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How to Cite This Article: Arbab, M. M., Idrees, M. S., Zaman, D. B., & Ms. Rakhshanda. (2025). Cultural Contours and Ambiguous Narratives: The Analysis of Urdu Drama Khaie. *Journal of Social Sciences Research & Policy*. 3 (03), 266-280.

DOI: <https://doi.org/10.71327/jssrp.33.266.280>

ISSN: 3006-6557 (Online)

ISSN: 3006-6549 (Print)

Vol. 3, No. 3 (2025)

Pages: 266-280

Key Words:

Culture, Drama, Khaie, Pakhtuns, Representation, Television Network

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License:



Abstract: The study critically analyzes the Urdu drama serial Khaie by Geo Television Network through Stuart Hall's theory of cultural representation, focusing on its portrayal of cultural traits perceived as linked to Pakhtun identity. Using the qualitative thematic analysis, the research reveals that the drama presents an ambiguous blend of tribal motifs and exaggerated behaviors, lacking cultural accuracy. Such depictions reinforce stereotypes of violence, revenge, and patriarchy, contributing to ethnic misrepresentation, which has real-life consequences. The study argues that the drama serial Khaie reflects a broader trend of sensationalized portrayals in Pakistani media, highlighting the need for culturally informed and responsible storytelling to promote delicate and respectful representations of every nation.

Introduction

This study examines cultural representation and narrative construction in the Urdu drama Khaie, aired by Har Pal Geo, a private television network in Pakistan, in January 2024. Cultural representation in drama is a fundamental area of research, exploring how television drama reflects, shapes, and distorts the societal and cultural values of an ethnic group. By focusing on Khaie, the 29 episodes' drama, this research situates itself within the broader scholarly conversation on the role of televised narratives in constructing and communicating cultural identities. Since every nation across the globe has its own cultural and traditional values by which it is recognized, so cultural depiction in media has always been a matter of discourse in academia. The media is considered a powerful and influential means of representing and moulding perceptions about different traits within various cultures. This is why the study aimed to find out which Pakistani culture has been specifically represented in the Urdu drama Khaie.

Stuart Hall's theory of representation (1997) argues that representation is the process by which meaning is created and exchanged among members of the culture. In media, representation involves the use of language, symbols, and images for people, ideas, and things. Hall emphasizes that representation is not just a reflection of reality but a construction of meaning, which is often influenced

by the power relations. Said's (1978) concept of Orientalism highlights how Western media and literature have historically made the East foreign, backward, and inferior. Although the focus is on the dynamics of the East and West, this concept applies to internal representations within a country, where the dominant groups can represent minorities in stereotyped or reductive ways. The study has examined how these representations might reinforce or challenge existing cultural narratives.

Lippmann, in his book (1922) "Public Opinion," introduced the stereotype concept as "pictures in our heads". It described them as simple, often false, mental images that people hold about groups of people, which act as an internal representation of those groups. He argued that these stereotypes are not based on direct experience but are culturally derived and influence how individuals view and interact with the world. According to Croteau and Hoynes (2019), these media stereotypes often become tools of social control and backwardness. In the context of television plays, profoundly ignoring social, historical, and political dimensions, regional cultures are often limited to costumes, accents, and rituals. Besides, stereotyping is harmful because it promotes misunderstandings.

According to Shohat and Stam (1994), cultural representation of minorities in the media often involves four problems generating tendencies: underrepresentation, misrepresentation, eroticization, and backwardness. It is evident in many national plays where ethnic or regional identity is either backtracked or stereotyped. Jamil, s (2024) pointed out that in Pakistani dramas, most viewers are encouraged to underestimate the roles of smaller provinces such as Khyber Pakhtunkhwa (KP), Sindh, and Balochistan, wherein Pakhtun women are encouraged to be housewives, Sindhis as landlords, and Balochs to behave foolishly. The study concluded that racial stereotypes in Pakistani dramas significantly affect public perceptions of themselves and of others' identities, maintaining harmful cultural biases. The urdu drama Khaie also generated a debate that which culture has explicitly been represented in it, as most viewers associated it with Pakhtuns, but the findings suggest that it has added ambiguity to the cultural representation.

Racial stereotypes in the media, especially in television plays, have become a widespread problem in many multicultural societies (Taylor & stern, 1997), and Pakistan is no exception to it, a widely used form of entertainment across the country, often portrays different ethnic groups in stereotyped characters that reinforce negative cultural prejudices (Zaheer, 2020). These pictures form public perceptions that affect how people of different ethnic backgrounds view themselves and others (Ramasubramanian et al., 2017).

Drama

Drama is defined as a form of performance that involves portraying human experiences through conflict, emotion and dialogue, and action. Drama can introduce the audience to cultures, traditions, and ways of life that are different from their own, can broaden their understanding of the world, and increase empathy for others (Huang, 2025). This is the reason the researchers have selected a drama on which the viewers had created a discourse that this is the representation of Pakhtuns. And comments on social media were seen that if anyone wants to know about Pakhtuns, they should watch this drama. Other comments were contrary to it, which prompted the current study.

Statement of the Problem

Pakistani mainstream plays a significant role in shaping public perspective and cultural understanding, often shaping how different cultural groups are perceived. Racial prejudice in play and film can leave harmful consequences on public perception, perpetuating certain stereotypes. The Pakistani drama Khaie has gained various consumers, but the reflection of its regional cultural elements elevates certain thoughtful questions about authenticity, depth, and narrative bias. If a drama chooses specific themes

regarding some racial/ethnic communities, focus on one dimensional and selective representation, emphasize specific characteristics, presenting elements of one culture in the context of another and ignore the diversity and genuineness of particular group, may result in cultural misinterpretation and public misconception, which can lead to 'misrepresentation and backwardness of these ethnic communities which are represented in drama. Keeping in view the phenomenon of representation, this study has investigated which Pakistani culture has been represented in the Urdu drama Khaie, whether the drama reinforces stereotypes, selectively highlights some cultural traits of a specific community, or contributes to a misunderstanding regarding the community represented.

Khaie, a Pakistani drama that has got more than 28 million views on YouTube, has generated a wide range of debate regarding the culture it represents. Many people believe that the drama represents Pakhtun culture, while one of the actors, Faisal Qureshi, who played a leading role in the play, made it clear while talking to Daily Dawn that "This is just a fictional drama, and it should not be associated with Pakhtuns. However, despite this explanation, the public perception remains that the play depicts Pakhtun culture. It has become more crucial to find out which Pakistani culture is represented in Khaie drama because cultural representation not only affects people's opinions but also has real-life consequences.

Research Question

The study aimed to answer the following question;

- Which Pakistani culture is represented in Urdu Drama Khaie by Geo TV?

Objective of the study

The objective of the study was;

- To examine the portrayal of specific aspects of Pakistani culture in drama Khaie

Literature Review

Durham, M. G. (2012) emphasized that culture is both ordinary and complex in everyday life; this definition encompasses cultural creation (CDs, TV, newspapers, cyber-culture, and so on). Since culture is bound up with films, sports, and discourses. It serves as a platform for interpretation and argument, as well as a subject for investigation. This study is relevant to current research as social media has a big influence on public perception, and its inaccurate representation may cause hate because people of different cultures interpret people of diverse cultures as shown in media (in movies or dramas). Since the drama Khaie has generated a debate on social media about the representation of different ethnicities of Pakistan, the findings become more relevant as an ambiguity was found during the analyses.

James Dembe (2024) emphasized that over the past decades, the international media has changed a lot because society wants more inclusive content. Despite this, it's still tough to get everyone represented fairly, especially behind the scenes. The study focused on the importance of continuing to work on accurate portrayal, which helps us to understand each other better. His findings are relevant to the current study of cultural representation in drama, Khaie, the most popular drama in Pakistan, because it has thematically analyzed the drama with the objective to find which culture is represented in it.

Waheed and Khurseed (2025) emphasized that TV dramas have an immense impact on perception and behavior, which is why a niche has been found while going through it. The current study has looked into the representation of different cultures in the drama, whether it depicts a specific culture or generates a provocative debate.

As Hassan Zeb (2023) emphasized that Pakistani drama requires telling stories responsibly. This means actively working to amend harmful portrayals and making sure that narratives authentically represent

the cultures within the country is empirical. This point of view is relevant to the current study on cultural representation in Khaie, a highly viewed drama. This study has analyzed whether the drama has represented a culture accurately to educate people about different groups within the country or to inculcate stereotypical representations.

Sajid & Aleem (2022) emphasized that Pakistani dramas often show women who focus on their careers. Eventually, these women end up getting divorced or having other problems with their husbands, justifying that dramas have a greater impact on viewers, so the analysis of Khaie becomes more significant in this case, as it deals with the representation of a nation or ethnic communities.

Ishaq, Manawar & Anwar (2021) emphasized that the Media influences how people in society think and behave. Even though the aim of the media is to entertain, it still misrepresents social class and gender. This can make it hard to understand the real world, as people start accepting what they see as accurate.

Idrees, S., & Zaman, B. (2024) emphasize that Pakhtuns are not accurately represented through text, visuals, and characterization. This misrepresentation can make a negative impression of the Pakhtun on people of diverse cultures or identities. Since the Khaie has generated a debate which is mostly associated with Pakhtuns, or the common perception viewers got was that Khaie (Revenge) is a Pakhtun culture, so this was important to mention a few studies which talk about the origin, history, and culture of Pakhtuns for the purpose of a rational conclusion of the analysis.

Pamir & Habib (2023) found that Pakhtun culture is a rich and diverse culture that has been shaped by centuries of history and tradition. Often referred to as Pakhtunwali, this culture encompasses every aspect of daily life, from social norms and customs to religious practices and cuisine. As an ethnic group, the Pakhtun people are primarily located in Afghanistan and Pakistan. They are known for their proud and distinctive culture that emphasizes loyalty, hospitality, and respect for the Pakhtun code of conduct. A central aspect of Pakhtun is the Pakhtunwali, which is the traditional code of conduct of the Pakhtun people. Derived from the Pashto language, this code emphasizes concepts like courage, honor, and hospitality, and serves as a guide for how Pakhtuns should conduct their lives. The analysis of Khaie has looked at whether these traits and positive aspects of Pakhtun culture have also been represented or not. Even if this is accepted as a common perception that Khaie has dominantly represented Pakhtun culture, how did the producer and writer do justice to them?

Methodology

The study's nature is qualitative, as researchers have focused on obtaining an in-depth understanding of the content and narrative through non-numerical data analysis. Because it looked for "why" and "how" behind the phenomena, rather than only measuring their frequency or quantity. Employing the thematic analysis by Barun and Clarke (2006) as the primary method to examine the data, the techniques of coding the data, generating themes, theme reviewing, and report writing were applied to reach a rational conclusion. The approach contains six steps of data analysis through which researchers can reveal authentic and reliable results.

The researchers for this study have selected one Urdu drama serial Khaie through a purposive sampling technique from the official YouTube Channel of Har Pal Geo by Geo TV. According to Geo Network, Geo Entertainment or Har Pal Geo is the hub of blockbuster drama serials, feature films, telefilms, and mega-hit original soundtracks enriched with Urdu prose. Being the most-watched and subscribed channel in the Pakistani region, Har Pal Geo famously caters to an international audience as well. Purposive sampling technique is also known as judgmental or selective sampling, in which a researcher intentionally selects participants based on specific characteristics that are relevant to the research question. It emphasizes obtaining detailed and in-depth information from a carefully selected portion of

the population instead of striving for wide coverage (Rai, N., & Thapa, B., 2015). A recent Pakistani drama Khaie has triggered a debate about the cultural representation, with certain concerns that which culture has specifically been represented in it. Many people believed that the drama depicts Pakhtun culture, while the leading character, Faisal Qureshi, who is also a part of the play, stated that it's just a fictional drama, and it should not be associated with a particular ethnic or cultural group of Pakhtun. However public perceived it as the drama had depicted the Pakhtun culture. This debate has motivated the researchers to analyse and find which culture is represented in drama Khaie by transcribing and analyzing through the lens of Cultural representation theory and analytical tools of thematic analysis.

After selecting the drama, researchers have thoughtfully watched, transcribed, and become familiar with the data. After the familiarization, the data were coded, and five different themes were developed. These themes are enmity, violence, masculinity, language, and dress code. The themes were interpreted with the help of keywords, repetition of phrases, and supporting evidence that support the dominant themes that emerged during the study, and were analyzed through the lenses of Cultural Representation Theory (1960) by Stuart Hall.

Theoretical Framework

The study is based on Stuart Hall's Cultural Representation Theory (1960), which examines how culture constructs meaning through language, images, and other symbolic systems. The theory has helped to analyse and find which specific culture is represented in the Urdu drama Khaie. The theory suggests that representations are not neutral reflections of reality but are instead media representations that actively construct meaning and influence how we understand the world, rather than passively reflecting on it. Hall's theory refers to how meaning is constructed and communicated within a culture. It examines how the media, language, and other forms shape our understanding of the world and people in it. The researchers have used this theory to reveal which culture is represented in the drama, as many people associated it with the Pakhtun culture. So, the aim of this study was to identify through thematic analysis which specific culture is represented in the drama by Har Pal Geo TV.

Analysis

Leading Character and Their Roles in the Drama Khaie

Characters Names	Roles
Durab Khan	Patriarch of the family and primary antagonist, harboring longstanding animosity towards the Darwesh Khan family.
Darwesh Khan	Adversary of Durab Khan, driven by a desire to terminate the interfamily feud.
Zamda	Daughter of Darwesh Khan and wife of Chanar Khan, serving as a pivotal figure in the complex family dynamics.
Chanar Khan	Son of Durab Khan and husband of Zamda, embodying a key aspect of the conflict between the two families.
Badal Khan	Zamda's former fiancé and nephew of Darwesh Khan, introducing an additional layer of tension within the narrative.
Barlas Khan	Son of Chanar Khan, who develops a romantic relationship with Apana, ultimately leading to their marriage.
Apana	Niece of Chanar Khan, whose relationship with Barlas Khan underscores the intricate family ties and alliances.

Before analyzing the themes that have been created from drama Khaie, it is crucial to talk about various tendencies that contributed to cultural representation. This can be through tokenism, misrepresentation, exoticization, and marginalization, as the research will conclude which culture has been represented clearly in the drama, or otherwise.

Tokenism

Rosabeth Moss Kanter (1977) examined the experiences of women who were underrepresented in their organizations. The theory of tokenism that emerged from her research suggested that an individual whose social category is underrepresented in a particular context will face negative experiences, such as negatively increased visibility and social isolation. This is relevant to the current study because a sizable number of viewers associate the drama with Pakhtun culture, leading to a negative image of Pakhtun.

Marginalization

Marginalization is a slippery and multi-layered concept. Entire societies can be marginalized at the global level, while classes and communities can be marginalized from the dominant social order. Similarly, ethnic groups, families, and individuals can be marginalized within localities.

Misrepresentation

A misrepresentation is a false statement that extends other statements deceptively. One of the key elements of common law fraud is misrepresentation, and other causes of action for fraud like securities fraud (Hayes, 2024). Misrepresentation begins when someone claims that something is not true, like portraying communities by the media. This study is relevant to the current study because misrepresenting someone's true culture just for views, even if the representation is not true, can hide a real culture and will make it difficult for other people to know the rich culture of diverse cultures within the country.

Exoticization

Exoticization is the action or practice of interpreting and describing someone or something as extraordinary, strange, or fascinating, often by emphasizing trite or shallow qualities that set them apart from societal expectations. This approach encourages the illusion of separation or distance. This is relevant to the current study because depicting a diverse culture, extraordinary or over representation, can create negative images of people of diverse cultures.

Themes

1. Enmity

Meaning: According to the Oxford dictionary, enmity is a state or feeling of active opposition or hostility.

Operational definition: Enmity means feeling intense dislike for someone or a group of people.

The first dominant theme created during the transcription of the drama, Khaie was enmity. The concept of enmity was dominant and repeatedly used or performed while the story was moving forward. It begins in the very first scene of Episode 1, when Darwesh Khan's family comes to their relatives after many years. The purpose was to end the enmity, which means the concept was there even before the first scene of the drama. Darwesh Khan's wife tells him that even if we apparently settle the dispute but the feelings of enmity stay in the memories of the conflicting families and become part of the blood. In the next episode, when Zamda and her brothers were on the way to see their village, suddenly a man came and asked them; Where are you going? Are you Darwesh Khan's children? Right! Turn back from here as the Durab Khan's area starts from here. Zamda's brother tells his siblings, See, fear is still alive means the enemy is alive.

"Zamda: You should end the enmity".

Interpretation and Analysis: It gives an impression that enmity is a never-ending phenomenon in this culture, which linguistically refers to a Pakhtun culture. Moreover, telling a woman, named Zamda, to end it is in contradiction with its basic concepts, as women are supposed to stay at home while men attend jirgas to end enmities. This approach has further strengthened the ambiguity of cultural

representation, raising a question that which cultures the drama is a representation of.

In the next episode, Durab and Chanar visit Darwesh Khan's home, as Darwesh Khan invited them for lunch to end this enmity.

"Durab Khan: (While leaving back) Darwesh Khan! Now you have to decide. We have to end the enmity".

Darwesh Khan: (Confidently) I have faith that a man can turn enmity into friendship. You and I will end this tradition of Khaie (revenge) filled with enmity and brutality.

Durab: We will have to transform friendship and enmity into kinship. You give the hand of your daughter to my son Chanar Khan. The fear will end. The enmity will end.

(As Chanar Khan fell in love with Zamda, but she was already engaged to her cousin)

Interpretation and Analysis: This dialogue indicates the conservative mindset of tribal and traditional culture. Where, instead of valuing Zamda's personal opinion, she is made a bridge between enmity and friendship. This representation contributes to the exoticized depiction of Pakhtun culture.

In episode 2, scene 6, when there was a wedding ceremony of Zamda with her cousin Badal Khan, Durab, along with his men, came and started shooting people.

Durab Khan: (To Darwesh Khan) I have told you enmity has no religion; you should have understood it.

Interpretation and Analysis: It reflects how deep enmity can uphold social and religious norms. His words for darwesh khan serve as a justification for his violent actions and as a warning that there is no limit to hatred; once it takes root, it ignores humanity, traditions. It shows the tragedy of conflict in a tribal or cultural context, where revenge is often dominated by reconciliation and morality.

In episode 4, Scene 2, Chanar Khan takes Zamda to her brother's and father's graves, as they were killed by Durab Khan's family. Zamda dug a grave there, hugged her mother and told her,

"I swear on my brothers and father. I will avenge them. Mom, I dug this grave for my enemies. If I cannot avenge them, I will bury myself in the grave".

Interpretation and Analysis: Zamda's statement for her mother indicates the cultural weight placed on the revenge of bloodshed, where the failure to maintain family respect is seen as a worse fate than death. It represents her determination to take revenge and not to do anything but destroy him. This moment also presents how women, often considered victims in patriarchal societies. This basically cannot happen in Pakhtun culture because women are highly respected there; they are neither treated with hostility nor are they included in enmity.

In episode 6, Zamda explained to her husband Chanar Khan that "I want to go to the shrine, I will do charity and will also pray. I will offer the sheet and seek blessings through prayers for Apana's wedding".

In Episode 6, scene 5, Zamda met her ex-fiancé, Badal Khan, in the Shrine

Zamda: Do you know Chanar Khan's son, Asfand Khan died

Badal Khan: Yes

Zamda: The path of hatred is similar to the path of love, and I stepped out of this path. Right now only only one person has been killed. There will be no one to count in Durab Khan's home deaths.

Badal Khan: Did you kill Chanar Khan's son?

Zamda: Yes, I have started the revenge, and you have to support me.

Badal Khan: I have heard that Badshah Khan is coming. But I have forgotten everything.

Zamda: So you have to memorize their names

Badal Khan: Now I just remember the name of my enemy. And where are his blood relatives? I remember that.

Interpretation and Analysis: This scene explains how drama uses the spirit of revenge to highlight cultural ambiguity by combining personal feelings with collective hostility. Zamda, who was once a victim of forced marriage, now kills a child in the guise of revenge. In terms of depiction, it contributes to the misrepresentation of women's power. This playful act of revenge reflects cultural ambiguity that combines cultural practices of "*Khaie*" (revenge). Thus raising the question of whether revenge is a matter of tradition, justice, or destructive obsession.

In the same episode, the elder son of Durab Khan comes to the village. Badshah Khan and all the men are sitting in the room and talking to each other.

Durab Khan: The enmity doesn't end with one murder. But the real enmity starts after that, and it does not end till there is Khaie. Badsha Khan! I tell these children not to kill a person. Scare them. It is all the game of scare and fear. Now, Khaie with Darwesh Khan was our helplessness.

Badshah Khan: You did well by doing Khaie with Darwesh Khan. He had the wrong intentions.

Durab Khan: Well done! You are right.

Interpretation and Analysis: This dialogue shows the profound enmity and a thirst for revenge. Durab Khan emphasizes that enmity does not end with an act of murder. Rather, it increases and turns into a cycle of revenge that lasts until Khaie, the full revenge is achieved. If we compare this depiction to Pakhtun culture, the tone, accent, and dress were similar to theirs. However, they did not use the word Khaie for revenge; rather, they used the term "*Badal*". And in Pakhtun culture, this is not the case that that all members of the family are killed in the name of revenge.

In Episode 26, Zamda told Badal Khan on the phone that "I want to meet you in the Shrine," after getting caught by Bareera, the first wife of Chanar Khan, when she was talking to her fiancé. Bareera told Zamda to either go with Badal Khan and run away with him or she would tell Durab Khan. Zamda asked permission from Chanar Khan but was caught, as it was her plan (maybe). Chanar was appreciating Zamda, in front of Durab Khan, that I didn't believe that Zamda would help us like this? Our relationship started with her in enmity.

Interpretation and Analysis: It indicates the cultural ambiguity surrounding loyalty, fraud, and gender power dynamics within the framework of hostility. Because On one hand, Channar Khan says that his relationship with Zamda was based on hostility. And on the other hand, he appreciates that I cannot believe that Zamda helped us. This shows that in the tribal culture, relationships are forcibly abandoned in hostility, which contributes to its marginalized representation.

Theme 2. Violence

Dictionary Meaning: According to the Oxford dictionary, violence is a behaviour involving physical force intended to hurt people or to kill someone.

Operational definition: Violence is a physical force used by a human to harm others by hurting or killing them.

The second dominant theme, violence, was created during the transcription of drama; the violence repeatedly appeared or was depicted in many episodes. It began in the second scene of the episode, where Darwesh Khan's friend started firing at the welcome function after he came back to the village after so long.

Darwesh Khan: That's it, buddy, don't fire! That's it. How much firing will you do?
His Friend: Ohh, mara! Darwesh Khan, what are you saying? Happiness is incomplete till you make a hole in the sky through bullets in your happiness
Darwesh Khan: Ohh yaar! The sky already has a hole. How many more holes will you make? Stop it!
His Friend: Ohh yaara! Our friend came back to our village after so long.

Interpretation and Analysis: This dialogue highlights how violence is made normal and even celebrated as an expression of happiness. It sets the tone for the dominant theme of the drama, where violence is not only a tool of revenge, but also embedded in social life rituals. The kind of accent, dress, and language used in this scene represent the culture of the Pakhtuns. And in this drama, an attempt has been made to show different elements of Pakhtun culture, but not in a good way, because in Pakhtun culture, firing and then celebrating it happily does not happen. Here, an exotic representation of Pakhtun culture has been created.

In Episode 1, Scene 3, Chanar Khan kicked an old man. Because he was asking that poor man to give his land.

Chanar Khan: "Put your thumb print. If you don't agree, then my father, Durab Khan, will come. Then you will also put a thumb print, and the game will be over. Finish. The end".

When they could not get the man to put his fingerprint on the paper, Durab Khan cut off the man's finger, put the fingerprint on the paper, and showed it to everyone present there. This is an extreme level of violence that appeared repeatedly in the drama.

Interpretation and Analysis: This scene highlights the abuse of power. The village "Khan" (who has authority) uses their power in such a way that an elder is treated with force and inhuman treatment. This contributes to the terrifying and misrepresentation of Pakhtuns, which is not in accordance with their actual culture.

In episode 2, scene 1, when Durab Khan and Chanar Khan were going for lunch to Darwesh Khan's place. Durab Khan told Chanar Khan that this Village has really supported us in our count of killing people. Apart from killing Darwesh Khan's father, I killed 8 more people for no reason. Right now I am going to this village after ages.

Interpretation and Analysis: In this scene, wrongdoing is being promoted proudly and without hesitation. It represents dominancy over the entire village. This creates stereotypes in the eyes of the viewers because the excessive use of murder, cruelty, and violence in the drama creates fear in the hearts of the viewer's regarding the particular culture depicted.

In Episode 2, scene 6, when it was Zamda's wedding with Badal Khan, and Durab Khan with his men and family come in, while everyone is dancing.

Durab: wahhh Darwesh khana wahhh! You did not answer me. And you are celebrating your wedding. Go Chanar Khan! Call the friends waiting outside, make them part of the wedding.
(Chanar calls everyone standing outside).

Durab: to Channar, give Darwesh Khan the gift.

Channar: I will give a gift, Baba, and it is necessary. I will give him a gift that not just he, entire village will remember.

Channar asks his men Should we fire a few shots? A wedding is taking place.

(At that time Chanar's son took out his gun and shot the guest in his hand)

Baba was lifting the gun. That young guy said to his grandfather.

Durab: Ohh my Loin heart son. You did good, I liked it.

When Darwesh Khan's son was grabbing the gun, that young little boy shot him, too.

Durab to Darwesh: I have told you enmity has no religion.

Durab: Ohh Chanar Khana, do not delay, give them a gift.

And everyone starts shooting where Chanar fire, Darwesh Khan, then his son, another son too, but they got killed.

Interpretation and Analysis: It gives rise to an inhumane intersection of cultural celebration and savage violence, where Durab Khan and his family turn a happy marriage into a mass murder. This scene represents how Durab and Chanar present murder as a sample of "gift" and dominate through murders by mocking the sanctity of the function. The involvement of the youngest son in shooting guests also highlights how revenge is inherited and celebrated from generation to generation. This scene misrepresents Pakhtuns by using their dress, accent, and music (which they play after killing Zamda's father and brother), and they started dancing to music after committing a murder, thus expressing their celebration, which is actually the exact opposite of Pakhtun culture.

In episode 3, scene 8, when Zamda got married to Chanar Khan, he decorated her bed with guns instead of flowers.

Chanar Khan to Zamda: You have lived abroad, that's why you do not know about our traditions. This is not only there to kill or scare. It is kept in the room of bride tonight, so that we can tell her that she is not having any danger.

Interpretation and Analysis: This scene highlights the brutal use of force and the cruel act of violence, where a state of honour and authority are achieved not by justice or consent but through oppression and threat. This shows that if someone gets married in the Pakhtun culture, they will be placed in the middle of guns to assure their wife that they are safe. But in reality, instead of reducing fear, it increases fear and intimidation. This is neither a Pakhtun culture element nor Gilgit-Baltistan. This kind of depiction gives rise to cultural ambiguity.

Theme 3: Pashto Language

Dictionary Definition: The Oxford Learner's Dictionary defines Pashto as a spoken language of the Pakhtun people in Afghanistan and Pakistan. It is one of the two official languages of Afghanistan and a recognized regional language in Pakistan.

Operational Definition: In the context of this study, the spoken and written language that the characters in the drama employ to depict Pakhtun ethnicity and culture is particularly referred to as the Pashto language.

In Episode 6 scene 3, Pashto language is used by Apana's mother "

”خداى دى خوشحاله ساته او آوو زه خداى پامان

May Allah keep you happy, and yes. yes, go, may Allah protect you.

Interpretation and Analysis: In this scene Pashto language has been used by characters while communicating with each other. If we talk about enmity and violence, then they have represented the Pakhtuns inappropriately. But how peaceful the Pakhtuns are, it can be gauged from their language that

they talk about goodness and prosperity. The choice of clothing is one culture, the choice of language is another culture. This increases cultural ambiguity and, at the same time, gives birth to exoticism discourse regarding Pakhtuns.

In episode 9, scene 3, when Durab Khan's men go to Zamda's home to take Badal Khan's mother with them and start firing, Badal's mother:

”يا الله خير، شاناور بچی په خيال، يا الله خير را پېښ کی. يا الله چی سه به کیری”

Ohh Allah may there be goodness. Take care, Shanawar son. Oh Allah, may there be goodness. Oh Allah, what will happen?

Interpretation and Analysis: This scene clearly shows that Pashto is spoken, which is the language of the Pakhtun nation. Due to the use of language, all the violent and cruel actions shown in this drama have been attributed to the Pakhtuns. But Pakhtun culture has not been adequately represented because Pakhtuns are a kind-hearted, peaceful, hospitable, and loving people. The drama has been stereotypically represented in Pakhtun culture, simultaneously giving rise to cultural ambiguity.

In episode 17, scene 1, when Chanar Khan and his men come to Zamda's home again, but this time Shanawar Khan says to Chanar Khan that Khan sahib, Chanar Khan gets shocked and calls Gul Khan and talks in Pashto

”گل خانه دلو راشه“.

Gul Khan comes here.

In the same episode, Shanawar is admitting to Chanar Khan that “Khan, you are Pathan, and I am Pathan too”.

Most of the characters either use some words of Pashto, or their dialect is flavored with a Pashto accent, which gives the impression that Khaie represents Pashto culture, which actually is not the case. This ambiguous representation strengthens the argument that it case not depict a single culture.

Theme 4. Patriarchy

Dictionary Definition: According to the Oxford dictionary, patriarchy is the system of society or government in which the elder male is the head of the family.

Operationalized Definition: A system that comes from forefathers in which the family is ruled by an elder male of the family. In which men have all power and women are excluded and women are excluded.

In episode 2, scene 6, on Zamda's and Badal Khan's wedding day, when Durab Khan's family killed Zamda's brothers and father, they forcefully took Zamda with them when she was unconscious, just because Chanar Khan wanted to marry her.

Interpretation and Analysis: This scene highlights the most cruel and suppressive behaviour that women face in the cycle of revenge and power struggle. The day when Zamda's life was supposed to be the most important and happiest day of her marriage, she became a victim of violence. The murder of her father and brothers in front of her reflects the brutal nature of enmity. This representation contributes to a marginalized depiction of how the struggles of enmity, patriarchy, and power are connected with each other, where women's dignity and independence are sacrificed for men's ego and revenge.

In episode 3, scene 4, when Zamda comes to consciousness, Chanar Khan places a gun and tells her that you are with me, in my imprisonment. No need to be afraid, and yes, things are not the same as they were before; everything is over. Just one thing is the same that you are still a bride.

Interpretation and Analysis: The gun reinforces oppression, which shows that its perceived safety is rooted in fear and power, while the statement points to the trauma of self-fulfilment but is still defined by patriarchal signs of respect and over-protectiveness.

In the same episode, scene 5, Durab Khan ordered Zamda to marry Chanar Khan. After that, Bareera, who is the first wife of Chanar Khan, told her I am giving you the right advice. You just have two paths: either death or marrying Chanar Khan. Even walls move in front of their insistence of these people. You're weak, alone. Listen to them, and then your journey will start.

Interpretation and Analysis: It reflects the repressive patriarchal structure that denies women's authority and imprisons them in two brutal powers: to admit or die. Telling Zamda's that "the walls are shaken before his insistence," she highlights the absolute and compelling power of men like Durab and Khan, Chanar Khan, where resistance seems useless.

In episode 9, scene 3, Chanar Khan's men come to Zamda's home to take Badal's mother with their selves as they didn't find Badal.

Interpretation and Analysis: Considering this scene, it can be said that Chanar Khan goes so far in his hostility that he takes Badal's mother, who is an old woman, with him and brings her to his house. In which he wants to give Badal the message that he can go to any extent.

In episode 15, as Barlas killed Pamir, and on the day his parents were taking revenge by taking Barlas' life, Pamir's father forgives Barlas during the taking of revenge. Apana's father came to Apana's room and told her that I am here to tell you that this lesson has finished, but whatever you play with our honor, I will never forgive you. From today, you will not come out of this room. This room is your grave now that you have died for me.

Interpretation and Analysis: This dialogue reflects rigid and patriarchal notions of honour rooted deep in tribal and family structure. While Pamir's father forgives Barlas for murdering, which is a crime of bloodshed, the same man cannot forgive his daughter Apana for what he thinks is disrespectful; it shows how women's actions are tried more severely than men's violence.

In episode 25, Badal's friend (whose father's finger was cut by Durab Khan) was hanged in front of the people of the village (as he killed Bacha Khan, the elder son of Durab Khan).

Durab: I am not doing anything; I am just giving him his future. Badal's friend: This future of yours is also coming after me. Gather people for your funeral.

Durab: Shut up!

Durab took out the gun to kill him, but his hands were shivering. Chanar grabbed his hand, but Barlas started firing at him.

Durab: Empty all the bullets into his chest. I will bury him with gunpowder.

Interpretation and Analysis: This scene highlights the brutal practice of patriarchal power dynamics, revenge, and violence that praises the power of Durab Khan. This dialogue presents the worst period of revenge where justice is replaced by bloodshed, extreme violence, and inhuman behaviour.

Theme 5: Attire

Dictionary Meaning: According to the Oxford Dictionary, the dress code is a set of rules specifying the correct manner of dress for a particular situation or environment.

Operationalized Definition: Dress code is something that represents human culture, environment, and identity.

In the drama Khaie, the representation of characters through their attire uncovers an essential cultural incompatibility. Females in the drama are depicted wearing traditional dresses, which are typically associated with Gilgit-Baltistan culture, while the male dress code reflects Pakhtun culture. Attire plays

an important role in shaping the audience's perception of cultural identity, especially in television drama such as a visual medium. This form of misrepresentation contributes to the broader problem of symbolic and vague cultural portrayals.

Findings and Discussion

The findings reveal that media is not just a tool which is commonly used to mold public perception rather it can also be used as a tool of cultural ambiguity and inexactness in representation, in a way that sometimes it presents a content either in the form of drama or otherwise, and in this particular case this is urdu drama Khaie, which does not clearly reveal a message and gives an impression of precise representation, rather it raises questions in the minds of viewers as the overall message is ambiguous and vague, with reference to cultural representation. The drama depicted a controversial representation of different cultures. The drama Khaie, aired by Har Pal Geo TV, is based on enmity, presents a problematic and unclear depiction of a culture, which has wrongly been associated with Pakhtun culture. The drama was recorded in Gilgit-Baltistan, while the use of the Pashto language, that too with a wrong dialect and pronunciation, and self-identification by a character (Shanawar Khan) as Pakhtun initially grounds the drama in this cultural context. The narrative of enmity is overshadowing the diverse positive aspects of Pakhtun culture, including the values of peace and harmony, and confining the culture only to enmity, revenge, aggression, and violence. The constant use of weapons reinforces and stereotypes the Pakhtun culture, which, according to the literature reviewed for this study, is untrue. Throughout the drama, male characters wore dresses that resemble the Pakhtun attire, giving an impression that they are Pakhtuns but neither the way of speaking nor the terminology in a given context justifies this approach of representing Pakhtuns; rather, it misrepresented one of the major ethnic groups of Pakistan. As the drama was recorded in Gilgit-Baltistan, the dress code of men represents Pakhtun culture, and women represent the culture of Gilgit, which is a mixture that also confuses the main message.

The dialogues written in Urdu and delivered in Pashto accent, and using Pashto words, also reinforce the stereotypes that Pakhtuns are violent and aggressive, while history tells us that they are peace-loving, generous, forgiving, harmonious, and caring. Pakhtuns are known for hospitality and are kind people, resolving their conflicts through “Jirga” and also respect women. They do not kill the entire family in the name of revenge. The drama Khaie blends Gilgiti and Pakhtun elements together, thus bringing an ambiguity to viewers, which leads to stereotypical misrepresentation of Pakhtuns because of the poor knowledge base of people. Therefore, it does not accurately represent any culture exclusively.

It has been concluded that the Urdu drama Khaie has played an important role in the emergence of a terrifying discourse about the Pakhtun community. Rather than presenting cultural understanding or an authentic image, representation is largely tokenistic, relying on superficial markings such as language, clothing, and exaggerated violence. This selective reflection fails to address the complexity and diversity of Pakhtun culture and instead reinforces stereotypes. Characters and terminologies associated with Pakhtun identity are portrayed in a narrow framework, often linked to aggression or revenge, distorting cultural narrative and creating a sense of otherness. Such representation not only provides false information to the audience but also contributes to cultural backwardness and symbolic misrepresentation in mainstream media.

The primary aim of the study was to analyse culture representation in the drama Khaie, guided by the central research question: "Which culture is represented in the drama Khaie?" Employing a qualitative research approach. The study used a thematic analysis approach to examine the drama's content. The researcher transcribed the drama and revealed five themes that were dominant and constantly used in

the drama, which were then examined through the lens of Stuart Hall's cultural representation theory. The drama overrepresented or misrepresented Pakhtun traditions and social structure. However, depiction of women in Gilgiti dresses introduces the layer of intricacy. Overall, the drama provides a complicated representation of Pakhtun culture, depicting authenticity and potentially misrepresenting the culture. This highlights that drama should carefully represent and interpret the cultures, as it plays an important role in shaping public opinion

Conclusion and Recommendations

The study concluded that the thematic analysis of Urdu drama by Geo TV confirms that they have depicted Pakhtun culture in many ways, but the representation was often inappropriate. Weapons are often Pakhtun culture, but the excessive and unnecessary use of weapons shown in the drama is damaging Pakhtun identity. The representation of weapons is not an accurate depiction of how weapons are associated with the Pakhtun culture. Similarly, misrepresentation of revenge by killing the entire family of an opponent in the name of Khaie. The thematic analysis concluded that enmity between two families has been the dominant cultural trait of the Pakhtun. This represents that the Pakhtun are dominant and aggressive. The use of Pashto in dialogues, the use of the Urdu language in a Pashto accent, is a significant indicator of Pakhtun identity. Men's dress code represents Pakhtun culture, but women in the drama represent Gilgit-Baltistan's culture.

Recommendations

Based on findings, it is recommended that future media production has to communicate with Pakhtun culture consultants. This would ensure a more authentic representation and avoid stereotyping. Media industries should represent other cultures accurately so that people of diverse cultures will have some accurate information about the culture within the country. The research could explore the impact of these media representations on the self-perception of Pakhtun youth.

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