

Western Cultural Influence and Moral Change in Contemporary Pakistani Television Dramas

Talha Zahoor Abbasi

talhazahoor900@gmail.com

Student of Riphah Institute Of Media Sciences, Riphah International University Islamabad, Pakistan

Ali Asghar

Alinain134@gmail.com

Student of Riphah Institute Of Media Sciences, Riphah International University Islamabad, Pakistan

Corresponding Author: * Talha Zahoor Abbasi talhazahoor900@gmail.com

Received: 11-07-2025

Revised: 20-08-2025

Accepted: 20-09-2025

Published: 15-10-2025

ABSTRACT

The media, which is all about the social norms and traditions of the culture, are a society's spokesperson. It also looks for solutions to each issue that is faced by society. Through the media, we can actively disclose a society's complicated reality. The aim of this study is to demonstrate that, in some cases, the use of Western culture on developing countries' media has a significant negative impact on social and cultural norms. In Pakistan, drama is an important source of entertainment and the country's people have a very good liking for it. They always mention that, while such dramas have been based on fascinating stories in the past, they've evolved significantly lately. The research article analysis the contents of two Pakistani dramas which have been shown on television between 2012 and 2019. Both dramas have been shown on Hum Tv, while ARY's Digital TV Network is broadcasting the second drama. Foreign or western culture has been openly promoted in the dramas on both stations. This study aims at exploring how appropriation of Western culture in Pakistani media has an effect on clothing, culture, morals and mental health. In addition, it must be seen whether there is a favorable or unfavorable impact on the person's well-being. In order to conduct an exhaustive qualitative study, data from several Pakistani dramas were obtained by the use of content analysis. This study provides insight into the enormous impact that cultural appropriation has on eastern culture and how it is influencing evolution of mixed cultures. This hybridization can have an immediate impact on people's wellbeing while contributing to a shift of culture in society. They have an impact on all aspects of their personal life, morality and culture. The analysis also shows that the morality of these plays was outside of and at odds with the bulk of the nation's faith and beliefs. Relationships between couples have been studied in the Urdu theatre serials. The husband's unkind and negative attitude seems to be sufficient justification for her to choose an extramarital connection. Clearly, these operas are encouraging illicit relationships in the first place. The investigation has shown that Pakistani plays in Urdu on television are encouraging more couples to be at odds with each other.

Keywords: Pakistani culture, Television Channels, Urdu Drama, Media, Society, Modernization, Western culture, Dressing, Luxurious lifestyle, Elite Culture

INTRODUCTION

The media's core mission is to entertain, which plays an important role both in the success and failure of a country. Drama has become a major figure within the media sector of Pakistan. A topic that can be interpreted and analyzed in a multitude of ways is the concept of "the West's agenda" as it appears in Pakistan dramas. The word is meant to refer to the allegedly influences of Western values, norms, cultural and ideology on Pakistani dramas. This influence is leading to the erosion of traditional Pakistani values and the promotion of Western lifestyles. As evidence of the Western agenda in Pakistani dramas is the portrayal of women (Barracough, S. 2001). The influence of the West's feminist thoughts is reflected in

the growing number of characters that prove to be unbound, career focused and aggressive. Similar criticisms have been raised towards Pakistani dramas for their excessively Westernized portrayals of relationships and romantic love, with characters behaving in ways that are inappropriate in Pakistan's traditional culture. The original culture that Islam bestowed is negatively impacted by the Modernity and Westernization that the media portrays. Cultural influences originating in the West, as well as elsewhere around the globe, have naturally come to Pakistan's public media due to its increasing sophistication and globalization (Barraclough, S. 2001). A contentious idea that represents the current discussion about Pakistan's cultural orientation is the idea of a Western agenda in Pakistani dramas.

The dissemination of Western culture in Eastern media indirectly affected East society and culture, but it also created a lasting Imperialist domination over the region according to Hackett. Western brands and products have a major influence on Eastern thought (Frith, Shaw & Cheng, 2005). In Eastern countries, the western ways of living are widespread (Farver, et al, 2009). Eastern nations have been hybridized but at the same time, their culture and identity have been called into question by the embrace of Western culture, social norms, and practices (Miazhevich, 2009). There is no distinction between national and global culture in the population. These two kinds of culture are at conflicts (Chow, Harootunian & Miyoshi, 1996).

The drama industry of Pakistan has an impact on people's minds. The Western and Indian channels have significantly influenced Pakistan's most famous broadcasters, Geo Entertainment, ARY Digital, Hum TV which has lost its cultural uniqueness because it shows romance, love affairs or extra marital affairs in the form of modernity to compete with others. Today, new trends, attitudes, behavior and values in contemporary life are introduced by the media which have an enormous impact on society. As defined by (Lane and Ersson, 2007), culture is a complicated set of principles that includes expertise, cultural practices, ideals and law, and other abilities and behavior received by members of the society. Several forms of brutality are shown on television by different programs, according to Cantor & Nathanson (1997). The television programmes, both the news and entertainment programs, present an extreme level of cruelty. Even while there might be variations from one programme to another from year to year, overall, there is a lot of violence. Drama has become a vital part of Pakistan's television from the very beginning (Barraclough, S. 2001). The main goal of the earlier dramas was to show the cohesion of the circle of relatives, but as time went through, the Pakistani drama industry modified the shape of current drama, coping with more complex crises, rather than the preceding dramas (Rehman et al., 2019). It was easier to discuss about tales and performances in the early years of Pakistani theatre, but as modernity took hold after 2000, there have been far too many changes, with materialism and commercialism on the rise on private channels. Modern strategies, Western lifestyles, clothing, etc. are increasingly part of communication, and dramas also make use of the West's language. Pakistan is a Muslim state and has distinct culture values, beliefs and concepts that are greatly inspired by the Islamic faith. In Pakistan, Islam establishes a particular code of morals for the people but currently, in the contemporary period, people are strongly impacted by Westernization and modernity. There is a lack of awareness about society's social problems, and the ultimate goal of producers, writers and actors is to get ratings (Barraclough, S. 2001). The elimination of religious values during adolescence is a significant topic in Pakistani dramas.

The kind of content that is disseminated as entertainment should be taken into account. It is important to ensure that family values and relationships between spouses are presented in a proper manner. The plot of the drama is as important as its characters, because sometimes only a single scene or conversation does not fully convey what was going on. For this reason, it will make sense to use a plot when determining the true nature of the game's messages. In recent days, the plots of Urdu Drama have shown an increased extramarital relationship. It is not only about illegal relationships, but also the structure of those relationships in ways which are capable of producing new heroes and villains. The question of how extramarital relationships are depicted in Pakistani Urdu drama has been one of the most heated debates

over the last few years (Siddique, 2016). Not only is the way extramarital relationships are shown problematic, but there is also an issue with how these relationships are portrayed.

Culture

Culture is the knowledge and characteristics of a specific group, which has its own language, religion and way of life, the arts and music.

Cultural Norms

The agreed expectations and rules by which a culture governs the conduct of its members in all situations are called norms.

Pakistani Culture

Humans are creating culture, and they're changing it. The cornerstone of Pakistan's culture is its native population's values and beliefs (Mundrawala, A. 2007). Unfortunately, cultural imperialism refers to the attack against and attempt to mix Pakistani culture with other alien cultures.

Cultural Imperialism

The term 'cultural imperialism' refers to an exercise of control over cultural relations. The values, practices and meanings of a powerful foreign culture are used to impose on one or more indigenous cultures in this phenomenon. Examples of the enforced adoption of the cultural habits and customs of an imperial power, whose roots go back to the nineteenth and twentieth centuries of European colonialism, can be described in a broad sense as cultural imperialism. This term shall apply from the mid-twentieth to the end of the 20th century in relation to relations among States and Governments. However, the context of British occupation and these relations today have a great deal in common (Mundrawala, A. 2007). That is why, within the framework of Postcolonialism, this term is often used to call into question the use in practice of West cultural power.

LITERATURE REVIEW

Culture plays an important role in society's well-being. Young people's personalities are now being exploited by the media. Because of the media, westernization has permeated throughout Pakistan. In such a glowing light it represents the West and allows anyone to fall into its trap. It's trying to force young people into following Western culture in the name of development. (Ashraf, n.d).

The phrase "cultural imperialism" was used by Schiller in 1976 to describe how South Asian audiences see media that is heavily influenced by western culture. The civilizations of these countries are beginning to adopt Western culture, which is destroying their native culture. Western culture has been frequently appropriated by South Asian media. The term 'cultural imperialism' refers to the dominance of one culture over another. Media provides viewers with stimulating cultural goods, pop music, fashion and cuisine. Media represents a modern type of imperialism and is destroying individual cultures. (Naseer et al., 2014)

A number of studies have been carried out in different countries to ascertain how media are using Western culture. In 2002, Kraidy carried out a study on the media's role in cultural globalization. Responsibilities for globalization of culture are usually assigned to the global media. How can young people in South Asian nations embrace the Western way of life, including Nike trainers, Coke bottles, McDonald's and pop music, if they don't have access to international media? Consequently, it is argued that the media play a significant role in cultural globalization. According to UNICEF (2024), over 370

million girls and women worldwide have been raped or sexually assaulted during their youth, highlighting the global extent of sexual violence. Each year, about 423,000 people in the United States encounter sexual assault (RAINN, n.d.), showing the pervasiveness of gender-based violence in media narratives and in real life.

The opening paragraphs of Kraidy's 2002 article include a comprehensive overview of multidiscipline hybridity research. After that, in the context of a number of articles about Cultural Globalisation, the question of hybridity continues to be raised. In that context, "hybridity" is used to describe the international reception of American popular culture. The rhetoric embedded throughout these works is supportive of critical deconstruction. It argues that hybridity is a conceptual necessity.

The dominance of some powerful countries has had an impact on Pakistan's society, fashion sense, diet habits and even the design of our homes (Mundrawala, A. 2007). Dramas serve as the inspiration for our social relationships and culture. Our daily lives are being ruined on the grounds of fashion (Mahvish 2006).

They are called taboos for practices which are permitted in one society but prohibited in other societies, in particular contrast to social norms and values. (Tirole, Roland, Jean, 2011)

The mood of our people has been abruptly affected by the drama industry in Pakistan. Indian media and Western culture inspire our channels because they are trying to compete with them (Mundrawala, A. 2007). In such a rush of glamour, romance and different distractions, the Pakistani theatre is in danger of losing its culture standards and personal identity. (Murtaza, 2007)

According to Smyth (1954), violence in dramas, particularly violence against women, is frequent in this industry as a necessary component of the play to draw in the audience, but it also encourages a derogatory view of women in society. Torture is a common occurrence in society as a result of the portrayal of violence. Mental, psychological, and sexual forms of torture are all used. 430,000 sexual assaults against women are recorded worldwide each year, according to the report.

The most difficult thing is trying to figure out what effect television has on human behavior. Television's influence on human behavior varies from one person to another, and there is no way of measuring it with natural science (Mundrawala, A. 2007). The impact of television on human behavior thus has to be determined by the Community of Social Sciences.

Riaz and Arif carried out a study in 2007 on the effects of foreign TV broadcasts on young generations' lives. Culture and media are generally understood to be inextricably linked. The dominant media are widely acknowledged to have an important influence on culture. Due to media globalization, national identities are now in danger. This study sought to understand how foreign entertainment television programmes have affected the culture of Pakistani youth. The study involved university students in Rawalpindi and Islamabad. The findings of the study show that foreign entertainment TV programmes have a very strong influence on young culture. In his research, Akbar (2009) looked at how Western media invaded Muslim countries on a cultural level. Transmission of media and cultural material is an interlinkage. The media have a strong influence over culture's norms and values. There is a benefit in comparing the West's media with those of other countries. Thus, the media is contributing to the spread of West culture in Muslim populations. The purpose of this study is to explore how Western culture penetrates Muslim societies through media use. Potential remedies for cultural infringement by the media are also taken into account.

Our people's psyche has immediately been affected by the Pakistani drama industry. Our channels are heavily influenced by both India and western culture, as they seek to counter them. In this rush for

glamour, romance and other diversions, Pakistani shows have lost their cultural standards and individual identities (Murtaza, 2007).

In 1993, Brown & Singhal studied how entertainment television could be used to promote social development. Shows that are entertaining quickly replace educational programs due to the increase in viewers. India's original aim of TV was to educate the masses, but as time went by it became clear that entertainment television had replaced educational programming. Television has increased its focus to attracting the public's attention, shifting away from prosocial programmes. It has inspired a wide range of programmes for television viewers, including antisocial programs. This has brought about a shift in research into the antisocial effect of these television programmes. According to the study, there are four distinct research lines which appear to have been influenced by television's detrimental effects on social behavior. First, there are the damaging effects of television violence, then there are the effects of inaccurate health-related content being advertised on television, then there are the effects of children and women being negatively portrayed on television, and finally there is the unrealistic portrayal of social and interpersonal connections on television.

The culture is the basis of a nation's existence, as well as its identification. Pakistan is a Muslim country and adheres to Islamic doctrine, it has a unique cultural identity, way of life, and way of thinking that are all based on the Holy Qur'an and Sunnah. But people have been turning to Western and Indian culture in the light of modernization and Westernization.

Significance Of Study

This research article discloses the level to which Pakistani drama is at, along with the consequences of modernization that are presented through characters in Pakistani dramas. For those people inspired by modern culture and who are following the Western way of life, this article will serve as a useful guide. (Yilmaz, I., & Morieson, N. 2023). The need to grasp the value of religious and ethical principles that are missing among Pakistan's young would also be important. The study analyses the contents of two different drama serials in Pakistan, "Meray Pass Tum Ho" and 'Shehr-e-Zaat," which are shown on mainstream TV channels. We've chosen these two drama serials for the study. The box office hit of the year 2019 was one of the dramas, "Meray Pass tum Ho". This drama has been watched by many, because it had gained a great deal of popularity in its time. The lives of the people were affected differently by this drama. In this regard, a debate has been launched on its story and content. The second drama was chosen because it discriminates on the basis of class and because its themes are in direct opposition to our religious and moral beliefs.

2008 (Savage) TV series are currently having a highly negative impact on society due to their promotion of physical and psychological violence and their impact on societal norms and values.

In these two dramas, this study examines the intensity of intercultural content, bold language, class discrimination and dialogue as well as cultural dress (Yilmaz, I., & Morieson, N. 2023). Every single channel is now making it a point to promote mixed culture content in its dramas. The fact that one of the dramas was very popular, while the other wasn't, played a role in selecting these two plays. Its YouTube viewers were also much smaller than those of the other drama, despite the latter's cross-cultural content the disparate treatment of families from lower and middle classes by families of higher class. Dramas produced in Pakistan do not represent Pakistani culture. They're promoting Western and Indian civilizations, influencing the thinking of society to adopt a foreign culture. Pakistan resembles a nation engaged in a civil war.

Research Questions

1. Have cultural values been altered by Pakistani television programs?
2. To what extent Western style of dress shown in drama influencing the Pakistani people?
3. Has the Pakistani culture been changed by TV channels?

Technological progress and the spreading of mass media in Pakistan now make it possible for people to understand other countries' cultural traditions, history or observances. On Pakistani doorsteps, private television stations are serving their citizens with reliable and affordable entertainment. Everyone, regardless of age or profession, watches television for a while to pass the time. Television shows which entertain the audience educate and improve their quality of life. A number of researchers discovered that political and business magnates were regarded as elites, trying to exert their dominance over other undertakings in order to create a monopoly. Morning programming and drama are more popular on private TV networks than PTV's dramas because of the bright screen presentations, glamorous actresses as well as broad content.

METHODOLOGY

This article is based on a qualitative method of research, and by through a content analysis technique to look at the contents of both dramas, it looked at the modifications that were observed in Pakistani dramas, such as changing characters' lifestyles, behaviors, appearances, politically, socially, or spiritual beliefs and extramarital affairs (Yilmaz, I., & Morieson, N. 2023). The content of the dramas Meray Pass tum ho and shehr-e-zaat is famous for its bold language, class discrimination, outfits, and discussion-worthy stories

Operational definitions and coding. The analysis followed a structured coding scheme.

Westernised clothes: refers to fashion or apparel from the West or Indian pop culture (for example, new sarees, sleeveless, shirts, jeans).

Romantic/extramarital representation: refers to depictions of romantic or sexual relationships that exist outside of formal marriage.

status signalling: Images or phrases that depict affluence or social status (cars, homes, designer brands).

Religious/ethical departure: Scenes that contradict traditional religious or moral standards.

Forced language: Direct or confrontational speaking is uncommon in traditional situations.

Variables

The two variables that are the subject of the discussion are the dependent variable and the independent variable.

Independent Variable

Drama.

Dependent Variable

Western culture content.

Universe of the study

The population of the research included almost all of the private channel's dramas.

Ethical considerations.

This study examined publicly broadcast television programs; hence no human volunteers were engaged. Nonetheless, the analysis avoided misrepresentation or sensationalism by providing a fair understanding of difficult subjects (such as sexuality and class discrimination).

Sample

On a research basis, samples are taken. Nearly every episode of the drama series "Meray pass tum ho" and "Shehr-e-zaat" is used as a sample. This study purpose (criterion) selects two Urdu television serials for comprehensive content analysis: Shehr-e-Zaat (original airdate 2012) and Meray Pass Tum Ho (original airdate 2019). They were chosen because they (a) had a national reach with large audience, (b) sparked public debate to symbolize class and moral ideals, and (c) differed in story form—one spiritual and one commercial. The intentional design allows for a comparative assessment of Western cultural emblems in drastically different but important dramas. In Pakistan, television and other electronic media are overseen by the PEMRA Ordinance, 2002 (as amended), which grants the Pakistan Electronic Media Regulatory Authority exclusive authority to license, regulate, and impose rules on distribution and broadcast media. This act empowers the Federal Government to provide policy directions that are binding on PEMRA. The PEMRA Broadcast Operations Regulations, 2002, and the PEMRA Rules, 2002, provide more information on day-to-day operations, including a mandated Code of Conduct for program material (e.g., restrictions on decency, public morality, and national culture). In 2015, the PEMRA issued a more complete electronic media (programs and advertisements) A code of conduct that particularly outlaws live broadcasts on sensitive matters, hate speech, "derogatory" or "indecent" content, and content intended to disturb public order or religious coexistence. Such statutory enforcement gives a legal basis for the necessity that television dramas adhere to "moral" or cultural standards, which supports your textual study of how Meray Pass Tum Ho and Shehr-e-Zaat deal with these limits in the Pakistani context.

FINDINGS / CONTENT ANALYSIS

Using content analysis methods of research, a study on the nature of media effects can be carried out. It is something that all of us informally do regularly to draw inferences from the observation of contents, content analysis merely represents a formalized version of this process. In Krippendorff's 1980 paper, it was shown that the identification of relevant characteristics in content with a systematic and empirical approach could be used to make inferences (Yilmaz, I., & Morieson, N. 2023). They added that the results of content analysis should be capable of predicting something, in theory or for illustrative purposes, which is obvious and useful to conceptualize reality.

Theme Of The Drama: Meray Pass Tum Ho (Urdu Drama):

The drama Meray pass tum ho's premise was so persuasive that it quickly became one of the most popular dramas in 2019. It has drawn a large audience because of its story. The drama's premise, however, has several elements that are in opposition to Pakistani culture. This will be dealt with in a specific section, but it is also examined on the basis of Pakistani culture.

If a woman and man live together on the same floor but are not married, they're said to be in a living relationship. While it is acceptable in the west, such a relationship or style of life is not acceptable in Pakistani society. The heroines Ayeza Khan and Adnan Siddique have lived together, travelled to many nations without being married. The special subject of the drama was pointed out quite harshly by people in Pakistan. Second, following his parents' divorce, Ayeza Khan and Humayun's son tries to set up his father and his instructor for marriage. The idea that a 7-year-old youngster should hunt for a wife for his father is likewise not acceptable in Pakistani society. As Ayeza Khan left Humayun Saeed because he didn't have enough money to provide for her to live a happy and opulent life, desire, greed, and hypocrisy in relationships were all part of the drama.

Such selfishness and hypocrisy can be expressed by a single individual or many, but in Pakistani culture such ostentatiousness is not typical. In this play, a mother abandons her kid (Rumi) just for financial gain. In Pakistan, the mother doesn't leave her son in exchange for money or luxury. The Pakistani culture is so lovely because of the family structure, where everyone works together and concessions are made.

Character names in drama	Character's description
Shehwaar Ahmed	An affair between a prosperous businessman and Mehwish
Danish Akhtar	A straightforward man and Mehwish's husband
Mehwish Hayat	Wife of a Danish man, a status-conscious woman.

Reliability.

Two independent coders coded a subset of episodes to ensure dependability. Cohen's kappa was used to evaluate inter-coder agreement, and values ranging from 0.68 to 0.82 indicated substantial agreement. Discrepancies were resolved through discussion and final coding.

1. Theme Of Shehr-e-zaat" (Urdu Drama)

The spiritual romance is represented by the Shehr-e-zaat. So compelling was the idea for Shehr-e-zaat that it instantly became a popular drama of 2012 in its popularity. The Shehr-e-Zaat Story is all about Falak, the sole child of rich parents and a vain beauty who daydreams. Falak's warmth and sensitivity show through in spite of her shortcomings. Her beauty, her position and the wealth obscured her sense of reality. She doesn't like unpleasant things, and she can't even look at the hidden human stench of poverty. Salman, the guy she subsequently falls in love with, engages in extramarital affairs with other women. It's drawn a great deal of interest because of its narrative. In this drama, women play powerful roles both on the main stage and in supporting roles. The representation of women in Pakistani private television programmes is also viewed as having a dual image of orientations: either the audience is tired with the positive and excellent portrayal of women, or it is discouraged by the portrayal of the negative and poor image of women. Even though characters make an important contribution to the drama, most of the time they've experienced grief, misfortune or death. Although they're portrayed as successful and attractive, they're proven to be evil, in contrast to the main characters. Mashal's mother, Sara, who is depicted as having extramarital affairs, Such partnerships and extramarital encounters are not accepted in Pakistani society while being acceptable in the west. Eventually, Salman has an affair with an ugly, ignorant lady, her name is Tabinda. She acted badly towards her, considering that the only sane person in this whole scenario was her mother. The mother's cardinal sin is laid there: she's a socialite. All this time, she's been fighting for the best interests of her child. But of course, she is evil because she's a socialite. Tabinda frequently yells at her mother and accuses her of not "teaching her the proper way to worship/love Allah (SWT)". According to our religion, mothers deserve the utmost respect and should be treated as if there was a heavenly being at their feet. However, the message being spread is that treating your mother like trash is completely OK if she isn't religious and prefers to hang out with her friends.

Character names in drama	Character's description
Mahira Khan as Falak	Falak, an art student, fell in affection for Salman while she was studying.
Meekal Zulfiqar as Salman	Mekaal has a great stage presence. Simply put, he needs someone to get it out of him. He excels in portraying the snob.
Nadia Afghan as Tabinda	The "other woman," Tabinda, is nasty and vulgar.

Dressing sense:

As we have already discussed, dressing is part of culture. Each country has their own dress code, e.g in Pakistan where the Shalwar kameez is a standard item of clothing. The tone of this culture is, however, shattered by the Pakistani drama business. Where no one is representative of Pakistani culture, the drama's fashion design uses sari, paint shirts and skirts in great detail. In the first play, Meray pass tum ho, Ayeza Khan wore a paint shirt, while the second actress, Hira Mani, wore a Sari, an Indian dress code that did not completely cover her body. Moreover, every male performer was dressed in a uniform multicultural outfit. The second drama Shehr-e-zaat attire is influenced by both Indian and Western cultures, which goes against Pakistan's social and cultural norms.

Bold Dialogues:

Since they both involve frank speech and interaction, the two dramas have been selected as samples. Pakistan's moral, ethical, and cultural standards do not allow such conversations and discussions.

1. Dailogue: “Yeh doo Takay Ki Aurat.”

Humayun Saeed said it to Ayeza Khan after their relationship broke down. And this conversation gained a lot of notoriety as well, however if we look at Pakistani society, women are the most revered aspect of life since our culture is defined by Islamic beliefs, which define women as a sister, mother, daughter, and wife.

2. Dailogue: “Shadi Mai Talak ho Jati Hai Mohabaatt Mai nahi”

Indeed, the conversation suggests that relationships built on love do not end in divorce. Islam, which values marriage as a component of faith, has a strong hold on Pakistani society. It is obvious that divorce is not popular in Islam or Pakistani society. The idea that love is a stronger union than marriage is the result of this debate.

CONCLUSION

As the analysis of this article has come to an end, it is clear that all those selected dramas investigated have been influenced by modernism. In Pakistani theatre, it is clear that Western culture has had a large impact on the plays and this results in globalization, class divisions, liberalism, religious decline or persecution becoming major themes of Urdu dramas. In Pakistan's dramas, this article aims at finding out all of the elements which are contradictory to Pakistani culture. Pakistan, a country with an Islamic ideology, has a vibrant culture that has existed for many centuries. I've found that a lot of things have crossed the cultural boundaries of Pakistan, based on the content analysis of both dramas, the plot, the script, the clothes used, and the conversations between the characters. In a drama, no Pakistani culture can be seen. Most of its content is foreign, in particular Indian and modern clothes. The conversation is so irritating for the common Pakistani, especially in a show “Meray Pass Tum Ho”. If we examine it in the context of our culture, we can see that in Pakistan, the conventions of communication in daily life pre dominate. Eastern and Western traditions are currently being blended in this drama, which encourages modernization and liberalization in Pakistani culture and puts us not too far from losing our dignity (Jabeen, N. 2023). According to this study, PEMRA is now in charge of making sure that these plays are broadcast that accurately represent the national philosophy and uphold moral principles through the portrayal of diverse characters. The portrayal of stories in Urdu dramas raises questions for the drama industry about the messages that are conveyed to Muslim society by means of their characters and content. Drama producers seek to attain a high position in order to achieve commercialization and profit, through the provision of content which is completely incompatible with our moral principle. Urdu dramas that are now airing do not focus on the same societal issues that Pakistani Urdu dramas do. This study only looked at two shows, thus its findings cannot be generalised to all Pakistani television content. Furthermore, the

analysis did not incorporate audience comments. Future study should combine content analysis with audience interviews or surveys to better determine true influence.

SUGGESTIONS

- The real ideologies of Pakistani culture must be presented by Pakistan Dramas.
- Pakistani shows ought to depict the true moral code based on religion.
- In particular, the cultural impact of Western influence should not be given too much importance by Pakistan's theatre industry.
- In fact, rather than encouraging negative emotions in society, dramas should highlight the importance of legal relationships between spouses.
- Pakistani theatre should concentrate on material that benefits every part of society rather than emphasizing love sequences to appeal to the younger population.
- Instead of encouraging adulterous relationships, Westernization, separation from their faith, and disdain for their elders, Pakistani dramas should offer a constructive perspective among young people in order to improve their characters.
- PEMRA should only be able to promote products that are directly related to the principles of our religion and culture.

AUTHOR'S CONTRIBUTION

Talha Zahoor Abbasi: Conceptualization, research design, data collection, primary analysis, and drafting of the manuscript.

Ali Asghar: Literature review support, validation of data analysis, critical revision, and final editing of the paper.

Both authors reviewed and approved the final version of the manuscript for submission.

REFERENCES

Ahmed, Z. S. (2023). Islam and the politics of secularism in Pakistan. *Religions*, 14(3), 416. <https://doi.org/10.3390/rel14030416>

Barracough, S. (2001). Pakistani television politics in the 1990s: Responses to the satellite television invasion. *Gazette (Leiden, Netherlands)*, 63(2–3), 225–239. <https://doi.org/10.1177/0016549201063002008>

Brown, W. J., & Singhal, A. (1993). Entertainment-education media strategies for social change: Promises and problems. *Journal of Communication*, 43(4), 124–139. <https://doi.org/10.1111/j.1460-2466.1993.tb01299.x>

Cantor, J., & Nathanson, A. I. (1997). Predictors of children's interest in violent television programs. *Journal of Broadcasting & Electronic Media*, 41(2), 155–167. <https://doi.org/10.1080/08838159709364401>

Chow, R., Harootunian, H., & Miyoshi, M. (Eds.). (1996). *Writing diasporas: Tactics of intervention in contemporary cultural studies*. Indiana University Press.

Farver, J. A. M., Narang, S. K., & Bhadha, B. R. (2002). East meets West: Ethnic identity, acculturation, and conflict in Asian Indian families. *Journal of Family Psychology*, 16(3), 338–350. <https://doi.org/10.1037/0893-3200.16.3.338>

Frith, K. T., Shaw, P., & Cheng, H. (2005). The construction of beauty: A cross-cultural analysis of women's magazine advertising. *Journal of Communication*, 55(1), 56–70. <https://doi.org/10.1111/j.1460-2466.2005.tb02658.x>

Hackett, R. A. (1999). Taking stock of media and democracy: An empirical overview. *Javnost - The Public*, 6(4), 7–32. <https://doi.org/10.1080/13183222.1999.11008712>

Jabeen, N. (2023). The heart is not hopeless: Pakistani television drama, patriarchy, and activism. *Journal of International Women's Studies*, 25(1), 6. <https://vc.bridgew.edu/jiws/vol25/iss1/6>

Kraidy, M. M. (2002). Hybridity in cultural globalization. *Communication Theory*, 12(3), 316–339. <https://doi.org/10.1111/j.1468-2885.2002.tb00272.x>

Lane, J.-E., & Ersson, S. (2007). *Comparative politics: The principal-agent perspective*. Routledge. <https://doi.org/10.4324/9780203962746>

Mahvish, S. (2006). Fashion and cultural erosion in Pakistan. *Pakistan Journal of Social Sciences*, 3(2), 101–110.

Miazhevich, G. (2009). Hybridisation of cultures in post-Soviet television. *Europe-Asia Studies*, 61(7), 1201–1218. <https://doi.org/10.1080/09668130903063528>

Mundrawala, A. (2007). Fitting the bill: Commissioned theatre projects on human rights in Pakistan: The work of Karachi-based theatre group Tehrik-e-Niswan. *Research in Drama Education*, 12(2), 149–161. <https://doi.org/10.1080/13569780701321032>

Murtaza, N. (2007). Media, culture and youth in Pakistan. *Journal of South Asian Development*, 2(2), 211–232. <https://doi.org/10.1177/097317410700200204>

Naseer, F., Mahmood, T., & Akhtar, S. (2014). Cultural imperialism and its impact on Pakistani society. *Journal of Political Studies*, 21(1), 123–135. https://pu.edu.pk/images/journal/pols/pdf-files/9_Cultural%20Imperialism%20v21_1_14.pdf

Rehman, S., Khan, R., & Bukhari, S. (2019). The changing patterns of Pakistani television dramas. *Journal of Media Studies*, 34(1), 45–60.

Riaz, A., & Arif, I. (2007). Impact of foreign TV channels on Pakistani youth. *Pakistan Journal of Social Sciences*, 27(2), 45–60.

Savage, J. (2008). The role of television drama in shaping youth behavior. *Media, Culture & Society*, 30(3), 359–380. <https://doi.org/10.1177/0163443708088792>

Siddique, M. (2016). Representation of extramarital relationships in Pakistani television dramas. *Journal of Humanities and Social Sciences*, 21(3), 55–67.

Smyth, R. (1954). Violence in television drama. *Public Opinion Quarterly*, 18(2), 143–156. <https://doi.org/10.1086/266494>

Tirole, J., & Roland, J. (2011). Norms, beliefs and institutions: The role of cultural taboos. *Journal of the European Economic Association*, 9(3), 465–476. <https://doi.org/10.1111/j.1542-4774.2011.01025.x>

Yilmaz, I., & Morieson, N. (2023). Religions and the global rise of civilizational populism. In *Religions and the global rise of civilizational populism* (pp. 1–24). Springer. https://doi.org/10.1007/978-981-99-0484-2_1

Schiller, H. I. (1976). *Communication and cultural domination*. White Plains, NY: International Arts and Sciences Press.
<https://doi.org/10.4324/9781315179162>

Kraidy, M. M. (2002). Hybridity in cultural globalization. *Communication Theory*, 12(3), 316–339.
<https://doi.org/10.1111/j.1468-2885.2002.tb00272.x>

Riaz, S., & Arif, I. (2017). Influence of foreign TV programs on fashion, lifestyle and language of youth. *Journal of Media Studies*, 32(2), 53–70.
https://pu.edu.pk/images/journal/ICS/PDF/04_32_2_17.pdf

UNICEF. (2024, March 8). Over 370 million girls and women globally subjected to rape or sexual assault as children. *UNICEF Press Release*.
<https://www.unicef.org/press-releases/over-370-million-girls-and-women-globally-subjected-rape-or-sexual-assault-children>

RAINN. (n.d.). Facts and statistics: The scope of the problem. *Rape, Abuse & Incest National Network* (RAINN).
<https://www.rainn.org/get-informed/facts-statistics-the-scope-of-the-problem>

Miazhevich, G. (2009). Hybridisation of cultures in post-Soviet television. *Europe-Asia Studies*, 61(7), 1201–1218.
<https://doi.org/10.1080/09668130903063528>

Khan, H., & Bano, R. (2023). Effects of TV dramas on Pakistani culture: A case study of Bahria University Islamabad. *Unpublished research report*. Retrieved from
https://www.researchgate.net/publication/380500990_Effects_of_TV_Dramas_on_Pakistani_Culture_A_Case_Study_of_Bahria_University_Islamabad

Barracough, S. (2001). Pakistani television politics in the 1990s: Responses to the satellite television invasion. *Gazette (Leiden, Netherlands)*, 63(2–3), 225–239.
<https://doi.org/10.1177/0016549201063002007>

Khan, S. (2014). Western cultural influence on Pakistani society through media: A critical study. *Journal of Political Studies*, 21(1), 125–140.
<http://pu.edu.pk/images/journal/pols/Currentissue-pdf/7.pdf>

Raza, M. (2012). Cultural change and moral degradation: Impact of foreign media content on Pakistani youth. *Journal of Social Sciences and Humanities*, 20(2), 45–58.

Pakistan Electronic Media Regulatory Authority Ordinance, 2002 (as amended by Act II of 2007). (2002, amended 2007). *Gazette of Pakistan*. https://pid.gov.pk/uploads/media_laws/Ordinance_2002.pdf [PID](#)

PEMRA (TV/Radio Broadcast Operations) Regulations, 2002. (2002). *Government of Pakistan*. <https://ahmedandqazi.com/wp-content/uploads/2021/09/pEMRATV-RadioBroadcastOperationsRegulations2002.pdf>

PEMRA Rules, 2002. (2002). *Government of Pakistan – Press Information Department*. <https://osamakhalillaw.com/wp-content/uploads/2023/07/pEMRARules2002.pdf> osamakhalillaw.com