and focused more to grab the attention of the masses and getting highest rating. Therefore it is highly needed to investigate that what were the leading theme in Urdu drama serials before and after the advent of the cable. What were the main issues which were highlighted in pre-cable era and what were the main issues are being promoted in post cable era. Research will use the grounded theory to investigate both pre and post cable Urdu drama.

Literature Review

A study on narrative of Urdu drama found that, Urdu drama of PTV after the advent of cable television mostly depicted the stories of elite class and middle class stories whereas the pre-cable Urdu drama depicted and highlighted every class of society from rich to poor. Stories of drama in 1980s were diverse. Social issues and domestic, both the stories were presented but in post cable era only domestic issues are presented (Huma, 2015). Another study on PTV old drama serial found that most of the stories of the Urdu drama serial did focus on the real

problems of the women. Pakistan television Urdu drama serials did focus the real issues and problems of the female of Pakistan from 1964 to 2000 (Kaiser & Jabeen, 2008).

Prior to the arrival of private television network bout DD in India and PTV in Pakistan play a significance role in the social development of the masses. Similarly, the telenovels or drama serials in both countries were competent to attract huge viewers. With the arrival of private media industry and liberated of airwave brought huge loss to both DD and PTV. Not only has the Simultaneously, the decline of DD and PTV, on the one hand, and the rise of private television channels operating with the sole objective of audience maximization on the other, has led to a mutation of television systems in the two countries. The mutation has translated into marginalization of subaltern classes, collapse of development television, and commodification of audiences (Sulehria, 2017).

Another study conducted in the perspective of Pakistani media affirms that the contemporary media do play a vital role in promoting the vulgarity. 43.2 percent of the respondent affirm the question that media is responsible for spreading vulgarity, and demanded the government to ban such content which is directly in conflict with our social and family values (Khan et al., 2013).

Methodology

Grounded theory (GT) is a research method concerned with the generation of theory, which is 'grounded' in data that has been systematically collected and analyzed. It is used to uncover such things as social relationships and behaviors of groups, known as social processes. It was developed in California, USA by Glaser and Strauss during their study-'Awareness of Dying'. It is a general methodology for developing theory that is grounded in data which is systematically gathered and analyzed. The pre-cable Urdu television dramas of Pakistan i.e. from 1964 to 2000 and post-cable television dramas i.e. from 2000 to 2019 have been selected for this purpose. Through the technique of convenient sampling, the most popular Urdu television drama serials of both eras i.e. pre-cable state-run Pakistan television (PTV) and post-cable i.e. private satellite channels were collected through secondary sources. The main plot or synopsis of selected Urdu television drama serials has been taken as a unit of analysis.

Theoretical Framework

The creeping cycle of desensitization theory has been used as a theoretical framework for this research work. The theory places the changes in intellectual level of media contents as well as the norms concerning triviality, violence, sex, and vulgar language, into a context of economic, political and cultural factors. The theory explains that those who control the media, they also make changes in content in order to get profits and to survive financially. If they fail to gain financial benefits, this would cause in close down of their newspapers, television networks, movie studios and websites. The theory argues that media is a product of socio-political system within which it functions in a highly competitive capitalistic socio-political milieu. Impersonal factors such as education, income and purchasing power produce what individuals view in newspapers, film or on television etc. Profit line is the basic point for the media producers that have not changed over the years. The creeping cycle of desensitization theory explains that unless there is no effective control on media content by government or any agency, the trend toward greater transgressions of conservative norms will continue in the mass media. The theory concludes that communication industries produce entertainment and other contents for mass media in order to make profits.

Analysis of Pre-Cable (PTV) Urdu Dramas

In this section Urdu drama serials of pre-cable era (PTV) was examined from 1964 to 2000. Mind it, this was the time when the nation had only one state owned channel (most of the time). By applying the Grounded theory approach the first leading theme which emerged from the plot of the Urdu drama serial was class system in which problems of rich and poor were highlighted. At the time of independence the society clearly divided into two classes, one who owned the resources and second was the deprived and immigrants. Therefore it was the necessity of the time to focus this grave subject and connected glitches. Exclusively the exploitation done by the rich, elite and feudal was desperately obligatory to rendering and shows that how the pitiable are being canned and humiliated in the social class.

The first prominent serial that got popularity was the drama serial “*Khuda Kee Busty*” which exposed the crimes committed by the rich. It depicted that how the elite class is extorting the poor and especially widow or lonely women. The serial encouraged the viewers’ regarding education and economic inequality (Zuberi, 1991). In 1975, “*Jhok Sayal*” written by Shabeer Husain highlighted the similar problems. Class exploitation is also the basic theme of the drama (Zubedi & Shaikh, 2013). In 1978, Munno Bhai presented the similar theme of class system with the name of “*Jug Betty*”. He depicted the story of a female actor that was humiliated by the different classes of the society which ranged from politicians to elites and industrialists. All three drama serials “*Khuda kee Busty*”, *Jhouk Sayal*, and *Jug Betty*” presented the class system of the society. Amjad Islam Amjad’s “*Waris*” appeared to be the first real and blunt effort for exposing feudal and their power. In this drama serial, feudal system was openly criticized. The drama serial also highlighted that feudal and elite, small in number, are controlling the majority of the country and these elites and feudal can’t be governed by any law and rule (Abbas, 2018). Another drama which depicted the feudal system was “*Daiwarain*” written by Abdul Qadir Jonaijou. The play presented the cruelty of feudal system of Sindh province. The Drama was about the poor family and a girl which was raped, and finally deported from the village (Allana, 2012).

Drama serial “*Gardish*” written by Nazir Muhammad Khan also focused on the feudal system but in different style. He portrayed that feudal don’t allow the education system to come in their villages. “*Jangloos*” was the other play which disclosed the negativity of feudal system in Sindh province (Zubedi & Shaikh, 2013). Asghar Nadeem Sayed’s drama serial “*Payas*” presented in 1989 from Lahore centre was another drama on the same topic. The drama focused on the feudal system that caused macro level problems for the country. Younas Javaid drama serial “*Paat Jaar*” broadcasted in 1991 highlighted the feudal system of both Punjab and Sindh. Plot of “*Paat Jaar*” depicted that these feudal are so cruel that if their children cross the lines they also do not forgive them. For the sake of land and assets they even do not care about their child especially girls. Another prominent drama serial which focused the feudal system was “*Marvi*”, based on true local story. In this drama serial a feudal prince tries to get the love of poor girl and on her refusal he destroys her life and family. Drama serials “*Karvan*” written by Abdul Qadir Jonaijou, mainly focused the upper middle class, this class for the sake of their own lust exploit the lower class. The play intends to display the attitude of a particular class of our society

Not only had these drama serials focused on the problems of feudal system but there are number of other drama serials that highlighted this issue. These drama included “*Jansheen*, *Dukhoun kee Chadar*, *Maira Bahai*, *Aik Aur darya ka Samna*, *Jungle*, *Assman Tak Daiwar*, *Namous*, *Havain*, *Ichanak*, *Nashaiman*, *Din*, *Daldal*, *Teesra Rusta*, *Dhund kay Us Parr*, *Zindgee Badalty Hai*, *Aan*, *Maharam Sayal*, *FIR*, *Picnic*, *Status*, *Inn Say Milleyay*, *Apnay Log*. It seems

that Urdu Drama serials not only provided the entertainment but depicted the real problems of the society.

The second important theme which developed from the plot or story of the Urdu drama was punished and reward. PTV Urdu drama producer were also well mindful of the complications of the common man. The most prominent problem faced by the common man at that time, how somebody is treated in government department especially in police station. Consequently it was indispensable to show that those who take bribe and do bad work in government bureau do earn wealth but their life is despondent and they are being punished by God, similarly those who do their work sincerely in workplace and do not take inducement finally shown as successful and satisfied.

About punish and reward, one of the popular drama series of that time was “*Andhairah Ujalah*”, this was telecasted from 1984 to 1985. This series consisted of 58 episodes, in which social problems were highlighted and problems faced by common man in police station was the main theme. In this series it was successfully highlighted how good attitude is rewarded and how negative attitude was punished. The problem faced by women in women police station was highlighted in “*Passe Ayeena*”. Especially the torture and problem faced by Pakistani women in our society. How women are pushed into crime and another directions regarding crime. Dramas like *Tanhaaiyan*, *Alpha Bravo Charlie*, *Aanch*, *Dasht*, *Aroosa*, *Dhuwaan*, *Sitara aur Mehrunnisa*, *Des Pardes* and *Bandhan* are only few of the famous ones from that time.

The third prominent theme which emerged from the plot of the Urdu drama was social and cultural values. Actually at that time it was obligatory for the all PTV stations to present drama from their own centre. For example in every week viewers used to receive drama serial from Lahore, Karachi, Peshawar, Quetta, and Islamabad station. In this way the culture of every corner of Pakistan is highlighted. People could easily recognize the Peshawar drama serial will give more lively presentation to Pakhtoon and Hindko culture. Similarly the life of rural Sindh was strongly highlighted from the Karachi centre drama serial. Consequently in this way, PTV became the culture hub through which people from the different part of the country may recognize the culture of the other part of the country.

Intizar Hussain produced another prominent drama serial in 1984 with the name of “*Dhoop*”. The serial mainly focused on the life of advantages and disadvantage regarding the urban and rural life. Munoo Bahie drama serials “*Abbabeel*” (1986) presented the values of urban and rural life. 1987 Asghar Nadeem Sayeed drama serials “*Darya*” depicted the life of the desert of Cholistan and presented how life in desert is going on. The drama serials focused more on culture and values of Cholistan and their habitants. “*Khawaja and sons*” another hit series of Atta Ul Haq Qasmi (1988) depicted the life of the Lahore and inner city. The culture of Punjab and especially Lahore is depicted in very effective manner. 1988 Munno Bhaie presented the culture and life of Potohar region in the drama serial “*Wady*”. This drama serial fully depicted the hilly life of Potohar region. Banno Kudsyia presented drama serial “*Surkh Butty*” in which religious values are depicted. It is depicted that how with the passage of time and with the invention of new technologies we are turning away from our religion. Only we remember ALLAH in utmost necessity.

Fourth leading plot of the Urdu drama serial was the focus on the psychological issues and mystical problems. Actually drama serial supposed to touch every aspect of the life, and most prominent psychological aspect is perceived to be missed in contemporary drama serial, but PTV drama producer were fully focused on such issues. Especially in our society where people believe too much mystical myth, along with this, problems of mystical effected people has

become a business. Shrines and Sant which were considered to be used for the religious purpose were indulged in such business. So PTV drama producer in pre cable era fully highlighted such issues and depicted that how innocent people are being looted. It was also highlighted that mystical problems are present around us but no body know about them and solution should be found in psychology or in psychological clinic.

In 1970, "*Hairat Kaddah*" was the first drama to highlight the psychological problems. This drama series highlighted the number of issues including, psychological, Mystical, and other human psychological problems. "*Firar*" was another drama series which focused on psychological problems. Similarly in "*Paigham Rabbany Aur Hai*" discussed about the sixth sense. Another drama serial "*Aisyy Bulandy Aissy Pusty*" depicted the story of a girl who lives in Assaibzada house. "*Aadam Zada*" is also a story of girl Sakeena, *jinn* who falls in love with her and Sakeena also start loving her. When she finds the real love she leaves the *jinn*.

Along with drama serials and series, long play also contributed in depicting the psychological problems. 1981 was the year in which long play started on PTV, in fact the first long play also depicted the psychological problems. Younas Javaid long play "*Kanch Kay Pull*" was the long play about the life of disable girl who in her whole life saw the materialistic and negative person around her. Finally when she finds some real love but at that time she has become so negative that she does not believe on anyone. The other long play "*Darvaza*" was also presented on the psychological issue. Munno Bhaie in this long play actually talking about "*door*" that open inside of every person, but this door does not open to those people who are materialistic. In similar year another drama serials "*Chitan Pay Gonsla*" written by Bano Qudsya also highlighted the hidden psychological issues. Another two prominent long play "*Zard Gulab*" and "*Sarab*" also depicted the same issue. Drama "*Sarab*" highlighted the issue of those men who take revenge of their deprivation from the society and from others. "*Saba and Sumandar*" of 1983 was another long play who highlighted that how some people destroy the life of other for the sake of getting pleasure. Drama also highlighted how psychological ill minded people, those who try to get pleasure at the cost of others life. In 1983 long play "*Sanwal More Moharan*", "*Khull ja SimSim*", "*Foot Path Kee Gass*", "*Hazaron Khawaishain*" are considered to be play highlighting psychological problems. Lahore centre presented a typical psychological based long play, which focused on the life of a single girl, who is fed up of loneliness, she has all the facilities but dues to ignorance of her parents, and she becomes the psycho patient.

Fifth leading theme of Urdu drama serial was the love and loving story. Entertainment is one of the leading purposes of the entertainment media. PTV drama producer provide the great entertainment to the audience by depicting the love story and family construction in these drama serials. These love stories are presented in such healthy manner that from parents to children enjoyed these drama serials. Similarly old PTV drama also focused on the romance and love stories. In 1970, Ashfaq Ahmad plays "*Totta Kahany*", "*Aik Mohabat Soo Afsanay*" focused about the love and love stories. Hasinah Mohins written drama serials "*An Kahay*", "*Dhoup Kanaray*", "*Shah Zoory*", "*Shammah*", "*Afshan*" are quite prominent. In "*Tota Kahany*" Ashfaq Ahmad discussed about those couple whose marriage become successful or fails because of their personality traits. Similarly in "*Aik Mohabat So Afsanay*" highlighted the all aspect of the loves including, husband wife, son father, grandfather and grandson, brother sister.

Other drama like "*UnKahy*" and "*Dhoup Kanaray*" are the best love stories depicted on the PTV screen. Drama serials, "*Tanhaaiyan*", "*Alpha*", "*Bravo charily*", "*Aanch*", "*Dasht*", "*Aroosa*", "*Dhuwaan*", "*Sitara aur Mehrunnisa*", "*des perdes*" and "*Bandhan*" are only a few of the famous ones from that time.

Greediness and economic problems seems to the last emerging theme of Urdu drama serial. Regarding the social issue the first prominent drama which was on aired from PTV was “*Jazeera*” presented in 1972 by Munno Bhaie. This drama was mostly covered about the migration and the problem of the migrants. In the same year, another prominent drama which covered the issues of greediness was “*Pat Jaar*” written by Hameed Kashmiri, this drama focused mostly about the general behavior. Drama “*Pat Jaar*” basically criticized those parents who wanted to marriage their children in rich and wealthy family.

In 1981 PTV Lahore centre produced another prominent series “*Dahleez*”. *Dahleez* mostly focused about the class system in the society and their consequences. Writer Amjad Hussain Amjad to depict that there is continuous war between materialistic and ethical aspect among the human being. Drama serials depicted that when someone decide the give preference ethic over materialistic aspect then one has to face lots many problem but eventually satisfaction is among adoption of ethical aspect of the life. Among the other prominent drama serial written by Abdul Qadir Jonaio, was “*Dukh Sukh*” telecasted in 1994. Drama mainly focused about the life of those who focus mainly on material and stinginess.

Shahid Nadeem drama serial “*Zard Dopfar*” critically analyzed the politics and political system and their greediness in 1994. It is depicted that two politics parties and politician quarrel for their own benefits, they do not have any care and concern about the problems of common men. Politicians are only concerned about their own benefits. Dr. Anwar Sajawal writing about “*Uby Wakt Hai*” broadcasted in 1998, is another example of exposing the politician. The drama serial is concern about those politicians who are taking full benefit of the Pakistani Economic. In 1995 “*Raiza Raiza*” was a prominent drama serials which mostly focused on the issues of motherhood. One mother, who focused on the moral teaching of his child, and he finally become the important member of the society. On the other side another mother, who does not care about her child and her child finally becomes the destructive person of the society. Qaisar Sheraz written drama ‘*Dil he tou hai*’, story about the widow woman. That what the kind of problems are faced by a widow woman in our society. Finally she overcomes all the problems and it is also disseminated that if woman are encouraged she may become the important part of the society like man.

Drama serial “*Allowe*” written by Asghar Nadeem Sayed discussed about the problems of youngster who are addicted of intoxication. Bribe and greediness appeared to be the leading trend among the youngster. Drama highlighted that in child upbringing honest earning is having great contribution. The parents who takes bribes and spend this money on their children, it is going to be destructive for the life of the children. Another play regarding intoxication was “*Inkar*” written by Amjad Islam Amjad and produced by Lahore centre. The drama serials tried to negate this concept that Pakistan is gateway of intoxicated thing.

Leading Social-Religious Theme Emerge from Pre-Cable drama

So in the perspective of Grounded theory the leading theme which emerged from the plot of the Urdu drama serials are

- Class Inequality and women problems
- Punish and reward
- Social and Cultural values
- Psychological and mystical problems
- Love families
- Greediness and Economic Problems

Analysis of Post-Cable (Private Production) Urdu Drama

In 1990, government allowed to open a new television station which was named PTN. PTN was the first private channel which operated in Pakistan. Later the shares of PTN were purchased by STN. The real boom in media industry came in 2000, On June 2000, cable television networks started functioning legally which initiated a new era of electronic media in Pakistan. Entertainment from the state owned controlled authority came to the hand of private media conglomerates. More than 20 entertainment channels are telecasting 24 hours Urdu drama. In this section the focus will be that private drama producer highlighted which type of plot and how it was different or similar from the old PTV drama serials. The era will start from 2000 to 2019.

First main theme which emerged from the private drama was the Unfaithful husband, polygamy. Currently there are numbers of drama serials, where the husband is engrossed in an extra marital affair. The conception of the husband, developing a fondness for someone else, finally marrying the 'other woman' has been done and overdone. For example in drama serial '*Yahan Pyar Nahin Hai*' presented by Hum TV (2012) and *Dil-e-Muztar* were the beginning of the polygamy genre, in both these series hero do the second marriage and finally return to the first one (Awan, 2014). From this instant the concept of polygamy went on and on. '*Dusri Bivi*' is another drama serial of ARY, where husband does the second marriage secretly, without informing her wife and all he does because the girl is in miserable condition and he rescue her from this condition by doing second marriage secretly (Mhdi, 2015). *Hamnasheen*, *Shukh*, *Ranjish Hi Sahi*, is the few examples of polygamy and cheating spouses.

Aahista Aahista, One man with two wives is struggling to live. He has just been caught with the second one by the first wife. "*Ishaq Gumshuda*" is another story of unfaithful husband (Sophia, 2014). *Man Mayal* is another hit drama serial where husband leans towards the other girls because her wife is not modern and divorced girl instead of going to parents home start living with her ex-lover (Wikipedia, 2019). *Pakeeza* another hit story, husband and wife both are trying to find their love outside the marriage. The marital life is presented as evil and all love and comfort are there outside the marriage. The producer of the drama serial depicting the patriarchy system of family went so far that destruction of family appeared to be the only solution for happy marriage (Pakeeza, 2016). This is a character being increasingly scripted in our dramas, typically showing the "other woman" as a glamorous, well-dressed female who lures a man out of matrimony. The wife, on the other hand, is the one with bedraggled hair, ordinary clothes — a too good to digest type. I really think we should break away from these clichés and depict a positive image for all those housewives who make up the greatest viewership of these shows.

Second rising theme from the post cable private drama was jealous sisters. Sisters are supposed to be loving, caring and an epitome of kindness. Apart from the regular fights we all have, a sisterly bond is one which is enviable for all. How then, did our drama writers get so inspired by Cinderella and her step sisters? Young sister are depicted more handsome and cunning who finally strive to get the attention of their brother in law (Ahmad, 2016).

Sisters stealing their brothers-in-law and dying out of jealousy to ruin their siblings life was a concept which is almost indigestible. "*Maat*", "*Yahan Pyar Nahin Hai*", "*Silvatain*", "*Haliki see Khalish*", "*Mere Harjai*" "*Aks*" and "*Madiha Maliha*" all have one thought process in common that is two sisters are striving for one boy. "*Khamoshi*" is another drama serial based on the jealousy of sisters. In this drama serial, Iqra Aziz is depicted a greedy and materialistic

girl. Money always comes first to her. She is jealous of her sister and gets married to her sister's ex-fiancé. "*Badi Appa*" is another leading drama in which *Badi Appa* has affiliation with his brother in law, and finally gets divorce from her husband because of her brother in law (Ahmad, 2016). All these drama serials depict that how sister are snatching the husband of their sister for the sake of their pleasure and so called love. It seems that Urdu drama producer are living in fiction world and to grab the attention of the masses tries to create such theme which ultimately have no real basis in the society (Wali, 2014).

The evil mother-in-law was the third leading theme which was examined by the researcher in post cable Urdu drama. It's not always the same situation where a mother-in-law puts in a mountain of difficulties to create differences between her son and his wife. Why always make this character sound like the wicked witch of the West? "*Humsafar*" was the award winning drama serial but story only revolves around the evil mother in-law, who not only tries to destroy the life of her daughter-in-law but also put her son in turmoil position (Zaheer, 2012). *Janam Jali* is another prominent drama serial of Hum TV, another evil mother in law, who wants grandson from her daughter-in-law. Mother-in-law even forces her son to do the second marriage for the sake of grandson (Admin, 2014). *Kankar* is another drama serial where greedy mother-in-law, forces her son to leave her wife because she belongs to poor family.

The fourth prominent theme which emerged from the post-cable drama serial was the attractive widow and illegitimate child. In drama serial *Dil Toh Bhatkey Ga*, a widow gives birth to an illegitimate child. This serial and others depicting married women having such illicit relations has become a common theme in television dramas over the last couple of years (Admin, 2012). For example, *Dil Toh Bhatkey Ga* (2012) or *Chabuk* (2012) or *in Mora Piya* and *Maaney Na Yeh Dil*. In most of above mentioned drama serials women give birth to their illegal Childs. All women depicted in these drama serials have been depicted with justified reason for their illegal child. For example in two drama serials neglecting of wives by their husband, is depicted to be the enough reason for their illegal child (Admin, 2012). Similarly a raped wife is shown to have keen interest in giving birth to illegal child. Some critics see in these serials as a much-needed exploration of mature themes, which were missing for long from the local television industry. Drama producer should focus on the real issues of society instead of just making taboos stories. What so ever may be the motive, the reality that such topics are being portrayed on television marks a momentous exit from the past when the state-owned PTV ruled the roost.

PTV was the single source of drama entertainment until 2002, PTV strict policy was the key player in highlighting the live and healthy issues of the society which are missing in contemporary private owned drama serials. The pregnant daughter in *Meray Dard Ko Jo Zuban Miley* and the expectant sister in *Bol Meri Machli*, both undergo unsafe abortions, resulting in their deaths (Wikipedia, 2018). *Lamha Lamha Zindagi* has a minor female character, who under the pretext of studying at a girlfriend's house, clandestinely meets up with her boyfriend; her wayward ways also land her in 'trouble'. *Baba Jani* (2018) on Geo Entertainment, *Woh Aik Pal* (2017) on Hum TV.

The fifth prominent theme emerged was Charismatic Maid. New emerging theme in televised Urdu drama serial produced by private television network is "charismatic maid", where patron of the house lean toward the maid because of his idealistic trait which are missing in her

fiancé or wife. In Drama serial *Khamoshi*, the hero of the drama find more attraction in her maid Arsala, and leave her cousin and fiancé. In drama serial *Atish*, the hero of the drama start loving her maid and finally does the secret marriage with her without informing the parents and family. Similarly in drama serial *Bandy* the patron of the house finds more attraction in her maid and even starts hating his parent because they are not ready to accept her. It all appears that maid are depicted in more idealistic woman who are more shy, caring, soft spoke, caring the elder, having sacrificing attitude, most of the time wearing the eastern dress, covering their head. All the contrary thing are there on the side role women who actually is the member of the family of the protagonist.

- Unfaithful husband, polygamy
- The jealous sister
- The evil mother-in-law
- Attractive widow and illegitimate child
- Charismatic Maid

Discussion and Analysis of Pre and Post Cable Drama

Pre-cable dramas not only provided the entertainment but also highlighted such characters and plots which appears to be more close to our social-religious values. One of the major contributions of these drams is also that they oblige the common man to relate themselves with their own socio-religious values. Pre-cable drama serial provided a change to common man to understand the problems of the society both at macro level and micro level. On the other side the drama of post-cable era mostly focused the family quarrel and family problems; it seems that the quarrel of two sisters over one boy, and Evil mother in law was more important as compare to any other problem of the society. Pre-cable Urdu drama serials sensitize the audience about the range of socio-religious problems from feudal, to landlord, from farmer to Merchants, from educated to uneducated, from police to criminal, from honest to bribes person, from psychological problem to friendship with Jinn, each and every sort of problems were discussed in these drams. Instead, nowadays we see the static story line that appears to be revolving more about family and couple problems. What is more problematic is that contemporary private TV channels on air things that are in direct contradiction with our cultural and socio-religious values. From pregnancies to abortions, from extra-marital affairs to illegitimate children and elopements, we have been exposed to all kinds and degrees of absurd content in these dramas in the name of modern entertainment. Even respectable relationships are not spared. Countless dramas where a guy falls in his daughter's friend or a girl starts having an affair with her brother-in-law, and uses all sorts of ploys and unfair means to make him her life-partner.

In pre-cable drama serials drama serial used to end with the marriage of two loving youngster, but unfortunately in post-cable era drama serials starts with the quarrel of two married young person. Majority of husband are shown to be unfaithful or having extramarital relation with other woman. It seems that no husband in the world is faithful, and secondly the happiness of husband is not with their partner but joy is always there with other girl outside the wedded lock. Even parent of college going children are shown to have relation exterior the wedded lock. In drama serial *Pakeeza*, heroine of the drama serial do marriage with her lover even after the marriage of her daughter, similarly the father is shown with other woman after the marriage of her daughter. In drama serial *Mann Mayal* heroine of the drama serial, after getting the divorce

get shelter at the house of her lover. And the lover does marriage with her, after waiting for decades. Not only this but along with it when the child of the heroine is ill she calls her husband and he does not respond to her wife, and midnight she calls the lover to take her child to hospital and he does so. These extramarital relations are being promoted very systematically and all the heroines are depicted in such misery position where it seems essential for hero to help her. Lovely miserable divorced widow leaving alone is another hot topic of these drama serials, and her misery force of young boy to fall in love with such misery widow. The boy ready to leave his parents, to marry with widow of his mother's age. Helping the widow for the young boy by doing marriage seems to be the enough reason for not only leaving her family but also her young fiancé. It all shows that social-religious values are ruined by the drama producer in post-cable era. It appears that family and couple problems are the only problem in the society and if somebody is not happy then divorce or separation seems to be the ultimate solution. No room for reconciliation is left; divorce or destruction of the family appears to be the sole solution in these post-cable drama serials. There was the time in old days when people were seeing those problems on the TV screen which they normally faced during daily routine.

It all appears that television Urdu drama serials are deviating from their original path, and have focused getting more rating and earning more money and grabbing the attention of the people even at the cost of destruction of the family. Societal problems are now being replaced by the domestic quarrel, extramarital affair. It looks that in pre-cable era, PTV producer worked with true intention to highlight the religious-social values of society and especially problems faced by the common man. However these values reduced with the passage of time, instead of social-religious values producers focused more on commercialism. Commercialism badly affected our Urdu drama serials. Now instead of intention and passion, rating and money making badly damaged the true face of the Urdu drama. Everybody including drama producer, director and drama financier are under the influence of commercialism. Now the producer are more concerned what they will earn how they have to compete the other channels. Instead of focusing societal problems focus is how to get rating. Without the discussion of negative and positive, one need to admit that Television Urdu drama got mass attraction as compare to stage or radio drama. In past when single state channel PTV was the sole drama broadcaster, families used to sit together and watch Pakistani dramas

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