GENDER-BASED IDEOLOGY IN PAKISTANI TV DRAMAS: A MULTIMODAL DISCOURSE ANALYSIS OF PAST VS PRESENT DRAMAS

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ABSTRACT

The study of multimodal discourse analysis sheds light on how society communicates verbally and visually. Through analyzing the discourse of TV dramas using images, text, and speech, the present study investigated the gender-based ideological changes in society as reflected in past and present Pakistani TV dramas. Four PTV dramas were selected as a sample using a purposive sampling technique. The study utilized the Descriptive Qualitative research method and applied Halliday's Systemic Functional Linguistics (1994) to analyze visual and verbal modes. Kress and Van Leeuwan's (2006) visual grammar was used to analyze the visual data, while Halliday's (1994) transitivity was used to analyze the verbal data. The findings show that visual and verbal modes complement each other in modern society's representation of men and women. The study finds the different ideologies of Pakistani society, which analyze the portrayal of women's place in society, modernism, and gender inequality, which have changed over time, context, background, and cultural adaptation. The results of this study are significant for Pakistani society, including parents, children, students, teachers, researchers, and drama producers, and contribute to the overall understanding of past and present multimodal discourse.
Keywords: Ideology, TV drama, multimodal, present TV drama, past TV drama, discourse analysis

1. INTRODUCTION

The word "ideology" comes from the Greek words "ideo" and "logie," which refer to "para science" and the "science of ideas . " A French author named A.L.C. DeStutt de Tracy first used this term in 1796. Ideology pertains to beliefs, norms, style, features, traditions, and language. Ideology is a crucial concept that plays a significant role in representing culture. Van Dijk (2009) defines ideology as a set of ideas encompassing the fundamental principles of socially shared beliefs. It shapes our sociocognitive self-identity, encompassing various norms, actions, identities, and societal relationships. Ideologies differ from sociocognitive approaches that deal with ethnic groups of communities that share significant beliefs.

Dramas are potentially influential by directly addressing the viewer's interests and beliefs. As Gans

(2008) noted, "Dramas area comprehensive way in which people are taught and influenced." Media studies use ideology as a set of beliefs, values, and behaviours that dominate society. The present study examines the Pakistani dramas from the 1990s and 2000s, focusing on the discourse regulated by the perceptions of ideological beliefs in Pakistani society in two eras. The study also involves semiotics to make meaning and material in drama. It helps analyze time, events, colour, and pictures of what is happening, which modes work in them, and how and what the picture depicts. With the help of similarity or dissimilarity of colour, shape and position, what do these elements mean? Answers to these questions are given by the process in which all the composition constituents work together to make a drama watchable. Ideology is a set of beliefs, ideas and

norms held in society. In the dramas selected for this study, the ideologies deal with important issues related to :
1. Place of women in society (feminism, trauma, psychological issues)
2. Inequality of gender (dress code, basic rights, discourse)
3. Modernism in society (vulgarity, dress code, discourse, freedom)
This study is significant for examining women's hidden ideology, their place in society and cultural adaptation. Students, teachers, and producers would have guidelines for analyzing and improving this discourse.

1.1 Research Objectives
To show the difference in the ideology about women as presented in present and past TV dramas.
To analyze the modes (elements) of drama through Multimodal Discourse Analysis.
 To compare and contrast the language, cultural norms and beliefs related to women that TV dramas have represented.

1.2 Research Questions
1. What are the differences in the ideology about women in Pakistani present and past dramas?
2. Which modes have been used in the dramas to present social ideologies related to women?
3. What differences, if any, are there in presenting modern beliefs, discourse and ideologies concerning women in present vs past TV dramas?

2. Literature Review
The present study intends to explore the ideological differences in Pakistani TV dramas from past and present eras. The goal is to investigate the societal changes in ideology that have taken place. Rifkin (2000) proposed that cultural representation is best understood by analyzing aspects that TV drama viewers are most interested in, such as "real-life soap operas." Jagodozinki (2003) described how television programs make and show the lives of humans, what is going on in the community at the time, what happened in the past, and what can happen in the future. Swales (1990) shares his views about television, saying that it makes serials more comprehensive and acknowledged with the assistance of various elements, including colours,

contexts, and cameras. Fairclough (1995) also points out the importance of media as a powerful source of communication that shapes the patterns of societal norms, beliefs, and ideologies. Mass Media contextualizes and manipulates information, language, ideology and propaganda.
Various studies are based on drama analysis to examine how these present specific ideologies. Knoll and Eisend (2011) studied different kinds of social values and social realities which differentiate one's regional and religious norms based on the ideology used in TV programs. Zeb, Khan and Ajmal (2021) worked on the recontextualization of ideologies in Pakistani dramas in which taboos related to women used in dramas have been examined critically. Shahbaz (2004) emphasized the impact of the daily night transmission of Star Plus family dramas on social and cultural values and norms of Pakistani youth of the middle class. Fatimah (2014) researched the representation of mothers in television advertisements to examine their roles while using Kress and Van Leeuwen's transitivity (2006). A study by Saleem (1994), "Cultural Imperialism: A Case Study of the Impact of Dish Antenna on Pakistani Society", concluded that dish antenna's programmers successfully influence Pakistani viewers' socioreligious beliefs and values. Majeed and Ayesha (2005) researched "Influence of star plus dramas on female students of Punjab University.

Multimodality has been a very common tool of discourse for some time. It uses more than one tool simultaneously, audio, visual and symbols of multi-languages (Zhang, 2009). According to Eggins (2004), systemic functional grammar is used to interpret the different social semiotic modes, such as visual and verbal. All these studies done in the ideology field depict that our thoughts, societal norms, cultural values, and beliefs depend upon people's ideology, which develops over time. Like some earlier studies (Zeb et al., 2021; Shahbaz, 2009; Fatimah,2014; Saleem,1994), this study focuses on Pakistani TV dramas to study their ideological perspectives. All these studies done in the ideology field depict that our thoughts, societal norms, cultural values, and beliefs depend upon people's ideology, which develops over time.
 However, it differs from the others in that it is a diachronic study investigating past and present

dramas to see how the specific ideologies have changed over time using Kress and Van Leeuwen's Systemic functional linguistics.

This study is based on valuable beliefs shared by specific groups of members of society, particularly feminist ideology, gender equality, and modernism (Western ideology). It creates a distinctive difference between the general ideology and socially shared ideology. The study is directly related to the ideologies, including the various aspects related to females in these dramas, e.g. divorce, extramarital affairs, male and female dominance according to the time, dress code, their Western appearance and cultural adaptation ideology. This practical perspective reflects society's attitudes towards a particular ideology of women.

The ideology of feminism is a multifaceted approach that aims to address gender-related issues, promote gender equality, and empower women in society. This study emphasizes the importance of feminist ideology in shaping the social experiences of women. It advocates for women's social, financial, political, and civil freedom to obtain equal rights. Feminism envisions a world where women can choose without being objectified or stereotyped. It emphasizes equality for women without suggesting superiority.

Women's ideology supports their choices and beliefs based on their roles and responsibilities. Feminist ideology reflects women's defence of their rights, recognition of their self-worth, and the assurance of their basic societal needs.

Gender ideology encompasses various beliefs, norms, and viewpoints that dictate the appropriate roles for both males and females in society, ultimately leading to the oppression of both genders. This study examines four Pakistani TV dramas purposefully selected for discourse analysis. The focus is on the representation of ideology and its reflection in the lives of the women portrayed in the dramas.

2.1 Theoretical Framework
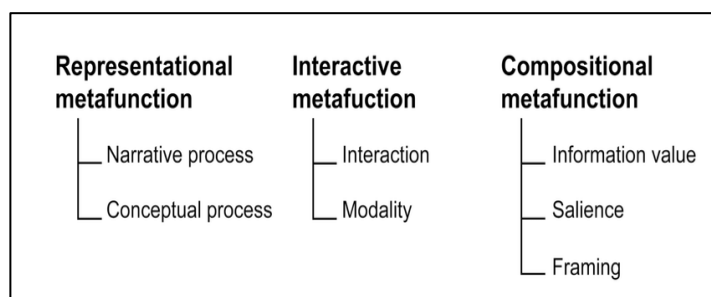## a) Systemic Functional Linguistics

Figure 2.1: Halliday's Meta functions (1995)

Halliday's (1994) Systemic Functional Linguistics Framework incorporated with Gunther Kress and Van Leeuwen's (2006) Visual Grammar has been used, which is suitable for analyzing the multimodal discourse data of four PTV channel Pakistani dramas.

The social Semiotic approach has been used to interpret visual and verbal data. Multimodal Discourse Analysis reviews different means of communication in the same discourse.

b) Kress and Van Leeuwen's Visual Grammar (2006)

Table 2.1 Kress and Van Leeuwen's Visual Grammar (2006)

Metafunction	Resources		Codes
Representational	Structure	Process	
	Narrative	● Action ● Reactional	NA NR
	Conceptual	● Classificatory ● Analytical ● Symbolic	CC CA CS
Interpersonal	Features	Process	
	Gaze	● Demand ● Offer	GD GO
	Distance	● Intimate ● Close personal ● Far personal ● Close social ● Far social	DI DC DF DC DF
Compositional	System Information	Element ● Given ● New ● Ideal ● Real	 SG SN SI SR
	Salience	● Size ● Focus sharpness ● Colour contrast ● Tonal contrast	SS SflF SC ST

Transitivity refers to the clauses that represent the issues and problems discussed in Pakistani TV dramas past and present. This textual analysis clearly defines the ideological representation in Pakistani dramas. It deals with the meaning-making by agents, events, and contexts or backgrounds. The text has been used as a sequence of contents. This verbal analysis was based on semantic classifications, participants, processes, and circumstances. In this classification, both processes and participants are interrelated to each other.

3.   Research Methodology
3.1 Research Method
This multimodal discourse analysis is based on a qualitative analytical approach. This study used qualitative research methods and content analysis, in which the researchers studied the content visually and verbally. The researchers used purposive sampling and chose four TV dramas broadcast on the state-oriented channel PTV: 'Tanhaiyan', 'Ankahi', 'Mn Jeena Chahti Hun', and' Tum Mere Kya Ho'. This study works through the theoretical framework of Kress and Van Leeuwen, which is based on Halliday's 1990s SFL theory.

3.2 Sample and Sampling
To examine TV dramas from both past and present using multiple modes of analysis, the researchers utilized a non-probability sampling technique to obtain an appropriate research sample. The selection process was based on purposive sampling, considering the ideological representation required for the study.

4.   Data Analysis
Five scenes from each drama have been analyzed using Halliday's SFL and Kress and Van Leeuwen's Visual Grammar. Under the theoretical background of Halliday's Systemic Functional Linguistics (1994), the verbal aspect of the dramas has been analyzed using Halliday's transitivity and the visual

data by using Kress and Van Leeuwan's visual grammar with a special focus on the three metafunctions of meanings found in them:

representational meaning, interactive meaning and compositional meaning. The sample scenes focused on the following ideological aspects:
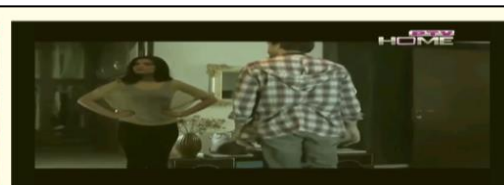
a) Modernism in Society

Past TV Dramas   **Present TV Dramas**

a) Respect Among Blood Relations

Past TV Dramas   **Present TV Dramas**

b) Place of Women in Modern Society

Past TV Dramas

Present TV Dramas

4.1 Verbal Representation of Ideology in Past Vs Present TV Dramas

Using metafunctions given by Kress and Van Leeuwen's Visual Grammar, different screenshots taken from all dramas are analyzed critically. The analysis of the visual evidence in all dramas has shown some differences and similarities.

In past dramas, stereotypes related to Pakistani women, gender ideology and modernism were there. People judged each other, and old stereotypes caged women. They are shown not to have any freedom and independence. Some of these stereotypes are found in present TV dramas; however, the dramas also depict some way out for women. Education is the right of every individual, and the dramas clearly show that all people know this as their basic right, but this awareness was not widespread in the past. Many social norms like ghairat, etc., are shown to be responsible for depriving women of this right.

However, when it comes to the present TV dramas, there is a strange phenomenon being shown. The producers give a beggar-like physical appearance to a helpless, poor and socially bound girl. They especially give them a dupatta, a symbol of a Muslim woman. However, suppose the same girl is shown to have an education and good employment. In that case, she is shown to be independent to an extreme, without any dupatta, wearing Western dresses and not bothered about the world around her- a materialistic soul deprived of the religious and moral self. Moreover, if a character is not rich and has no employment, he or she is given a very miserable dress code.

Another significant difference is in the relationships among female characters in the dramas. In past dramas, women were shown to have a mutual bond of respect and care regardless of status, especially for the elderly and experienced ones. An example is the character of Bibi (servant); she shared the same bond with the family she served; even Zara and Sania gave her mother-like importance in the presence and absence of their parents.

The power of the powerful and the mercilessness of the ruler, especially targeted to women, is quite obvious in the dramas of both eras. The corruption of the powerful is extended not only towards women but also to weaker men. The main reasons for this corruption are a lack of education and unawareness

of religious rights. However, the patriarchy in the past dramas is shown to misuse their limited knowledge of religion to exert their power on the women of their families. However, in some instances, like in Tanhayian, some families realize the importance of educated women. Analysis of the present dramas shows that education has changed women's and men's lives, and they are more aware and experience mental independence.

However, the ideology about the place of lonely women in our society has not changed. A woman without her family's support is still less empowered and a target of social victimization. However, in the past TV dramas, she is shown to be a target of mercilessness by both genders around her; whereas, in the present dramas, such women, though they are not able to get support from other women around them, do not fear their gender. Nevertheless, such women still face patriarchal dominance and experience gender inequality.

4.2 Verbal Representation of Ideology in Past Vs Present TV Dramas

The dramas discuss various factors that affect people, referring to sadness, trauma, and stress as the main participants in a person's life. Based on women's empowerment, gender ideology, and modernism in Pakistani society, this study highlights the comparative verbal analysis of different verbal dialogues uttered by drama characters. Different types of processes define the verbal representation of Pakistani society in past and present eras.

The verbal analysis of the dialogues in the past TV dramas shows that for marriage, it was important for all that the man asking for the hand of the woman must be educated. Men and women had developed an awareness of the importance of education.

Zakia Begum: *Shehriyar, Shehriyar dekho kon aya he*.

(Shehriyar! Shehriyar! Come and see who has come?)

Shehriyar: *Apa Apa mn smj gya , G mujy khty hn Shehriyar. Mne falsify mn M. A kiya h or…* (Yes Apa Apa I understood, hye this is Shehriyar . I have done MA in Philosophy and and…) (Drama Serial 'Ankahi').

The words 'Shehriyar, I, this, whom' are the carriers of the information on the object like the word ' philosophy '. The material process is described by the

words used in clauses; ' come, see, done'. They show the performance of the doer of the action. The portrayal of the education of a woman and the sophisticated ideology of the marriage proposal of a woman for an uneducated man shows the importance of education in past TV dramas. Women could only be empowered by her strong education.

In the past, women were shown to have no interest in materialistic things when looking for a life partner.

Sania: ". *Mne suna h larka bra acha h , zabardast job h ,ye lambi ghari h , bangla h wagira wgaira"*.(I heard that boy is very nice. Great job. It is a long car, a Bangla.)

Zara: " *Mujy qataye koi dilchaspi nhi, na lambi gari mn, na zabardast job mn, na bhry sary bangly mn "* (I have no interest in no long car, no big job, no big bangle). (Drama Serial 'Tanhaiyan')

In this example, the material process is counted by two words containing words like; 'heard' and 'interest'. In the relational process, she uses two words in her dialogue:' is ' and 'have'. The word 'heard' shows the behavioural process, and the word 'interest ' shows the mental process of the actress. The use of words by Zara in this verbal statement shows the priority of women of the 1900s, their preference towards marriage and their mental perception of society—the past TV dramas present women with no interest in materialistic things.

In past TV dramas, women have been shown suffering at the hands of cruel society, but they are also shown to be resilient and strong enough to fight against all odds.

Zara:" *Aj mn bohat khush hun Zain, wo Jo Lahore wala gahr th na, Ami Abu ka, wo mne khareed liya h "*.(Today I am very happy, Zain, I have bought my parental house that was in Lahore).

Zara*:" Aj sy mere man bap khuly asman taly nhi hongy, or mn un tamam logon key chehry dekhungi, jinhon ny girgit ki trha **rn**g badly thy , mne wo saary pather jama kr krakhy hn Zain, mne aik aik kr k sbsy hisab lung "*. (From today, my parents will not be under the open sky. I will see the faces of all the people who used to change the colour, like chameleons. I have collected all those stones, Zain. I will take account of everyone one by one). (Drama Serial 'Tanhaiyan') .

This example has been taken from the last episodes of the drama in which Zara's dream comes true. These clauses show the characters' behaviour,

cognition and actions in the drama. The material process is shown Through the words 'buy', 'collected', ' and' take'. The behaviour of the actors is shown by the behavioural process through these words in clauses 'see' and 'change'.

Zara's abstract ideas were different abstract thoughts surrounding her, but later, she changed these abstract ideas into the ideology of feminine power.

In this example, the mental process of the verbal representation of transitivity is in action. Her thought of making abstract ideas into concrete leads her to suffer. The whole journey of her life is proof of women's empowerment; if a woman has education and determination, she can achieve anything.

Past and present TV dramas differ based on the ideological differences between the two. In present TV dramas, the deplorable condition of women and men at the mercy of the powerful is quite obvious. The social material expectations from the man and his family in the name of dowry kill the head of the family of the girl.

Hina : "*Nikal jayn ap log mere ghar sy , katil hn ap mere Abu k , jahez k nam py dra dra k mar dala"*. (Get out of my house. You are the murderer of my Abu; on the name of the dowry, he was killed.)

Jahangir: *Hina tameez say bat kro Abu sy , chorugi nhi mn tummy*. (Hina, behave yourself with Abu g; I will not forgive you) .

Ahmer: *Khabardar , Khabardar Jo asi jurrat ki ho tumny, ye mat samajna k Hina lawaris h* . (Be careful; beware of the courage if you dare to do this; do not think Hina is an orphan.). (Drama Serial 'Tum Mere Kya Ho').

This example shows the ideology about women's place in society. The words in the material process of transitivity are 'get, killed, leave, dare ', and in the relational process, these linking verbs are used here, ' are, was, is, will, do not'. These words describe the strong reflection of actions through the language they have used in their verbal representation. Men are shown to be responsible for everything, and they are the guards and the providers, but they are also the ones who inflict misery upon women.

Amma : "A*y larki apna hulia drust kar, is tarha k kapry yhan nhi chlyn gy yhan rhna h to hamari trha rhna hoga, hulia thik kar apna. Sadia issy apny koi purany kapry kr dy"*. (Hey girl, fix your dress. The clothes will not fit here, so if you want to stay here, you have to stay with us. Fix your dress; Sadia, give her some of your old clothes.

Amma : *Ja Khuda Hafiz. Ye Sultan h Usman ka bara bhai or ainda hamary ghar MN koi marred aye to tummy sar pr dupatta khana hoga, hairy han ka aisa mahal nhi h "*. (God bless you. This is Sultan, Usman's elder brother, and in the future, if there is a man in our house, you will have to wear a dupatta on your head; this is our home's environment. (Drama Serial 'Mn Jeena Chahti Hun').

The above dialogues reflect women encouraging restrictions on the other women in the family. The women enforce the dominance of men over women. Not only male dominance but wrong female dominance over females can destroy the life of a woman. This drama has given a deep message to those women who only tolerate false social practices their whole lives and never take steps to change them. These words have been taken for the material process:' fix, fit, give, want, stay, going, bless, wear, heard'. In the relational process,' will not, am, have, is, have, to have been taken. These perceptive Carriers of the information are ' girl, you, I, mother, Sadia, Usman, man'. These words show the verbal but are full of action objects.

4.3 Discussion

This portion of the study presents the findings according to the study's objectives. This research compares and contrasts dramas from two eras, highlighting their similarities and differences. The study reveals differences in how women are portrayed and their roles in Pakistani society in the two eras. The use of expressive and persuasive discourse made all dramas considerable for analysis. The study used visual and verbal modes to analyze the data, revealing that the portrayal of women as main figures and the theme of human dependence on each other were dominant ideologies in both times. The study also analyzed the use of verbs in dialogues, making the verbal statements more significant and informative, mostly from the dialogues uttered by women.

It defines the reflection of the basic theme of the study, ' place of women in society that is interconnected with other themes of ' gender equality and modernism '. These show the important messages regarding society, the portrayal of all kinds of women in Pakistani society, how the audience

takes women as the main figure of the drama, why they are portrayed like slaves, their discourse (language), and the behaviour of men with them in past and present times.

Women's place in Pakistani society is shown in these dramas through their struggles and sacrifices for survival in the male-dominated community. The support system of men towards women has also changed, as seen in the theme of gender equality. The organization of words, ideas and ideologies was connected through wisdom and morality. The ideology of the support system for women by men has also been analyzed in all dramas. In old times, women were economically, socially and emotionally supported by their guardians, but now they are not. Even the dialogues used to address women in present times have much abusive language. However, now, women are getting more education and independence and participating in Pakistan's progress. Therefore, their guardians try to limit them, which creates hindrances in those women's efforts and development who try hard to cope with the male patriarchal society.

The gaze and power of the male gender have also been analyzed. Their gaze in past TV dramas had a positive influence on women, giving them a sense of respect and security, but in present dramas, most of the time, women's respect is shown to have been lost. One of the major differences between the past and present TV dramas is in the portrayal of modern women in society and how distinguished their appearances are. In the 1980s, the dress code of modern women was simple: Shalwar Kamees with a dupatta, but later in the 2000s, their dupatta (scarf) disappeared in the name of modernism. In the past, modernity in men's and women's lives was within limits, e.g., the liberty of thoughts, beliefs, and norms was positively displayed. However, this ideology has changed for both men and women in the present TV dramas. Men and women are shown to be more aggressive and quick in changing their appearance with the change in status and position. Today's women require the helping hand and supporting shoulder of a husband, father, brother, etc. Modernity should not be in their dress code but in moral values, which are getting backward. The use of dress codes is modern, but the ideological thoughts relevant to this modernity are not even modern.

The dramas discuss women's fates and living standards, with differences based on language, ideology, and societal application. Despite societal modernization, outdated and backward views on women's roles persist, indicating a lack of cultural, religious, and ideological awareness. Stereotypical beliefs remain, albeit with different expressions. As various negative practices emerged, the family and societal support system weakened from the 1980s to the 2000s. This research platform identifies basic stereotypes, beliefs, social practices, and socio-economic factors in Pakistani society.

Through verbal analysis, discourse and modern beliefs are interrelated by ideologies presented in dramas. The interaction between both genders (men and women) via typical discourse clearly reflects the inequality of gender. Women have been taken into great consideration in past TV dramas, but in present TV dramas, they are treated as enslaved people and neglected by men.

As far as their language is concerned, sophisticated and brief utterances have been used in past TV dramas. The verbal analysis found these elements in all selected dialogues used by different characters, but the dialogues used to address women in present times have much abusive language. Another significant point of past TV dramas is that the language and characters' utterances were brief and comprehensive. However, present TV dramas use lengthy dialogues, which create a lucid representation of society. In past TV dramas, words, ideas, and ideologies were organised through wisdom and morality.

The delivery of the ideology, in many cases, is not appropriate. The major similarity between both eras' ideologies is that the culture of 'dupatta and 'purdah' (veil) has been negated by most of the women who played the modern women roles. This approach shows the media's negligence on behalf of the producers, actors, directors and interactive participants (audience) who are the promoters of this culture and norms. In a nutshell, the level of media houses broadcasting dramas has changed far from the past in many ways.

5.   Conclusion

The study discussed the issues of Pakistani society's stereotypical ideology presented through dramas. It led the study to present the women as the directly

represented participants and main figures of society whose performance in all dramas depicted their struggle to live in this stereotypical society. Four PTV 'past and present dramas' have been taken as illustrations for multimodal discourse analysis.

The ideologies reflected in both age's dramas are **'women's place in society', 'inequality of gender' and 'modernism**'. They have different influences on both 1980s and 2000s TV dramas. In visual analysis, this study brought the typical ideological representation of Pakistani women portrayed in famous PTV dramas. Both women and men in past and present dramas have been shown according to the stereotype of Pakistani society. They have many faces at the same time; with wives, they are like masters; with daughters, they are humble, but outside the home, most of them have extramarital affairs. The image of the Islamic Republic Pakistani society is scattered over time.

Today's women require the helping hand and supporting shoulder of a husband, father, brother, etc. This moral support needs to be improved as current TV drama shows commonly define the reality of Pakistani society. Modernity should not be in their dress code but in moral values, which are getting backward. The researchers have driven the ideology of modernism through dress code and language use. The use of dress codes is modern, but the ideological thoughts relevant to this modernity are not even modern. The use of expressive and persuasive discourse made all dramas considerable for analysis.

The interaction between genders (men and women) via typical discourse reflects gender inequality. Women have been taken into great consideration in past TV dramas, but in present TV dramas, they are treated as enslaved people and neglected by men. As far as their language is concerned, sophisticated and brief utterances have been used in past TV dramas. The verbal analysis found these elements in all selected dialogues used by different characters, but the dialogues used to address women in present times have much abusive language. Another significant point of past TV dramas is that the language and characters' utterances were brief and comprehensive. However, present TV dramas use lengthy dialogues, which create a lucid representation of society. In past TV dramas, words, ideas, and ideologies were organised through wisdom and morality. However,

in present TV dramas, most of the words or dialogues reflect the emotional turmoil the characters are going through. Nevertheless, the present TV dramas reflect the women getting more empowered through education and much strife. They are shown to be alone, struggling to get someplace in society despite the horrendous resistance and attacks from both male patriarchy and the womenfolk blinded by the patriarchal mindset.

In a nutshell, the level of media houses broadcasting dramas has changed far from the past in many ways. It has created a distant gap between both eras of their ideological perceptions and priorities of society. This study will positively influence the media domain and will be worthy for students of linguistics who want to work on multimodal discourse analysis and comparative studies of Pakistani drama. This study leads to the study of gender stereotypes, women's ideologies, Pakistani social ideologies, modern beliefs and modernism in Pakistani society. Finally, the study shows the hidden meanings behind the ideology of TV dramas, which is worth observing; if it is not taken into consideration, it may take us far away from Pakistani culture and against the Islamic codes. The more we focus on ideologies represented commonly, the more we will be able to consider the actual needs of the common person.

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