

# Television and Marital Family Discourses in Pakistan: Islamic Values and Urdu Drama Narratives

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## Abstract

The advancement of television in the globe has been amazing. Television has become a constant feature in the family circle over the past few years and television drama has become an important source for education, entertainment and information for billions of individuals around the globe. Television drama in Pakistan has the potential to educate and affect the people. So the question arises that the Pakistani television dramas are promoting the Islamic culture or not. The main purpose of selecting Pakistani dramas for this research is to find out that how these dramas present the marital family issues. This study focuses on Islamic values, marital family and narratives of Pakistani dramas. It is highly needed to investigate that what sort of contents are being disseminated in the name of entertainment. In contemporary society, where divorce rate is increasing day by day, it is the need of the time to have great in-depth look of Urdu television drama. The study concluded that the stories of almost all the Urdu dramas presented by the different channels show some confusion and rift in family relationships that lead to the marital family deterioration. Most of the schemes of these dramas are directly contrary to the spirit of Islamic teachings and beliefs. Generally, illicit relations or extramarital relations are shown in such a way that they can detract its viewers and generation is ruined in this way. All these thoughts are anti to Islamic teachings and values.

**Keywords:** Television, Urdu Drama, Islamic Values, Marital Family, Pakistan.

## Introduction:

Television dramas have an important responsibility of entertaining and educating the masses. They can also create harmony and affection among the people to create unity. In the globe these plays have the capacity to bring revolution in building positive attitude as well as the protection of societal customs. They have always been astonishing in the history and delivered the society with an ability to win the confidence of the public. They can play their significant role to make the viewer's more vigilant, informative and educated. Television can affect the society and belief system in a profound way. It has the power to alter the ways of living of the people and also has a main influence on their norms, rituals and principles. TV dramas have nearly direct power over the viewers. Television dramas have the main position among the members of families. Therefore, they can bring a significant change on individual and collective level.<sup>1</sup>

## Development of Television in Pakistan:

Television viewing is no longer limited only to high class, with the convenience of cable and satellite television; it has turned out to be a domestic plant. In Pakistan,

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<sup>1</sup> Huda, Zeenat. "Problem of national identity of the middle class in Bangladesh and state-satellite television." PhD diss., University of Warwick., (2004).

television came very late as the means of extensive information. It had been the part of many advanced and in a few flourishing countries of the world when it was introduced in Pakistan. Dissemination of information by television is the leading part of broadcasting in several states. Fast progress in the field of transmission skills during the last twenty years has changed the growth of television in several regions of the earth. Now-a-days, television is an integral element in our socio-cultural life and people have access to national and international television channels which offer them an opportunity to watch all kinds of contents<sup>2</sup>. Globally, many new technical gadgets have been introduced and the learning of intensive information has become easier than before. Television is very attractive source of education and amusement and is playing its vital role regarding the dissemination of extensive information. Television transmission provides the information of the people of the far-flung areas and the public also gets pleasure from different programs. It has become an essential part of every house. One of the basic purposes of television medium is to entertain, but along with entertainment the content should also have some elements of learning and edification in it<sup>3</sup>. The Pakistani national language is Urdu and it is the most popular language, spoken in the South East Asia. The narrative of the content has to address some religious, social and ethical messages in it. The women population is almost equal to men in Pakistan and most of the women do use televised drama for entertainment purposes. Television drama, undoubtedly, has grown to be a regular attribute of the Pakistani families since the previous few years. It has also occupied an essential position in the social loop. Hence, it can affect the public on individual and collective level<sup>4</sup>.

#### **Pakistan Television and Urdu Drama:**

Urdu drama serials are undoubtedly the major sources which are entertaining the general public on a large scale. They are also giving them the up to date facts in a very economical way. Moreover, they provide education and motivation to its viewers to some innovative tendencies. Pakistani TV drama production is the largest means of development for the societal customs and standards. Pakistani Television was started in 1964 and the plays were its important segments from its inauguration. The first television station of Pakistan was established in Lahore. The producers of Urdu dramas tried to concentrate on the societal problems collectively and pointed out the central segments of the community. Thousands of Urdu plays have been made from the commencement of PTV in 1964 and the majority of these Urdu plays pinpointed the societal problems including family issues. They also showed the feudalism and its harmful effects, issues of youth including their mental problems, wrong doings of culprits and their penalties and unprincipled exercise of the authority in the society<sup>5</sup>.

#### **Private Television and Urdu Dramas:**

In Pakistan, private media started its Urdu plays after 1990 and the shape of Urdu dramas was entirely transformed. Covetousness of the drama making administrators took the place of fervor and Urdu dramas played by PTV were adversely disturbed

<sup>2</sup> Adnan, Malik, Wajid Abdul Khan & Shabir Ghulam. "Effects of Television on Women in Punjab, Pakistan." Pakistan Journal of Social Sciences, vol.36:1, (2016), 293-304.

<sup>3</sup> Smith, René Alicia. "Youth, media and lifestyles: an audience study on media (television) consumption and lifestyles of black youth living in both Durban and Alice, South Africa." PhD diss., (2011).

<sup>4</sup> Warsi, Naveed Iqbal. "An Overview of the Tendency of Pakistani Viewers toward Foreign TV Transmission and their affects on the Society." PhD diss., University of Karachi., (2005).

<sup>5</sup> Rana, Abdul Waheed. "Cultural Communication and Protection of Value System through Television in Pakistan." PhD diss., Quaid-i-Azam University, Islamabad., (2005).

because of avaricious approaches. The marathon of competitive struggle with the dramas of private media blemished the presentation of dramas played by PTV<sup>6</sup>.

An unending race of ranking and revenue generating started among different media channels and it swallowed the dedication of the drama makers. Most of the drama creators, playwrights and performers were badly affected due to the trend of avariciousness. The real issues of the public were overlooked and ranking appeared to be the final intention by showing contentious events of the story<sup>7</sup>.

#### **Urdu TV Serial Drama and Society:**

Pakistani drama serials refer to the televised serials produced in Pakistan, with characters played by Pakistanis with episodes broadcasted on Pakistani television networks. The serials are produced in Urdu language. Pakistani dramas are known for being relatively short, and usually end after a run of less than one year. This makes them shorter than soap operas. Most Pakistani dramas are based on Urdu novels; however, sometimes the story line tends to deviate from the novel's plot in order to be television compatible. They have also been used repeatedly to transmit socio cultural messages, by incorporating them into story lines. Traditionally, Pakistani dramas have been more appealing to women rather than men; however, the newer action dramas have slowly attracted young males in the recent years. Overall, they have helped to attract a wider audience across the country<sup>8</sup>. The development in Urdu drama by television is among the dimensions of societal advances which surely influence a person in respect of his/her spheres of life style and verbal communication. Internationally, the popularity of TV is increasing gradually in this modern scientific age. Television has obtained recognition at local and international level. Many researches have confirmed that it is the means of entertainment and knowledge. Its changeful audible and optical results hypnotize the viewers and this feature enhances its worth and influence. The technique by which television proposes transformation in forming the brain and dressing is absolutely noticeable<sup>9</sup>.

#### **Marriage and Family in Islam:**

The *Qur'ān* says:

“And *Allāh* has created your companion of your own nature, and made for you, out of them, sons and daughters and grandchildren, and grant you nutrition of the best.”<sup>10</sup>

Hazrat Muhammad Peace Be upon Him said,

“O you young men! The person who is able to marry should marry, for that will help him to fix his eyes on and protect his dignity.” (Al-Bukhari)

The significance of wedding obtained the utmost prominence in the *Hadīth* of the Holy Prophet Hazrat Muhammad (PBUH) as under:

“Marriage is my Sunnah. The one who keeps away from it is not from me.”

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<sup>6</sup> Shafiq, N. “*The effect of the dish antenna on PTV dramas.*” Unpublished master's thesis, Department of Mass Communication, Bahauddin Zakariya University, Multan. Pakistan., (1995).

<sup>7</sup> Shahbaz, Z. “*Impact of cable TV channels Star Plus soap operas on social and cultural norms and values of Pakistani youth.*” Unpublished master's thesis, Lahore, Punjab, Pakistan., (2004).

<sup>8</sup> Shafiq, N. “*The effect of the dish antenna on PTV dramas.*” Unpublished master's thesis, Department of Mass Communication, Bahauddin Zakariya University, Multan. Pakistan., (1995).

<sup>9</sup> Shahid A. Butt. *An analytical study of the role of Pakistan Television dramas in educating the masses about women problems.* Unpublished master's thesis, department of Mass Communication, University of the Punjab, Lahore, Pakistan., (2002).

<sup>10</sup> *Al-Qur'ān: An-Nahl:72*

### **Rationale of the Study:**

Television drama in Pakistan is known for its legacy in pictography, content and strong dramatization effects. Television dramas are the glowing content of media and are the great source of entertainment. Television drama has potential to educate and affect people. It provides us diverse directions to believe and diverse directions to be followed. The question arises that the Pakistani television dramas are promoting the Islamic culture or not. The purpose of selecting Pakistani dramas for research is to find out that how these dramas present the Islamic teachings and sustain audience to learn about Islamic values through these dramas. This study focuses on Islamic values, marital family and narratives of Pakistani dramas. It is highly needed to investigate that what sort of contents are being disseminated in the name of entertainment. The portrayal of family values and relationships among the spouses is of the utmost importance. Along with characters, the plot of the drama is also very important. Sometime, single scene and dialogues do not depict the whole picture so the plot will also be helpful in exploring the real message from these dramas. During the previous few years, the schemes of Urdu plays are presenting the sexual relations of married persons with other than their spouses. In these dramas, supermen and scoundrels are shown by presenting the illicit relations as the fundamental subjects of the plays. In Urdu Pakistani dramas, the portrayal of infidelity in marital relations is highly controversial issue since the previous couple of years. The manner in which these scenes of infidelity in marital relations are shown is really a burning issue. In contemporary society, where divorce rate is increasing day by day, it is the need of the time to have great in-depth look of Urdu television drama.

### **Television and Marital Family Discourses:**

Conducted a study on Indian television drama '*Kyu ki Sass Bhi Kabhi Bahhu Thi*'. The study delineates community fears about this common expansion and study the documented hybridity of the serial. The study at that time portrayed the ethnographic perception enlightens the micro-social dynamics implicated in the appeal and predominantly in its spotlight on family, marital deterioration and social ethnography<sup>11</sup>.

Studied on Indian drama televised in Bangladesh also found an adverse relation and unhealthy communication. The study also examined the improper relations that were shown in the plays of India. In an Indian drama "Keya Hua Tera Wada" the central male character had illicit relationships with another woman in spite of having three kids. These extramarital relations were represented in such a mild manner to the audience that after watching this drama, the audience can think that to have relationships with the woman other than wife is essential component of the family. The research revealed that twenty three percent respondents of Bangladesh opined that the plays of India were answerable for illegitimate relations, before and after marriage. Helal argued that a major issue started because of this drama was that the people were away from reality. They considered that the happenings of the play are genuine and they created their own artificial world. Imagination and dream have a vital part in producing the artificial world. Moreover, both components of imagination and dream have the potential to affect the minds of the public<sup>12</sup>. Explained that in the developed states including the United States of America, Australia and Great Britain, the themes of the television plays are also made attractive and exciting to take the heed of the audience and contentious concerns of the

<sup>11</sup> Raghavan, Priya. "Family, politics and popular television: an ethnographic study of viewing an Indian serial melodrama." Ph.D diss., Victoria University., (2008).

<sup>12</sup> Al Helal, Md Abdullah. "The Impacts of Indian Drama Serials on Bangladeshi Family System: An overview of People's Perception." Journal of Social Sciences and Humanities, vol.8:2, (2013), 24-34.

society are shown. The main objective of these dramas is to earn money by advertisements and commercials instead of highlighting the genuine problems of the family, marital life, society and their reforms<sup>13</sup>.

**Theoretical Framework:**

The researchers have found that Agenda Setting and Theory of Framing are useful for current study. As the agenda-setting describes the ability of media to influence the importance placed on the topics of the public agenda and framing theory refers to how the media presents contents and information to the public.

**Research Design:**

Content analysis is a research tool used to verify the existence of certain terms or ideas within texts. Researchers quantify and analyze the presence, meanings and relationships of such words and concepts and then make conclusion about the messages within the texts. The researchers analyzed the scenes and dialogues that are related to wedding, family life and social marital issues. In this research ‘scenes of dramas’ and ‘dialogues of dramas’ make the unit of analysis that is going to be analyzed.

**Sample of the Study**

The researchers selected these Urdu television dramas for sample of the study.

- Meray Pass Tum Ho
- Zara Yaad kar
- Bin Roye
- Mann Mayal
- Hatheli
- Khaali Haath

**Meray Pass Tum Ho:**

The drama “Meray Pass Tum Ho” is directed by Nadeem Baig. It is written by Khalil-ur-Rehman Qamar. Humayun Saeed and Shehzad Nasib are the producers of this drama. Humayun Saeed, Adnan Siddiqui and Ayeza Khan have the leading characters in this drama. It was telecasted from ARY Digital from 17 August, 2019 to 25 January, 2020 having twenty three episodes in total. Danish Akhtar (Humayun Saeed) is shown as a government employee. He is a straightforward person having ethical moral standards of the Pakistani society. He loves and marries Mehwish (Ayeza Khan), very pretty girl of a middle-class family. He loves his wife Mehwish and his son Roomi (Shees Sajji Gul). His family is the whole universe for him and they are leading a very happy life. Afterwards, his wife Mehwish involves in sexual relationships with a businessman, Shehwar Ahmad (Adnan Siddiqui) because of his oily tongue, wealth and luxurious life style. Shehwar Ahmad is already married and his wife, Savera Nadeem (Maham Syed) is in abroad. Mehwish starts to live with Shehwar Ahmad just like his wife and both of them enjoy the extramarital relationships. The wife of Shehwar Ahmad, Maham Syed comes to Pakistan, Shehwar Ahmad has to leave Mehwish and he is become poor because the business company is owned by his wife. After that, Mehwish has no place to live. Danish dies due to heart break.

**Zara Yaad Kar:**

Drama serial “Zara Yad Kar” is written by Khalil-ur- Rehman Qamar and Aamna Nawaz Khan. It is directed by Aamna Nawaz Khan. It was televised on Hum Television from 15 March, 2016 to 20 September, 2016. The story revolves around two first cousins, Hadi (Zahid Ahmed) and Mahnoor (Sana Javed) who are married to each

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<sup>13</sup> Allen, Robert C. Introduction. In R. C. Allen (Ed.), *To Be Continued--: Soap Operas Around the World* (1st ed., 1-26). Oxon: Routledge., (1995).

other. Hadi is a simple man and loves Mahnoor sincerely. But on the other hand, Mahnoor is not emotionally attached with Hadi. Her selfishness emerged when she meets her new neighbour Waqar (Yasir Mazhar) who is an Urdu teacher in a local college. She finds Waqar wealthier and more attractive than Hadi. She asks Hadi to divorce her so that she can marry Waqar. Although deeply hurt, Hadi agrees to divorce Mahnoor and Mahnoor asks Waqar to marry her on the same day when Hadi divorces her, with which Waqar tacitly agrees. Waqar has interest in women only for their wealth and he starts avoiding Mahnoor. Waqar's response makes Mahnoor suspicious and she tries to apologize to Hadi. She asks Hadi to remarry her after halala and start finding a guy for halala. Hadi comes across Umer Deen and convinces him to marry Mahnoor for one day so that he and Mahnoor can get married again. Mahnoor gets married to Umer Deen, thinking that he would divorce her the very next day. But she is shocked to see that Umer Deen has not such intentions. A shocked Hadi finally wakes and regrets for his self-sacrificing devotion towards Mahnoor. Hadi writes a letter to Mahnoor in which he rebukes her for her selfishness and lack of respect for others. He also shows his disappointment to Mahnoor for not valuing his love and caring attitude.

**Bin Roye:**

Drama serial "Bin Roye" is directed by Momina Duraid, Shehzad Kashmiri and Haissam Hussain. It is written by Farhat Ishtiaq based on her novel 'Bin Roye Ansoo.' It was broadcasted on 02 October, 2016 to 22 January, 2017 by Hum TV. It has total seventeen episodes. The story revolves around the relationships between Saba and Irtaza who are cousins and best friends since childhood. Saba secretly falls in love with Irtaza, but he treats her as his best friend. Irtaza goes to America for two years for his post-graduation studies where he meets Saman who is Saba's elder sister but her parents had given her to Saba's uncle (mamu) when she was a little girl. Saman's foster parents die in a plane crash and she comes back to Pakistan to live with her family. Both sisters love each other a lot and have a strong bond of sisterhood. But unfortunately, it changes into jealousy when Saba comes to know that Irtaza has fallen in love with Saman. Anyhow, Irtaza and Saman get married and go to America. After some time, they have a baby boy named 'Maaz'. Later they come to Karachi, Pakistan for spending holidays. They go out for shopping for celebrating the birthday of Maaz, but accidentally Saman dies in a road accident. At her last moment, Saman whispers to Saba that Maaz and Irtaza are yours now. At the time of Saman and Irtaza's wedding, Saba prayed in jealousy that Saman should have died in the plane crash with her parents. Now, she blames herself for Saman's death. Saba's grandmother gives suggestion of Irtaza and Saba's wedding, but Saba rejects this proposal, says yes to another proposal and marries. On the wedding night, she comes to know that her husband, Safeer (Junaid Khan) is already married and his wife and a child are living in America, but she does not bother. Irtaza also comes to know that Saba's husband is already married and his family is in America. Irtaza confronts Saba and tells all the truth to family and they all are shocked. Her husband divorces Saba. Irtaza announces to marry Saba to take her back to life. The whole family also thinks that Irtaza is the only one who can bring back Saba towards life. They both go to America but the attitude of Saba is not changed. Irtaza goes with his friend to the site of construction and both meet a car accident on the way back. Next morning, when he comes, she tells Irtaza that she has loved him for years and she will die if something happens to him. She then further starts confessing that it is because of this love she feels so guilty, she cursed her sister and she is no longer in this world. She cries her heart out and blames Irtaza for always taking so much care of her. Saba starts crying and blames

him that he is also leaving her like Saman. Irtaza also tells her that he always loved her and cared for her.

**Mann Mayal:**

Urdu Drama serial “Mann Mayal” is directed by Haseeb Hassan. The writer of the drama is Samira Fazal. It is produced by Momina Duraid, Sana Shah Nawaz, Samina Humayun Saeed and Tariq Shah. “Mann Mayal” is a play having romance and it was televised from ‘Hum’ Television on each Monday. This drama was on aired in the prime time i.e. at 2000 hours to 2100 hours. It had thirty three episodes and the 1st episode was broadcasted on January 25, 2016 and the last episode of this serial was broadcasted on September 05, 2016. Hamza Ali Abbasi, Maya Ali, Ayesha Khan and Gohar Rasheed are included in the main cast of this drama. The story revolves around a pretty girl, Manahil “Mannu” (Maya Ali) who is shown as living in a joint family set-up in Hyderabad. Her neighbour, Salahuddin (Hamza Ali Abbasi) is requested by the father of Manahil to teach her. Manahil and Salahuddin like and start to love each other. Manahil is married to Mikaeel (Gohar Rasheed) who is a gambler and an offensive life partner. Salahuddin goes to Karachi and becomes a successful businessman incidentally. Manahil has two children and is often abused by her husband. Salahuddin clandestinely knows the situation of Manahil and considers that he is responsible for ruination of Manahil’s life. Manahil and Salahuddin meet unintentionally and Salahuddin loves her again in spite of having his relationships with his employee, Jeena (Ayesha Khan).

**Hatheli:**

Drama serial “Hatheli” is directed by Mohsin Mirza, written by Mustafa Hashmi and Mehwish Hassan and produced by Moomal Shunaid. This drama is about a young girl Zaib (Eshal Fayyaz). Irfan (Hassan Ahmed) and Zaib marry each other. After few days of marriage Irfan divorces her in anger and after that he realizes his mistake and wants to marry her again. For this purpose Irfan’s family asks Salman (Azfar Rehman) who is the younger brother of Irfan to marry Zaib so that Irfan can marry her again. Salman is an educated person and loves literature and poetry. After nikah, he falls in love with Zaib and does not want to divorce her. Samia (Kiran Tabeer), already in love with Irfan marries him. The situation becomes very stressful between both brothers. After this entire trauma, Salman gets brain hemorrhage and dies. After his death, Zaib who has already fallen in love with Salman also dies on Salman’s grave on her nikah day which was going to be held with the brother of her sister-in-law.

**Khaali Haath:**

Drama Serial “Khaali Haath” is directed by Wajahat Hussain and written by Seema Munaf. It is produced by Asad Qureshi and Abdullah Kadwani. The drama has twenty six episodes and was broadcasted from 06 February, 2017 to 14 August, 2017 by Geo Entertainment. It highlights the consciousness and closeness of brother-in-law’s relation towards his sister-in-law. The frankness and mixing in such kind of associations are quite satisfactory in our society. But sometimes such kind of closeness leads to misunderstanding and dishonest hankering. Drama story revolves around Mashal (Aimen) who is a beautiful and intelligent girl. Mashal’s elder sister, Sobia (Kiran Haq) receives a marriage proposal from the family of Basil (Ali Abbas) while Mashal is not at home as she is out of city. Her brother-in-law sees her on his engagement day and falls in love with Mashal on the first sight. He wants to conquer Mashal at any cost. His behaviour and harassment compelled Mashal to accept the proposal of her cousin, Haisam (Shehzad Sheikh) and gets married but her brother-in-law constantly tries to break her marriage by making different negative plans.

**Discussion:**

Television drama is not only a source of entertainment but also plays very important role in our routine life. The major purpose of this research is to discover whether narratives of the plays telecasted by the Pakistani television are promoting Islamic values positively or negatively and to know the cause of marital family catastrophe in Pakistan. The study concludes that most of the scenes are presented anti-Islamic values. Most of the writers of our dramas are neither having true knowledge of our Islamic values nor a sense of religious traditions.

The drama “Meray Pass Tum Ho” televised that an up righteous man who loves his wife and a child immensely, faces the problem that his wife leaves him in spite of his love and care and he dies daily when he thinks of her. This drama illustrates the sexual relationships of the main character, which is the married lady having a child, is shown in a way that she starts to live openly with a well-known businessman for seeking worldly pleasures. Both of them are shown confident and enjoying sexual pleasures as the businessman, himself is also married. The vivid picture of extramarital relations is shown in such a way that she is shown to sleep with his lover. This drama can never be the representative of Pakistani culture and Islamic values because of having anti-Islamic theme. Such dramas can be the cause of marital family catastrophe in Pakistan.

In Hum TV drama “Zara Yaad Kar” a married lady is shown to be attracted towards her new neighbour in spite of the fact that her husband is very caring, sincere and immensely in love with her. He is also an open-minded person and gives full confidence to her wife to be empowered by job or work outside. After getting divorce, she marries her neighbour on the same day of her divorce, but is fed up very soon because of the greedy nature of her second husband and tries to remarry her first husband after attempting planned halala. But doing halala with proper planning is Haram in Islam. Islamic teachings state that if a divorced girl marries another guy without any intention, then if due to some reasons that marriage fails or her husband dies, then if she want she can marry her first husband again. But this should not be planned.

The story of drama “Bin Roye” also shows some anti-Islamic thoughts. Safer (Junaid Khan) and Soniya (Shazia Naz) lives in the United States and both are in love with each other. She becomes pregnant in spite of the fact that they are not married. Then he marries Soniya and later he also marries Saba in Pakistan due to the pressure of his family, but soon divorces Saba. Saba was in love with Irtaza since long, but even after the death of her sister who is shown as the wife of Irtaza, Saba does not agree to marry Irtaza. She is married to Safer, after taking divorce from him, marries Irtaza. The scenes of marriage, divorce and second marriage are shown as the tool to create some twist. These things are not supported by Islam. The theme of sexual relations without marriage and having a baby is totally against the spirit of Islam. Divorce is Halal in Islam, but it is considered as the most abhorrent action.

The spouse of the heroine of the play “Maan Mayal” is exposed to be involved in betting and he is an incautious man. The current study observes that his wife tilted towards another person only because of her partner’s attitude. This behaviour compelled his wife to establish sexual relationships with a male other than her husband. The current research reveals that the person having relations with that lady, a wedded woman, has been portrayed as extremely devoted, tender and righteous character. Finally, after separation from her husband, the heroine of the play got married with the person with whom she was shown to have extra sexual relationships. The portrayal of such story points out that the dramas are supporting even illicit sexual relations other than her/his spouse. It is pertinent to mention that the hero of this drama is also shown to have some



illegitimate relations with his employee at the time when he meets the heroine of the drama again. It shows that these relations which are totally contrary to the spirit of Islam are shown and can be the cause of marital family catastrophe. It is done in our dramas to build the interest of youth for the purpose of rating and also for the sake of earning money.

In the story of drama “Hatheli” after a few days of marriage, husband divorces her wife in anger and then realizes. His family convinces his younger brother to marry that girl for the purpose of halala. But after nikah, they both fall in love with each other and do not want to be separated. Owing to the issue, a stressful situation is started and the both brothers become the worst enemy of each other, the younger brother gets brain hemorrhage and dies. These all are the worst conditions of halala that promote divorce culture in our society and boys consider it a normal thing to give divorce in anger and then remarry. Forced marriage is also not allowed in Islam. But these Urdu dramas are promoting it in our culture. In “Hatheli” before her first marriage with Irfan, Zaib is forced to marry the brother of her sister-in-law, but she refuses. After death of her second husband, she is again forced to marry the brother of her sister-in-law and on the day of nikah with him, she passes away on the grave of her second husband. Religion Islam teaches about justice to others and prohibits coercion. Islam also prevents forcing people to do what they donot want to do. Forced marriages are something distant to Islam and are totally against the teachings of the Holy *Qur’āni* and Islam. In the story of “Khaali Haath” a girl suffers because the advancements of her brother-in-law towards her. He tries to make plans of shattering the marital life of his sister-in-law. He remains busy in making different negative plans and wants to get her at any cost. The frankness and association of a brother-in-law towards his sister-in-law is considered as a normal matter in our society, but sometimes such type of closeness generates some unfair desires and can deteriorate the family by breaking its ties. Such stories shown in dramas can bring the marital family catastrophe in a society. Islam does not allow having some illicit relations with sister-in-law.

The Urdu plays don’t leave the space for reconciliation between the wedded couples. Separations and 2<sup>nd</sup> marriages are exhibited as the final way out to be free from the cruel clutches of a bad husband. Almost all the plays demonstrate the women as the helpless victims of the society. The problems between the spouses cannot be ignored but it does not mean that media should present the spouse quarrel in such a way that divorce seems to be the ultimate solution of the problem. The fact is that, in these dramas, separation of the spouses is supported instead of presenting it as a societal malevolence.

**Conclusion:**

The most important function of transmitting religious beliefs and cultural values to young generation was performed by parents, the members of family as well as by the educational institutions before the advent of media technology. On the other hand, in this age of communication, cultural values, ideologies of life and religious beliefs are constructed, regulated and transferred to young generation through the media. As television is one of the most vital elements in the development of moral values, attitude and behavior. It is a social educator helping to shape social behavior. Television drama serials entertain and amuse its viewers nevertheless along with this, the need is to educate people as well as Pakistan is an Islamic ideological state. In a nutshell, there is no hesitation to state that media can leave the indelible imprints on the minds of the viewers. After the research, it has come to the surface that television dramas can play their pivotal role in opinion making and can influence the public on a large scale which can provide education and entertainment to the masses. Television dramas have potential to influence

the lives of people. Urdu dramas played by different Pakistani television channels have the power of establishing trend-setting among the people. But, the stories of almost all the Urdu dramas presented by the different channels show some confusion and rift in family relationships that lead to the marital family deterioration. Most of the schemes of these dramas are directly contrary to the spirit of Islamic teachings and beliefs. Generally, illicit relations or extramarital relations are shown in such a way that they can detract its viewers and generation is ruined in this way. All these thoughts are anti to Islamic teachings and values. The portrayal of family values and relationships among the spouses is of the utmost importance. During the previous few years, the schemes of many Urdu plays are presenting the sexual relations of married persons with other than their spouses as the essential subjects of the plays. In Urdu Pakistani dramas, the portrayal of infidelity in marital relations is highly controversial issue since the previous couple of years. Imagination and dreams play a pivotal role in producing the artificial world. Moreover, both components of imagination and dreams have the potential to influence the minds of the public. Young girls and boys are more vulnerable for these fictitious stories because their minds are like blank papers and can accept any writing to be written on them. After watching the dramas, they follow those trends in their daily routine. The drama makers do this just to win the unauthorized race of rating for fetching more advertisements so that they may be able to make more money. They have nothing to do with framing and reforming the society. Some of them are even unaware of the basic teachings of Islam and the essence of its values. According to the Islamic teachings, if a husband divorces her wife three times, then he cannot remarry her until after she has married to another man and her second husband divorced her. This second marriage of the girl is called halala. We can watch in our dramas that halala is being used as an instrument to cover the casual attitude of the husband and a tool for adjustment to remarry his ex-wife. This whole process is called halala-fixing according to which another guy agrees to marry that woman for halala and then divorces her. This type of halala is not allowed in Islam because it is against the self-esteem of women. This forced sexual relationship is nothing but rape. In Pakistani Urdu dramas, some subjects are shown that can shatter the formation of relations and can cause the marital family catastrophe are not noticed. Such types of subjects should be banned by PEMRA and the Board of Censor can also play its significant role by banning the dramas having the themes which are contrary to the teachings of Islam and have the potential threat to spoil our generation.

**Recommendations:**

- This study was limited to narrative analysis; future researchers should conduct cross-sectional survey to gather data regarding the effects on social life of the individuals in Pakistan.
- The drama writers should write the serials that promote the strengths of women instead of showing their weaknesses in the dramas.
- Drama writers should enhance their knowledge about Islam and its beliefs in true letter and spirit.
- Drama writers should follow the Islamic traditions on marital issues that are clearly discussed in the Holy *Qur'āni* and *Hadīth*.
- PEMRA should make a check on drama scripts.
- The board of censor should play its role by banning the dramas which have the themes contrary to Islamic thoughts.